

SIMON FRASER UNIVERSITY

MEMORANDUM

To: Senate

From: L. Salter
Chair, SCAP

Subject: Centre for the Arts -
Curriculum Revisions

Date: November 9, 1989

Reference: SCUS 89-26
SCAP 89-30(a)

Action undertaken by the Senate Committee on Academic Planning/Senate Committee on Undergraduate Studies gives rise to the following motion:

Motion 1:

"That Senate approve and recommend approval to the Board of Governors as set forth in S.89-45 the proposed Major in Film Production including

New courses	FPA 233 - 2 The Techniques of Film
	FPA 236 - 3 Cinema in Canada
	FPA 237 - 3 Selected Topics in Film/Video Studies
	FPA 331 - 5 Filmmaking III
	FPA 338 - 3 Advanced Screenwriting
	FPA 339 - 3 Directing Actors for Film
	FPA 393 - 3 Techniques of Video
	FPA 431 - 5 Group Project in Film

Deletion of	FPA 334 - 3 Film Analysis
	FPA 431 - 5 Experimental Film Production I
	FPA 433 - 5 Experimental Film Production II"

Motion 2:

"That Senate approve and recommend approval to the Board of Governors as set forth in S.89-45 the curriculum revisions including

New courses	FPA 171 - 3 Introduction to Production Management
	FPA 270 - 3 Technical Theatre"

OFFICE OF THE DEAN

OCT -1 1989

SIMON FRASER UNIVERSITY
CENTRE FOR THE ARTS
MEMORANDUM

FACULTY OF ARTS

To: DR. ELLEN GEE
CHAIR, FACULTY OF ARTS
CURRICULUM COMMITTEEFrom: GRANT STRATE
DIRECTORRe: CENTRE FOR THE ARTS
CURRICULAR SUBMISSIONS

Date: August 30, 1989

The packet of curricular proposals from the Centre for the Arts presented before your Committee warrants some general statements in regard to the Centre's history, its present position and its plans for the future. It may seem foolhardy to be sending a proposal for a film major up the pipe simultaneously with a proposal for an interdisciplinary MFA graduate degree program already approved by the graduate committee. I am sure that much of the university community still shares the perception that the Centre for the Arts could not possibly have recovered from the extreme budget cuts of 1984, but recover it has and in no small measure due to the resourcefulness of its faculty and the good management of its support staff. I am personally extremely proud of the Centre's rise from the ashes, the good relations it now enjoys within the academic family at SFU and the reputation it has gained nationally and internationally. In my estimation it is on the brink of becoming one of the most productive and respected fine and performing arts programs in North America.

For those who might conclude from these new proposals that the Centre has changed directions I would remind them that retrenchment planning after the budget cuts did not constitute a final solution. Curricular changes made at that time guaranteed survival and continued integrity. They did not completely satisfy an ideal growth pattern although they did strengthen our continuing commitment to interdisciplinary arts engagement. In fact, the extreme changes made in 1985 necessitated a number of changes in subsequent years to bring the Centre back to a more satisfactory pattern of courses and studies.

It must be remembered that the Centre for the Arts functions as a mini-Faculty. Each of the disciplines has differing needs and different pedagogical conventions. Each area was compelled to realign priorities and consider how best to achieve new objectives over a period of time. The major proposal for film is a logical result of that process, and consolidate previous achievements, for the most part.

I am fully aware that all of the committees through which this proposal must stream will be very concerned about resources and will be skeptical about assertions that additional resources are not required. So let me say out front that the film program does need more equipment to fully realize a major study of the quality we eventually wish to have, although we can commence now with present resources. The reality we face is that if material support is insufficient we cannot introduce the film major, but we assume the initiative for funding some of these resources. Our record in this regard is pretty good and perhaps that is the one attribute of the Centre for the Arts for which we can thank the budget cuts of 1984.

Since the advent of the Praxis Film Development Workshop, made possible through B.C. Funds for Excellence in Education and now a part of the University's base budget, the film program has benefitted substantially and will continue to receive additional funds. An annual amount of approximately \$50,000 is dedicated to the support of the undergraduate program in reasonable recognition of its symbiotic relationship to Praxis.

A most recent development is the establishment of the Centre for Image and Sound Research, a project of the Centre for the Arts, serving the research interests of cultural and entertainment industries, governments and this University. Although the Centre for the Arts is the sponsoring department, CI&SR is a joint venture involving the departments of Engineering Sciences and Communication. As I see it, the profile of our film undergraduate program has been greatly enhanced by this national research centre. The film program already enjoys an excellent reputation, and given these new circumstances it seems ludicrous not to offer a major program. The juxtaposition of the CI&SR and Praxis puts us at the forefront of cultural

research in Canada. It is time to bring our academic studies into a closer balance with our professional successes. The Centre for the Arts has no graduate program to accommodate the calibre the students being prepared.

CI&SR will bring with it a well equipped plant and professional connections that will indirectly assist our academic programs although it is established as an autonomous unit to be used only for research. Obviously, CI&SR will benefit graduate students working with cultural technologies more directly. But the prospect of contributions of equipment to the undergraduate program of film is much greater through the work being done at CI&SR with and for suppliers of cultural equipment.

I have already said that the film program has been developing its curricula over the past several years and that there has been continued growth despite what was seen as a critical setback in 1984. In fact no faculty were sacrificed at that time.

At the time of the budget cuts the film area was comprised of one tenure track faculty, one visiting faculty, one laboratory instructor, a production assistant and a facilities manager. There were also several sessional instructors involved who were mostly professionals working in the field. The visiting position was later converted to tenure track and later still a visiting position was added. In other words, the program is considerably stronger now than it was five years ago and very few sessional instructors are required to mount the major. Of course, we anticipate new positions sometime in the future but for now we all believe that a major can be introduced with integrity.

Another point should be made here. In 1984 the Centre for the Arts had only one full professor in its ranks. Today there are five, and this represents a considerable strengthening of the academic family and a greatly enhanced teaching potential.

The Centre is strong enough for a return to the five year plan crafted in 1981. It called for majors in all of the disciplines. At that time, Dance was the only major degree program. The Visual Art Major was approved by

UCBC in 1982, and finally instituted last year by a cooperative plan entered into with The Emily Carr College of Art and Design. The FPA interdisciplinary BA was also on the books in 1984 and, as mentioned, this became the key to survival after the budget cuts. Now Film seeks a major degree and next in line will most certainly be Music, followed by Theatre. The Centre will then have reached academic maturity with all majors in place and the inauguration of the interdisciplinary graduate MFA degree. This, in essence, is what the five year plan of many years ago proposed. It is my strong belief that these elements are essential to the academic and artistic excellence of the entire unit and that the Centre for the Arts has now reached the degree of experience and maturity to justify the introduction of major degree programs in all its disciplines and the establishment of a graduate program.

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Proposal for a Major in Film Production
(Revised 28 August 1989)

I. Summary of the Proposed Major

The Centre for the Arts presently offers a Concentration in Film within a Fine and Performing Arts Major. Requirements for the Concentration consist of a mixture of courses in film studies (history, critical studies and theory); film production; video production; and lower-division breadth requirements within the Centre for the Arts. Minimum Film requirements in the present Concentration are 15 credits in Lower Division, 17 credits in Upper Division.

Recent additions to the faculty and new resources in the Film Area enable us to put forward a proposal for a Film Major to be introduced in the academic year 1990-91. Like the present Concentration, the Major will consist of a balanced program of creative, technical, and analytical studies within the interdisciplinary context of the Centre for the Arts. The primary focus of the Major will be on film production, with partial streams in video and film studies. These may become full Major options in the future if demand and resources permit.

Over the years of restraint we have made many adjustments to our curriculum, trying to accommodate the needs of the students within our reduced program. As resources have increased we have added new courses and modified others. The Film Major proposed here represents a revamping of our program in order to provide coherence and stability to an area that has been in flux for the last several years. Although it may seem like a considerable expansion of the existing film program, with a net addition of five courses, it is really the logical culmination of the adjustments already made. We are allocating our resources more efficiently, and creating new courses from Selected Topics offerings that have been regularly taught during the past few years. Although we would benefit greatly from new resources, the proposed program is one that can be offered with existing faculty, space and equipment, with plans for modest future expansion if and when it is considered appropriate.

The Concentration will be maintained but reorganized and reduced in requirements as outlined below (see Calendar Entry).

FILM COURSES (proposed and existing)

FPA

136-3	The History & Aesthetics of Cinema I
137-3	The History & Aesthetics of Cinema II
230-5 (134-5)*	Fundamentals of Film
231-3 (230-5)	Filmmaking I
233-2**	The Techniques of Film
236-3**	Cinema in Canada
237-3**	Selected Topics in Film/Video Studies
238-3 (332-5)	Introduction to Screenwriting
330-5 (330-3)	Filmmaking II
331-5**	Filmmaking III
333-3 (331-3)	Advanced Cinematography & Lighting
335-3 (234-3)	Introduction to Film Theory
337-3 (339-3)	Intermediate Selected Topics in Film and Video Studies
338-3**	Advanced Screenwriting
339-3**	Directing Actors for Film and Video
390-5 (233-5)	Introduction to Video Production
393-3**	The Techniques of Video
430-5	Filmmaking IV
431-5**	Group Project in Film and Video
432-5	Filmmaking V
436-5	Advanced Seminar in Film Studies
439-3 (439-5)	Directed Study in Film and Video
490-5 (437-5)	Advanced Video and Electronic Cinema Production

*Former course number

**New course

Background of the Film Area

The Film Area at SFU has been in place for a decade, beginning as a Minor within a Fine and Performing Arts Major. The intention to expand the Minor to a Film Major was indicated as early as 1981 (see the Centre for the Arts' Five-Year Plan of 1981) which proposed a Film Major to begin in 1984. Instead, because of the financial cutbacks to the Centre for the Arts, the Minor was reduced to a Concentration in Film within the FPA Major or Minor, and three courses were dropped. However, because of the intensive and eclectic nature of film study, the requirements of the existing Film Concentration have continued to exceed those of most other departments of the Faculty of Arts, and, in the Lower Division, the existing Film Concentration (15 hours Lower Division, 17

hours Upper Division) equals the Lower Division Major requirements of many departments within the University.

It has been vital to maintain these high credit levels even in a program without a Major because of the particular combination of technical, creative and critical/theoretical studies required to educate a well-rounded film-maker. We are committed to instructing students in the history, theory and aesthetics of film as well as in the complex technology of this multi-disciplinary medium. In these numbers are included as well the Centre for the Arts requirements for interdisciplinary credits at the Lower Division level.

Students come to our program now for many reasons. Primary among these is that, although not offering a Major, the Film Area is enhanced by its close ties with the rest of the Centre for the Arts. Students appreciate the multi-disciplinary nature of the Centre, which corresponds to cinema's own interdisciplinary character, incorporating elements of music, theatre, visual arts and sometimes dance as well as subject matter from many other disciplines. Courses in other art forms, along with the availability of students from other areas as performers, composers, and designers for student films, are invaluable in the development of accomplished filmmakers. In addition, the film history, theory and criticism courses are often cited by students as a major determinant of their interest in our program.

A second factor that attracts candidates to our program is Vancouver's reputation as a major centre for film production. Many potential filmmakers anticipate that undertaking their film training in this city will help initiate them into the local film production community after graduation.

A third reason is the reputation of the program itself. Previous Centre for the Arts students have distinguished the Film Area through their accomplishments, particularly their many film festival awards in recent years. Faculty as well, because all are active filmmakers, draw in students who have seen their work in festivals, at repertory cinemas, and on television. In addition, the three-year-old Praxis Film Development Workshop, a non-credit professional development program run by the Centre for the Arts, has received considerable national publicity; many potential students cite it as a factor in their attraction to the school. Typically around 25% of our applicants come from outside the province, and inquiries from Europe and the United States have been increasing.

A fourth factor is that students in fact have few substantive film programs to choose from in this country. Although a Film Major has been in place at U.B.C. for several years, it is highly restricted and thus unable to accommodate the demand of many qualified students. A minimal program at the University of Regina is the only other Canadian Film (production) Major west of Ontario. Emily Carr College of Art and Design has small though well-regarded film, video and animation streams. Consequently, students who want a four-year film production program with a significant academic component and

access to related artistic disciplines find Simon Fraser one of their few choices in the country.

Typically we receive three times as many applicants as we can admit. With the introduction of the Major and the reorganization of the Concentration in Film, we will be able to serve more students. At the same time we expect to have more applicants who might otherwise go east to obtain a Film Major. In addition, we have seen an increasing interest in our courses -- particularly those in Film Studies and Video Production -- as electives for students from other areas of the university. We have therefore designed a Major program which, while remaining modest in terms of faculty, capital and space needs, will serve our own dedicated film and video production students while concurrently accommodating other sectors of the University with a larger selection of courses, greater enrollments and more accessible prerequisites in Film Studies courses.

Resources

Financial:

In spite of the recent economic restraint at the University, the Film Area has managed to increase its resources in a modest way over the last few years. This has been done primarily through diverting funds from Praxis Film Development Workshop, a Funds for Excellence project which was initiated in 1986. This funding has now been incorporated into the Centre for the Arts base budget.

Praxis has been successful in attracting additional government and private funding on two levels. First, substantial regular annual donations have come from several government agencies and private film companies. These funds, along with careful budgeting of core F.E.E. funds within Praxis, enable us to channel a significant amount toward curricular expenses in the Film Area. These diversions have funded course costs and capital equipment as well as the hiring of part-time faculty, allowing us to increase our course offerings under Selected Topics or Directed Study numbers over the last few years. Some of the topics taught this way have been so valuable that we now propose them as regular courses.

Second, Praxis has given increased credibility to the SFU Film Program as a professional-level educational facility, attracting donations of stock, equipment and facilities directly to the academic sector. The development of the new Centre for Image/Sound Research, which is funded by private industry and the federal and provincial governments, will similarly help us attract additional outside resources to the academic programme.

The Major presented here has been designed with budgetary limitation in mind. Rather than introduce a number of new filmmaking courses, we are expanding into areas of specialization within film production -- Advanced Screenwriting (FPA 338-3) and Directing Actors (FPA 339-3) -- which enhance filmmaking skills but are not as costly to teach as the full-blown film production

courses. The one new core filmmaking course (FPA 331-5) is a reinstatement of a course eliminated in the budget cuts of 1984. The two new technical support courses (FPA 233-2: The Techniques of Film; and 393-3: The Techniques of Video) are both meant to relieve related production courses of some technical instruction, allowing those courses to be devoted primarily to creative aspects of production. Equipment use outside the classroom will not be much increased by these courses. We also plan to place more emphasis on the use of video, which is characterized by lower production costs and increased accessibility.

Although we would dearly welcome increased capital resources, we can operate the proposed Film Major with existing equipment for the time being. Equipment requested to support the Major (see Appendix A) is the same list that we have submitted for the past few years to support the existing film production classes. Much of it is meant to replace existing equipment which is wearing down; it is needed as much without the Major as with it.

We will only introduce new courses as resources are available; however, it is of fundamental importance to establish our Major now in order to attract the resources and students that might encourage us to grow in the future.

Faculty:

Recent additions to the Film Faculty allow us to add courses without requiring immediate hiring of new faculty. In 1986 the Visiting Faculty position in Film was converted to tenure-track; Patricia Gruben, who holds that position, is now a tenured Associate Professor. The other tenure-track positions are held by Assistant Professor Colin Browne and Associate Professor Jacqueline Levitin, who comes to us this year from Concordia where she was Chair of the Film Department. Though cross-appointed with Women's Studies, she teaches courses in that department that qualify for Film credit; thus she is in effect carrying a full teaching load in Film Studies.

In 1987 a new full-time Visiting Faculty position was authorized and a commitment has been made toward renewing that position annually. We hope to convert it to tenure-track in the near future. This year it is held by Chris Welsby, a British experimental filmmaker with 15 years' teaching experience at the University of London and the Slade School of Art. As well, our long-time Lab Instructor Mark Smith teaches one or two courses for us every year. George Rosenberg, who has taught Film Studies courses for several years as a sessional, has been promoted to Lecturer for 1989-90.

In addition, we have a number of sessionals who have taught for us for several years. When the Centre for the Arts was part of the Faculty of Interdisciplinary Studies, an ongoing commitment was made to allow us an unusual number of sessional instructors because of the value of having practicing artists as instructors in our programs, and that commitment has been maintained by Dean Brown. In spite of the comparative stability of our sessional allotments, we have ensured that we have sufficient regular faculty to teach all required courses in the Film Major.

Requirements

The Film Major requirements consist of 19 credits in Lower Division Film (plus 6 FPA credits outside Film) and 33 credits in Upper Division Film (plus 5 FPA credits outside Film). The 11 credits in studio and history/criticism course requirements outside the Film Area but within the Centre for the Arts, while not applicable to the breadth requirements of the Faculty of Arts because they are still within the Department, may be seen as addressing a possible concern about over-specialization in the Lower Division. Our Major requirements are well within the range of Film Major offerings in Canadian universities (see Appendix E).

Nature of the Program

Our proposed Film Major is designed to build on our present strengths, rather than try to offer all things to all students. In practice this will mean increasing emphasis on:

(1) Specialized creative technique courses. This includes the formalization of one interdisciplinary course, FPA 339-3: Directing Actors for Film, taught two years ago as a special topic in the Theatre Area. This course, along with the new course in Advanced Screenwriting (FPA 338-3) and two more courses (Film Sound and Film and Video Editing) to be added when resources permit, will enable the student to advance in areas of creative specialization in the third year, and eventually to enter the film community with more highly developed skills. Though these courses will facilitate the pursuit of special interests, their purpose is still to encourage the development of competent and well-rounded independent filmmakers rather than to train technicians for the industry. As with all our filmmaking courses, aesthetics and history are integral components of the instruction.

The choice of emphasis for specializations reflects as well the particular strengths of our program. The importance of screenwriting, for example, reflects our ability to draw on the resources of the Praxis Film Development Workshop (e.g., a large library of film scripts and other material purchased with a SSHRC grant, along with visiting screenwriters, special screenings and other programs). Thanks to our ties with Praxis and the recent addition of faculty with expertise in this area, we can accommodate an increasing interest in writing for film among our own students, as well as among those currently in Theatre, English and other areas of the university who might apply for the course as an elective.

(2) 'Electronic cinema', new video and computer-based media. These are served by the addition of a new technical video course (FPA 393-3) and the inclusion of video topics in our Film Studies courses. Our video offerings will

increasingly emphasize the history and aesthetics of the video medium in its own right, rather than approach video simply as an adjunct to film production.

Work in video, because it attracts students from Dance and Visual Arts as well as other areas within the Centre, encourages interdisciplinary collaboration. One course presently offered (FPA 437-5, to become FPA 490-5) can accommodate new initiatives in video and computer graphics. In addition, FPA 439-3: Directed Studies in Film and Video, may be used for special projects initiated by advanced students. Course title and number changes will express the new emphasis on expanded media forms. We hope to draw on the expertise of personnel at the new Centre for Image/Sound Research for Directed Study supervision, work-study projects, and guest lectures.

(3) Advanced production experience and education in the organizational aspects of filmmaking. Formalization of our Group Filmmaking course (FPA 431-5) and reorganization of the directed study offering (FPA 439-3) will give our students badly-needed production experience without draining our technological resources. FPA 431-5: Group Project in Film, has been taught twice to groups of senior students under individual Directed Study numbers. To formalize it under its own title will signal its availability to potential students as well as potential sponsors. It will not make a major demand on resources because it will always be funded from outside -- by an artists' group, social agency or other non-profit organization. The students will develop more professional techniques and communication skills by working outside the academic support system. The course will usually be taught in the summer, when equipment is not used by other classes.

For FPA 439-3: Directed Study in Film and Video (to be changed from FPA 439-5) the prerequisites and credit hours are being slightly relaxed so that students may take it before or during their fourth-year production semesters rather than afterward.

(4) Increased accessibility to Film Studies. We are adding three new Film Studies courses (while dropping one). One of the lower division courses, FPA 236-3 (Cinema in Canada) is designed to take advantage of our increasing ties with the Communication Department and to develop our students' awareness of the cultural foundations of their own country. Another lower division course, (FPA 237-3: Selected Topics in Film Studies) which we offered (as FPA 239-3) until the budget rationalization of 1984, will be re-introduced in order to accommodate the interests of both Major and non-Major students. These two courses will be offered as funding, student demand, and faculty availability permit. At the same time, we will be dropping our FPA 334-3: Film Analysis. This topic can be taught under the Selected Topics numbers when appropriate. The third course, (FPA 335-3: Film Theory, formerly FPA 234-3), as befits its intensive nature, will be moved into the upper division, although the prerequisite structure allows students to take it in the second year if they choose.

Both our existing and our new Film Studies courses emphasize Selected Topics offerings. In the calendar we will indicate specific topics regularly taught under these numbers, in order to give potential students reading the Calendar a clearer understanding of the parameters of the courses.

SUMMARY OF COURSE CHANGES FOR THE FILM MAJOR

Proposed New course numbering system:

The first digit in each number refers to academic level: 1 and 2 for lower division; 3 and 4 for upper division. The second digit signifies film courses as distinguished from others in the Centre for the Arts. Film courses are indicated by the number 3; Video courses by 9. The third digit indicates the type of course offered:

- 0, 1 and 2: Filmmaking and video-making courses
- 3 and 4: Technical courses
- 5, 6 and 7: Film studies/lecture courses
- 8 and 9: Directed Study and miscellaneous courses

Thus a second-year level filmmaking course would be numbered 230, 231 or 232; a fourth-year film studies course would be numbered 435, 436 or 437.

The following course numbers follow this system, with current numbers (if any) following in parentheses.

Courses to be Dropped

334-3	Film Analysis
431-5	Experimental Film Production I
433-5	Experimental Film Production II

Rationale: FPA 431 and 433 were taught concurrently with our FPA 430-5 and 432-5: Advanced Film Production, by two faculty members who shared the supervision of the films made in fourth year. Because there was not a clear distinction in the types of films made by students in the two course cycles, and because both instructors who typically teach the courses are capable of addressing issues in the avant garde as well as narrative and documentary film, we believe that the two course streams are artificially divided and that it would be more valuable to liberate one instructor to teach other courses. As well, the addition two years ago of our FPA 437-5 (now FPA 490-5): Advanced Video and Electronic Cinema Production, accommodates the interests of those students particularly interested in new technologies to support their experimental work. Therefore we can eliminate the the two courses in experimental film production without reducing the number of students we teach or our ability to address this important aspect of filmmaking.

The Film Analysis course (currently FPA 334-3) can be taught periodically under one of the Selected Topics numbers (FPA 237-3, 337-3, or

436-5, depending on desired academic level. We have not taught it every year because of faculty commitments to a wide variety of courses, and declaring it as one of several possible topics will better reflect this fact.

New Courses (Outlines Attached)

FPA 233-2	The Techniques of Film
236-3	Cinema in Canada
237-3	Selected Topics in Film/Video Studies
331-5	Filmmaking III
338-3	Advanced Screenwriting
339-3	Directing Actors for Film
393-3	Techniques of Video
431-5	Group Project in Film

Of the eight new courses, two (FPA 237-3 and FPA 331-5) are revivals of courses that were eliminated in the budget cutbacks of 1984. Two others (FPA 233-2 and FPA 393-3) are technical support courses. Four others (FPA 236-3, FPA 338-3, FPA 339-3 and FPA 431-5) have been taught at least once in the last three years under Directed Study or Selected Topics numbers, and proven to be so successful and so integral to the development of well-rounded filmmakers that we are convinced they are worthy to be included as regular course offerings. New Course Proposal Forms (Appendix A) give details of each course.

Changes in name, number, prerequisite or calendar description :

FPA 230-5 (134-5)	Fundamentals of Film
231-3 (230-5)	Filmmaking I
238-3 (332-5)	Introduction to Screenwriting
330-5 (330-3)	Filmmaking II
333-3 (331-3)	Advanced Cinematography & Lighting
335-3 (234-3)	Introduction to Film Theory
337-3 (339-3)	Intermediate Selected Topics in Film/Video Studies
390-5 (233-5)	Introduction to Video Production
430-5 (same)	Filmmaking IV
432-5 (same)	Filmmaking V
436-5 (same)	Advanced Seminar in Film Studies
439-3 (439-5)	Directed Study in Film & Video
490-5 (437-5)	Advanced Video and Electronic Cinema Production

Previous course number is given in parentheses. Indications of changes to prerequisite or description of each course follow in Calendar Entry section.

CALENDAR ENTRY

A student wishing to study Film may choose either a Film Major or a Film Concentration within a Fine and Performing Arts Major.

FILM MAJOR PROGRAM

The intent of the Major in Film is to provide a balanced program of creative, technical and analytical studies within the interdisciplinary setting of the Centre for the Arts for the development of informed and imaginative film and video makers. Film and video production courses emphasize the creation of original work as well as the acquisition of technical skills. Film Studies topics are taught concurrently with production courses to familiarize students with the aesthetic and social issues surrounding contemporary film and video practice. Students are encouraged to augment their understanding of the components of film and video through interdisciplinary studies and projects. Directed study courses are available for students wishing to work independently beyond regular course offerings.

A student may apply for admission to the Major program after completing FPA 231. Approval will be based on the student's creative work and academic record in required Lower Division courses, particularly FPA 136, 137, 230 and 231.

Requirements:

Lower Division: Students must complete 25 credit hours in designated courses, including:

All of:

FPA 136-3	The History and Aesthetics of Cinema I
137-3	The History and Aesthetics of Cinema II
230-5	Fundamentals of Film
231-3	Filmmaking I
233-2	The Techniques of Film

* One of

FPA 236-3	Cinema in Canada
237-3	Selected Topics in Film and Video Studies
238-3	Introduction to Screenwriting

* With prior permission, students may substitute courses from other departments devoted to a film or video topic to fulfill this requirement.

A minimum of three credits in a Lower Division studio course in another area within the Centre for the Arts. Recommended courses:

FPA 147-3	Introduction to Electroacoustic Music
151-3	Introduction to Acting I
163-3	Issues in Spatial Representation
170-3	Introduction to Technical Theatre

Students may substitute CMNS 258-3: Introduction to Electroacoustic Communication to fulfill this requirement.

One of:

FPA 111-3: Issues in the Fine and Performing Arts; or another FPA history or critical course.

Upper Division

Students must complete 38 credit hours in designated courses as follows:

All of:

FPA 335-3	Introduction to Film Theory
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Two of:

FPA 330-5	Filmmaking II
331-5	Filmmaking III
390-5	Introduction to Video Production
393-3	The Techniques of Video

Twelve additional Credits from among the above courses and:

FPA 333-3	Advanced Cinematography & Lighting
338-3	Advanced Screenwriting
339-3	Directing Actors for Film and Video
337-3	Intermediate Selected Topics in Film & Video Studies
436-5	Advanced Seminar in Film Studies

Note: With prior permission, students may substitute courses from other departments devoted to a film or video topic to fulfill this requirement.

Ten credits from:

FPA 430-5	Filmmaking IV
431-5	Group Project in Film and Video
432-5	Filmmaking V
490-5	Advanced Video and Electronic Cinema

One of:

FPA 310-5	The Arts in Context: The Renaissance
312-5	The Arts in Context: Baroque and Enlightenment
313-5	The Arts in Context: Romanticism
314-5	The Arts in Context: Modernism
315-5	The Arts in Context: The Contemporary Period

FPA MAJOR: CONCENTRATION IN FILM

The Concentration in Film is designed primarily for students who wish to take a more interdisciplinary approach to their film and video studies, particularly students who wish to combine studies in video with coursework in other areas. Courses in film and video production are complemented by offerings in theory, history and aesthetics, and critical studies.

Lower Division: In addition to requirements for the FPA Major, students must complete a minimum of 13 credit hours in designated Film courses including:

All of:

FPA 230-5	Fundamentals of Film
231-3	Filmmaking I
233-2	The Techniques of Film

One of:

FPA 136-3	History and Aesthetics of Cinema I
137-3	History and Aesthetics of Cinema II
237-3	Selected Topics in Film/Video Studies

Upper Division: In addition to requirements for the FPA Major, students must complete a minimum of 16 credit hours in designated Film courses including:

One of:

FPA 335-3	Introduction to Film Theory
337-3	Intermediate Selected Topics in Film Studies
436-5	Advanced Seminar in Film/Video Studies

Note: With prior permission, students may substitute courses from other departments devoted to a film or video topic to fulfill this requirement.

13 Additional Credits selected from the above courses and:

FPA 330-5	Filmmaking II
331-5	Filmmaking III
390-5	Introduction to Video Production

393-3	The Techniques of Video
490-5	Advanced Video and Electronic Cinema Production
338-3	Advanced Screenwriting
490-5	Advanced Video and Electronic Cinema

NEW COURSES - CALENDAR ENTRIES (See Appendix A: New Course Proposals)

FPA 233-2 The Techniques of Film

This course covers the technical aspects of basic 16mm. production skills: camera, lighting, sound, editing, lab processes. These skills are taught as discrete units of instruction, with lab exercises and exams at the end of each unit. This course is normally taken in conjunction with FPA 231-3. (Laboratory).

Prerequisite: FPA 230 and permission of the department. Laboratory fee required.

FPA 236-3 Cinema in Canada

The course will explore the concept of 'national culture' in the context of increasing globalization of market industrial society. The class will view and discuss Canadian dramatic, documentary and experimental film in relation to the myths and ideologies of our culture. (Lecture/Seminar). *Prerequisite: FPA 136 or 137, or Communications 110 or 120.*

FPA 237-3 Selected Topics in Film and Video Studies

This course will cover a specific topic within the field of Film and Video studies not covered in depth in regularly scheduled courses, such as: National Cinemas; Film and Politics; Canadian Cinema; Documentary Film and Video. Weekly screenings will be accompanied by lecture/tutorial sessions. The course may be repeated for credit if a different topic is taught. (Lecture/Seminar). *Prerequisite: FPA 136 or 137, or permission of instructor.*

FPA 331-5 Filmmaking III

This course continues the work begun in FPA 330-3: Filmmaking II. Students will acquire proficiency in film technique through lab exercises, readings and film screenings. As well, all students will participate in the making of short original sync-sound 16mm. films. Emphasis is placed on the development of means for creative expression supported by technical skills. (Production).

Prerequisite: FPA 330 and permission of the department. Laboratory fee

required. Students should be advised that film production may require personal funding beyond the lab fees.

FPA 338-3 Advanced Screenwriting

This course will present advanced theory and techniques for writing dramatic, experimental and documentary film scripts. Additional topics covered include script analysis, production breakdown, and the writing of treatments and proposals. This course provides an opportunity for students to prepare scripts for fourth-year film or video projects. (Lecture/Seminar). *Prerequisites: FPA 238 and permission of the department.*

FPA 339-3 Directing Actors for Film and Video

This course acquaints intermediate-level students in Film and Video with techniques of dramatic film performance. Students will be expected to perform as both actors and directors on scene work in class. Topics covered include auditioning, role preparation, character development, blocking for the camera, and various performance techniques. (Seminar/Studio). *Prerequisites: FPA 230; FPA 151; and permission of the department. Students with upper division standing in Theatre and demonstrated familiarity with film directing practices may be considered for admission.*

FPA 393-3 The Techniques of Video

This is an intermediate course that examines the complex technical basis of the video medium. Emphasis is placed on use of studio equipment, particularly video signal processing procedures. The course is a prerequisite for FPA 490-5 and all Directed Study in video. (Lecture/Lab) *Prerequisites: FPA 390 and permission of the department. A laboratory fee is required.*

FPA 431-5 Group Project in Film

Students will undertake projects sponsored by non-profit arts or social groups, in order to gain experience working in a semi-professional atmosphere. An experienced producer from the regular faculty or the local film community will supervise the production. Projects may be shot in video when appropriate. (Production). *Prerequisite: FPA 331 and permission of the department.*

**NAME, NUMBER, PREREQUISITE OR CALENDAR
DESCRIPTION CHANGES:**

1. Changes to Number, Calendar Description and Prerequisite:

FPA 230-5 Fundamentals of Film (Replaces the current FPA 134-5: Fundamentals of Film)

Former description and prerequisites:

"This course will introduce students to structuring films of all genres. The material qualities of the medium, as well as its historical manifestations, will be analyzed through class lectures, screening of films and exercises in writing and other media. This course introduces scriptwriting, photographic composition, editing, sound mixing and non-literary scripting models. (Seminar). *Prerequisite: Permission of the department through questionnaire interview process is required in advance of registration. Contact department. Students who have completed FPA 132 and 133 or 232 cannot take this course for further credit.*"

Change to read:

"This course will introduce students to the basic components of film -- light, sound, chemical properties, composition within the frame, etc. The medium will be analyzed through class lectures, film screenings and creative projects in the various media that combine to form cinema. (Seminar/Laboratory) *Prerequisite: Permission of the department through questionnaire and interview is required in advance of registration. A laboratory fee is required. Students who have taken FPA 132, 134 or 232 for credit may not take FPA 230 for further credit.*"

Rationale:

The **number** is being changed to rationalize it into our new system. The **course description** and **prerequisites** are changed for brevity and clarification. The addition of "Laboratory" to the **classification** reflects the fact that equipment is used in some classes and assignments.

2. Changes to Number, Title, Calendar Description and Prerequisites:

FPA 231-3 Filmmaking I (Replaces the current FPA 230-3: The Crafts of Film I.)

Former description and prerequisites:

"An intensive study of the craft of filmmaking with emphasis on the use of the camera, lighting, sound and editing. Introductions to the techniques of filmmaking will be accompanied by exercises in their creative application. (Laboratory). *Prerequisites: FPA 134 and one of FPA 136 or 137, and permission of the department in advance of registration. Laboratory fee required. Students who have taken FPA 132 and/or 133 for credit may not take FPA 230 for further credit.*"

Change to:

"An introductory course in 16mm. film production, emphasizing creative use of the medium. Each student is expected to conceive, direct and edit a short film with a non-synchronous soundtrack, as well as participate in the making of class exercises and other students' films. (Production). *Prerequisite: FPA 230 and permission of the department. Co-requisite: FPA 233. A laboratory fee is required. Students should be advised that filmmaking may require personal funding beyond the lab fee.*"

Rationale:

The **number** is being changed to rationalize it into our new system and to reflect the fact that it is normally taken in the first year. The **title** is being changed to emphasize the fact that the class consists of the production of films and not just the performance of exercises, and to clarify the sequence of film production courses which serve as prerequisites for one another. The **description**, like the title, emphasizes the importance of making films in the course. The **prerequisite** change reflects a change in the prerequisite course number.

The **course description** is changed to clarify the fact that films are made in the course.

3. Changes to Number, Name, Calendar Description and Prerequisites:

FPA 238-3: Introduction to Screenwriting (Replaces the current FPA 332-3: Scriptwriting and Dramatic Direction.)

Former description and prerequisites:

"This course is designed to provide for the student a practical understanding of screenwriting for film and techniques of dramatic direction in film. Students will be expected to write at least one screenplay and conduct directing exercises in video. (Lecture/Laboratory). *Prerequisite: FPA 234 and 330.*

Change to:

"This course introduces the methodologies of writing for the screen in various styles, including dramatic, documentary and experimental forms, with an emphasis on structure and the creative expression of visual ideas. Students will perform a variety of writing assignments and each will be expected to complete one or more short original scripts. (Seminar). *Prerequisites: FPA 231 or 252, and permission of the department. Students who have taken FPA 332 for credit may not take FPA 238 for further credit.*

Rationale:

The **number** is being changed to rationalize it into our new system, and to move it into the Lower Division. The **name** change reflects the elimination of the Directing component from the course (an entire course in Directing is being added instead), and the addition of a course in Advanced Screenwriting. The **description** is changing to eliminate the reference to directing and clarify the focus of the course. The **prerequisite** change reflects the move into the Lower Division as well as course number and name changes in the appropriate prerequisites, as well as a desire to make it available to Theatre students with a background in playmaking.

4. Changes to Number, Name, Calendar Description and Prerequisites.

FPA 330-5: Filmmaking II (Replaces the current FPA 330-3: The Crafts of Film II.)

Former description and prerequisites:

"An intensive study of the crafts of filmmaking, with emphasis on production planning, creative development, shooting and editing short films. Introductions to the techniques of filmmaking will be accompanied by exercises in their creative application." *Prerequisite: FPA 230. Laboratory fee required.*

Change to:

"The first of two courses (FPA 331-5 is the second) which form an intensive study of the craft of sync-sound 16mm. filmmaking, with an emphasis on production planning, creative development and the shooting and editing of short films. In-class exercises and film screenings will lead to the production of several original films. Each student will be expected to play major creative and technical roles in these productions. (Production). *Prerequisite: FPA 231; 233; 136 or 137 and permission of the department. A laboratory fee is required. Students should be advised that film production may require personal funding beyond the lab fees.*

Rationale:

The **number** is being changed to rationalize it into our new system and to reflect the fact that it is normally taken in the second year. The **credits** are being increased from 3 to 5 to reflect the amount of work required outside of class to complete films. The **title** is being changed to emphasize the fact that the class consists of the production of films and not just the performance of exercises, and to clarify the sequence of film production courses which serve as prerequisites for one another. The **course description** now clarifies the emphasis on film-*making* in the class. The **prerequisite** change reflects a change in the prerequisite course number.

5. Changes to Name, Calendar Description and Prerequisites:

FPA 333-3 Advanced Cinematography and Lighting (Replaces the current FPA 331-3: The Crafts of Film III.)

Former description and prerequisites:

"An intensive study of the crafts of filmmaking, with emphasis on location sync sound production processes. Students will be expected to participate in the realization of several sync sound films. *Prerequisite: FPA 330 and permission of the department. Students should expect to pay a laboratory fee.*"

Change to:

"This course emphasizes advanced 16mm. production skills in cinematography and lighting. Students are expected to participate in intensive camera exercises, as well as to play significant crew roles on fourth-year films. Recommended for all film majors. (Laboratory). *Prerequisite: FPA 331 and permission of department. A laboratory fee is required.*

Rationale:

The **name** is being changed to clarify that the course emphasizes the development of skills in camerawork and lighting and does not fall into the stream of core film *making* courses required for the major. The **prerequisites** are changing to reflect changes in course numbers at the lower level. The **description** is being altered for clarification.

6. Changes to Number, Calendar Description and Prerequisites:

FPA 335-3: Introduction to Film Theory (Replaces the current FPA 234-3.)

Former description and prerequisites:

"An introduction to the theory of film and its subsystems (genre, narrative, structure, semantics). This course is concerned not so much with individual films or techniques, as with the general cinematic capability itself, as varyingly theorized since the beginning of the century. The goal of film theory has been to formulate schematic notions of the capacity of the film medium. Various theories and theoretical positions will be assessed and compared in terms of their related cinematic practice and ideological functions (Lecture/Laboratory).

Prerequisites: FPA 136 or 137 and permission of the department.

Change to:

"This course is concerned with the systematic understanding of the general phenomenon called Cinema rather than with the properties or techniques of individual films. Various theoretical positions will be assessed and compared in terms of cinematic practice and its ideological functions. (Lecture/Seminar).

Prerequisite: Six credits from among FPA 136, 137, 237. Students who have taken FPA 234 for credit may not take FPA 335 for further credit."

Rationale:

The **number** is being changed to rationalize it into our new system, and to reflect its move into the upper division. The **course description** is being simplified and shortened. The former "Lecture/Laboratory" classification is in error and is being changed to its proper category of "Lecture/Seminar." The **prerequisite** change will allow students who have taken FPA 237 instead of FPA 136 or 137 to be admitted to the course, and will eliminate the requirement for permission of the department, which in practice has not been required of film studies courses when the prerequisites are met.

7. Changes in Number, Name, Calendar Description and Prerequisites:

FPA 337-3 Intermediate Selected Topics in Film and Video Studies
(Replaces the current FPA 339-3: Selected Topics in Film.)

Former description and prerequisites:

A specific area of film which is not otherwise covered in depth in regular courses. *Prerequisite: FPA 234 and/or permission of the department.*

Change to:

An intermediate course in critical studies, addressing a variety of topics under this number; for instance, specific genre or area studies (*comedy, film noir, science fiction, etc.*); national cinemas; film analysis; Third world film, video art, experimental film, etc. The course may be taken again for credit if the topic changes. (Lecture/seminar). *Prerequisite: FPA 136, FPA 137 or FPA 237; or permission of the department.*

Rationale:

The **number** is being changed to rationalize it with our new system. The **name** is being changed to reflect the introduction of a Selected Topics course in lower division (FPA 237), to include Video as a potential focus, and to confirm its status as a Film/Video *Studies* Course. The **course description** is being expanded for listing of typical topics. **Prerequisite** changes reflect the addition of FPA 237, the move of FPA 335 (formerly FPA 234) into the upper division, and the elimination in practice of instructor permission to enroll in film studies courses.

8. Changes to Name, Number, Credits, and Calendar Description

FPA 390-5 Introduction to Video Production (Replaces the current FPA 233-3: Video Production.)

Former description:

"This course will emphasize the acquisition of craft skills as well as the creative use of the medium. Students will learn to shoot and edit in both 1/2 and 3/4 formats, and to work in groups in developing ideas for visual production. (Production.) *Prerequisite: 6 hours credit in FPA and permission of the department.*

Change to:

"This course will emphasize the acquisition of craft skills as well as the creative use of the medium. Students will learn to shoot and edit in both 1/2 inch and 3/4 inch formats, and will produce original videotapes alone or in groups. (Production.) *Prerequisite: 6 credit hours in FPA and permission of the department. Students who have taken FPA 233 for credit may not take FPA 390 for further credit. A laboratory fee is required. Students should be advised that video production may require personal funding beyond the lab fee.*"

Rationale:

The **number** is being changed to rationalize it into our new system. The **credits** are being increased from 3 to 5 to reflect the amount of work required outside of class time to complete videos. The **name** change reflects the addition of a course in Advanced Video Production and Electronic Cinema (FPA 490, formerly FPA 437). The **calendar description** is being changed to make it clear that original video projects are made in the class.

9. Changes in Name, Calendar Description, and Prerequisites:

FPA 430-5 Filmmaking IV (Replaces the current "Advanced Film Production I.")

Former description and prerequisites:

Advanced synchronous sound film production in the areas of dramatic or documentary film. Students are expected to participate in the location production work and realization of one or more films during the semester. Students seeking entry to this course are expected to present a completed screenplay prior to admission. (Laboratory). *Prerequisites: FPA 234, 331 and 332 and permission of the department.*

Change to:

The first half of a two-semester project in advanced 16mm. film production. Students are expected to participate in the realization of one or more films or video productions during the two semesters. Students seeking entry into this course are required to present a completed script (for a drama) or detailed proposal (for a documentary or experimental film) prior to registration. The exact nature of each student's participation will be determined in consultation with the instructor. (Production). *Prerequisites: FPA 331, FPA 335 and permission of the department. A laboratory fee is required. Students should be advised that film production may require personal funding beyond the lab fees.*

Rationale:

The **name** change places the course in the line of core filmmaking courses. **Calendar description** changes are made for clarification. **Prerequisite** changes reflect number changes at lower levels.

10. Changes in name and calendar description:

FPA 432-5 Filmmaking V (Replaces the current Advanced Film/Video Production II.)

Former description:

This course is intended to complete the student's two semester course series in advanced filmmaking. Students will be expected to complete the group projects begun in FPA 430. Particular emphasis will be given to advanced film craft in the post-production phase. The exact nature of each student's involvement will be determined in consultation with the instructor (Laboratory). *Prerequisite: FPA 430 and permission of the department.*

Change to:

This course is intended for completion of film and video projects begun in FPA 430. Particular emphasis will be given to advanced film craft in the post-production phase. The exact nature of each student's participation will be determined in consultation with the instructor. (Production). *Prerequisite: FPA 430. A laboratory fee is required. Students should be advised that film production may require personal funding beyond the lab fee.*

Rationale:

The **name** change places the course in the line of core filmmaking courses. The **calendar description** change is for clarification.

11. Changes in Name, Calendar Description, and Prerequisites:

FPA 436-5 Advanced Seminar in Film and Video Studies (replaces the current FPA 436-5 Advanced Selected Topics in Film Studies)

Former description and prerequisites:

This course features a study and analysis of selected topics in film theory, history, aesthetics and ideology. Particular emphasis will be placed on issues of contemporary concern, as reflected in a significant range of work. Students are expected to write original papers in an area of film studies to be determined by student and available faculty. *Prerequisite: FPA 234 and permission of the department.*

Change to:

This course features intensive study and analysis of selected topics in film or video theory, history, criticism and aesthetics. Examples include: work of specific directors or periods; theories of narrativity; ideological analysis; particular aspects of national cinemas, etc. The course may be repeated for credit if a new topic is taught. (Seminar). *Prerequisites: FPA 335 or permission of the department.*

Rationale:

The **name** is being changed to make it less awkward, to clarify that it is a small and intensive seminar rather than a lecture course, and to note the inclusion of video in potential topics. The **prerequisite** is being changed to reflect the number change in the Film Theory course.

12. Changes in Name, Calendar Description, Credits and Prerequisites:

FPA 439-3 Directed Study in Film and Video (replaces the current FPA 439-5)

Former description and prerequisites:

An independent production course for students completing a concentration in film. *Prerequisite: FPA 430 or 431 or permission of the department.*

Change to:

An independent course of study in film or video will be pursued by the student in close consultation with the instructor. This may involve an independent project, collaboration with students in another class, a research topic, or a professional internship. Before registration, the student must submit a written proposal outlining the project in detail to the chosen supervisor for approval. The course may be repeated once for credit; however, only one offering may be applied toward fulfillment of the Film Major requirements.

(Seminar/Laboratory) *Prerequisite: 6 credit hours in upper division Film and permission of the department.*

Rationale:

The **name** is being changed to include video. The **credits** are being decreased to reflect the fact that major productions cannot be undertaken under this number because of limitations on equipment and facilities. The **calendar description** is being expanded to clarify possible avenues of study. The **prerequisites** are being changed to allow students to take this course before finishing their normal course of study, rather than afterward.

13. Changes to Name, Credits, Calendar Description and Prerequisites:

FPA 490-5 Advanced Video and Electronic Cinema Production
(Replaces the current 437-5: Advanced Video and Electronic Cinema.)

Former description:

Advanced examination of the conceptual and technological systems which support contemporary work in video, digital art and integrated media. Students will be responsible for the production of a 'work' and are encouraged to extend the boundaries of the medium(s) through collaboration with dance, theatre and visual art. *Prerequisite: FPA 233 and permission of the department.*

Change to:

Advanced examination of the conceptual and technological systems which support contemporary work in video, digital art and integrated media. Students will be responsible for the production of original works and are encouraged to collaborate with students in dance, music, theatre and visual art. *Prerequisites: FPA 390 and permission of the department. Pre- or co-requisite: FPA 393. Students who have received credit for FPA 437 may not take FPA 490 for further credit. A laboratory fee is required. Students should be advised that video production may require personal funding beyond the lab fee.*

Rationale:

The **number** has been changed to rationalize it with our new system. The **name** has been changed to clarify that it is a course in production rather than studies. The **course description** has been simplified. The **prerequisites** have been changed to reflect number changes at the lower level and the addition of the new course, FPA 393: The Techniques of Video.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

OCT -1 1989

1. Calendar Information Department: Centre for the **FACULTY OF ARTS**

Abbreviation Code: FPA Course No.: 233 Credit Hours: 2 Vector: 1-0-4

Title of Course: The Techniques of Film

Calendar Description of Course: This course covers the technical aspects of basic 16mm. production skills: camera, lighting, sound, editing, lab processes. These skills are taught as discrete units of instruction, with lab exercises and exams at the end of each unit. This course is normally taken in conjunction with FPA 231-3. Laboratory fee required.

Nature of Course: Laboratory

Prerequisites (or special instructions): FPA 230 and permission of the department.

What course (courses), if any, is being dropped from the calendar if this course is approved? None.

2. Scheduling:

How frequently will the course be offered? Once a year

Semester in which the course will first be offered: Spring 1991

Which of your present faculty would be available to make the proposed offering possible? M.Smith, P. Gruben

3. Objectives of the course: To familiarize students with technical matters related to lighting, cameras and sound equipment; to provide them with solutions to 16mm. production problems; to inculcate organizational skills related to group film production.

4. Budgetary and Space Requirements (for information only):

What additional resources will be required in the following areas?

Faculty: None

Staff: T.A.

Library: None

Audio Visual: None

Space: None

Equipment: None

5. Approval

Date: October 3, 1989 Oct 30/89 Oct 31/89

R. Korman
Department Chair

RC Brown
Dean

RS Smith
Chair, SCUS

COURSE OUTLINE

233-2 The Techniques of Film

Weekly Labs

- 1 Cameras: Demonstration/Workshop
- 2 Light Meters and Simple Lighting
- 3 Film, Filters and Gels: Demonstration/Workshop
- 4 Lenses and Camera Movement: Demonstration/Workshop
- 5 Blocking: Demonstration/Workshop
- 6 Audio: Microphones and Recorders/Demonstration/Workshop
- 7 Lighting: Styles: Demonstration/Workshop
- 8 Mid-Term
- 9 The Lab: A Tour
- 10 Process Photography: Demonstration/Workshop
- 11 Post Production Sound: Demonstration/Workshop
- 12 Editing Pt. 1: Demonstration/Workshop
- 13 Editing Pt. 2: Demonstration/Workshop

Final Exam.

Course Requirements:

Attendance/Work Habit	10%
In-Class Work	40%
Mid Term Exam	20%
Final Exam	30%

Required Text: E. Pincus and S. Ascher, *The Filmmakers' Handbook* (San Francisco, Simon & Schuster, 1983.)

Recommended Text: K. Malkiewicz, *Cinematography* (N.Y.: Van Nostrand Reinhold Co., 1973.)

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts

Abbreviation Code: FPA Course No.: 236 Credit Hours: 3 Vector:
2-2-0

Title of Course: Cinema in Canada

Calendar Description of Course: The course will explore the concept of 'national culture' in the context of increasing globalization of market industrial society. The class will view and discuss Canadian dramatic, documentary and experimental film in relation to the myths and ideologies of our culture.

Nature of Course: Lecture/Seminar

Prerequisites (or special instructions): FPA 136 or 137, or Communications 110 or 120.

What course (courses), if any, is being dropped from the calendar if this course is approved? None

2. Scheduling:

How frequently will the course be offered? Once a year

Semester in which the course will first be offered: Fall 1990

Which of your present faculty would be available to make the proposed offering possible? Browne, Levitin

3. Objectives of the course:

To familiarize new filmmaking and video-making students with the cultural and political context of the society into which their work will be received; to provide for other students from FPA and elsewhere in the university a context for viewing that work.

4. Budgetary and Space Requirements (for information only):

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: None

Audio Visual: None

Space: None

Equipment: None

5. Approval

Date: October 3, 1989

October 7, 1989

Oct 31/89

R. Komoroski
Department Chair

John W. Webster
Dean

[Signature]
Chair, SCUS

FPA 236-3: Cinema in Canada

The course will meet once a week for four hours: two hours of film screenings and two hours discussion of films in the context of readings.

Films

Topics

- | | |
|---|---|
| 1. <u>Canada Carries On</u> , John Grierson
(producer) | Film and the State |
| 2. <u>A Married Couple</u> , Allan King | The new documentary attitude |
| 3. <u>Les Ordres</u> , Michel Brault | Art imitates life |
| 4. <u>Goin' Down the Road</u> , Don Shebib | The dislocated protagonist in
English Canadian drama |
| 5. <u>A tout prendre</u> , Claude Jutra | The dislocated protagonist in
French Canadian drama |
| 6. <u>L'Ange et la femme</u> , Gilles Carles | The two solitudes |
| 7. <u>Deserters</u> , Jack Darcus | Canada as not-America |
| 8. <u>Lamentations</u> , Bruce Elder | The invention of an historical
context |
| 9. <u>La region centrale</u> , Michael Snow | Landscape and the Canadian
avant garde |
| 10. <u>La vie revee</u> , Mireille Dansereau | Feminist fiction film in Quebec |
| 11. <u>Videodrome</u> , David Cronenberg | The simulacrum, part I. |
| 12. <u>Family Viewing</u> , Atom Egoyan | The simulacrum, part II. |

Course Requirements:

In-class midterm	30%
Presentation or paper	30%
Take-home final	30%
Seminar participation	10%

BIBLIOGRAPHY

Books

- Clift, Dominique. The Secret Kingdom: Interpretations of the Canadian Character. Toronto: McLelland and Stewart, 1989.

Feldman, Seth (ed.) Take Two: A Tribute to Film in Canada. Toronto:
Irwin Publishing, 1984.

Marchand, Philip. Marshall McLuhan: The Medium and the Messenger.
Toronto: Random House, 1989.

Nelson, Joyce. The Colonized Eye: Rethinking the Grierson Legend.

Articles:

Frampton, Kenneth. "Critical Regionalism: Six Points for an Architecture
of Resistance."

Frye, Northrop. "Conclusion to A Literary History of Canada."

Geertz, Clifford. "Art as a Cultural System."

Spencer, Michael. "Inside the Wagon Train: A Cautionary Tale.
U.S./Canada Film Relations 1920-1986."

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts

Abbreviation Code: FPA Course No.: 237 Credit Hours: 3
Vector: 3-2-0

Title of Course: Selected Topics in Film and Video Studies

Calendar Description of Course: This course will cover a specific topic within the field of Film and Video studies not covered in depth in regularly scheduled courses, such as: National Cinemas; Film and Politics; Canadian Cinema; Documentary Film and Video, etc. Weekly screenings will be accompanied by lecture/tutorial sessions. The course may be repeated for credit if a different topic is taught.

Nature of Course: Lecture/seminar

Prerequisites (or special instructions): FPA 136 or 137,
or permission of instructor.

What course (courses), if any, is being dropped from the calendar if this course is approved? FPA 334-3 Film Analysis

2. Scheduling:

How frequently will the course be offered? At least once a year.

Semester in which the course will first be offered: Fall 1990

Which of your present faculty would be available to make the proposed offering possible? Browne, Gruben, Levitin, Rosenberg

3. Objectives of the course: To begin to move into areas of depth in the study of film aesthetics, history and critical theory. When the topic permits, we will attempt to co-sponsor the course with another academic programme and open it to students from that area as well.

4. Budgetary and Space Requirements (for information only):

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: None

Audio Visual: None

Space: None

Equipment: None.

5. Approval

Date: October 3, 1989

Quaker

R. Kamin
Department Chair

John W. Chatelet R. S. K.
Dean Chair, SCUS

CENTRE FOR THE ARTS

SELECTED TOPICS IN FILM: POLITICAL CINEMA

INSTRUCTOR: George Rosenberg
OFFICE: CA 514
PHONE: 291-3903

"The problem is not to make political films, but to make film politically."
(Godard)

The course will examine how cinema can signify and function "politically"; how it can seek to influence, shape and direct the political awareness, the political thought and action, of the society that it addresses. The course will centre on the period c.1960 to the present; and it will focus on cinema that has sought to play a part in effecting radical political change. The films that will be screened and studied (one film per week) will be drawn from the cinemas of Europe (West and East), the Third World and other non-Western societies, and North America (Canada and the USA). These films will have politics directly as their subject matter.

The course will examine how these films engage with the specific political questions and issues with which they are concerned. It will analyze how the cinematic enunciation of the film functions in relationship to its political argument. And it will consider how the institution of cinema -- the production, distribution, exhibition, and reception of cinema -- in the society in question, works towards determining the political functioning of the film.

The readings for the course will be drawn both from the field of cinema studies, and from the literature of politics and political thought.

PREREQUISITES:

FPA 234 and/or permission of the Department. In 1988-3 only, any student who has completed both FPA 136 and 137 will also automatically be eligible to register for the course. Students who have completed only one out of FPA 136 and 137, or who have completed neither course (nor FPA 234), may also be eligible to take FPA 339 in 1988-3, but they must request permission of the instructor before registering for the course.

REQUIRED TEXTS:

Required readings relating to the course will be placed on reserve in the Library. These will constitute the "required texts" for the course.

COURSE REQUIREMENTS AND GRADING:

Term Paper ----- 55%
Final Examination ----- 25%
* Class Participation ----- 20%

* Class participation includes regular attendance at class; doing the required readings; constructive engagement in class discussion; and general participation in the work of the course.

The following books have been ordered through Bernard, who has the book table outside the large cafeteria on the south west side of campus (near the covered mall).

REQUIRED:

- ONE-DIMENSIONAL MAN, Herbert Marcuse
- THE AESTHETIC DIMENSION, Marcuse
- SUBCULTURE: THE MEANING OF STYLE, Hebdige
- SOCIETY OF THE SPECTACLE, Guy Debord
- STUDIES IN ENTERTAINMENT: CRITICAL APPROACHES TO MASS CULTURE, T. Modleski (ed)

RECOMMENDED:

- AESTHETICS & POLITICS: DEBATES BETWEEN BLOCH, LUKACS, BRECHT AND ADORNO, Ronald Taylor
- THE ORIGIN AND SIGNIFICANCE OF THE FRANKFURT SCHOOL: A MARXIST PERSPECTIVE, P. Slater
- PICTURES OF REALITY: AESTHETICS, POLITICS & PLEASURE, T. Lovell
- COUNTER REVOLUTION AND REVOLT, Marcuse
- GRAMSCI'S POLITICAL THOUGHT: HEGEMONY, CONSCIOUSNESS AND THE REVOLUTIONARY PROCESS, Joseph Femia
- THE SOCIOLOGY OF YOUTH CULTURE & YOUTH SUBCULTURES, M. Brake
- RESISTANCE THROUGH RITUALS, S. Hall & T. Jefferson (eds)

FILMS TO BE SHOWN DURING THE COURSE:

- INSIGNIFICANCE, Roeg
- TRUE STORIES, Byrne
- THE KING OF COMEDY, Scorsese
- DAWN OF THE DEAD, Romero
- ALIENS, Campbell
- THE GOLD DIGGERS, Potter
- BORN IN FLAMES, Borden
- THE RIVER'S EDGE, Hunter
- SID AND NANCY, Cox
- NASHVILLE, Altman
- THE FLY, Cronenberg
- ROBOCOP, Verhoeven

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts

Abbreviation Code: FPA Course No.: 331 Credit Hours:5
Vector:3-0-4

Title of Course: Filmmaking III

Calendar Description of Course: This course continues the work begun in FPA 330-3: Filmmaking II. Students will acquire proficiency in film technique through lab exercises, readings and film screenings. As well, all students will participate in the making of short original sync-sound 16mm. films. Emphasis is placed on the development of means for creative expression supported by technical skills.

Nature of Course: Production

Prerequisites (or special instructions): FPA 330-5 and permission of the department. Laboratory fee required. Students should be advised that film production may require personal funding beyond the lab fee.

What course (courses), if any, is being dropped from the calendar if this course is approved? None.

2. Scheduling:

How frequently will the course be offered? Once a year.

Semester in which the course will first be offered: Spring 1991.

Which of your present faculty would be available to make the proposed offering possible? Browne, Gruben

3. Objectives of the course: To teach technical, creative and organizational skills involved in filmmaking by producing as many films as possible on a more complex scale than in prerequisite courses.

4. Budgetary and Space Requirements (for information only):

What additional resources will be required in the following areas?

Faculty: None

Staff: T.A.

Library: None

Audio Visual: None

Space: None

Equipment: None

5. Approval

Date: October 3, 1989

Oct 5/89

Oct 3/89

R. Kamran

Department Chair

John W. Eklund

Dean

Chair, SCUS

FPA 331-5 FILMMAKING III
Course Outline

This course will continue in the direction set by its predecessor, FPA 230-5. Students that did not produce films in the staggered schedule of the first semester will complete their work in this course.

Intensive work will be done in weekly labs in the following areas:

Conception of a visually evocative idea; form and meaning in cinematic expression. The use of language in film. The aesthetics of sync sound.

Art Direction: Color theory, manipulation of space, coordination with lighting and cinematography.

Production management. How the crew works together. Set protocol.

Blocking for the camera. Camera movement.

Cinematography: Review of Arri SB, review of synch sound techniques.
Shooting styles.

Actors: Working with non-professionals. Workshops with theatre students.

Continuity: principles and procedures.

Lighting: intermediate location problems.

Sound recording: intermediate location problems.

Editing: Aesthetics. Cutting on movement, colour, shape, sound. Crosscutting.
Image rhythm.

Sound editing: intermediate. Music editing.

Music scores: working with a composer.

Sound mixing on 16mm. and/or multi-track audio tape;

Special Effects: in-camera and laboratory special effects, including front and rear projection, step-printing and mattework;

Timing the print.

Texts:

Michael Rabiger, Directing: Film Techniques and Aesthetics. Boston: Focal Press, 1989.

Edward Pincus and Steven Ascher, The Filmmaker's Handbook. New York: New American Library, 1984.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course No.: 338 Credit Hours: 3
Vector: 3-0-0

Title of Course: Advanced Screenwriting

Calendar Description of Course: This course will present advanced theory and techniques for writing dramatic, experimental and documentary film and video scripts. Additional topics covered include script analysis, production breakdown, and the writing of treatments and proposals. This course provides an opportunity for students to prepare scripts for fourth-year film or video projects.

Nature of Course: Lecture/seminar

Prerequisites (or special instructions): FPA 238 and permission of the department.

What course (courses), if any, is being dropped from the calendar if this course is approved? None

2. Scheduling:

How frequently will the course be offered? Once every year.

Semester in which the course will first be offered: Fall 1990

Which of your present faculty would be available to make the proposed offering possible? Browne, Gruben.

3. Objectives of the course: To train students in the techniques of writing successful, produceable screenplays at the advanced level. To generate the discipline and expertise required by third-year film production students writing screenplays for their fourth-year film and video projects. To provide a critical methodology through study and practice.

4. Budgetary and Space Requirements (for information only):

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: None

- Week 6. Lecture: Beginnings and endings.
 Assignment: Final proposals due for Fourth-year film/video projects. Individual meetings with instructor. Begin Fourth-year screenplay.
 Reading: Seger, pp. 179-188.
 Walter, pp. 152-175.
- Week 7. Lecture: Alternative strategies: how to make it new.
 Assignment: Exercise in alternative or non-conventional film scripting.
 Reading: Stan Brakhage, Brakhage Scrapbook: Collected Writings (New York: Documentext, 1982).
 Colin McCabe, Godard: Images, Sounds, Politics (Bloomington: Indiana University Press, 1980).
 Andrey Tarkovsky, Sculpting in Time, (New York: Alfred A. Knopf, 1987), pp. 125-134.
- Week 8. Lecture: The documentary film.
 Assignment: Exercise in documentary film scripting.
 Reading: Selected documentary scripts.
 Eva Orbanz, Journey to a Legend and Back: The British Realistic Film (Berlin: Edition Volker Spiess, 1977).
 John Tagg, The Burden of Representation: Essays on Photographies and Histories (Amherst: The University of Massachusetts Press, 1988).
- Week 9. Lecture: The dramatic feature film.
 Assignment: Write an outline for a feature.
 Reading: Seger, pp. 3-59.
- Week 10. Lecture: Writing a treatment.
 Assignment: Individual meetings with instructor regarding Fourth-year film/video projects.
- Week 11. Lecture: Breaking down a script for production.
 Assignment: Break down five pages of Fourth-year script.
 Reading: Pat P. Miller, Script Supervising and Film Continuity (Boston: Focal Press, 1986), pp. 5-28.

Audio Visual: None

Space: None

Equipment: None.

5. Approval

Date: October 3, 1989 Oct 6/89 Oct 31/89

R. Kawano John W. Eckstett R. Smith
Department Chair Dean Chair, SCUS

- Week 12. Lecture: Budgetary matters.
 Assignment: Calculate production and post-production budgets for Fourth-year film/video projects.
 Reading: Michael Wiese, Film & Video Budgets (Westport, CT: Michael Wiese Film Productions, 1986), pp. 3-136.
- Week 13. Lecture: Review of screenwriting procedures and techniques.
 Assignment: Fourth-year film/video screenplay due.

BIBLIOGRAPHY

Suggested texts for this course are:

- Brakhage, Stan. Brakhage Scrapbook: Collected Writings. New York: Documentext, 1982.
- MacCabe, Colin. Godard: Images, Sounds, Politics. Bloomington: Indiana University Press, 1980.
- Miller, Pat P. Script Supervising and Film Continuity. Boston: Focal Press, 1986.
- Orbanz, Eva. Journey to a Legend and Back: The British Realistic Film. Berlin: Edition Volker Spiess, 1977.
- Seger, Linda. Making a Good Script Great. New York: Dodd, Mead & Company, 1987.
- Tagg, John. The Burden of Representation: Essays on Photographies and Histories. Amherst: The University of Massachusetts Press, 1988.

Tarkovsky, Andrey. Sculpting in Time. New York: Alfred A. Knopf, 1987.

Walter, Richard. Screenwriting: The Art and Business of Film and Television Writing. New York: Plume Books, 1988.

Wiese, Michael. Film & Video Budgets. Westport, CT: Michael Wiese Film Productions, 1986.

4 May 1989
Vancouver, B.C.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts

Abbreviation Code: FPA Course No.: 339 Credit Hours: 3
Vector: 1-0-4

Title of Course: Directing Actors for Film and Video

Calendar Description of Course: This course acquaints intermediate-level students in Film and Video with techniques of dramatic film performance. Students will be expected to perform as both actors and directors on scene work in class. Topics covered include auditioning, role preparation, character development, blocking for the camera, and various performance techniques.

Nature of Course: Seminar/Studio

Prerequisites (or special instructions): FPA 230; FPA 151; and permission of the department. Students with upper division standing in Theatre and demonstrated familiarity with film directing practices may be considered for admission.

What course (courses), if any, is being dropped from the calendar if this course is approved? None

2. Scheduling:

How frequently will the course be offered? At least once every two years.

Semester in which the course will first be offered: Fall 1990

Which of your present faculty would be available to make the proposed offering possible? P. Gruben, J. Levitin

3. Objectives of the course: To familiarize film students with the elements of film performance in a workshop setting, so that they will be able to better direct actors in their own films.

4. Budgetary and Space Requirements (for information only):

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: None

Audio Visual: None

Space: None

Equipment: None.

5. Approval

Date: October 3, 1989 Oct 5/89 Oct 31/89

R. Kowen

Department Chair

John W. Eckert

Dean

Chair, SCUS

FPA 339-3: DIRECTING ACTORS FOR FILM AND VIDEO
Course Outline

This course is designed to familiarize students with the elements of film performance by giving them an opportunity to act and to direct actors.

The emphasis in this class will be on studio work, supported by readings in film performance, viewing of scenes from feature films on video, and class discussion.

For the first four weeks, group exercises will allow students to direct each other. In the latter part of the course, students will direct actors in a series of exercises to be recorded on video for further study. These will include theatrical warm-up and improvisational exercises adapted for film work; scenes from pre-written scripts; mock auditions; blocking and performing for the camera; and extensive scene work. Each student will produce a final project to be presented to the class; students may use pre-existing screenplays but are encouraged to work with their own material or scripts written by other students.

Grading Criteria:

Weekly class exercises:	40%
Mid-Term presentation:	20%
Final Presentation	40%

Texts:

Michael Rabiger, Directing: Film Techniques and Aesthetics. Boston: Focal Press, 1989.

Tony Barr, Acting for the Camera. Toronto: Allyn and Bacon, 1982.

James Naremore, Acting in the Cinema. Berkeley: University of California Press, 1988.

Mary Ellen O'Brien, Film Acting: The Techniques and History of Acting for the Camera. New York: Arco Publishing, 1983.

Christopher Lucas, Directing for Film and Television. Garden City: Anchor Press, 1985.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts

Abbreviation Code: FPA Course No.: 393 Credit Hours: 3
Vector: 2-0-5

Title of Course: Techniques of Video

Calendar Description of Course: This is an intermediate course that examines the complex technical basis of the video medium. Emphasis is placed on the use of studio equipment, particularly video signal processing procedures. This course is a corequisite for FPA 490-5 and a prerequisite for all directed studies work in video.

Nature of Course: Lecture/Lab

Prerequisites (or special instructions): FPA 390 and permission of the department.

What course (courses), if any, is being dropped from the calendar if this course is approved? None

2. Scheduling:

How frequently will the course be offered? Once a year.

Semester in which the course will first be offered: Fall 1990

Which of your present faculty would be available to make the proposed offering possible? M. Smith, J. Levitin

3. Objectives of the course:

To instruct students in principles and procedures of video signal processing. Students will be given direct experience in problem-solving procedures connected with the use of complex video equipment.

N.B.: This course is intended to provide an adequate base of technical information for those students who are considering enrolling in FPA 497-5 or any directed studies course incorporating complex use of video.

4. Budgetary and Space Requirements (for information only):

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: None

Audio Visual: None

Space: None

Equipment: None

5. Approval

Date: October 3, 1989

0 f 3/89

R. Kamara
Department Chair

John W. Eckstedt
Dean

R. Smith
Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts

Abbreviation Code: FPA Course No.: 431 Credit Hours: 5
Vector: 1-2-5

Title of Course: Group Project in Film

Calendar Description of Course: Students will undertake projects sponsored by non-profit arts or social groups, in order to gain experience working in a semi-professional atmosphere. An experienced producer from the regular faculty or the local film community will supervise the work.

Nature of Course: Production

Prerequisites (or special instructions): FPA 331 and permission of the department.

What course (courses), if any, is being dropped from the calendar if this course is approved? FPA 431-5: Experimental Film Production.

2. Scheduling:

How frequently will the course be offered? As sponsorship is available.

Semester in which the course will first be offered: Summer 1990

Which of your present faculty would be available to make the proposed offering possible? M. Smith, P. Gruben, C. Browne, J. Levitin

3. Objectives of the course:

To give students exposure to filmmaking in a professional setting. To allow them to apply techniques and working methods appropriate to larger-scale production than otherwise available to students.

4. Budgetary and Space Requirements (for information only):

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: None

COURSE OUTLINE
FPA 393-3: The Techniques of Video

Weekly Labs

- 1 CCD Cameras/Signal Propagation/Recording Techniques
- 2 Post Production: The path of the signal and the patch bay
- 3 Basic Editing: both formats
- 4 Basic Trouble Shooting
- 5 Time Code/Time Base
- 6 Colour Bar Generator/Waveform Monitor
- 7 Mid-Term Exam
- 8 Special Effects Generator and Advanced Patching
- 9 The Vectorscope/Audio Mix and Patch
- 10 Advanced Editing (AB Effects Editing)
- 11 Putting it all together for On-Line Post Production
- 12 Tour of Pinewood Studios
- 13 Tour of Gastown Productions

Final Exam

Course Requirements:

Attendance/Work Habits	10%
In-Class Assignments	30%
Mid-Term	30%
Final Exam	30%

Text: None (Handouts provided)

Audio Visual: None

Space: None

Equipment: Any additional equipment required will be supplied by the sponsor.

5. Approval

Date: October 3, 1989 Oct 6/89 Oct 31/89

R. Kanan John W. Ekstedt R. Smith
Department Chair Dean Chair, SCUS

COURSE OUTLINE FOR FPA 431-5: GROUP FILMMAKING

Inasmuch as the requirements of the films to be produced in this course vary so widely and are impossible to anticipate, the course outline and schedule will have to be developed with the client as funding becomes available. Projects in the past have had about one month's notice before semester begins.

Recommended texts:

Society for American Cinematographers, Cinematographer's Handbook.

Verne and Sylvia Carlson, Professional Lighting Handbook. Focal Press, 1985.

Pat P. Millar, Script Supervising and Film Continuity. Focal Press, 1986.

APPENDIX B
HYPOTHETICAL COURSE LOADING
FILM MAJOR
(Revised 28 August 89)

Based on the following anticipated Faculty as per 90/91:

Associate Professor Levitin (cross w/ W.S.)

Associate Professor Gruben (1/2 load)

Assistant Professor Browne

Visiting Assistant Professor Welsby

Lab Instructor Smith

Lecturer Rosenberg

Sessional Van der Zag

FALL

136 Hist. & Aesth. I - **Rosenberg**

230 Fundamentals of Film - **Welsby**

236 Cinema in Canada - **Browne**

237 Sel. Topics - **Rosenberg**

390 Video - **Van der Zag**

330 Filmmaking II - **Welsby**

333 Adv. Cin./Lting. - **Smith**

335 Film Theory - **Levitin**

339 Directing Actors - **Gruben**

430 Filmmaking IV - **Browne**

SPRING

137 Hist. & Aesth. II - **Rosenberg**

231 Filmmaking I - **Welsby**

233 Tech. of Film - **Sessional**

238 Screenwriting - **Gruben**

337 Sel. Topics - **Rosenberg**

331 Filmmaking III - **Welsby**

393 Tech. of Video - **Smith**

432 Filmmaking V - **Browne**

436 Seminar in Film - **Levitin**

490 Adv. Video - **Van der Zag**

SUMMER

431 Group Project - **Sessional***

*This sessional position will be paid for by the film's sponsor.

APPENDIX C
TYPICAL COURSE STREAMING
Film Major

FALL

SPRING

First Year

FPA 136-3 History of Film I
C/Arts Studio Elective
Elective
Elective
Elective

FPA 137-3 History of Film II
C/Arts History Elective
Elective
Elective
Elective

Second Year

FPA 230-5 Fundamentals of Film
238-3 Film Elective
Elective
Elective
Elective

FPA 231-3 Filmmaking I
233-2 Techniques of Film
Elective
Elective
Elective

Third Year

FPA 330-5 Filmmaking II
335-3 Film Theory
333-3 Film Elective
Elective
Elective

FPA 331-5 Filmmaking III
337-3 Film Elective
310-5 Arts in Context
Elective

Fourth Year

FPA 430-5 Filmmaking IV
436-5 Film Elective
Elective
Elective

FPA 432-5 Filmmaking V
Elective
Elective
Elective
Elective

APPENDIX D
CAPITAL REQUESTS: FILM AREA
1989-90

The following items were submitted to Dean Brown in March 1989 independently of the Film Major proposal as part of our regular capital request in the Film Area. As noted by our Assistant Director John MacFarlane in a memo to the Dean of March 17, "In the light of the current optimism over capital matters, I have changed the nature of our request. Usually I cut the over \$10,000 items down to the smallest possible packages that therefore might have some chance of being funded in times of austerity. This time I have decided to put forward complete replacement and development packages in order to give you a better understanding of the Centre's actual capital needs....These requests can again be split up if the optimism turns out to be unwarranted."

This list therefore also represents our most optimistic request for emergent funding to support the Film Major. As noted in the proposal, the Major itself requires little in the way of additional capital beyond what we need to support the existing Concentration in Film; the difference results more from eventual attrition through increased usage.

ITEMS \$10,000 AND UNDER:

PRIORITY ONE:

FILM PURCHASES

\$10,000

Due to the nature of its programs, the Centre is a heavy user of films and videos for instructional purposes. There are many difficulties associated with obtaining numerous titles on a rental basis - some are simply not available for rental in Canada, for some the available print is of poor quality, or there are so few prints available in Canada that it is difficult to obtain the title when needed. Furthermore, the ever-present possibility of the IMC reverting to a weekly rental quota, and the dramatic increase in the rental charges for films (let alone increased fees for multiple screenings) has made it important that the Centre purchase titles which are frequently used in FPA courses.

The Centre has, from time to time and for a number of years, purchased titles when they and the funds were available and for the last three years, the Centre has made a concerted effort to purchase titles which are routinely used in FPA courses. Now we find that some titles which were purchased in the early years of the Centre appear to be of questionable origin and are, therefore, virtually unusable for copyright reasons. It is urgent that those

titles which were purchased long ago be replaced through distributors which can offer and document performance rights.

Because of the cost of film prints and videos (\$1,000-4,000 for a feature film and \$500-3,000 for an experimental film) it is not practicable to attempt to purchase such items within the operating budget. The Centre is requesting capital funding of \$10,000 this year and for three years hereafter, with which to purchase titles and performance rights as replacement for items which we now consider unusable.

FILM EQUIPMENT

TOTAL: 50,390

2-"C" Stands with accessories	1,200
1-Arriflex 9.5 wide-angle lens	7,000
4-Sets Lowell clamps and mounts	800
10-10" Fresnel 1k lamps	9,000
1-Bolex EBM 16mm Camera w/Zoom	6,000
1-Doorway Dolly	5,000
1-Projector Cart	150
1-Eiki slot load projector	1,800
1-Arriflex time code module	7,500
1-Case foam core	240
1-Laser disc player	3,500
6-Arri 300W fresnels (lighting instruments)	3,000
3-Spot Meters	750
3-Incident light meters	450
2-Miller Sr. Tripods	4,000

All of this equipment replaces or augments our existing film equipment, many components of which come from the SFU Film Workshop which predates the Centre for the Arts.

DEPARTMENTAL VIDEO EQUIPMENT

TOTAL: \$34,320

4-VHS Camcorders (AG-170)	8,300
4-Tripods	1,600
1-Portable VHS System w/ Monitor	4,000
1-3/4" Video Playback machine	3,500
3-26" colour monitor	2,400
3-10" studio monitors	2,100
4-Ni-Cad Battery packs	420
1-Chroma Key Generator	3,000
1-Audio Mixer for video	2,000
1-Edit Lister System (on-line edit management)	7,000

This equipment request is, most importantly, an attempt to deal with three problems that exist in film and video production: (1) Increased use of video due to the rapid decline of various film stocks and formats, (2) The need for time-code systems to integrate visual and auditory material and (3) continuation of our ongoing replacement of our aging and/or outmoded equipment. In particular, much of the lighting gear and camera accessory equipment is over 10 years old.

FILM EQUIPMENT

PRIORITY TWO:

	TOTAL: \$45,850
4-Sets of Flags and Cutters (light control devices)	400
1-Tripod Spreader	350
1-Pkg. Camera Filters	400
3-Ianaro 2K fresnel Lights	3,600
1-Arri Variable speed motor control	4,000
2-Bolex Rex-5 Cameras (used)	3,000
1-Arri St Camera (used)	5,000
1-Reel to reel tape recorder	2,000
1-EFX Processor	1,500
2-Sony DAT recorders	6,000
1-Compressor/Limiter	1,500
1-Audio Mixer	1,700
2-Wireless Microphones	3,200
1-VHS Hi-Fi deck and Smpte synchronizer	2,000
1-Fostex 8 track recorder	5,000
1-Fostex 4050 synchronizer	1,500
2-Sennheisser M E 80 microphones	1,400
2-Sony Walkman Pro (1@60hz, 1@59.95hz)	2,200
1-Compact disc player	600
1-CD sound effects library	1,500

VIDEO EQUIPMENT**TOTAL: \$12,200**

1-Miniature Video Camera and UHF Transmitter	3,500
1-IBM XT w 20 meg Hard Drive	3,000
1-Enscrber Character Generator Software Pkg.	3,700
1-NTSC Pattern Generator	2,000

EQUIPMENT REQUESTS OVER \$10,000**PRIORITY ONE**

1. SYNC CAMERA PACKAGE to include one Eclair or Arriflex 16mm camera (used) and one Nagra IV TC audio recorder (new)

\$50,500

Description of use: Production of 16mm sync sound film in the upper division of the Film program and for research. This model of Nagra will add the capability of synchronizing time code recording.

Justification: Replacement for one of the existing camera packages, now 14 years old. The current package is approaching the end of its service life. This device will allow us to begin the process of synchronizing and integrating film, video and audio media, thus bringing the production programs in these areas in line with what is the current industry standard.

2. VIDEO POST PRODUCTION PACKAGE: including 3/4" SP editing system, Echolab DV-5 switcher, time base correctors, and accessories

\$86,000

Description of use: Video post production system for completion of finished video programming; allows for sophisticated computer controlled editing functions and control of special effects

Justification: The Centre is experiencing increasing demand for video equipment and instruction in all areas of teaching and research. No other department of the university teaches in this steadily growing field and we are increasingly involved in the production of video art. In addition, there is a deepening connection between video and film with video technologies becoming increasingly important in film production. Finally, it is clear that some film formats are and will increasingly be replaced by video.

3. Sony DXC 3000 VIDEO CAMERA PACKAGE

\$22,000

Description of use: Video Camera used for field production of 3/4" video tape

Justification: The Centre is experiencing increasing demand for video equipment and instruction in all areas of teaching and research. No other department of the university teaches in this steadily growing field and we are increasingly involved in the production of video art. In addition, there is a deepening connection between video and film with video technologies becoming increasingly important in film production. Finally, it is clear that some film formats are and will increasingly be replaced by video

4. ARRIFLEX VIDEO TAP

\$15,000

Description of use: When coupled to our existing Arriflex film camera, allows off-line video viewing and recording .

Justification: Because of our declared interest in video and the increased cost of film, we hope to be able to install this piece of equipment as a bridge between the two formats. The video tap allows instant viewing of the image before it is recorded on film and therefore facilitates rehearsing of camera movements. It also provides a strong communication link between the camera operator and the director. In addition the output of the tap can be recorded and viewed in advance of editing or even developing, for greater efficiency and cost savings.

APPENDIX E: FILM MAJORS AT OTHER UNIVERSITIES

Below is a summary of film majors at several Canadian and U.S. universities. None of the programs is quite like the one we propose for SFU based on our own experience and consultation with students over the last several years. A comparison of programs will reveal a great diversity in credit requirements; degree granted (BA vs. BFA vs. BAA); relationship of cinema studies to film production; film vs. video production; fine-art vs. media-studies orientation, etc. However, the substantive university film programs do have in common a requirement of 60 - 70 credit

UNIVERSITY OF BRITISH COLUMBIA

UBC offers, through its Theatre Department, a B.A. in Theatre (Film/Television) and a Diploma in Film/Television Studies. Students in the 4-year Film/Television Major program are required to take the equivalent of 6 Lower Division Film/Television credits and 48 Upper Division Film/Television credits consisting of both production and Film/Television studies courses. The Diploma is a two-year part-time program requiring the equivalent of 36 Film/Television credits. UBC also offers an M.A. in Film/Television and an M.F.A. in Film/Television Production.

UNIVERSITY OF CALIFORNIA AT LOS ANGELES

UCLA has one of the largest and most highly regarded film programmes in the United States. The B.A. Major in Motion Picture/Television consists of 68 upper division units taken in the junior and senior years (of a total 160 units for the four years). Application for the Major is made just before the junior year, and requires 56 units of credit, with completion of general University and College of Fine Art requirements.

CONCORDIA UNIVERSITY

Concordia has one of the two most comprehensive and established university film programs in Canada (the other is at York). Ordinarily a student wishing to major in Film at Concordia will first spend two years at a CEGEP with a comprehensive Film Studies and Production program, such as Vanier College. The B.F.A. with a Film Major at Concordia itself requires 48 credits of coursework in film studies and production over three years, in addition to the CEGEP credits. A Specialization in Film consists of 66 credits in addition to CEGEP requirements.

QUEEN'S UNIVERSITY

Queen's offers a four-year Honours B.A. in Film, combining critical studies and production courses. Assuming 6 credits per full-year course, the requirements are 30 hours Lower Division, 36 hours Upper Division for a total of 66.

UNIVERSITY OF REGINA

Regina offers a four-year B.F.A. in Film and Video. Information on credit hours for each course was unavailable, but assuming 3 hours for each course (production courses are often worth more credits), the requirements add up to 21 credits in Lower Division, 45 credits in Upper Division for a minimum total of 66.

RYERSON POLYTECHNICAL INSTITUTE

Although Ryerson does not confer the B.A., it is described here for purposes of comparison, as many students considering university choose to go there instead. Its intensive Photographic Arts programme is so large that, even though production and technical work are emphasized, the school offers more critical studies courses than the typical college or even university film program

The program most appropriate for comparison to ours is the Bachelor of Applied Arts Degree in Motion Picture Studies (PHMP). The first year involves a full load of 27 credits in design, theory, and technique courses. The second and third years each require 17 credits in film courses; 6 credits in liberal arts and science electives. The fourth year includes 15 credits in film; 6 credits in liberal arts and sciences. The total for four years is 76 credits in Film Studies and Production (44 Lower Division, 32 Upper Division); and 18 credits outside the discipline.

UNIVERSITY OF WINDSOR

Windsor offers a B.A. Major and Honours Major in Communication Studies. The Major is a three-year program (like all Ontario universities which expect completion of Grade 13); the Honours Major is four years. The Major requires the equivalent of 12 hours of specific Communication courses; electives in the department fill the remaining requirements. A student specializing in Film could take a combination of Film Studies and Production courses to fill these requirements for a total of 30 hours. Thus the three-year Major requires 36 hours of Communications Studies. The four-year Honours Program includes 3 specific Communication courses and 7 departmental electives that could be filled by Film courses, for a minimum total of 60 hours.

YORK UNIVERSITY

Because it is in Ontario, the regular B.A. or B.F.A. requires only three years of study, or 15 full courses; the Honours B.A. or B.F.A. is 20 courses. The catalogue recommends the Honours B.A./B.F.A.; there is virtually no mention of a three-year course of study in film.

The B.A. is granted for primary study in history, theory and criticism; the B.F.A. for primary study in studio, performance and production.

Honours (four-year) B.A./B.F.A. in Film: Ten full-year courses in Fine Arts; of these ten, eight (64 credit hours) must be in Film.

TECHNICAL THEATRE COURSES - 1989

Rationale:

Interest in the basics of theatre technology is widespread. We have been unable to accommodate large waiting lists in each of the past three semesters the FPA 170 course has been offered, already having raised the enrollment ceiling for this course in the Spring of 1988.

Currently, there is little organized continuation possible in our technical theatre offerings for students who desire more than basic training in technical theatre. At present we can provide only the briefest of introductions to the field within the 13 week time constraint of FPA 170 and all further work is in the upper division. However, we will be able to provide a more comprehensive program for our students by introducing two new courses into the curriculum.

By alternating the courses in the fall and spring semesters, our current faculty, John Macfarlane and Barry Hegland will be able to teach the two new courses with the assistance of the existing sessional who works with the productions.

Finally, these additions will also allow us to modify the content of two other courses (FPA 170 and 370). In each course we could give a more in-depth treatment of a narrower range of the field.

NEW COURSE PROPOSAL FORM

Calendar Information

Abbreviation Code: FPA

Course Number: 171

Credit Hours: 3

Vector: 0 - 4 - 2

Title of Course: Introduction to Production Management

Calendar Description of Course: An introduction to the management, and organization of theatrical production. This course will provide a grounding for students who wish to become further involved in the administration of the performing arts and will include practical experience.

Nature of Course: seminar / open lab

Prerequisites (or special instructions): none

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 1991-1

Which of your present faculty would be available to make the proposed offering possible? B. Hegland, J. Macfarlane

3. Objectives of the Course: This course will serve as an introduction to the administrative, managerial, and organizational aspects of the performing arts. It will provide a grounding for students interested in further study in technical theatre and for those oriented toward independent production. The course will contain a practicum component, with students required to take on administrative, publicity, or stage managerial responsibilities for productions as part of the course load.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty: none

Staff: none

Library: none

Audio Visual: none

Space: none

Equipment: none

5. Approval

Date:

June 20/89

Oct 30/89

Oct 31/05

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

FPA 171-3

SPRING 1990

INSTRUCTORS-B. HEGLAND, J. MACFARLANE

COURSE DESCRIPTION

FPA 171 introduces stage management and production administration in the performing arts. FPA 171 will use both academic theatre and independent professional productions as models and subjects of investigation.

COURSE OUTLINE

The history of technical theatre and stage management
The role and methodology of the Stage Manager
The role and methodology of the Technical Director
The role and methodology of the Production Manager
The relationship of the design and technical personnel
The organization of the production team
Director/designer, director/technical roles and variations
Budgeting and costing live performances; the scope of overall financial planning for staged productions.
Theatre/company administration models and variations
Audience Development and Publicity; getting audiences to view the work.
Alternative theatre/performance venues and their problems
Performance values

COURSE REQUIREMENTS

There is no prerequisite for FPA 171. Along with a one two hour lecture and a two hour lab per week this course carries a practicum component, with students expected to take on administrative, publicity, or assistant stage managerial responsibilities for Centre for the Arts productions as part of the course load. In turn the various experiences and problems encountered during these practicum hours will serve as fuel for discussion during class times. Student evaluation will be based on practicum involvement, written assignments, plus a final exam.

RECOMMENDED TEXTS

Stage Management-A Guidebook of Practical Techniques- Lawrence Stern
The Stage Manager's Handbook- Bert Gruver (rev. Frank Hamilton)
Theatre Administration- Frances Reid

NEW COURSE PROPOSAL FORM

Calendar Information

Abbreviation Code: FPA Course Number: 270 Credit Hours: 3 Vector: 2 - 0 - 4

Title of Course: Technical Theatre

Calendar Description of Course: For students who have gained a basic familiarity with technical theatre. The course will offer continued training in staging, audio and lighting for theatre, dance and music presentations.

Nature of Course: lecture/ lab

Prerequisites (or special instructions): FPA 170

What course (courses), if any, is being dropped from the calendar if this course is approved: none

2. **Scheduling**

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 1990-3

Which of your present faculty would be available to make the proposed offering possible? B. Hegland, J. Macfarlane

Objectives of the Course: The course will offer an intermediate level of training in selected areas of production support for theatrical and dance presentations. The focus of the study will be staging, audio and lighting. This class will contain a practicum component, with students required to take on technical responsibilities for productions as part of the course load.

4. **Budgetary and Space Requirements (for information only)**

What additional resources will be required in the following areas:

Faculty: none

Staff: none

Library: none

Audio Visual: none

Space: none

Equipment: none

5. **Approval**

Date: June 20/89 Oct 30/89. Oct 31/89

[Signature] RC Brown RS
Department Chairman Dean Chairman, SCUS

FPA 270-3

FALL 1989

INSTRUCTORS-B. Hegland, J. Macfarlane

COURSE DESCRIPTION

FPA 270 will offer advanced instruction in specific areas of performance technology: stage mechanics and rigging, live audio mixing and preparation, and lighting systems for music, theatre and dance.

COURSE OUTLINE

Stage drafting basics
Stage mechanics; Fly systems, stage rigging and flown scenery,
Revolves, wagons, hydraulics, pneumatics, and their use in scenery
Advanced scenic construction; metalwork, welding, plastics and
thermo-plastics in props and scenery
Basic electronics for theatrical sound systems.
Recording and editing techniques; Digital sound
Microphones and miking techniques
History and development of lighting controls and dimmers.
Electricity and electrical principles
Theatrical lighting instrument design & function
Operation of manual and computer controlled lighting systems
Projections and reflective surfaces

COURSE REQUIREMENTS

The class will consist of one two hour lecture and a four hour lab per week. Each student will be required to undertake practical work on Centre for the Arts productions mounted during that semester. As well, technical problems posed by upcoming Public Events offerings will serve be discussed. Students will be evaluated on the basis of participation in practicum and labs plus a final examination.

PREREQUISITES

Successful completion of FPA 170 plus permission of the department.

REQUIRED TEXT

Scenic Design, Stage Lighting, Sound, Costume & Makeup-Willard F. Bellman

RECOMMENDED TEXTS

Stage Rigging Handbook-Jay O. Glerum

Stage Sound-David Collison (if available)