

SIMON FRASER UNIVERSITY

S. 79-19

MEMORANDUM

Senate

From N.R. Reilly, Chairman
Senate Committee on
Undergraduate Studies

Subject New Course Proposal: FPA.334-3,
Film Analysis

Date 1 February 1979

Action taken by the Senate Committee on Undergraduate Studies at its meeting on January 30, 1979 gives rise to the following motion:

MOTION

That Senate approve and recommend approval to the Board of Governors of the introduction of the new course FPA.334-3, Film Analysis, as outlined in paper S79-19 .

NOTE. Senate approved of the introduction of a Minor in Film at its meeting in May of 1977. The proposal received the approval of the Universities Council of British Columbia in June of 1978. In the documentation accompanying the proposal for the introduction of the Minor in Film, it was indicated that it was the intention of the Centre for the Arts to bring forward at a later date a course in Film Analysis. It was not put forward at that time as they did not have the personnel to develop such a course.

NOTE. SCUS has approved a waiver of the two-semester time length requirement for FPA.334-3, Film Analysis.

Norman R. Reilly
N.R. Reilly


/kb

MEMORANDUM

Mr. H.M. Evans Registrar & Secretary, SCUS	From J. Blanchet, Secretary of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee
Subject I.S.C. 78-30 New Course Proposal FPA 334-3 Film Analysis	Date December 15, 1978

The attached New Course Proposal for FPA. 334-3 Film Analysis was approved on December 12, 1978 by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee.

Would you please place this item on the agenda for the next meeting of the Senate Committee on Undergraduate Studies.


Janet Blanchet

JB:jk

Attachments

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

1.5.C.78-30

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 334 Credit Hours: 3 Vector: 0-4-0

Title of Course: FILM ANALYSIS

Calendar Description of Course: This course undertakes a detailed investigation of selected films in order to acquaint students with film language in both theoretical and applied aspects. The course is designed primarily for students with some experience of film making, but is open to others by consent of the Department.

Nature of Course Seminar

Prerequisites (or special instructions): FPA.236 or 237, and consent 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? 1979-3

Which of your present faculty would be available to make the proposed offering possible? Al Razutis

3. Objectives of the Course

To provide student film makers with a concentrated study of film technique as others have used them and to enable other serious students of film to undertake advanced study of the ways films are constructed.

See attached rationale and course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty One sessional appointment

Staff none

Library

Audio Visual approximately \$500 rental plus \$500 purchase per annum. Initial departmental purchase of film fragments approximately \$2000

Space none

Equipment 16 mm film motion analyzer desirable

5. Approval

Date: 7 Jan 27 1978 14 Dec 78 15 Feb 79

Department Chairman

J. W. Bolbert Dean.

Chairman, SOUS

The introduction of this course was initially approved by Senate in May 1977 in conjunction with the film minor. The course is part of the minor structure: minors must complete either this course or FPA.382-3 Aesthetics of Performance, in addition to their film making courses, in the upper division. We did not seek formal approval of the course at the time the minor was put forward because we did not have faculty available to develop or teach it at that time. Later, because the film minor was delayed in receiving approval from the Universities Council, we further deferred introduction of the course. It is now necessary to introduce the course in order to complete the minor structure.

FPA.334 is the only upper division course we envision specifically on the study of film. The course is unusual in that it is a film study course designed especially for the film maker. The historical, thematic and stylistic concerns which are usual substance of film studies courses, and which are addressed in our two lower division film studies courses, are here analysed in detailed relationship to film techniques. The division here is not absolute: considerations of technique are part of all serious film study, and technique can never properly be divorced from what it communicates. Nevertheless, where our lower division courses characteristically proceed from whole films and groups of films to a consideration of technical innovations and their significance, this course will proceed from the film fragment, studying in detail how a given effect is achieved. The advantage of this approach is that student film makers can examine films in a way that relates immediately to their own practice, whereas others who are sufficiently prepared can gain a new understanding of material they may have studied in other contexts.

This course is offered as an in-depth (at times proceeding shot by shot, moment by moment) exploration of both the theoretical and applied aspects of filmic language. All films (and fragments thereof) will be examined in light of the following areas of concern:

The Temporal Moment: Abandoning photographic stasis, the film maker undertakes to create a synthetic experience of time ('film time') which is played against the viewer's notions of 'collective time'. Examples will be presented that depict continuous, interrupted, and totally fragmented cinematic time, and the implications of these for narrative & non-narrative renderings will be examined. Techniques of accelerating visual tension by altering the time schedule, parallel-action and its effect on the viewer's experience of time and montage tempo will also be explored.

The Spatial Stage: Abandoning the anachronism of objective theatre-space (seen from a fixed point of view), film develops filmic (space) perspective by manipulation of image foreground and background and cutting styles that accentuate the implied depth. Techniques such as building up spatial screen tension and inclusion of relief mechanisms (such as insert) or visual digressions will also be explored. In this area of concern, the dominant topic will be the ability of cinematic language to express a spatially transcendent point of view, and to successfully accomplish this by utilizing off-balance compositions that must be resolved in time (editing).

Film as Film: The filmic language is displayed on its own terms as an evolving visual vocabulary with camera, emulsion, optical printing processes, film equipment, and the viewer's experience as direct subject matter for film. In this area of concern, we will be evaluating what the contribution of these filmic experiments has been to the expansion of the cinematic vocabulary.

Content as expressed in technique: We will be exploring the manipulation of cultural symbol, historical & cultural image contexts, and viewer psychology by the application of dynamic (action-to-action) editing techniques, image juxtaposition, and subliminal manipulation of imagery. Similarly the pace of slapstick, the dramatic (sound re-inforced) film "moment", subliminal manipulation (images altered as to perceptual impact), random sampling and cut-ups, will be analyzed.

In all of the above areas, the use of sound (to compound the visual experience) will also be explored.

Participants in this course will be expected to discover the nature of cinematic language process (in active demonstration sessions), rather than bear witness to the existence of such processes.

Evaluation: course evaluation will be based on class participation and exercises, a mid-term and a final examination.

Required reading: A text for the course will be compiled and written by A. Razutis.

SUGGESTED FILMS (and fragments thereof):

A Movie (Conner)
Trip Down Memory Lane (Lipsett)
Prelude: Dog Star Man (Brakhage)
Meshes of the Afternoon (Deren)
Fairyland (Melies)
Oktober - 'Storming the Winter Palace' ^{sequence} (Eisenstein)
WW II documentary newsreel
Automatic Moving Co. (Cohl)
-- sequences from 'I Accuse' and 'Napoleon' (Gance)
Bullfight (de Daunant)
Allures (Belson)
Off-on (Bartlett)
Bridge (Razutis)
Dream of the Wild Horses (de Daunant)
Haxan (fragment) (Christensen)
Commercials of the 50's, 60's, 70's
Un Chien Andalou (Dali/Bunuel)
Ghost: Image (Razutis)
Moon at Evernight (Razutis)
Le Voyage (Razutis)
Sequels in Transfigured Time (Razutis)
The Beast (Razutis)
Persona (Bergman)
Blow Up (Antonioni)
Performance (Roeg)
-- and where possible, fragments from the work of Orson Welles
Potemkin (fragment) (Eisenstein)
Castro Street (Bruce Bailie)
Occurence at Owl Creek
Horror Film Fragments

SIMON FRASER UNIVERSITY

MEMORANDUM

To	Chairmen, Senate Committee on Undergraduate Studies Committee	From	L. E. Thomas, Collections Librarian
Subject	FPA. 334 FILM ANALYSIS	Date	November 28, 1978

I have reviewed this course proposal with the Head of the Humanities Division in the Library and we feel that our Collections are adequate in this area.

Larry T.

LET/dab
cc Evan Alderson,
Director, Centre for the Arts

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DEC 1 1978
REGISTRAR'S OFFICE
MAIL DESK

SIMON FRASER UNIVERSITY

MEMORANDUM

To Dr. Norman Reilly
Assistant Vice-President, Academic

Subject

From Evan Alderson, Director
Centre for the Arts

Date January 31, 1979.

In relation to the questions concerning FPA 334-3 - Film Analysis, which I understand were not satisfactorily resolved at SCUS on January 30, I can provide the following information:

1. Pre-requisites

A calendar change recently approved makes FPA 236 recommended for FPA 237, but not a pre-requisite. Therefore, the listed pre-requisite for FPA 334 - FPA 236 or FPA 237, makes sense.

2. Bibliography

The exclusion of a list of readings or related texts seems to me justified in the case of this course on two grounds: first, the primary material for study is the films themselves. A list of films is provided, selections from which will form the basic "texts" of the course. Second, there is a great range of secondary material about the issues the course will address. It is the intention of the Professor who will first teach the course to prepare from some of this materials and from his own writing a body of specific readings which will be assigned. Under these conditions it would seem an arbitrary exercise to list a set of possibly relevant published writings.

3. Alternatives

The course is described as an integral part of the Film Minor in the sense that it has been planned from the beginning as one of two upper division courses which take a critical orientation toward Film. One of these, FPA 382 - Aesthetics of Performance, places film in the context of other disciplines. FPA 334 is designed to treat film itself more intensively. In our view, film minors should not be compelled to take either of these approaches, although we hope they will take both and we are prepared to insist that they take one.

EA/yn

c.c. J. Dickinson

