




OFFICE OF THE ASSOCIATE VICE-PRESIDENT, ACADEMIC AND
ASSOCIATE PROVOST

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MEMORANDUM

ATTENTION	Senate	DATE	April 10, 2012
FROM	Bill Krane, Chair Senate Committee on Undergraduate Studies	PAGES	1/1
RE:	Faculty of Communication, Art and Technology (SCUS 12-18)		



For information:

Acting under delegated authority at its meeting of April 5, 2012, SCUS approved the following curriculum revisions effective Spring 2013:

1. School of Interactive Arts and Technology (SCUS 12-18a)

(i) Prerequisite changes to IAT 265

2. School of Communication (SCUS 12-18b)

(i) Prerequisite changes to CMNS 304W, 320, 323W, 324, 332, 348, 363, 423, 424, 452

(ii) Prerequisite changes to CMNS 348, 353, 354, 362, 446, 454, 455, 456, 356

3. School for the Contemporary Arts (SCUS 12-18c)

(i) Prerequisite change to FPA 359

(ii) Course deletion of FPA 272, 273, 372, 373, 472, 473 (Fall 2013)

(iii) Credit hour changes to FPA 270, 271, 370, 371, 470 and 471 (Fall 2013)

(iv) New Course Proposals:

FPA 388-3, Film Music: An Overview of the Relationship between Music and Moving Pictures

FPA 406-4, Internship in Contemporary Arts

Senators wishing to consult a more detailed report of curriculum revisions may do so by going to Docushare: <https://docushare.sfu.ca/dsweb/View/Collection-12682>

If you are unable to access the information, please call [778-782-3168](tel:778-782-3168) or email shelley_gair@sfu.ca.



MEMORANDUM

ATTENTION Bill Krane, Chair
Senate Committee on Undergraduate Studies
DATE March 27, 2012

FROM DD Kugler, Chair
Undergraduate Curriculum Committee
PAGES 27 (including cover memo)
Faculty of Communication, Art and Technology

RE: SCUS, April 5, 2012

On March 20, 2012, the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee approved the following curricular revisions:

- School of Interactive Arts + Technology memo
 - IAT 265: prerequisite change
- School of Communication memo
 - blanket prerequisite changes
- School for the Contemporary Arts memo
 - FPA 359: prerequisite change
 - FPA 270, 271, 370, 371, 470, 471: credit changes
 - FPA 272, 273, 372, 373, 472, 473: deletions
 - FPA 388: new course proposal
 - FPA 406: new course proposal

Please place these items on the next meeting of SCUS.

DD Kugler



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MEMORANDUM

ATTENTION Don Kugler, Associate Dean, FCAT **DATE** Monday, March 26, 2012
FROM John Dill
RE: SIAT Curriculum Changes

Please include the attached motion for a change in prerequisite to IAT 265 for discussion and vote at the next FCAT UCC meeting.

Sincerely,

John Dill
Chair, Undergraduate Curriculum Committee
School of Interactive Arts + Technology
Faculty of Communication, Art and Technology
Simon Fraser University
778-782-7555 John_dill@sfu.ca



EXISTING COURSE, CHANGES RECOMMENDED

Please check appropriate revision(s):

Course number Credit Title Description Prerequisite Course deletion Learning Outcomes

Indicate number of hours for: Lecture _____ Seminar _____ Tutorial _____ Lab _____

FROM Course Subject/Number IAT 265 **TO** Course Subject/Number _____
Credits 3 Credits _____

TITLE

(1) LONG title for calendar and schedule, no more than 100 characters including spaces and punctuation.

FROM: _____ **TO:** _____

(2) SHORT title for enrollment and transcript, no more than 30 characters including spaces and punctuation.

FROM: _____ **TO:** _____

DESCRIPTION

FROM: _____ **TO:** _____

DESCRIPTION

TO: _____

PREREQUISITE

Does this course replicate the content of a previously approved course to such an extent that students should not receive credit for both courses? If so, this should be **noted in the prerequisite**.

FROM: 18 units including CMPT 166 (or equivalent first programming course such as CMPT 120, 125, 126, 128). Students with credit for IART 206, 207 and 208 may not take this course for further credit. Quantitative

PREREQUISITE

TO: 18 units including CMPT 166 (or equivalent first programming course such as CMPT 120, 125, 126, 128) and one of MATH 130 or MACM 101 or equivalent. Students with credit for IART 206, 207 and 208 may not take this course for further credit. Quantitative

LEARNING OUTCOMES

RATIONALE

IAT 265, as a second year computer programming course (and designated Quantitative course), uses knowledge and skills from math courses in programming assignments.

Additionally, while math is a SIAT requirement, SIAT BA students tend to avoid taking math until near graduation and then run into problems. While MATH 130 is prerequisite to IAT 343, and MACM 101 is a prerequisite for IAT 455, these courses are not required for all SIAT students. Making the math course pre-requisite to IAT 265 ensures that all IAT students complete a math-based course by the end of their second year.

Effective term and year Spring 2013



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MEMORANDUM

ATTENTION DD Kugler, Chair
Faculty of Communication, Art and Technology
Undergraduate Curriculum Committee

DATE March 15, 2012

FROM Zoë Druick, Chair
School of Communication
Undergraduate Curriculum Committee

PAGES

RE: Pre-requisite changes for courses requiring CMNS 223 and 253

At the SCUS meeting of February 2, 2012, the course numbers of courses now offered only as W courses (223 and 253) were eliminated. Following from those changes, the School of Communication UCC would like to propose blanket changes to the pre-requisites for upper division courses as follows.

- Formerly, 223 was listed as a pre-requisite for CMNS 304W, 320, 323W, 324, 332, 348, 363, 423, 424, 452. Now 223 or 223W will satisfy that requirement.
- Formerly, 253 was listed as a pre-requisite for CMNS 348, 353, 354, 362, 446 (recommended), 454, 455, 456, as well as a new course, 356. Now 253 or 253W will satisfy that requirement.

Note: Although they are no longer offered at SFU, we propose to continue to list the non-W course number, at least for the time being, in order to ensure that students who have already taken the course, either here or in articulated form at another college or university will not run into problems with their enrolment in upper division courses.

Would you please bring these blanket changes forward to the FCAT UCC?

Sincerely,

Zoë Druick, Ph.D.
Undergraduate Chair, School of Communication



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Email: ca@sfu.ca

MEMORANDUM

ATTENTION DD Kugler, Chair
Faculty of Communication, Art and Technology
Undergraduate Curriculum Committee

DATE 3/8/2012

FROM Rob Kitsos, Associate Chair
School for the Contemporary Arts

PAGES 26

RE: Materials from School for the Contemporary Arts for the FCAT UCC meeting on March 20th.

At its meeting of February 24 2012, the School for the Contemporary Arts approved the attached curricular revisions:

1. Calendar Change: FPA 359-3 Selected Topics in Theatre
2. Credit changes to Production and Design Courses:
 - FPA 270-3 Production Ensemble I
 - FPA 271-3 Production Ensemble II
 - FPA 370-3 Production Ensemble III
 - FPA 371-3 Production Ensemble IV
 - FPA 470-3 Production Ensemble V
 - FPA 471-3 Production Ensemble VI
 - Deletion Course Form for FPA 272, 273, 372, 373, 472, 473
3. New Course: FPA 388-3 Film Music
4. New Course: FPA 406-4 Internship in Contemporary Arts

Would you please place this/these proposal(s) on the agenda of the next meeting of the Faculty of Communication, Art and Technology Undergraduate Curriculum Committee?

Thank you,

Rob Kitsos
Curriculum Committee Chair, School for the Contemporary Arts

COURSE CHANGE/DELETION FORM

Existing Course Number: **FPA 359-3**

Existing Title: FPA 359-3 Selected Topics in Theatre

Please check appropriate revision(s):

Course Number: _____ Credit Hours: _____ Title: _____
Description: _____ Prerequisite: X Vector: _____
(Lect/Sem/Tut/Lab)
Course deletion: _____

FROM: FPA 359-3 Selected Topics in Theatre

A specific topic in theatre which is not otherwise covered in-depth in regular courses. The work may be practical, theoretical or a combination of the two, depending on the particular topic in a given term. Prerequisite: FPA 250 and/or prior approval.

TO: FPA 359-3 Selected Topics in Theatre

A specific topic in theatre which is not otherwise covered in-depth in regular courses. The work may be practical, theoretical or a combination of the two, depending on the particular topic in a given term. Prerequisite: 30 lower division credits. May be of particular interest to students in other departments.

Rationale:

To allow wider access, and to encourage a wide mix of students from various disciplines and backgrounds.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: Spring 2013

**School for the Contemporary Arts
Undergraduate Curriculum**

**SCA Production and Design Area
Summary of Changes**

The School for the Contemporary Arts Production and Design area is proposing to remove 6 courses from their calendar and increase credit hours from 3 to 6 for a selection of existing courses.

Courses to be removed from calendar:

FPA 272-3 Production Practicum I
FPA 273-3 Production Practicum II
FPA 372-3 Production Practicum III
FPA 373-3 Production Practicum IV
FPA 472-3 Production Practicum V
FPA 473-6 Production Practicum VI

Courses to be changed from 3 to 6 credits:

FPA 270-3 Production Ensemble I
FPA 271-3 Production Ensemble II
FPA 370-3 Production Ensemble III
FPA 371-3 Production Ensemble IV
FPA 470-3 Production Ensemble V
FPA 471-3 Production Ensemble VI

Senate Committee on
Undergraduate studies

COURSE CHANGE/DELETION FORM

Existing Course Number: **FPA 272-3, 273-3, 372-3, 373-3, 472-3, 473-6**

Existing Title: **Production Ensemble I, II, III, IV, V, VI**

Please check appropriate revision(s):

Course Number: _____ Credit Hours: _____ Title: _____

Description: _____ Prerequisite: _____ Vector: _____
(Lect/Sem/Tut/Lab)

Course deletion: X

FPA 272-3 Production Practicum I
FPA 273-3 Production Practicum II
FPA 372-3 Production Practicum III
FPA 373-3 Production Practicum IV
FPA 472-3 Production Practicum V
FPA 473-6 Production Practicum VI

Rationale:

This change will simplify the structure of the SCA Production and Design Area and create a stronger relationship between skill development and practice within the pedagogy of technical theater.

*** This course needs to be removed from all programs in the Calendar within the SCA.**

Theatre Major Program with Production and Design Stream

Theatre Extended Minor

All SCA Honours Program

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: Fall 2013

Rationale:

The Production and Design Area of the School for the Contemporary Arts is removing six courses from their offerings and increasing the credit hours of existing courses to accommodate the balance of course work. The content of the six practicum courses the Production and Design Area is removing coincides with six production ensemble courses. The ensemble courses involve training in skills related to technical support for the range of disciplinary productions produced in the SCA and include in-depth theoretical and practical exploration of stage management, staging, audio and lighting for theatre, dance and music production. The practicum courses involve the application of these skills working on productions. The Production and Design area proposes to include the practicum requirements in the ensemble courses and increase the credit hours to the ensemble course from 3 to 6. Essentially, the workload that was taken in two separate courses will now be integrated into one.

This change will simplify the structure of the SCA Production and Design Area and create a stronger relationship between skill development and practice within the pedagogy of technical theater.

COURSE CHANGE/DELETION FORM

Existing Course Number: **FPA 270-3**

Existing Title: **FPA 270-3 Production Ensemble I**

Please check appropriate revision(s):

Course Number: _____ Credit Hours: X Title: _____
Description: _____ Prerequisite: _____ Vector: _____
(Lect/Sem/Tut/Lab)
Course deletion: _____

FROM: FPA 270-3 Production Ensemble I

Students having a basic familiarity with elements of production and design participate in an in-depth theoretical and practical exploration of stage management, staging, audio and lighting for theatre, dance and music production. Students in this class will develop skills necessary to provide technical support for the School's productions. May be of particular interest to students in other departments. Prerequisite: FPA 170 or 171.

TO: FPA 270-6 Production Ensemble I

Students having a basic familiarity with elements of production and design participate in an in-depth theoretical and practical exploration of stage management, staging, audio and lighting for theatre, dance and music production. Assignments will be conducted in class and through practicum work on productions. May be of particular interest to students in other departments. Prerequisite: FPA 170 or 171.

Rationale:

The SCA Production and Design Area is increasing the workload of FPA 270 to include three additional units of work applying skills learned in the course to assignments working on productions throughout the semester.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: Fall 2013

**Senate Committee on
Undergraduate studies**

COURSE CHANGE/DELETION FORM

Existing Course Number: **FPA 271-3**

Existing Title: **FPA 271-3 Production Ensemble II**

Please check appropriate revision(s):

Course Number: _____ Credit Hours: X Title: _____
Description: _____ Prerequisite: _____ Vector: _____
(Lect/Sem/Tut/Lab)
Course deletion: _____

FROM: FPA 271-3 Production Ensemble II

Students having a basic familiarity with elements of production and design participate in an in-depth theoretical and practical exploration of stage management, staging, audio and lighting for theatre, dance and music production. Students in this class will develop skills necessary to provide technical support for the School's productions. May be of particular interest to students in other departments. Prerequisite: FPA 170: Introduction to Production Technology or Prerequisite: FPA 171: Introduction to Stage and Production Management or Prerequisite: prior permission.

TO: FPA 271-6 Production Ensemble II

Students having a basic familiarity with elements of production and design participate in an in-depth theoretical and practical exploration of stage management, staging, audio and lighting for theatre, dance and music production. Students in this class will develop skills necessary to provide technical support for the School's productions. Assignments will be conducted in class and through practicum work on productions. May be of particular interest to students in other departments. Prerequisite: either FPA 170 or FPA 171, or permission from instructor.

Rationale:

The SCA Production and Design Area is increasing the workload of FPA 271 to include three additional units of work applying skills learned in the course to assignments working on productions throughout the semester.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: Fall 2013

Senate Committee on
Undergraduate studies

COURSE CHANGE/DELETION FORM

Existing Course Number: **FPA 370-3**

Existing Title: **FPA 370-3 Production Ensemble III**

Please check appropriate revision(s):

Course Number: _____ Credit Hours: X Title: _____
Description: _____ Prerequisite: _____ Vector: _____
(Lect/Sem/Tut/Lab)
Course deletion: _____

FROM: FPA 370-3 Production Ensemble III

Provides students with training and an historical and contemporary context for their related practicum roles as production heads and stage management and design personnel. Issues will be drawn from the School's current production season and from national and international forums in related fields. Prerequisite: FPA 270 and 271 or prior approval. Students who received credit for FPA 372 prior to 2005 may not take FPA 370 for further credit.

TO: FPA 370-6 Production Ensemble III

Provides students with training and an historical and contemporary context for their related practicum roles as production heads and stage management and design personnel. Issues will be drawn from the School's current production season and from national and international forums in related fields. Assignments will be conducted in class and through practicum work on productions. Prerequisite: FPA 270 and 271 or prior approval.

Rationale:

The SCA Production and Design Area is increasing the workload of FPA 370 to include three additional units of work applying skills learned in the course to assignments working on productions throughout the semester.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: Fall 2013

**Senate Committee on
Undergraduate studies**

COURSE CHANGE/DELETION FORM

Existing Course Number: **FPA 371-3**

Existing Title: **FPA 371-3 Production Ensemble IV**

Please check appropriate revision(s):

Course Number: _____ Credit Hours: X Title: _____

Description: _____ Prerequisite: _____ Vector: _____
(Lect/Sem/Tut/Lab)

Course deletion: _____

FROM: FPA 371-3 Production Ensemble IV

Provides students with training and an historical and contemporary context for their related practicum roles as production heads and stage management and design personnel. Issues will be drawn from the School's current production season and from national and international forums in related fields. Prerequisite: FPA 270 and 271 or prior approval. Students who received credit for FPA 373 (Technical Production II) prior to 2005 may not take FPA 371 for further credit.

TO: FPA 371-6 Production Ensemble IV

Provides students with training and an historical and contemporary context for their related practicum roles as production heads and stage management and design personnel. Issues will be drawn from the School's current production season and from national and international forums in related fields. Assignments will be conducted in class and through practicum work on productions. Prerequisite: FPA 270 and 271 or prior approval.

Rationale:

The SCA Production and Design Area is increasing the workload of FPA 371 to include three additional units of work applying skills learned in the course to assignments working on productions throughout the semester.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: Fall 2013

Senate Committee on
Undergraduate studies

COURSE CHANGE/DELETION FORM

Existing Course Number: **FPA 470-3**

Existing Title: **FPA 470-3 Production Ensemble V**

Please check appropriate revision(s):

Course Number: _____ Credit Hours: X Title: _____

Description: _____ Prerequisite: _____ Vector: _____
(Lect/Sem/Tut/Lab)

Course deletion: _____

FROM: FPA 470-3 Production Ensemble V

Provides senior students with training and an historical and contemporary context for their related practicum roles as production heads and stage management and design personnel. Issues will be drawn from the School's current production season and from national and international forums in related fields. Prerequisite: FPA 370 or 371 and prior approval.

TO: FPA 470-6 Production Ensemble V

Provides senior students with training and an historical and contemporary context for their related practicum roles as production heads and stage management and design personnel. Issues will be drawn from the School's current production season and from national and international forums in related fields. Assignments will be conducted in class and through practicum work on productions. Prerequisite: FPA 370 or 371 and prior approval.

Rationale:

The SCA Production and Design Area is increasing the workload of FPA 470 to include three additional units of work applying skills learned in the course to assignments working on productions throughout the semester.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: Fall 2013

Senate Committee on
Undergraduate studies

COURSE CHANGE/DELETION FORM

Existing Course Number: **FPA 471-3**

Existing Title: **FPA 471-3 Production Ensemble VI**

Please check appropriate revision(s):

Course Number: _____ Credit Hours: X Title: _____
Description: _____ Prerequisite: _____ Vector: _____
(Lect/Sem/Tut/Lab)
Course deletion: _____

FROM: FPA 471-3 Production Ensemble VI

Provides senior students with training and an historical and contemporary context for their related practicum roles as production heads and stage management and design personnel. Issues will be drawn from the School's current production season and from national and international forums in related fields. Prerequisite: FPA 370 or 371 and prior approval.

TO: FPA 471-6 Production Ensemble VI

Provides senior students with training and an historical and contemporary context for their related practicum roles as production heads and stage management and design personnel. Issues will be drawn from the School's current production season and from national and international forums in related fields. Assignments will be conducted in class and through practicum work on productions. Prerequisite: FPA 370 or 371 and prior approval.

Rationale:

The SCA Production and Design Area is increasing the workload of FPA 471 to include three additional units of work applying skills learned in the course to assignments working on productions throughout the semester.

If this course replicates the content of a previously approved course to the extent that students should not receive credit for both courses, this should be noted in the prerequisite.

Effective term and year: Fall 2013



COURSE SUBJECT/NUMBER FPA 388

SCUS 12-18c (iv)

COURSE TITLE

LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

Film Music: An Overview of the Relationship between Music and Moving Pictures

AND

SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Film Music

CAMPUS where course will be taught: Burnaby Surrey Vancouver Great Northern Way Off campus

COURSE DESCRIPTION (FOR CALENDAR). 50-60 WORDS MAXIMUM. ATTACH A COURSE OUTLINE TO THIS PROPOSAL.

This course examines the role of music in the viewer's experience of moving pictures. Beginning with the early 1900s, the lectures will introduce important composers, directors, films, genres and historical periods. Specific films and other works will be analyzed.

LIBRARY RESOURCES

NOTE: Senate has approved (S.93-11) that no new course should be approved by Senate until funding has been committed for necessary library materials. Each new course proposal must be accompanied by a library report and, if appropriate, confirmation that funding arrangements have been addressed.

Library report status Approved

RATIONALE FOR INTRODUCTION OF THIS COURSE

This course has been offered successfully as a Special Topics course since 1987. Given the interdisciplinary nature of the School's curriculum a course which links film and music in this profound way is necessary.

SCHEDULING AND ENROLLMENT INFORMATION

Indicate effective **term and year** course would first be offered and planned **frequency** of offering thereafter:

Spring 2013. Annually.

Will this be a required or elective course in the curriculum? Required Elective

What is the probable enrollment when offered? Estimate:

CREDITS

Indicate number of credits (units): 3

Indicate number of hours for: 3 Lecture Seminar Tutorial Lab Other



FACULTY Which of your present CFL faculty have the expertise to offer this course?

Prof. Martin Gotfrit, Prof. Christopher Pavsek, Professor Colin Browne, Professor David MacIntyre

WQB DESIGNATION (attach approval from Curriculum Office)

PREREQUISITE

Does this course replicate the content of a previously-approved course to such an extent that students should not receive credit for both courses?
If so, this should be noted in the prerequisite.

60 Credit Hours *STUDENTS WHO HAVE TAKEN THIS COURSE PREVIOUSLY AS
COREQUISITE SPECIAL TOPICS MAY NOT TAKE IT AGAIN FOR FUTURE CREDIT.*

STUDENT LEARNING OUTCOMES

Upon satisfactory completion of the course students will be able to:

- Have a greater awareness of film sound genres, development and historical periods.
- Develop a critical ear for film sound and its context to images.
- Make critical and aesthetic evaluations of sounds in relation to film.

FEES

Are there any proposed student fees associated with this course other than tuition fees? YES NO

RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

none

OTHER IMPLICATIONS

Articulation agreement reviewed? YES NO Not applicable
 Exam required: YES NO
 Criminal Record Check required: YES NO



APPROVALS

- 1 Departmental approval indicates that the Department or School has approved the content of the course, and has consulted with other Departments/Schools/Faculties regarding proposed course content and overlap issues.

Queen Underhill

 Chair, Department/School Date

 Chair, Faculty Curriculum Committee Date

- 2 Faculty approval indicates that all the necessary course content and overlap concerns have been resolved, and that the Faculty/School/Department commits to providing the required Library funds.

 Dean or designate Date

LIST which other Departments, Schools and Faculties have been consulted regarding the proposed course content, including overlap issues. Attach documentary evidence of responses.

We were the first to offer a course in Film Music (1987) in Western Canada. UBC offers a single course as part of its BMus.

Other Faculties approval indicated that the Dean(s) or Designate of other Faculties AFFECTED by the proposed new course support(s) the approval of the new course:

 _____ Date _____
 _____ Date _____

- 3 SCUS approval indicates that the course has been approved for implementation subject, where appropriate, to financial issues being addressed.

COURSE APPROVED BY SCUS (Chair of SCUS):

 _____ Date _____

APPROVAL IS SIGNIFIED BY DATE AND APPROPRIATE SIGNATURE.

Film Music: *An Overview of the Relationship between Music and Moving Pictures*

Précis:

Cinema has never been silent. From the Lumière family's first public screening at the Grand Café in Paris on Dec. 28, 1895 to the present, "moving pictures" have used music to influence and shape the viewer's experience. Due to the predominance of the visual mode in Western culture such manipulation is rarely noticed by the spectator and thus film music is often experienced but not heard.

This course intends to address this cultural bias by focusing upon the soundtrack and the music score. We will survey the history of sound in cinema, examine various film genres, time periods, and styles, analyze specific films, and study a few selected composers and directors. We will also touch on our definition of film music to include television, computer applications, video, music video, games, etc., in order to gauge the impact that music combined with moving pictures has in our lives.

Content:

The course is structured as a series of 13 lectures illustrated extensively with video clips, slides and music examples.

Week	Topic
1	Introduction. Early history, a quick music primer, and a survey of films from the asynchronous era (1895 - 1927). Cultural and historical context of the period with attention paid to the role of technology in the development of the field.
2	Film music theory introduction: Why music with film? Musical antecedents to the early film scores, early synchronous sound films (1927-1940).
3	Theme & Variation: The Golden Age of Hollywood Film Music. Classics from the golden age of the Hollywood studio system (late 1930's to 40's). The continued influence of the period. A close reading of a few films.
4	Jazz & The Music of the 20th Century. (1950's & 60's) New musical idioms (jazz, popular music, contemporary, etc.), experimental approaches to scoring, innovative film makers (Godard, etc.).

- 5** The Song. An examination of the musicals from 1930 to the present as well as the role of the song on the soundtrack.
- 6** Split lecture. A) Music from the Concert Stage: Concert pieces in film scores (B) Sound Design & Music: The relationship between music and the other elements on the soundtrack.
- 7/8** Great Collaborations I/II. Important director-composer collaborations: from Rota - Fellini through Leone - Morricone and Spielberg - Williams to Danna - Egoyan. These lectures move across time periods, national cinemas and genres. Analysis presented of key films.
- 9** Science Fiction: The Music of Imagination, Terror and Wonder. From "Things to Come" to the present. The role of unconventional music (contemporary, electronic, etc.) in representing the other and the aural iconography of space, aliens, etc.
- 10/11** Music and Film outside the Hollywood Tradition. Films from places beyond North America and Europe. Focus upon the films of south Asia (including Bollywood) and China as well as other national cinemas such as Japan.
- 12** Composing for Moving Pictures: The technique of composing, the realities of the process and the effect of production demands upon the music that reaches the screen.
- 13** Music and Image on screens large and small in the early 21st century.

Requirements:

Students will complete three written assignments: 2 film journals (consisting of a film log and a questionnaire) and a 20 page paper on a topic provided by the instructor.

Bibliography:

http://www.sfu.ca/~gotfrit/289_11_FMbiblio.htm



COURSE SUBJECT/NUMBER FPA 406

COURSE TITLE

LONG — for Calendar/schedule, no more than 100 characters including spaces and punctuation

Internship in Contemporary Arts

AND

SHORT — for enrollment/transcript, no more than 30 characters including spaces and punctuation

Internship

CAMPUS where course will be taught: Burnaby Surrey Vancouver Great Northern Way Off campus

COURSE DESCRIPTION (FOR CALENDAR). 50-60 WORDS MAXIMUM. ATTACH A COURSE OUTLINE TO THIS PROPOSAL.

Provides an opportunity for advanced students to carry out independent projects, which are planned and completed in close consultation with the supervisory instructor.

Students are required to write a research essay or other project of equivalent academic value. Can be taken twice for credit.

materials. Each new course proposal must be accompanied by a notary report and, if appropriate, confirmation that funding arrangements have been addressed.

Library report status Approved: No new library resources needed.

RATIONALE FOR INTRODUCTION OF THIS COURSE

To allow all the SC A to offer directed studies courses that involve volunteer work in local arts organizations. Internships are popular with SCA students and this new course would acknowledge these internships on their transcripts.

SCHEDULING AND ENROLLMENT INFORMATION

Indicate effective **term and year** course would first be offered and planned **frequency** of offering thereafter:

Spring 2013

Will this be a required or elective course in the curriculum? Required Elective

What is the probable enrollment when offered? Estimate:

CREDITS

Indicate number of credits (units): 4

Indicate number of hours for: Lecture Seminar Tutorial Lab Other Internship



FACULTY Which of your present CFL faculty have the expertise to offer this course?

All full-time faculty at the School for the Contemporary Arts

WQB DESIGNATION (attach approval from Curriculum Office)

n/a

PREREQUISITE

Does this course replicate the content of a previously-approved course to such an extent that students should not receive credit for both courses? If so, this should be **noted in the prerequisite**.

Permission of instructor

COREQUISITE

n/a

STUDENT LEARNING OUTCOMES

Upon satisfactory completion of the course students will be able to:

- Obtain professional experience working in the community.
- Develop relationships with potential collaborators and employers in the community

FEES

Are there any proposed student fees associated with this course other than tuition fees?

YES NO

RESOURCES

List any outstanding resource issues to be addressed prior to implementation: space, laboratory equipment, etc:

No courses will be eliminated to accommodate this course. The structure of the course will follow the model of a directed study which allows students to carry out independent projects supervised by a faculty member and outside organization.

OTHER IMPLICATIONS

Articulation agreement reviewed? YES NO Not applicable

Exam required: YES NO

Criminal Record Check required: YES NO



APPROVALS

- 1 Departmental approval indicates that the Department or School has approved the content of the course, and has consulted with other Departments/Schools/Faculties regarding proposed course content and overlap issues.

Raven Underhill

 Chair, Department/School Date

 Chair, Faculty Curriculum Committee Date

- 2 Faculty approval indicates that all the necessary course content and overlap concerns have been resolved, and that the Faculty/School/Department commits to providing the required Library funds.

 Dean or designate Date

LIST which other Departments, Schools and Faculties have been consulted regarding the proposed course content, including overlap issues. Attach documentary evidence of responses.

n/a The content of the course is based on individual projects arranged as a directed study.

Other Faculties approval indicated that the Dean(s) or Designate of other Faculties AFFECTED by the proposed new course support(s) the approval of the new course:

 Date _____
 Date _____

- 3 SCUS approval indicates that the course has been approved for implementation subject, where appropriate, to financial issues being addressed.

COURSE APPROVED BY SCUS (Chair of SCUS):

 Date _____

APPROVAL IS SIGNIFIED BY DATE AND APPROPRIATE SIGNATURE.

Title: FPA 406-4 Internship in Contemporary Arts
Short title: Internship
Credits: 4

Calendar description:

A directed study in which students intern at an arts organization in the region to gain professional work experience. May be taken twice for credit.

Course description:

Designed on the model of a directed study, this course provides an opportunity for advanced students to carry out independent projects, which are planned and completed in close consultation with the supervisory instructor. ✓

In the internship, students are placed with an arts organization or company in the region in order to carry out a specific project of finite length. Projects can include research, writing, apprenticeships, production projects, public relations, media production, and other tasks. A professor liaises with the organization and supervises the student.

Note: In some cases the project must be approved by the Ethics Review Board.

Prerequisite: 45 Credits and permission from instructor

Background:

Over the past several years, a number of SCA majors have pursued directed studies in which they volunteered for a local arts organization, apprenticed with a local company, or participated in a community project.

Placements for these projects are arranged through faculty contacts, SCA partnerships in the community and programs like SFPIRG's Action Research Exchange. These projects include apprenticeships with professional performing companies, extended projects for organizations such as researching its history and constituency; researching policy; interviewing constituents and artists in order to develop policy; funding research; helping with installations; building web sites, and making videos.

This course is supervised as a directed study. In each case a professor evaluates the students performance in consultation with the organization. ~~In most cases~~ Students are required to write a research essay about the project. ✓

OR OTHER FORMS OF EQUIVALENT ACADEMIC VALUE.

These placements have been popular with our students and have given them invaluable experience that often leads to jobs in the nonprofit arts sector. Formalizing these projects will give the student credit by allow them to appear on the students transcripts.

Effective term, year: January 2013