

SIMON FRASER UNIVERSITY

S.77-45

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE
STUDIES

Subject Centre for the Arts: Minor in
Film and New Course Proposals

Date April 13, 1977

Action taken by the Senate Committee on Undergraduate Studies at its meeting on April 12, 1977 gives rise to the following motion:

MOTION I

That Senate approve, and recommend approval to the Board of Governors, the Minor program in Film as outlined in paper S.77-45.

NOTE - In recommending approval SCUS noted that in February, 1976 Senate approved in principle the development of minor programs in Dance, Theatre and Film. The proposed minor in Film has been developed within the principles articulated in paper S.76-21. The courses FPA. 132-3, Introduction to Filmmaking (a replacement for FPA. 130); FPA. 236-3, The History and Aesthetics of Cinema I; and FPA. 237-3, The History and Aesthetics of Cinema II, will be open to students generally as well as those taking the minor in Film. The "craft" courses will require selection of students and the first two of these, FPA. 230-3 and FPA. 231-3, will provide a systematic and disciplined approach to filmmaking. The main component of upper division requirements for the minor will consist of participation in a production unit through the Simon Fraser Film Workshop and registration as appropriate in Directed Studies in Film Production, FPA. 430-5, FPA. 431-5 and FPA. 432-5. Finally, one additional course will be required - either FPA. 382-3, already approved, which involves the comparative investigation of Film, Dance and Theatre; or FPA. 334-3, Film Analysis (a course yet to be fully developed and approved).

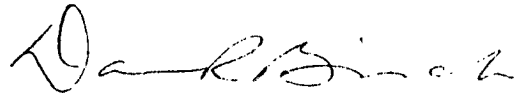
Some concern was expressed about the proposed introduction of the laboratory fee in filmmaking courses but the majority of members present in the SCUS meeting considered it necessary and appropriate to expect students to share in the cost of materials for filmmaking. It was noted that the introduction of such fees would require approval by the Board of Governors.

MOTION II

That Senate approve, and recommend approval to the Board of Governors, the following new courses as outlined in paper S.77- :

FPA. 132-3 - Introduction to Filmmaking
FPA. 230-3 - The Crafts of Film I
FPA. 231-3 - The Crafts of Film II
FPA. 236-3 - The History and Aesthetics
of Cinema I
FPA. 237-3 - The History and Aesthetics
of Cinema II
FPA. 430-5 - Directed Studies in Film
Production I
FPA. 431-5 - Directed Studies in Film
Production II
FPA. 432-5 - Directed Studies in Film
Production III

NOTE - SCUS has approved a waiver of the two semester time lag requirement for FPA. 132-3, FPA. 230-3, FPA. 236-3 and FPA. 430-5, and FPA. 431-5.



Daniel R. Birch

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PROPOSAL FOR A MINOR IN FILM

The Centre for the Arts requests approval of a minor program in film, effective January 1, 1978.

Following the approval in principle given by Senate in February of 1976 (S.76-21) for the development of minor programs in Dance, Theatre and Film, the department has carefully considered the development of a film program in relation to the principles approved by Senate. We now propose a minor program that in our view best fulfills these principles.

In designing the film minor we have attempted to take full advantage of the successful film workshop that has run for a number of years. Students are given a reasonably thorough grounding in the fundamentals of filmmaking in the lower division, and then become practising members of a production unit as the major component of their upper division requirements. Students are also required, particularly in the lower division work, to master some historical knowledge and critical insight into the art of film and its relation to other arts.

Each student initially will take FPA. 132-3, Introduction to Filmmaking. This course is a replacement of the current FPA. 130, one which emphasizes the forms of creativity that are essential to filmmaking. While it does not require the intensive use of equipment, this course does provide the opportunity for each student to complete a one-minute film, and should be a stimulating course even for those who do not wish to pursue further practical work in film. The continuation of practical work in film will necessarily depend upon a selection process. However, we propose two further courses on film, required for minors and available to the entire student body. These courses, FPA. 236 and 237, are introductions to the History and Aesthetics of the Cinema. The first of these covers the early history of film and pays special attention to the fundamentals of film as an art form. The second course explores varieties

of filmic expression through attention to more recent film history. We anticipate that these courses on the art of film will prove popular and will provide a useful complement to the different approach to film studies undertaken by the Department of Communication Studies.

Three further lower division courses are required of each student in the minor. First, students must take a single 6-credit "context" course, in order to insure that they receive some exposure to the historical and aesthetic relationships among the arts. Students who are admitted into FPA. 230 begin an intensive two semester introduction to the crafts of film that leads directly on to the later production work. 230 and 231 together take students through a careful and disciplined approach to each stage of the filmmaking process.

Students who successfully complete 230 and 231 will earn the right of admission to the Simon Fraser Film Workshop. For significant participation in the workshop students may earn a total of 15 hours of Directed Study credit, divided into three 5-hour units, FPA. 430, 431 and 432. As further explained in the individual course proposals, this mechanism enables us to retain the advantages of a production-oriented workshop, while permitting qualified students to earn credit for their participation in a reasonably flexible way. To complete the minor, each student must earn credit for one of two additional courses, each of which is designed to engage the student in a critical and reflective approach to the art of film. The student may choose FPA. 382-3, already approved, which involves a comparative investigation of film, dance and theatre; or, the student may take FPA. 334-3, Film Analysis, once it has been fully developed and approved. This course will involve a highly detailed, "shot-by-shot" investigation of a variety of film sequences. The intent of this course will be to provide both filmmakers and others with a serious interest in film an opportunity to explore cinematic language closely and analytically with particular attention to the relationships between method and effect.

We believe that the sequence of courses proposed here will provide a significant number of university students with a good exposure to the art of film and will provide the particularly talented and interested with an excellent foundation in film production. Although the practical courses will necessarily involve extensive familiarization with technical processes, the creative aspects of filmmaking will be emphasized at every stage. Moreover, through the individual courses as well as through the balance of requirements, we hope to encourage the recognition among our students of the importance of having something to say in film. Although our curriculum is not being developed solely with regard to the requirements of the film industry, we hope that some of our graduates may find useful roles there, as well as having the ability to use film as an art form and tool of communication, and having an enlarged appreciation of film from a filmmaker's point of view.

Resources for the Film Minor

- Faculty: With the regularization of two faculty positions, presently authorized, we will have a sufficient base of faculty to offer the minor. In addition, we will need to continue the instructional assistance in the workshop that has always existed, and employ a single Teaching Assistant each time FPA. 132 is taught. We plan to continue occasionally to bring instructional specialists on to campus in conjunction with practical work in film. For the present, the film studies courses can be taught by faculty of the Centre and faculty seconded from elsewhere, although eventually these courses should become part of the regular teaching load of one of the Centre's faculty. Once these various adjustments have been made and when the program is in full operation, the incremental cost of instructional salaries over the current situation will be equivalent to approximately one FTE faculty.
- Staff: Current staff of the Centre is adequate to handle the technical and administrative requirements of the minor.
- Space: With the conversion of some former Centre offices to film editing rooms and the dedication of the theatre video studio to film instruction, the minimum laboratory space for the minor is now available.
- Equipment: The Centre has been fortunate in receiving sufficient funds over the past year to obtain an adequate equipment base for the minor.
- Library: Current library resources, augmented by the small number of practical works on film already ordered, should be adequate for a film minor of this nature. The collection on film study should continue to grow at a modest rate.
- Other: There will be some increment in audio-visual and materials costs devoted specifically to the film program. These new costs, however, are a relatively small proportion of the total costs involved in

Other:
Cont'd

the present primarily non-credit program. Moreover, the new costs will very largely be accounted for by the consolidation and re-direction of the programs of the Centre, and thus involve no substantial increase in the overall budget. The obligation of the Centre to provide cultural opportunities to campus audiences, for example, will in part be discharged by the regular showing of excellent films in conjunction with FPA. 236 and 237. On the production side, the de-emphasis of work in video art that we have found necessary for space and equipment reasons will go a long way toward paying for the introduction of the second year practical courses. We are also proposing a continuation of the principle of laboratory fees for practical work to defray materials costs.



Evan Alderson
Director, Centre for the Arts
March 30, 1977

PROPOSED CALENDAR ENTRY

REQUIREMENTS FOR A MINOR IN FILM

Film Minors will complete 21 hours of Lower Division credit, distributed as follows:

Any one of:

FPA. 110-6 (formerly G.S. 110) The Arts in Context:
The Renaissance
FPA. 114-6 The Arts in Context: The Modernist Era
FPA. 116-6 The Arts in Context: North American Styles

or Similar six credit "Arts in Context" courses to be introduced in this series.

Plus all of:

FPA. 132-3 Introduction to Filmmaking
FPA. 230-3 The Crafts of Film I
FPA. 231-3 The Crafts of Film II
FPA. 236-3 History and Aesthetics of Cinema I
FPA. 237-3 History and Aesthetics of Cinema II

Film Minors will also complete 18 hours of Upper Division credit, distributed as follows:

All of:

FPA. 430-5 Directed Study in Film Production I
FPA. 431-5 Directed Study in Film Production II
FPA. 432-5 Directed Study in Film Production III

Plus one of:

FPA. 334-3 Film Analysis
FPA. 382-3 The Aesthetics of Performance

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

I.S.C. 77-7.

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 132 Credit Hours: 3 Vector: 2-0-4

Title of Course: Introduction to Filmmaking

Calendar Description of Course:

An exploration of the creative processes essential to the art of film. A study of photographic imagery and the construction of image sequences will lead to the production of a very brief film by each student.

Nature of Course Lecture/Laboratory

Prerequisites (or special instructions):

Students should expect to pay a laboratory fee. Students who have earned credit for FPA. 130 may not take this course for further credit.

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA. 130

2. Scheduling

How frequently will the course be offered? Twice a year

Semester in which the course will first be offered? 77-3

Which of your present faculty would be available to make the proposed offering possible? R. Nichol

3. Objectives of the Course

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	A second faculty member (authorized) will be required to offer this and other planned film courses.
Staff	None
Library	None
Audio Visual	None
Space	None
Equipment	None

5. Approval

Date: March 30, 1977

April 12, 1977

April 12, 1977

Em. Allen
Department Chairman

KC Brown
Dean

DR Brich
Chairman, SCUS

FPA. 132 - INTRODUCTION TO FILMMAKING

STATEMENT OF RATIONALE

This course is designed to replace the present FPA. 130 - Introduction to the Film and Video Arts. We have discovered after one year's experience with it that FPA. 130 is too condensed for what it has attempted to achieve, too equipment intensive for a relatively open access introductory course, and not as effective a preparation toward the planned film minor as we would wish.

Although FPA. 132 will provide some initiation into the technical aspects of filmmaking, it is designed primarily to engage the student's creativity in relation to the fundamentals of film as an art form. Emphasis will be placed upon the awareness of imagery and the juxtaposition of images into the structure of a film. Students will be encouraged to realize the importance of having something to say as well as to practice focusing ideas into a specific visual story. From its inception, the course will insist that students recognize the responsibilities entailed by working in an expensive medium as well as the creative opportunities it provides.

As well as an awareness of imagery, this course will provide the student with a grasp of the fundamentals of filmmaking technique. The essentials of the medium will be taught, supported by exercises in the operation of the tools of the craft. Initially the required creative exercises will not involve substantial use of equipment. After the student has become familiar with the necessary techniques, however, the production of a one-minute film will give each student an opportunity to put into practice the basic concepts of filmmaking, from the original idea, its design and execution in shooting, through to its final visualization in the editing process.

FPA. 132 - INTRODUCTION TO FILMMAKING

COURSE OUTLINE

The following presents a weekly progression of lecture/discussions together with a brief description of supporting exercises.

Week 1

The image - content, composition and visual impact.

- What?- The subject.
- Why? The motive, the feeling behind the image.
- What is meant by selectivity in the subject, the angle, the mood.
- How? How to balance in the frame, practice in framing and composition with the camera.

Week 2

Images types - archetypal, symbolic, and the cliché.

- Visualization is the way filmmakers think. Students will be expected to bring in examples of images based on cultural traditions and reflecting varieties of style and social response... how different cultures here viewed women, for example.

Week 3

Communication of idea - elements of style and personal expression.

- Each student will be asked to comment on the content and style of a film sequence or photostory.

Week 4

Color - mood and psychological effect.

- Students will be asked to collect images that help to explore the emotional impact of color.

Week 5

Objective and subjective interpretation of reality.

- Exercises in discovering the universal through the particular; the documentary approach to imagery as opposed to the created; opening the eye to the imagination.

Week 6

The image sequence - collage, montage, sequence design and pattern recognition.

- Exercises in the plasticity of image relationships; students will be asked to build a montage or collage from selected images.

Week 7

The storyboard - how to tell a story visually.

- The exercise will involve building a sequence from images in juxtaposition and sketched in storyboard fashion.

Week 8

The one-minute film.

- Students will be taught how to use the camera, lights, tripod and editing equipment, and how to read the light and execute a shot.

Week 9

Sound.

- Mini workshop on sound created and natural, to support the film with an adjacent sound track.

While students are working intensively in laboratory sessions on the completion of the one-minute films, lecture/discussions will take up the following topics: Film is an art form, a mass communication technique, an instrument of education and a language in its own right: Critical insight into the practical application of film in our society by an investigation of the types of films and their functions.

Week 10

The feature, the travel film and theatrical short.

Week 11

The documentary, traditional styles, cinema verité and the newsreel, the propaganda or political film.

Week 12

The animated film and the experimental film.

Week 13

The educational film, the sponsored or industrial film and the TV commercial.

EVALUATION:

Students will be graded upon the finished one-minute film and a term essay.

REQUIRED READING:

Guide to Filmmaking

Edward Pincus
Signet Press

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

I.S.C. 77-7.

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 230 Credit Hours: 3 Vector: 0-0-8

Title of Course: The Crafts of Film I

Calendar Description of Course:

An intensive study of the crafts of filmmaking, with emphasis on the use of the camera, lighting, sound, and the screen-writing process. Introductions to the techniques of filmmaking will be accompanied by exercises in their creative application.

Nature of Course Laboratory

Prerequisites (or special instructions):

FPA. 130 or 132 or equivalent and permission of the department. This is a limited entry course. Written permission of the department is required in advance of registration.

Students should expect to pay a laboratory 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? 77-3

Which of your present faculty would be available to make the proposed offering possible? R. Nichol

3. Objectives of the Course

This course is the first of two designed to give a rigorous and disciplined introduction to filmmaking through exercises in the major crafts involved. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second faculty member (authorized) will be required to offer this and other planned film courses.

Staff None

Library None

Audio Visual Materials costs of approximately \$2,000 will be required.

Space Additional laboratory space is desirable but not immediately necessary.

Equipment None

5. Approval

Date: March 30, 1977 April 12, 1977 April 12, 1977

Era Alden
Department Chairman

RC Brown
Dean

DR Birch
Chairman, SCUS

FPA. 230 - THE CRAFTS OF FILM I

COURSE OUTLINE

The following gives a weekly structure of topics and sample exercises:

Week 1

Introduction - What is film? What is a filmmaker?

- Discussions and screenings designed to orient the student to the approach of 230 and 231.

Week 2

Characteristics of film emulsions.

- Camera tests on various emulsions will be done to show the quality of film stocks and this will be complemented by a visit to a modern film processing laboratory.

Week 3

The camera - the basic tool and primary instrument through which the filmmaker funnels his impressions and depicts the world around him.

- Familiarization with the variety of cameras and their various functions.

Week 4

Exposure - we must measure light and time. Through exposure we can alter mood, create contrast and change the value of colour. It is an extremely important creative technique.

- Students will do tests for exposure and obtain practice in light-meter technique.

Week 5

Composition - the real power is in the image.

- Students will study form and content and learn how to place objects in the frame.

Week 6

Cinematography - the creative use of camera.

- Simple exercises in angle, movement and framing, supported by screenings and discussions of camera work.

Week 7

Lighting - a craft of its own to be learned in all its complexities. We light to achieve mood, character, and create a "feel" to the shot.

- Basic lighting exercises.

Week 8

Advanced lighting.

- Exercises in lighting for dramatic situations.

Week 9

Colour - the psychology of colour and its use to achieve emotional effect.

- Screenings comparing black and white and colour and exercises in basic colour design for scenes.

Week 10

Sound - basic sound recording and the nature of sound.

- How to cover a scene for sound, and how to mic. specific situations.

Week 11

Sound creation.

- A workshop in which sound effects are recorded, and the nature of sound is explored both natural and electronic.

Week 12

Scripting.

- A workshop in basic screen-writing techniques starting with research, organizing the material, story boarding and preparation of the rough draft. Sample sequences will be written by the students.

Week 13

Advanced screen-writing.

- Dialogue and the dramatic script. A feature film will be shown with accompanying script, to be studied. In addition students will create their own scripts for V.T.R. and film exercises.

EVALUATION:

A written examination and an assessment of the student's practical work in the course.

REQUIRED READING:

A Primer for Filmmaking

Kenneth H. Roberts and Win Sharples, Jr.
Pegasus Press, Bobbs-Merrill Company

SENATE COMMITTEE ON UNDERGRADUATE STUDIESNEW COURSE PROPOSAL FORMCalendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 231 Credit Hours: 3 Vector: 0-0-8Title of Course: The Crafts of Film IICalendar Description of Course:

An intensive study of the crafts of filmmaking, with emphasis on production planning, shooting, editing, and the post-production processes. Introductions to the techniques of filmmaking will be accompanied by exercises in their creative application. This course is a continuation of FPA. 230.

Nature of Course LaboratoryPrerequisites (or special instructions):

FPA. 230. Students should expect to pay a laboratory 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? 78-1

Which of your present faculty would be available to make the proposed offering possible? R. Nichol

3. Objectives of the Course

This course is the second of two designed to give a rigorous and disciplined introduction to filmmaking through exercises in the major crafts involved. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty	A second faculty member (authorized) will be required to offer this and other planned film courses.
Staff	None
Library	None
Audio Visual	Materials costs of approximately \$2,000 will be required.
Space	Additional laboratory space is desirable but not immediately necessary.
Equipment	None

5. Approval

Date: March 30, 1977 RC Brown April 12, 1977

Eva Alderman
Department Chairman

April 12, 1977
Dean

DR Birch
Chairman, SCUS

FPA. 231 - THE CRAFTS OF FILM II

COURSE OUTLINE

The following gives a weekly structure of topics and sample exercises:

Week 1

Pre-production planning.

- Students will be taught how to deal with financial and administrative details in handling location problems. Sample budgets and shooting schedules will be made up.

Week 2

Shooting I - Interpreting the image and the essentials of cinematic technique in manipulating the elements in the real world so that they will have a new existence on the screen.

- A series of shooting exercises will be completed in black and white reversal film stock dealing with basic problems and procedures on location.

Week 3

Shooting II.

- Practice in covering an event as a film crew and how to build a sequence around it.

Week 4

The cutting room.

- Knowledge of basic cutting room procedures will be taught. How to organize the material, practice, and familiarization with the equipment.

Week 5

Editing.

- Fundamentals of editing such as "syncing-up", selection, how to assemble and telling a story shot by shot, how to build a sequence.

Week 6

Advanced editing.

- How to edit to a rough cut stage, cutting points, temporal and spacial continuity, sequence weight and structure. Students will practice editing and structure using material or cuts from previous workshop productions.

Week 7

Specific editing problems.

- Dealing with pacing, structure, continuity, trimming and the fine cut. How to lay out opticals and prepare the film for neg cutting. Supported by simple exercises in solving problems.

Week 8

Sound and music editing.

- Basic principles and technique supported by practical exercises in laying music and sound effects. How to make out the cue sheet and prepare film for the mix.

Week 9

Opticals and titles.

- The creative use of opticals and titles. Exercises in design and layout for film, supported by screenings.

Week 10

Film Animation - basic techniques.

- Some exercises in painting on cels and layout, a short animated film will be shot as an example.

Week 11

Post-production I.

- Mixing and the recording studio, music and narration recording.

Week 12

Post-production II.

- Neg cutting, the answer print and timing. Supported by a visit to a post-production house.

Week 13

Summary.

EVALUATION:

A written examination and an assessment of the student's practical work in the course.

REQUIRED READING:

A Primer for Filmmaking

Kenneth H. Roberts and Win Sharples, Jr.
Pegasus Press, Bobbs-Merrill Company

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

I.S.C. 77-7.

NEW COURSE PROPOSAL FORMCalendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 236 Credit Hours: 3 Vector: 2-0-4Title of Course: The History and Aesthetics of Cinema I

Calendar Description of Course: This course will examine the early development of cinema from 1890 until about 1930, with particular emphasis on the fundamental principles of film as an art form. A substantial number of films will be shown during laboratory sessions.

Nature of Course Lecture/Laboratory

Prerequisites (or special instructions):

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

2. SchedulingHow frequently will the course be offered? Once a yearSemester in which the course will first be offered? 77-3Which of your present faculty would be available to make the proposed offering possible? J. Wall3. Objectives of the Course

This course is the first of two intended to give an overview of film history and aesthetics. It is designed for the general student as well as for those with a special interest in film. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty This course and 237 will eventually require one-half of a faculty position.Staff NoneLibrary NoneAudio Visual Approximately \$2,000 will be required for film rental. Showings will be free and public.Space NoneEquipment None5. ApprovalDate: March 30, 1977 April 12, 1977 April 12, 1977E. Alderman
Department ChairmanK. C. Brown
DeanL. R. Brich
Chairman, SCUS

FPA. 236 - HISTORY AND AESTHETICS OF THE CINEMA I

COURSE OUTLINE

An introductory survey of the cinema from its invention to the opening of the sound era. The course will trace the development of the cinema as a form of mass entertainment, as an art, an industry. Following a general historical sequence, the principal aesthetic and theoretical problems of film as art, as entertainment, as information, and as industry will be discussed. The development of national film industries, academies and the aesthetic and critical issues identified with them will be followed; technical developments will be analyzed and explained in terms of the changes they brought about and at the same time reflected in the new art form. Using examples, the nature and historical development of film's narrative and signifying conventions and structures will be investigated; in this connection the cinema's relationships with painting and sculpture, theatre and literature will be discussed. The course will aim at presenting a coherent account of the silent era and its aesthetics; the place of further technical innovations such as synchronized sound on the theories and attitudes toward the "film art" will be dealt with in order to help the student create an understanding of the basic issues in the history and aesthetics of film and a beginning grasp of the methodology involved in the critical consideration of the medium.

The course will be structured into one two-hour lecture and two two-hour film showings each week. There will be opportunity for discussion following the film showings. Evaluation will be based on short papers and an examination.

The following gives a weekly breakdown of topics to be addressed in the course. Films shown will be selected from among those listed or closely related alternatives, depending upon availability.

Week 1

THE INVENTION OF CINEMA

- Photography and Research into the Illusion of Motion: Plateau, Muybridge, Marey, Edison
- The 19th Century Theatre and Illusionism
- The Illusion of Reality in Painting and the Popular Novel
- Popular Entertainment: The Pre-Cinema
- Lumière and Méliès: The Posing of the Basic Aesthetic Opposition: Documentary and Fantasy

Studies in Film:

Roger Leenhardt:

The Biography of the Motion Picture Camera (1947)

Thom Anderson:

Eadweard Muybridge
Zoopraxographer (1974)

Lumière & Méliès Program

Week 2

FILM PIONEERS IN FRANCE, ENGLAND, ITALY AND AMERICA

- Beginning of the Movie Business
- The First Studios and Their Pictures: Biograph, Pathe, Gaumont, etc.
- The Nickelodeon
- The Industry, the Trust and the Feature Film
- The Move to Hollywood
- The film becomes more than a technical novelty and demands its own dramatic (narrative) and artistic identity. The "movie" emerges from the 1-and 2-reel "show" and becomes identifiable as an artistic and economic unit
- The Film d'Art in France
- The Italian Spectacles

Week 2 (Cont'd)

Studies in Film:

Edwin S. Porter

André Calmettes:

Enrico Guazzoni:

Giovanni Pastrone:

Griffith Before 1914

Thomas Ince

The Great Train Robbery (1903-04)

L'Assassinat du Duc de Guise (1908)

Quo Vadis? (1912)

Cabiria (1913)

Week 3

D.W. GRIFFITH

Studies in Film:

D.W. Griffith:

Birth of a Nation (1914)

The Avenging Conscience (1914)

Intolerance (1916)

Broken Blossoms (1919)

Way Down East (1920)

Isn't Life Wonderful (1924)

THE 1920's

Weeks 4, 5 & 6

THE SOVIET CINEMA

- Futurism and Revolution
- The Theory of Film
- Montage and the Aesthetics of the Silent Film
- Fact and Fiction

Studies in Film:

Lev Kuleshov:

The Extraordinary Adventures of Mr. West in
the Land of the Bolsheviks (1924)

Weeks 4, 5 & 6 (Cont'd)

Studies in Film (Cont'd):

Serges M. Eisenstein:	<u>Strike</u> (1924) <u>Battleship Potemkin</u> (1925) <u>October</u> (1927)
V.I. Pudovkin:	<u>Mother</u> (1926) <u>Storm Over Asia</u> (1928)
Dziga Vertov:	<u>Man With a Movie Camera</u> (1928)
Kosintsev & Trauberg:	<u>The New Babylon</u> (1929)
Alexander Dovzhenko:	<u>Arsenal</u> (1929) <u>Earth</u> (1930)

Week 7

FRANCE IN THE TWENTIES

- The First "Avant-Garde", and Surrealism: Delluc, Dulac, Bunuel
- The Commercial Film as Art: Feuillade, Epstein, Clair, Gance, Renoir, Gremillon, L'Herbier, Vigo

Studies in Film:

Louis Feuillade:	<u>Fantômas</u> (1913) <u>Vampires</u> (1915) <u>Judex</u> (1916-17) <u>Tih Minh</u> (1918)
Louis Delluc:	<u>Fever</u> (1921) <u>La Femme de Nulle Part</u> (1924)
Marcel L'Herbier:	<u>Eldorado</u> (1922) <u>Feu Matthias Pascal</u> (1925)
Abel Gance:	<u>La Roue</u> (1929) <u>Napoleon</u> (1927)
Jean Epstein:	<u>Le Coeur Fidèle</u> (1923) <u>Fall of the House of Usher</u> (1928)
René Clair:	<u>Entr'acte</u> (1924)
Jean Renoir:	<u>Nana</u> (1926) <u>La Chienne</u> (1931)
Germaine Dulac:	<u>The Seashell and the Clergyman</u> (1926)
Luis Bunuel:	<u>Un Chien Anadalou</u> (1928) <u>L'Age d'Or</u> (1930) <u>Las Hurdes</u> (1932)
Jean Vigo:	<u>Apropos de Nice</u> (1929) <u>Zéro de Conduite</u> (1932)

GERMANY

Weeks 8, 9 & 10

- Expressionism in Art, Literature and Theatre in the Domain of Cinema
- The Nightmare Machine: The Cinema of Myth and Archetype

Studies in Film:

Paul Wegener & Stellan Rye:	<u>The Student of Prague</u> (1913)
Paul Wegener & Hendrik Galleen:	<u>The Golem</u> (1920)
Carl Mayer & Robert Weine:	<u>Cabinet of Dr. Caligari</u> (1920)
Arthur Robison:	<u>Schatten</u> (1923)

FRITZ LANG

Studies in Film:

Fritz Lang:	<u>Der Müde Tod</u> (1921)
	<u>Dr. Mabuse the Gambler</u> (1922)
	<u>Siegfried and Kreimhild's Revenge</u> (1924)
	<u>Metropolis</u> (1926)
	<u>Spies</u> (1927)
	<u>M</u> (1931)

F.W. MURNAU & G.W. PABST

Studies in Film:

F.W. Murnau:	<u>Nosferatu</u> (1922)
	<u>The Last Laugh</u> (1924)
	<u>Faust</u> (1926)
G.W. Pabst:	<u>Joyless Street</u> (1925)
	<u>Pandora's Box</u> (1928)
	<u>The Threepenny Opera</u> (1931)

Weeks 8, 9 & 10 (Cont'd)

THE SCANDINAVIAN CINEMA IN THE 20's

- Victor Sjöström, Mauritz Stiller, Carl Dreyer

Studies in Film:

Victor Sjöström:	<u>Ingeborg Holm</u> (1913)
Mauritz Stiller:	<u>Arne's Treasure</u> (1919) <u>Gosta Berling's Saga</u> (1924)
Carl Dreyer:	<u>The Passion of Joan of Arc</u> (1928) <u>Vampyr</u> (1932)

HOLLYWOOD IN THE TWENTIES

Weeks 11, 12, & 13

- Hollywood the Film Capital and the Factory Town
- The Movie Genius: Producer, Writer, Director, Star
- Refinements of the Conventional Commercial Movie: Genres
- The Movie as Art: Directors
- The Movie as Mass Commodity: Producers and Writers
- The Movie as Myth and Dream Machine: Stars

Studies in Film: Silent Comedy

Mack Sennett:	<u>Tillie's Punctured Romance</u> (1915)
Buster Keaton:	<u>Sherlock Jr.</u> (1924) <u>The Navigator</u> (1924) <u>The General</u> (1926)
Charles Chaplin:	<u>The Immigrant</u> (1917) <u>The Kid</u> (1921) <u>The Gold Rush</u> (1924) <u>City Lights</u> (1931)
Harold Lloyd:	<u>The Freshman</u> (1925)

Weeks 11, 12 & 13 (Cont'd)

Studies in Film (Cont'd): The Hollywood Movie

John Ford:	<u>Straight Shooting</u> (1917) <u>The Iron Horse</u> (1924) <u>Three Bad Men</u> (1926)
Erich Von Stroheim:	<u>Blind Husbands</u> (1919) <u>Foolish Wives</u> (1922) <u>Greed</u> (1925)
Fred Niblo:	<u>Blood & Sand</u> (1922) <u>Ben Hur</u> (1927)
Charles Chaplin:	<u>A Woman of Paris</u> (1923)
C.B. de Mille:	<u>The Ten Commandments</u> (1923)
James Cruze:	<u>The Covered Wagon</u> (1923)
Ernst Lubitsch:	<u>The Marriage Circle</u> (1924) <u>Lady Windermere's Fan</u> (1925)
King Vidor:	<u>The Big Parade</u> (1925)
Alfred Hitchcock:	<u>The Lodger</u> (1926)
Frank Borzage:	<u>Seventh Heaven</u> (1927)
F.W. Murnau:	<u>Sunrise</u> (1927) <u>City Girl</u> (1928/30)
Marshall Neilan:	<u>Man, Woman and Sin</u> (1927)
William Wellman:	<u>Wings</u> (1927)
Josef Von Sternberg:	<u>Underworld</u> (1927) <u>Docks of New York</u> (1928) <u>Last Command</u> (1928)
Victor Sjöström:	<u>The Wind</u> (1928)
Allan Dwan:	<u>The Iron Mask</u> (1929)

The First Sound Films

Ernst Lubitsch:	<u>The Love Parade</u> (1929) <u>Trouble in Paradise</u> (1932)
Josef Von Sternberg:	<u>The Blue Angel</u> (1930) <u>Morocco</u> (1930) <u>Shanghai Express</u> (1932)
Howard Hawks:	<u>The Dawn Patrol</u> (1930) <u>Scarface</u> (1932)

Weeks 11, 12 & 13 (Cont'd)

Studies in Film (Cont'd): The First Sound Films (Cont'd)

Lewis Milestone:	<u>All Quiet on the Western Front</u> (1930) <u>Rain</u> (1932)
Alfred Hitchcock:	<u>Murder</u> (1930)
King Vidor:	<u>Street Scene</u> (1931)
Rouben Mamoulian:	<u>City Streets</u> (1931)
Mervyn Leroy:	<u>I Am a Fugitive from a Chain Gang</u> (1932)
Busby Berkeley:	<u>Footlight Parade</u> (1933)

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORMCalendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 237 Credit Hours: 3 Vector: 2-0-4Title of Course: The History and Aesthetics of Cinema II

Calendar Description of Course: This course will examine selected developments in cinema from 1930 to the present, with attention to various styles of artistic expression in film. A substantial number of films will be shown during laboratory sessions.

Nature of Course Lecture/Laboratory

Prerequisites (or special instructions):

FPA. 236

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

2. SchedulingHow frequently will the course be offered? Once a yearSemester in which the course will first be offered? 78-1

Which of your present faculty would be available to make the proposed offering possible? M.E. Eliot-Hurst may be seconded from Geography for the initial offering.

3. Objectives of the Course

This course is the second of two intended to give an overview of film history and aesthetics. It is designed for the general student as well as for those with a special interest in film. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty	This course and 236 will eventually require one-half of a faculty position.
Staff	None
Library	None
Audio Visual	Approximately \$2,000 will be required for film rental. Showings will be free and public.
Space	None
Equipment	None

5. ApprovalDate: March 30, 1977April 12, 1977April 12, 1977

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

COURSE OUTLINE

An introductory survey of the cinema from the addition of sound in the 1930's to the present day. Sound came into its own in Hollywood, and Hollywood movies will be the starting point. The addition of a sound track heightened the aims of early cinema, which were sharply divided between a quest for "realities" on the one hand and magical fantasy on the other. Now with sound the documentary and fictional narratives were heightened in their effect. And it was the fictional narrative and 90-minute melodrama produced in the "dream factory" of Hollywood that shaped commercial cinema throughout the period under consideration. No consideration of film can get very far without facing this inescapable fact - American commercial cinema is world cinema, or as Jean Luc Godard put it "MOSFILM - PARAMOUNT". As such Hollywood produces an art commodity, a film, which it markets for a profit. But it's more than just a mere commodity, for Hollywood's standards bestow an importance on 35mm or 70mm film that is not given to 16mm, 8mm or videotape; they give an importance to the narrative or melodrama as aesthetic forms which are not given to documentary, animation, shorts, comedy, nonrepresentational films. And these very standards are also used to judge films which themselves reject Hollywood, such as underground, third world, and feminist films. To acknowledge Hollywood is to acknowledge reality.

"American capitalism finds its sharpest and most expressive reflection in the American cinema.

Eisenstein

"I like my movies made in Hollywood."

Richard Nixon

But to acknowledge Hollywood is to acknowledge critically Hollywood's role in the aesthetics of world cinema, of how the revolutionary changes in the art form of film examined in FPA. 236 (liberating the camera from a fixed

point, montage, and raw sound) become ossified over time into an institutional book of rules; art technologies become smooth techniques, canons of law supervised by Hollywood, scrupulously obeyed by filmmakers and editors, immortalized in textbooks, and further enshrined by film schools.

From Hollywood's film industry, and its tentacles which stifle English Canadian movies and are reflected around the world in national cinemas more or less strongly, attention will be paid to a parallel development, the documentary tradition, and then a series of reactions to the Hollywood formula - aesthetic reactions which attempt to violate all the rules of montage, realism, linear plot and narrative, and visual taboos. Subject reactions which turn to animation, new technologies, new areas of coverage, or which minimize cinema, subvert illusion and even eliminate camera and artist.

The course will aim at presenting a coherent amount of current cinema and its aesthetics, within a broad historical framework, its relationships with other art forms, its role as a mass entertainment industry, and with regards to various theories of film practice and criticism.

Week 1

THE HOLLYWOOD FORMULA

- (i) The Added Dimension - Sound
- (ii) The Rule Book - Montage
 - The mythology of editing; the linear plot and narrative; the fictional narrative and 90-minute melodrama. The Hollywood international "canon" of regulation, rules which became regarded as logical, reasonable, and "right", reflecting an orderly predictable world.

Studies in Film: (a) Sound experiments: Pas de Deux
Metropolis

Studies in Film: (b) Formula Film of Various Eras:

Busby Berkeley	<u>Gold Diggers of 1934</u>
Arthur Penn	<u>The Chase</u>
Leo McCarey	<u>My Son John</u>

Week 2

HOLLYWOOD'S CANADA - AND CANADA

Hollywood's absorption of production, distribution, and exhibition of films in Canada has denied English Canada its own film narrative tradition. At the same time Hollywood in the 1930's and 40's presented surrogate images of Canada, "get-your-man" Mounties, inanimately costumed and thundering across misplaced mountains; the inevitable hot-blooded French Canadian lusting after all white women; the hostile Indian tribes set in a primeval forest. The National Film Board was the result of John Grierson's coming to Canada in 1938 to advise the government on film policy - at first very heavily reliant on documentary, Grierson shaped an organization which continues to influence Canadian cinema, as opposed to Hollywood's images.

Studies in Film:

- (i) The NFB tradition - films from the 40's and 50's, including Norman McClaren's Mail Early for Christmas (1941) and Blinkity Blank (1955) as well as films by Stuart Legg, Julian Hoffman, Colin Low, Tom Daly, and Roman Kroiter.
- (ii) The Canadian Feature - The Mask (1961) (Canada's first and only 3D movie); Goin Down the Road (1970) and Drylanders (1963).

Week 3

INTERNATIONAL CINEMA 1930 - 1950

Studies in Film:

Renoir	<u>La Grande Illusion</u> (1937)
Rossellini	<u>Paisan</u> (1947)
Chabrol	<u>Le Beau Serge</u> (1958)
Kadar/Klos	<u>Three Wishes</u> (1958)

Week 4

THE DOCUMENTARY TRADITION

From earliest filmmaking the human condition has also been revealed in news-reels and a separate documentary tradition. From the beginnings in the 1920's, John Grierson and R.J. Flaherty had developed by the 1930's and 40's a new aesthetic approach in film.

Studies in Film:

John Grierson	<u>Night Mail</u> (1936)
Joris Ivens	<u>The Land</u>
Alan King	<u>A Married Couple</u>
Frederick Wiseman	<u>Titticut Follies</u>
	<u>Guernica</u>
Peter Watkins	<u>Culloden</u>
	<u>Diary of a Harlem Family</u>
Leni Riefenstahl	<u>Triumph of the Will</u>

Week 5

AESTHETIC REBELS: ASSUALT ON MONTAGE

The violating of the rules - the creation of cinema as poetry. Creativity replaces smooth continuity.

Studies in Film:

Jean-Luc Godard	<u>Breathless</u> (1959)
Miklos Jancso	<u>The Red and the White</u> (1968)

Week 6

AESTHETIC REBELS: COLLAPSE OF TIME AND SPACE

The shattering of static concepts of time and space; time and space as absolute equivalents were questioned by Joyce, Proust, and others, but it is in cinema that the discontinuities and temporal/spatial ambiguities reach their fullest expression.

Studies in Film:

Alain Resnais

Hiroshima Mon Amour (1959)

Last Year at Marienbad (1961)

Donald Smith

London to Brighton in 4 Minutes (1952)

Week 7

REACTIONS: NON-LINEAR PLOT AND NARRATIVE

The multi-faceted fluid nature of reality, as now understood, can no longer be subsumed in the certainties of linear narrative structures.

Studies in Film:

Michaelangelo
Antonioni

L'Avventura (1960)

Barucello/
Griffi

La Verifica Incerta (1965)

Week 8

THE EXISTENTIAL EYE

The quintessence of film as art.

Studies in Film:

Vittorio de Sica

Umberto D (1952)

Francois Truffaut

The Wild Child (1967)

Week 9

WEAPONS OF SUBVERSION: BLUE COLLAR MOVIES

Studies in Film:

James Hill

Elio Petri

G.W. Pabst

The Kitchen (1961)

The Working Class Goes to Heaven

Kameradschaft (1932)

Week 10

WEAPONS OF SUBVERSION: BLUE MOVIES, THE POWER OF VISUAL TABOOS

Studies in Film:

Representative films will be chosen from the following categories:

Nudity:

Roger Vadim

Vigot Sjoman

Alex de Renzie

Barbarella (1958)

I Am Curious: Yellow (1967)

History of the Blue Movie (1971)

Homosexuality:

Kenneth Anger

Jean Genet

Andy Warhol

Fireworks (1947)

Un Chant d'Amour (1950)

Blow Job (1963)

Various Sex Acts:

Luis Bunuel

Shirley Clarke

Roland Letteu

Stan Brakhage

Alan Ruskin

Stanley Kubrick

Paul Morrissey

C. Larkin

Pier Paolo Pasolini

Belle de Jour (1966)

Portrait of Jason (1967)

The Blood Thirsty Fairy (1968)

Lovemaking (1969)

The Man from Onan (1971)

Clockwork Orange (1972)

Heat (1972)

A Very Natural Thing (1974)

Salo (1975)

Studies in Film: Cont'd

Birth and Death:

Georges Franju
Alain Resnais
Gunver Nelson

The Blood of the Beasts (1949)
Night and the Fog (1955)
Kirsa Nicholina (1970)

Anti-Clericalism:

Luis Bunuel

Robert Rossellini
Smith/Kernochan

L'Age d'Or (1930)
Viridiana (1961)
The Miracle (1948)
Marjoe (1972)

Week 11

AESTHETIC REBELS: ANIMATION

Studies in Film:

Disney Techniques:

Grant Munro
Yvon Malette

My Financial Career (1962)
The Family that Dwelt Apart (1973)

Cut-Outs:

Oorida Wary
Gayle Thomas

Happiness Is (1972)
It's Snow (1974)

Pastels:

N. McClaren

Adelaide Village (1972)

Line Drawing/Wash:

Ryan Larkin

Walking (1968)

Drawings/Photographs:

Rene Jordan
John Taylor

A Children's Country (1967)
Prairie-Passing Through (1973)

Studies in Film: Cont'd

Line Drawing:

Elliot Noyes

In a Box (1967)

The Men in the Park

Building Blocks:

Hoedeman

Tchan-Tchan Co. (1972)

Charcoal:

Ryan Larkin

Cityscope and Syrinx (1965/66)

Pinscreen:

Alexandre Alexeieff

Pinscreen (1973)

Live Animation:

N. McLaren

Two Bagatelles (1953)

Week 12

THE TECHNOLOGICAL IMPERATIVE

Cinemascope, Todd A-O, Cinerama, Ultra-Panavision, "3D-Films", and the multi-screen image assault aesthetics through the dominance of technical visual tricks.

Studies in Film:

A. Chapman

A Place to Stand (1967)

Dufaux/Godbout

Multiple Man (1967)

Federico Fellini

La Dolce Vita

Week 13

AESTHETIC REBELS: MINIMAL CINEMA; ELIMINATION OF REALITY, SUBVERSION OF ILLUSION, ELIMINATION OF THE CAMERA, ELIMINATION OF THE ARTIST.

CONCLUSION: TOWARDS AN AUDIENCE FOR THEIR ART

Studies in Film: (i)

Painting on Film:

N. McClaren

Fiddle-de-dee (1947)
Begone Dull Days (1949)

Colour Wash on Film:

Guy Glover

Marching the Colours (1952)

Engraving on Film:

N. McClaren

Blinkity-Blank (1955)

Pierre Herbert

Op-Hop-Hop-Op (1966)

Pen & Ink on Film:

N. McClaren

Dots)
Loops) 1944 to 1952
Hen Hop)
Hoppity Pop)

Drawing on Film:

N. McClaren

Stars and Stripes (1971)

Computer Film:

Peter Foldes

Meta Data (1971)
Hunger (1974)

Minimal Film:

Andy Warhol

Kiss (1962)

Standish Lawder

Runaway (1970)

Studies in Film: (ii)

Jean-Luc Godard	<u>Weekend</u> (1968)
Godard/Gorin	<u>Pravda</u> (1969)

REQUIRED READING:

Amos Vogel	<u>Film as a Subversive Art</u> New York, Random House, 1974
Ralph Stephenson & J.R. Debrix	<u>The Cinema as Art</u> Penguin, Seconded, 1976

OTHER SUGGESTED READING:

J.D. Andrew	<u>The Major Film Theories</u> New York, O.U.P., 1976
Richard Barsam	<u>Non-Fiction Film - A Critical History</u> New York, E.P. Dutton, 1973
Eleanor Beattie	<u>A Handbook of Canadian Film</u> Toronto, Peter Martin, 1973
John Berger	<u>Ways of Seeing</u> Penguin, 1972
Jeanne Betancourt	<u>Women in Focus</u> Dayton, Ohio; Pflaum, 1974
E. Bradford Burns	<u>Latin American Cinema</u> Los Angeles, U.C.L.A., 1975
Donald Chase	<u>Filmmaking: The Collaborative Art</u> Boston, Little Brown, 1975
David Curtis	<u>Experimental Cinema</u> New York, Dell, 1972
Hans Magnus Enzensberger	<u>The Consciousness Industry</u> New York, Seabury, 1974
Robert Gessner	<u>The Moving Image - A Guide to Cinematic Literacy</u> New York, E.P. Dutton, 1970

OTHER SUGGESTED READING: Cont'd

- | | |
|---------------------------------|--|
| G. Hennebelle | <u>Quinze Ans de Cinema Mondial</u>
Paris, Les Editions de Cerf, 1975 |
| Lewis Jacobs (ed) | <u>The Documentary Tradition: From Nonook to Woodstock</u>
New York, Hopkinson and Blake, 1971 |
| R. Leverant | <u>Zen in the Art of Photography</u>
San Francisco, Images Press, 1969 |
| Richard MacCann (ed) | <u>Film - A Montage of Theories</u>
New York, E.P. Dutton, 1966 |
| Kenneth MacGowan | <u>Behind the Screen - The History and Techniques of the Motion Picture</u>
New York, Delta, 1965 |
| G. Mast & M. Cohen
(eds) | <u>Film Theory and Criticism: Introductory Readings</u>
Toronto, O.U.P., 1974 |
| G. Mast | <u>A Short History of the Movies</u>
New York, Bobbs-Merrill, 1971 |
| T. McCarthy &
C. Flynn (eds) | <u>Kings of the B's: Working Within the Hollywood System</u>
New York, Dutton, 1975 |
| Christian Metz | <u>Film Language</u>
New York, O.U.P., 1974 |
| Michael Myerson | <u>Memories of Underdevelopment: Films of Cuba</u>
New York, Grossman, 1973 |
| Marjorie Rosen | <u>Popcorn Venus: Woman, Movies, and the American Dream</u>
New York, McCann and Geoghegan, 1973 |
| M. Slade | <u>Language of Change: Moving Images of Man</u>
Toronto, Holt-Rinehart, 1970 |
| J.F. Scott | <u>Film: The Medium and the Maker</u>
New York, Holt-Rinehart, 1975 |
| Stanley Solomon | <u>The Film Idea</u>
New York, Harcourt Brace Jovanovich, 1972 |
| Parker Tyler | <u>Screening the Sexes</u>
New York, Anchor Books, 1972 |
| Basil Wright | <u>The Long View: An International History of Cinema</u>
Paladin, 1976 |

SENATE COMMITTEE ON UNDERGRADUATE STUDIESNEW COURSE PROPOSAL FORMCalendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 430 Credit Hours: 5 Vector: _____Title of Course: Directed Studies in Film Production ICalendar Description of Course:

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. The exact nature of each student's involvement will be assigned by the supervising instructor.

Nature of Course Directed StudyPrerequisites (or special instructions):

FPA. 231. Students should expect to pay a laboratory fee.

What course (courses), if any, is being dropped from the calendar if this course is approved:

None, but this course utilizes the resources of the present Film Workshop.

2. SchedulingHow frequently will the course be offered? Twice a yearSemester in which the course will first be offered? 77-3

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

R. Nichol3. Objectives of the Course

See attached statement.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty	A second faculty member (authorized) will be required to offer this and other planned film courses.
Staff	None
Library	None
Audio Visual	None
Space	None
Equipment	None

5. ApprovalDate: March 30, 1977 April 12, 1977 April 12, 1977

Evan Allen
Department Chairman

KC Brown
Dean

DR Brich
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

I.S.C. 77-7.

NEW COURSE PROPOSAL FORMCalendar InformationDepartment: CENTRE FOR THE ARTSAbbreviation Code: FPA. Course Number: 431 Credit Hours: 5 Vector: _____Title of Course: Directed Studies in Film Production IICalendar Description of Course:

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. The exact nature of each student's involvement will be assigned by the supervising instructor.

Nature of Course Directed StudyPrerequisites (or special instructions):

FPA. 231. Students should expect to pay a laboratory fee.

What course (courses), if any, is being dropped from the calendar if this course is approved:

None, but this course utilizes the resources of the present Film Workshop.

2. Scheduling

How frequently will the course be offered? Twice a year

Semester in which the course will first be offered? 77-3

Which of your present faculty would be available to make the proposed offering possible? R. Nichol

3. Objectives of the Course

See statement attached to FPA. 430 Proposal Form.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second faculty member (authorized) will be required to offer this and other planned film courses.

Staff None

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: March 30, 1977 April 12, 1977 April 13/77

Erin Adams
Department Chairman

RC Brown
Dean

DR Birch
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

1.S.C. 77-7.

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 432 Credit Hours: 5 Vector:

Title of Course: Directed Studies in Film Production III

Calendar Description of Course:

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. The exact nature of each student's involvement will be assigned by the supervising instructor.

Nature of Course Directed Study

Prerequisites (or special instructions):

FPA. 231. Students should expect to pay a laboratory fee.

What course (courses), if any, is being dropped from the calendar if this course is approved: None, but this course utilizes the resources of the present Film Workshop.

2. Scheduling

How frequently will the course be offered? Twice a year

Semester in which the course will first be offered? 78-1

Which of your present faculty would be available to make the proposed offering possible? R. Nichol

3. Objectives of the Course

See statement attached to FPA. 430 Proposal Form.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty	A second faculty member (authorized) will be required to offer this and other planned film courses.
Staff	None
Library	None
Audio Visual	None
Space	None
Equipment	None

5. Approval

Date:

April 12, 1977

April 13/77

R C Brown

Dean

R Nichol

Chairman, SCUS

Department Chairman

FPA. 430, 431 & 432 - DIRECTED STUDIES IN FILM PRODUCTION I, II & III

COURSE OBJECTIVES

These courses are designed to give students the opportunity to derive credit from participation in the Simon Fraser Film Workshop. The reasons for using the mechanism of Directed Study courses requires some explanation.

Of all the workshop programs in the arts run by the Centre for Communications and the Arts, the Film Workshop has probably been the most successful. The non-credit basis of the workshop has permitted the organization of time around the dictates of film production rather than an arbitrary course structure. Film production is primarily a collective process which requires an extended sequence of creative undertakings, from script-writing to post-production processes. The workshop system permits a range of talents to be brought to film-making and an appropriate distribution of those talents in a variety of production roles. Most important, it permits a disciplined and professional approach to the art which is rarely found in undergraduate film programs. Insofar as possible we wish to retain these advantages while introducing credit work.

We anticipate that students in the film minor will be required to take all three of the Directed Study courses. We expect that after having received the creative and craft basis of the art in 132, 230 and 231, students will normally take the three courses within the Fall and the Spring semesters of a single year. This will enable the student to participate in the full production sequence of the workshop, with emphasis on the earlier or later stages of production in accordance with that student's talents and interests. Each student will be under the guidance of an individual faculty member, however, and some flexibility is possible. For example, if a summer script-writing workshop can be established, some film students may be able to obtain credit for their participation, much as dance students now obtain credit the the Summer Intensive Dance Residency. Although the Directed Study system will permit students to emphasize certain aspects of production in their training, it is not intended that students will

be able to concentrate narrowly on a single role in a single production. In order to obtain credit for each production course, the student will be obliged to perform a significant production role (as, for example, writer, director, cinematographer, editor), as well as to perform crew work on another production.

Structure of the Simon Fraser University Film Workshop:

- The Simon Fraser Film Workshop will run from September through early April on the model of a production company, normally undertaking 3 or 4 productions each year.
- The workshop will be open to students who have successfully completed FPA. 231 and on a special audit basis to a very limited number of others who by reason of their previous training or experience can facilitate the educational process of the credit students.
- Ideas and scripts will be initiated at the outset and selected for production by mid-November. Subsequent deadlines on all phases of production will be strictly adhered to.
- Apart from definite screening dates and a weekly production meeting, the workshop hours will be organized around the availability of space, equipment, and faculty time. All workshop members will be expected to audit FPA. 230 and 231 during visits by guest professionals.