

SIMON FRASER UNIVERSITY

S.81-76

MEMORANDUM

To..... SENATE

From..... SENATE COMMITTEE ON UNDERGRADUATE
STUDIES

Subject.

CENTRE FOR THE ARTS - CURRICULUM
CHANGES: NEW COURSE PROPOSALS;
CHANGES IN THE FILM MINOR REQUIRE-
MENTS; SOME CHANGES IN PREREQUISITES,
DESCRIPTIONS, AND OF RELATED
MATTERS

Date..... APRIL 15, 1981

✓
Action undertaken by SCUS, at its meeting of April 7, 1981
gives rise to the following motions.

MOTION 1:

"That Senate approve and recommend approval to the Board
of Governors, as set forth in S.81-76 the proposed new
courses:

- (a) FPA. 372-2 Technical Production I;
FPA. 373-2 Technical Production II.
- (b) FPA. 234-3 Introduction to Film Studies;
FPA. 331-3 The Crafts of Film III
FPA. 436-5 Selected Topics in Film Studies I."

Note: Subject to approval by Senate and by the Board of Governors,
SCUS has approved waiver of the time lag requirement to
permit first offering of FPA. 234-3, FPA. 372-2 and
FPA. 436-5 in Fall 81-3.

MOTION 2:

"That Senate approve and recommend approval to the Board
of Governors, as set forth in S.81-76, proposed changes in
the Film Minor requirements."

J. A. Webster

FOR INFORMATION

Acting under its delegated authority, at its meeting of April 7, 1981, SCUS approved changes related to the following:

- (i) FPA. 104-3 Music Fundamentals - Change in prerequisite and description.

FPA. 230-3 The Crafts of Film I - Change in prerequisite.

- (ii) FPA. 236-3 The History of Aesthetics of Cinema I - Change in number to FPA. 136-3 (effective September 1981). Students with credit for FPA. 236-3 may not take this course for further credit.

FPA 237-3 The History of Aesthetics of Cinema II - Change in number to FPA 137-3; also change in prerequisite from FPA 236-3 to FPA 136-3 recommended effective September 1981. Students with credit for FPA. 237-3 may not take this course for further credit.

- (iii) FPA. 334-3 Film Analysis - Change in prerequisite.

FPA. 430-5 Directed Studies in Film Production I - Change in prerequisite.

SIMON FRASER UNIVERSITY

81-24

MEMORANDUM

To: Mr. H.M. Evans
Registrar & Secretary of the
Senate Committee on Undergraduate
Studies
Subject:

From: J. Blanchet, Secretary
Faculty of Interdisciplinary
Studies Undergraduate
Curriculum Committee
Date: 2 April 1981

Re: Centre for the Arts - Curriculum Changes and New Course Proposals.
I.S.C. 81-2.

Attached are the following items for inclusion on the agenda of the Senate Committee on Undergraduate Studies:

FPA. 104-3, Music Fundamentals.

Revision of Calendar description and prerequisite.

FPA. 372-2, Technical Production I, and
FPA. 373-2, Technical Production II.

The above are new course proposals which are being forwarded with the request that a waiver of the two-semester time lag requirement be granted in order that FPA. 372-2 may be offered in 1981-3.

Reorganization of the Film Minor.

FPA. 234-3, Introduction to Film Studies.
FPA. 331-3, The Crafts of Film III.
FPA. 436-5, Selected Topics in Film Studies I.

The above are new course proposals which are being forwarded with the request that a waiver of the two-semester time lag requirement be granted in order that FPA. 234-3 and FPA. 436-5 may be offered in 1981 3.

Changes in the Film Minor requirements.

All the foregoing items were considered and approved at a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee held on Tuesday, March 24, 1981.

J. Blanchet
Janet Blanchet, Secretary
F.I.S.C.

JB:jk

Attachments

Gane Blanchet
fyi

SIMON FRASER UNIVERSITY

MEMORANDUM

To See Distribution Below

From Santa Aloia, Chairperson
Curriculum Committee
Centre for the Arts

Subject New Course Proposals

Date March 9, 1981

Please examine the attached new course proposals from the Centre for the Arts for duplication or overlap. I do not anticipate any problems, but please contact me by March 23rd if you foresee difficulties -- we are trying to make the Faculty of Interdisciplinary Studies Curriculum Committee meeting of March 24.

Thank you.

S Aloia
(Local 3686/3363)

DISTRIBUTION

For Course Overlap:

Dr. Curt Griffiths, Chairman, IDS Curr.Committee (Crim.Dept.)
Dr. Wyn Roberts, Chairman, Faculty of ARTS Curr.Committee (Lang.,Ling.,Lit.)
Dr. Alden Sherwood, Chairman, Faculty of SCIENCE Curr.Committee (Chemistry)
Dr. Kieran Egan, Chairman, Faculty of EDUCATION Curr.Committee (Education)

For information/comments:

T.C. Dobb, University Librarian
Harry Evans, Registrar

ss:encl.

SIMON FRASER UNIVERSITY

MEMORANDUM

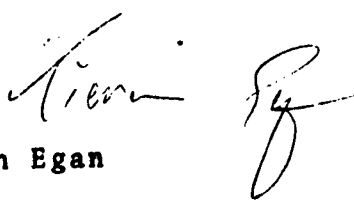
To Santa Aloi, Chairperson
Curriculum Committee
Centre for the Arts

Subject FPA 372-2, 373-2, 234-3, 331-3
436-5

From Kieran Egan, Director
Undergraduate Programs
Faculty of Education

Date March 12th, 1981

The Faculty of Education has no concerns regarding overlap
of the new curriculum from the Department of Arts.


Kieran Egan

KE:vs

Encl.

SIMON FRASER UNIVERSITY

MEMORANDUM

To..... Professor Santa Aloï, Chairperson Curriculum Committee, Centre for the Arts Subject... NEW COURSE PROPOSALS	From... Sheila Roberts, Secretary Faculty of Arts Curriculum Committee Date... 1981-03-26
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The Faculty of Arts Curriculum Committee at its meeting of March 26th, considered new courses (EPA.372-2, 373-2, 234-3, 231-3 and 436-5) and saw no overlap with courses offered in the Faculty of Arts.



S. Roberts

Date: 1981.03.23

SFU LIBRARY COLLECTION EVALUATION

(To be completed only for new course or program proposals.)

1. Course No. and Name or Program: FPA 372, 373 Technical Production I & II

Date to be offered: Fall 1981-3

2. Resources currently in collection:

Reading lists. No. and % of titles available: 2 50 %

Related materials in general collection:

Monographs:

Serials Subscriptions:

Backfiles:

Other:

3. Recommended additions to collection:

(Indicate approx. no. of titles, vols.,
date, as appropriate)

Monographs: 2

New serials subscriptions:

Serials backfiles:

Other (specify):

ESTIMATED COST	
	62.00
Total	62.00

4. Comments:

These are technical courses which require little by the way
of library resources save copies of a few standard works.

Frank Randall
For Library

For Faculty Department

Date: 81.03.23

SFU LIBRARY COLLECTION EVALUATION

(To be completed only for new course or program proposals.)

1. Course No. and Name or Program: FPA 331 The Crafts of Film III
Date to be offered: Fall 82-3

- 2. Resources currently in collection:**

Reading lists. No. and % of titles available: _____ %

Related materials in general collection:

Monographs:

Serials Subscriptions:

Backfiles:

Other:

3. Recommended additions to collection:

(Indicate approx. no. of titles, vols.,
date, as appropriate)

Monographs:

New serials subscriptions:

Serials backfiles:

Other (specify):

Total[illegible]

4. **Comments:**

This is a studio course with no direct library involvement.

For Library

For Faculty Department

Date: 81.03.23

SFU LIBRARY COLLECTION EVALUATION

(To be completed only for new course or program proposals.)

1. Course No. and Name or Program: FPA 234-3 Introduction to Film Studies
Date to be offered: Fall 1981-3

2. Resources currently in collection:

Reading lists. No. and % of titles available: 4 66 %

Related materials in general collection:

Monographs: 600+

Serials Subscriptions: 20

Backfiles: 25 (titles)

Other:

3. Recommended additions to collection:

(Indicate approx. no. of titles, vols.,
date, as appropriate)

Monographs:

New serials subscriptions: 1

Serials backfiles: 1

Other (specify):

ESTIMATED COST
20.00
150.00
170.00

Total

4. Comments:

The Library has a copy of the single text recommended.

Film extracts will be bought by the Centre for the Arts.

The 600+ volumes alluded to above are monographs on film

history and theory. The two monographs on the reading list

that are not here are new (1980 and 81) UK imprints which

should come in this year.

Ernest B. Bickel
For Library

For Faculty Department

Date: 1981.03.23

SFU LIBRARY COLLECTION EVALUATION

(To be completed only for new course or program proposals.)

1. Course No. and Name or Program: FPA 436 Selected Topics in Film Studies

Date to be offered: Fall 1981-3

2. Resources currently in collection:

Reading lists. No. and % of titles available: 2

Related materials in general collection:

Monographs:

Serials Subscriptions:

Backfiles:

Other:

3. Recommended additions to collection:

(Indicate approx. no. of titles, vols.,
date, as appropriate)

Monographs:

New serials subscriptions:

Serials backfiles:

Other (specify):

ESTIMATED COST

Total

4. Comments:

A reading course such as this one is, of course, dependant on
library resources. However, there can be no measurement, unless that means
one of the entire collection related to possible film topics.

Rather, the individual student should, in the course of deciding upon a
topic, survey the library to ensure that there is sufficient material.

For instance, while we would have enough on Fellini or Eisenstein
for such a paper, we might be hard pressed on the psychoanalytic
view of post-war Japanese films.

E. J. R. R. R. R. R.
For Library

For Faculty Department

SIMON FRASER UNIVERSITY

I.S.C. 81-2

MEMORANDUM

Original

To: ~~Dr. Curt Griffiths, Chairman~~
Curriculum Committee of
Faculty of Interdisciplinary Studies

From: Santa Aloi, Chairperson,
Curriculum Committee
Centre for the Arts, FIDS

Subject: Request for the 8-month Waiver

Date: March 9, 1981

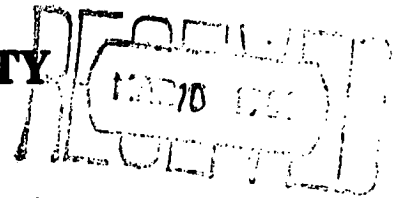
The Centre for the Arts would like to institute the courses contained in this proposal as soon as possible, since their implementation in some cases is crucial to development of a coherent program. Therefore, we request a waiver of the 8-month regulation for FPA.234, 372 and 436.

S. Aloi

SA/ss

SIMON FRASER UNIVERSITY

MEMORANDUM



To.....Janet Knutsen, Secretary to Dean.....
.....Interdisciplinary Studies.....
Subject...Curricular Submissions for.....
.....March 24 FISC meeting.....

From.....Suzie Szekeres, Secretary to.....
.....Curriculum Committee.....
.....Centre for the Arts.....
Date.....March 9, 1981.....

The attached are proposals for calendar changes and new courses to be discussed at the March 24 Faculty of Interdisciplinary Studies Curriculum meeting.

For Calendar Changes, the format of (1) Present Calendar Entry (2) Proposed Changes (3) Rationale has been used. All additions or changes from the present calendar entries are typed in *Italics*.

Course proposals are being sent to the regular channels across campus to check for course-overlap. I have requested that the Centre be contacted prior to March 23 should there be any questions or complications.

Below is a list of the attachments with this memo:

I. CALENDAR CHANGE (in prerequisite): FPA.104-3 MUSIC FUNDAMENTALS

II. NEW COURSE PROPOSALS -

a) FPA.372-2 TECHNICAL PRODUCTION I

b) FPA.373-2 TECHNICAL PRODUCTION II

RATIONALE

III. FILM PACKAGE: RE-ORGANIZATION OF FILM MINOR -

a) INTRODUCTION & RATIONALE

b) COURSE SCHEDULE: 1981-82, 1982-83 and future...

c) COURSE PROPOSALS -

i) FPA.234-3 INTRODUCTION TO FILM STUDIES

ii) FPA.331-3 THE CRAFTS OF FILM III

iii) FPA.436-5 SELECTED TOPICS IN FILM STUDIES

d) CALENDAR CHANGES - IN FILM MINOR REQUIREMENTS

e) CALENDAR CHANGES -

i) in COURSE NUMBERS from 236 & 237 to 136 & 137

ii) in PREREQUISITES for FPA.230-3 and FPA.430-5

I am enclosing 13 copies of this package for distribution to the FISC Committee. Please phone me if I have overlooked anything. (Local 3363).

Suzie

ss/encl.

CALENDAR CHANGES FOR FPA.104-3 MUSIC FUNDAMENTALS

[Changes and/or additions are typed in Italics]

1) Present Calendar Entry

This course is designed to provide a basic understanding of the elements of music and to teach the skill of reading music notation. An introduction to music theory and the application of music materials in a wide spectrum of music literature will be accompanied by sight-singing exercises. The course is designed for students with no formal music training.

2) Proposed Calendar Entry (in description and prerequisite)

This course is designed to provide a basic understanding of the elements of music and to teach the skill of reading music notation. An introduction to music theory and *exposure* to the application of music materials in a wide spectrum of music literature will be accompanied by *practical exercises*. This course is designed for students with no formal music training.

Prerequisite: This is a limited entry course. Written permission of the Department is required in advance of registration.

3) Rationale

FPA.104-3 is intended for students without formal music training and because of the mode of instruction, a limited number of students are allowed to register. In the past, a number of students with music background have pre-registered for the course anticipating that, with their previous knowledge, they will obtain an easy three credits. These students take up a relatively large number of available space, leaving those students fulfilling the requirements for course entry (no formal music training) unable to take FPA.104. This screening procedure is to discourage students with previous music knowledge from pre-registering in FPA.104-3.

Secondly, the Centre's Minor Program in Contemporary Music requires that students without previous background in music must obtain knowledge in music fundamentals through FPA.104-3. This new interview system will largely insure that these students wishing to advance in music at SFU receive the necessary instruction enabling them to enter the Minor Program.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 372 Credit Hours: 2 Vector: 0-0-6

Title of Course: TECHNICAL PRODUCTION I

Calendar Description of Course:

Students with basic technical theatre experience will undertake intermediate level production responsibilities. As crew chiefs and stage management personnel, students will be required to research problems in construction, staging and organization of production and to apply their solutions within the production process.

Nature of Course Open Lab./Seminar

Prerequisites (or special instructions):

Co/Pre-requisite of FPA.370-3 and written permission of the Department.

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

2. Scheduling

How frequently will the course be offered? Fall and Spring

Semester in which the course will first be offered? Fall 1981-3

Which of your present faculty would be available to make the proposed offering possible? John Macfarlane and teaching assistants

3. Objectives of the Course

The course is intended to provide more academic concentration on activities already being conducted in an informal manner within dance and theatre teaching productions. Production work on an intermediate level in the areas of lighting, settings, costumes and stage management will be brought within the framework of this course. This will provide continuity between FPA.170-3 and directed studies courses in technical theatre.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library Small purchase of resource materials

Audio Visual None

Space None

Equipment None

5. Approval

Date: MAR - 9 1981

April 2 1981

[Signature]
Department Chairman

J. W. Bolser
Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 373 Credit Hours: 2 Vector: 0-0-6

Title of Course: TECHNICAL PRODUCTION II

Calendar Description of Course:

As a continuation of FPA.372-2, students with some intermediate level technical theatre experience will undertake further production responsibilities. As crew chiefs and stage management personnel students will be required to research problems in construction, staging and organization of production and to apply their solutions within the production process.

Nature of Course Open Lab./Seminar

Prerequisites (or special instructions):

FPA.372-2 and written permission of the Department.

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

2. Scheduling

How frequently will the course be offered? Fall and Spring

Semester in which the course will first be offered? Spring 1982-1

Which of your present faculty would be available to make the proposed offering possible? John Macfarlane and teaching assistants

3. Objectives of the Course

The course is intended to provide more academic concentration on activities already being conducted in an informal manner within dance and theatre teaching productions. Production work on an intermediate level in the areas of lighting, settings, costumes and stage management will be brought within the framework of this course. This will provide continuity between FPA.170-3 and directed studies courses in technical theatre.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library Small purchase of resource materials

Audio Visual None

Space None

Equipment None

5. Approval

Date: MAR - 9 1981

2 April 81

[Signature]
Department Chairman

[Signature]
Dean

Chairman, SCUS

TECHNICAL PRODUCTION 1 & 11

Rationale

Currently in the Centre's technical theatre program, there is a discontinuity between production work in FPA.170 and higher level production and design responsibilities being carried on under the aegis of FPA.458-5/459-5 and G.S.400-5. Students usually accept intermediate level responsibilities on a volunteer and therefore less supervised basis prior to being accepted for directed studies work. Consequently there is a recurrent problem of students enrolling for directed studies courses in technical theatre without sufficient grounding in the myriad technologies and techniques of the stage. Although FPA.370-3 (already approved for 1981-3) will address scenographic problems of an intermediate level, the weight in this course is intended to be largely in workshops and seminars less tied to specific production work.

FPA.372-2 and 373-2 would provide a consistency of approach by formalizing the existing situation in which intermediate level production responsibilities are largely undertaken by volunteers. Theoretical consideration of the relationship between artistic concerns and technical problems would be as important as the technical training itself.

These courses are organized around regularly scheduled dance and theatre teaching productions of the Centre for the Arts. Each production has a similar set of requirements for its realization.

This implies a set of responsibilities which are not sequential but which require different skills and each of which can provide a focus for learning. During a given semester a student would take responsibility for one or two of the areas of production. These might include the following:

- electrical crew head
- construction crew head
- props crew head
- costume crew chief
- assistant to lighting designer
- assistant to set designer
- audio operator
- lighting operation - small production
- assistant stage manager

The courses would have some of the characteristics of a directed studies in that each student would naturally focus on a different area of technical theatre under the direct supervision of the faculty technical director and resident professionals associated with each production. However, all students would meet in a weekly seminar to discuss general concerns regarding the totality of the production. Problems and possible solutions for each student's particular area of concern would also be discussed in this forum thus contributing to a wider experience for each student.

It is conceived that both courses will run simultaneously but that students will be enrolled in only one in a given semester. As responsibilities will vary

in importance depending upon the nature of each production, students enrolled in FPA.373 would be directed towards areas of greater difficulty requiring broader experience. Students in the second course would also focus upon an area of technical theatre different from that central to their experience in FPA.372.

Evaluation. A specific set of production responsibilities will be identified at the beginning of the course for each student. Evaluation will be made throughout the production period by supervising faculty and will be based on the following criteria:

- the attainment of an appropriate level of craft mastery as shown by the quality of work on productions and practical skills tests
- the attainment of an understanding of the nature of production; especially of the relationship between the artistic aspects of performance and design and the technical expression and support of the production

FILM PACKAGE Item (a) INTRODUCTION & RATIONALE: RE-ORGANIZATION OF
FILM MINOR

FILM PACKAGE: RE-ORGANIZATION OF FILM MINOR

- a) INTRODUCTION & RATIONALE
- b) COURSE SCHEDULE
- c) COURSE PROPOSALS
 - i) FPA.234-3 INTRODUCTION TO FILM STUDIES
 - ii) FPA.331-3 THE CRAFTS OF FILM III
 - iii) FPA.436-5 SELECTED TOPICS IN FILM STUDIES
- d) CHANGE IN FILM MINOR REQUIREMENTS
- e) CALENDAR CHANGES
 - i) in Course Numbers from 236 & 237 to 136 & 137
 - ii) in prerequisites for FPA.230 and FPA.430

FILM PRODUCTION

At present the film minor is a 3-year program which is overly condensed. We propose to re-organize already existing courses into a structure more consistent with educational aims of the Centre and the University. As it exists now, expectations, workload and scope of courses are too high. These have been so in order to achieve a reasonable standard at the advanced level. In order to achieve a reasonable standard of production on the advanced level, the workload on lower levels becomes excessive. For example, in second-year production courses, students are expected to master all areas of film technology in 2 semesters, shoot their own 3-5 minute (with sync. sound) films, participate in 2 to 4 group productions, participate in analytical seminars, and screenwriting preliminaries. All this work is necessary as preparation for upper division filmmaking using sophisticated technologies. Under the current scheme, there is no provision for an intermediate level of craft mastery. The overloading of the 200-level production courses can be solved by removing the group production aspect of those courses and placing it in an optional production course, FPA.331, for those interested in that area. This will provide the first half of a third year in film production. By phasing in FPA.331 and re-distributing already existing courses, we will achieve a more manageable curriculum.

COST

The cost of implementing this program is minimal. To date, we have been advised that a joint appointment between the Centre and Women's Studies has been recommended in the area of Film Studies. This position and the continued secondment (from Geography) of M.E. Hurst and presently available film faculty are sufficient to mount the new courses. A considerable body of film and film extracts already exist in the Film Library, which would be the core resources for these courses. Some costs would be found in the areas of library text acquisitions, FPA. film library acquisitions (normally set at \$1,200 per year), and a combined

RE-ORGANIZATION OF THE FILM MINOR: INTRODUCTION & RATIONALE

The following is a proposal for a re-organization of the Film Minor Program. Its implementation will make it possible for students to focus on either film studies or production, but will provide sufficient grounding in both theory and practice to all film students. This new formulation is necessary in light of specific problems with the existing minor program, the pressure of student enrollments, limited resources, and our long-term plans for the development of a coherent major program.

FILM STUDIES

At present some work in film studies exists within the curriculum, but it is compressed into introductory history and theory courses and one upper division analysis course. These courses cannot provide the scope and depth which are necessary to film studies. Reorganization of the Film Minor to provide focus on film studies has several benefits. There is a general rise in academic interest in film throughout North American educational institutions. Our courses would be more easily transferrable to other universities and our students could gain better access to graduate film departments. Reorganization in this area also allows more students to minor in film, since the number of production students must be severely limited by available resources. For this reason, the film minor will fit in very well as another study stream within the Centre's FPA. Major. An important feature of this kind of re-organization of the film minor is that a student could not study the academic aspects of film without some direct experience of filmmaking fundamentals and crafts. Likewise, filmmaking students would be required to have grounding in history and aesthetics (currently offered as 236 and 237), as well as in theory and criticism (proposed 234, INTRODUCTION TO FILM STUDIES). These provide groundwork for the presently required film analysis course (334). With this framework of film studies courses, the filmmaker must put his work into perspective.

FILM PACKAGE Item (b) COURSE SCHEDULE FOR THE RE-ORGANIZATION
OF THE FILM MINOR

rentals of films (for FPA.234 and 436) totalling \$2,000 per year. No increase in space or equipment is necessary. In the past, film studies courses have been offered in CC-8100, the Multimedia Theatre (MMT at IMC), or CA Film. TLX-8480 will also become available for the new courses. There would be no budgetary increases for the proposed FPA.331. This course would be offered within the already existing production schedule.

A SCHEDULE FOR THE RE-ORGANIZATION OF THE FILM MINOR.

1981 - 1982

Introduction of new courses

YEAR	SEMESTER	COURSE NO.	COURSE TITLE	MAXIMUM ENROLMENT
<u>YEAR I</u>				
	Fall	FPA.132-3 FPA.136-3	INTRODUCTION TO FILMMAKING HISTORY & AESTHETICS OF CINEMA I	17 STUDENTS
	Spring	FPA.133-3 FPA.137-3	FUNDAMENTALS OF FILMMAKING HISTORY & AESTHETICS OF CINEMA II	17 STUDENTS
<u>YEAR II (ENTRY INTO FILM MINOR)</u>				
	Fall	FPA.230-3 * FPA.234-3	THE CRAFTS OF FILM I INTRODUCTION TO FILM STUDIES	16 STUDENTS 20 STUDENTS
	Spring	FPA.231-3	THE CRAFTS OF FILM II ARTS IN CONTEXT	16 STUDENTS
<u>YEAR III</u>				
	Fall	FPA.430-5 FPA.431-5 * FPA.436-5	DIRECTED STUDIES IN FILM PRODUCTION I DIRECTED STUDIES IN FILM PRODUCTION II SELECTED TOPICS IN FILM STUDIES	16 STUDENTS 16 STUDENTS 20 STUDENTS
	Spring	FPA.334-3 FPA.432-5 and/or FPA.433-5	FILM ANALYSIS DIRECTED STUDIES IN FILM PRODUCTION III DIRECTED STUDIES IN FILM PRODUCTION IV	20 STUDENTS combined max. = 16 STUDENTS

1982 - 1983

Film Minor on Stream

YEAR	SEMESTER	COURSE NO.	COURSE TITLE	MAXIMUM ENROLMENT
<u>YEAR I</u>				
	Fall	FPA.132-3 FPA.136-3	INTRO. TO FILMMAKING HISTORY & AESTHETICS OF CINEMA I	17 STUDENTS
	Spring	FPA.133-3 FPA.137-3	FILMMAKING FUNDAMENTALS HISTORY & AESTHETICS OF CINEMA II	17 STUDENTS

YEAR II (ENTRY INTO FILM MINOR)

Fall	FPA.230-3	THE CRAFTS OF FILM I	16 STUDENTS
	* FPA.234-3	INTRO. TO FILM STUDIES	20 STUDENTS
Spring	FPA.231-3	THE CRAFTS OF FILM II	16 STUDENTS
		ARTS IN CONTEXT	

YEAR III

Fall	* FPA.331-3	THE CRAFTS OF FILM III	16 STUDENTS
	FPA.334-3	FILM ANALYSIS	20 STUDENTS
Spring	FPA.430-5	DIR.STUDIES IN FILM PROD.I	16 STUDENTS

YEAR IV

Fall	FPA.431-5	DIR.STUD. IN FILM PROD.II	16 STUDENTS
	* FPA.436-5	SELECTED TOPICS IN FILM STUDIES	20 STUDENTS
Spring	FPA.432-5	DIR.STUD. IN FILM PROD.III	} combined max. = 16 STUDENTS
	and/or FPA.433-5	DIR.STUD. IN FILM PROD.IV	

* Courses currently being proposed (81-1).

FILM PACKAGE Item (c) NEW COURSE PROPOSALS & DESCRIPTIONS:

FPA.234-3 INTRODUCTION TO FILM STUDIES

FPA.331-3 THE CRAFTS OF FILM III

FPA.436-5 SELECTED TOPICS IN FILM STUDIES

OUTLINE FOR THE EVENTUAL IMPLEMENTATION OF A MAJOR PROGRAM

YEAR	SEMESTER	COURSE NO.	COURSE TITLE	MAXIMUM ENROLMENT
<u>YEAR I</u>				
	Fall	FPA.132-3 FPA.136-3	INTRO. TO FILMMAKING HISTORY & AESTHETICS OF CINEMA I	17 STUDENTS
	Spring	FPA.133-3 FPA.137-3	FILMMAKING FUNDAMENTALS HISTORY & AESTHETICS OF CINEMA II	17 STUDENTS
<u>YEAR II (ENTRY INTO FILM MINOR/MAJOR)</u>				
	Fall	FPA.230-3 FPA.234-3	THE CRAFTS OF FILM I INTRODUCTION TO FILM STUDIES	16 STUDENTS 20 STUDIES
	Spring	FPA.231-3	THE CRAFTS OF FILM II ARTS IN CONTEXT	16 STUDENTS
<u>YEAR III</u>				
	Fall	FPA.331-3 FPA.334-3	THE CRAFTS OF FILM III FILM ANALYSIS	16 STUDENTS 20 STUDENTS
	Spring	FPA.430-5	DIRECTED STUDIES IN FILM PRODUCTION I	16 STUDENTS
		** FPA.337-3	CRITIQUE OF THEORY	20 STUDENTS
<u>YEAR IV</u>				
	Fall	FPA.431-5	DIRECTED STUDIES IN FILM PRODUCTION II	16 STUDENTS
		FPA.436-5	SELECTED TOPICS IN FILM STUDIES I	20 STUDENTS
	Spring	FPA.432-5	DIRECTED STUDIES IN FILM PRODUCTION III	} combined max. = 16 STUDENTS
		and/or FPA.433-5	DIRECTED STUDIES IN FILM PRODUCTION IV	
		** FPA.437-5	SELECTED TOPICS IN FILM STUDIES II	

** Courses to be proposed.

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

REQUIRED TEXTS: J. Dudley Andrew, The Major Film Theories: An Introduction, Oxford University Press, 1976

Bill Nicols (ed.), Movies and Methods: An Anthology, University of California Press, 1976

RECOMMENDED TEXTS: Noel Burch, Theory of Film Practice, Praeger, 1973
 John Caughie (ed.), Theories of Authorship, BFI, 1980
 G. Nowell-Smith (ed.), Semiotics of Film, BFI, 1981
 Brian Henderson, A Critique of Film Theory, Dutton, 1980
 Christopher Williams (ed.), Realism and the Cinema, BFI, 1980

COURSE OUTLINE

Weeks 1 & 2 INTRODUCTION: REALISM AND NATURALISM

An examination of early film theories and the rise of the dominant theory/practice of film. Examples of two realist filmmakers will be demonstrated. View Flaherty's Man of Aran, Rossellini's Paisa/Paisan. Readings from articles, Screen magazine, recommended and other texts.

Week 3 FORMALISM

Opposition to the realist theories, originating from constructivists, futurists and formalists in the Soviet Union between 1920 and 1932. The favouring of art forms which emphasize the nature of the artistic material itself. View Eisenstein's October. Readings from Eisenstein, articles, Screen magazine, recommended and other texts.

Week 4 BASIC ELEMENTS: CAMERA, MOVEMENT AND SPACE, SOUND

The study of the theory of film through its photographic, temporal and spatial articulations. Readings from recommended and other texts.

Week 5 AUTHORSHIP

The problematic area of authorship, which stresses the "how" over the "what", the history of films over films in history. View Orson Welles' Citizen Kane. Readings from articles, Screen magazine, recommended and other texts.

FPA. 234-3 INTRODUCTION TO FILM STUDIES

Week 6 GENRE

In the late '60's and early '70's genre theory occupied a special and specific space in film theory, first as a challenge to realist and auteur theories and secondly in an effort to find the social grounding of film. View John Ford's Stagecoach. Readings from Screen magazine, recommended and other texts.

Week 7 MISE EN SCENE

Theory and criticism has also been concerned with thematic patterns or meanings in the formally visual sense (composition, lighting, texture) and visually communicated sense (gesture, actions, camera movement). View Murnau's Sunrise. Readings from articles, Screen and other magazines, recommended and other texts.

Week 8 SUBJECT AND IDENTIFICATION

Some early attempts and basically nonstructural/semiotic analysis of the audience, identification and film text. View Walsh's Pursued. Readings from articles, Screen magazine, recommended and other texts.

Week 9 SEMIOTICS AND STRUCTURALISM

A more recently developed area of film theory with its roots in structural linguistics. View Mulvey/Waller's Penistellia or Riddles of the Sphinx. Readings from articles, Screen magazine, recommended and other texts.

Week 10 SUTURE AND NARRATIVE

An attempt to examine the viewer/image relationship from a theoretical and system-oriented base. View Hitchcock's Psycho. Readings from Cinematics, Screen and Film Quarterly magazines.

Week 11 THE DREAM MACHINE: PSYCHOANALYSIS AND FEMINIST THEORY

The central question which psychoanalysis has revised for film theory in general and feminist film theory in particular, is what kind of reader the film text constructs, the positioning of the subject in relation to patriarchal ideology. View Song of the Shirt, a co-operative feminist film. Readings from Freud, Mitchel and Wilder; articles from magazines, recommended and other texts.

Week 12 MARXIST FILM THEORY

Theoretical work in Marxism over the last decade, and the debates surrounding these developments, have posed questions around ideology as a social instance involving questions of industry and institutions and particular conjunctions. View Godard's Numereux Deux. Readings from articles, magazines and other texts.

Week 13 ALTERNATIVE CINEMAS

A brief review of the avant garde cinema and the attempts to theorize its position. Readings from articles, magazines and other texts.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA: Course Number: 234-3 Credit Hours: 3 Vector: 2-0-2

Title of Course: INTRODUCTION TO FILM STUDIES

Calendar Description of Course:

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

Nature of Course: Lecture-Laboratory

Prerequisites (or special instructions): FPA.136-3 or FPA.137-3

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 - each Fall

Semester in which the course will first be offered? Fall 1981-3

Which of your present faculty would be available to make the proposed offering possible? Appointment is pending (authorized)

3. Objectives of the Course

- (1) To provide the student with an introduction to film theory and its various subsystems.
- (2) To serve as an introduction to contemporary methods of film analysis and critique, semiotics, psychoanalysis, and structuralism.
- (3) To explore the development of film criticism and theory and to locate it in the contemporary milieu.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty 1/2 full-time faculty (authorized)

Staff

Library Acquisition of relevant texts; acquisition of relevant film extracts:

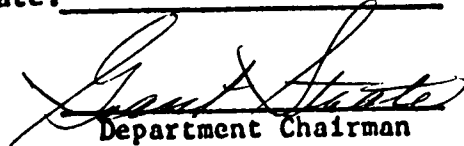
Audio Visual Rental of relevant films

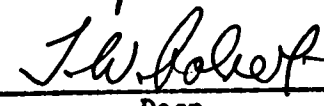
Space None

Equipment None

5. Approval

Date: MAR - 9 1981


Department Chairman

2 Apr 1981

Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 331 Credit Hours: 3 Vector: 0-0-8

Title of Course: THE CRAFTS OF FILM III

Calendar Description of Course:

An intensive study of the crafts of filmmaking, with emphasis on location sync. sound production processes. Students will be expected to participate in the realization of several sync. sound films.

Nature of Course Laboratory

Prerequisites (or special instructions):

FPA.231-3.

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 (Fall semester)

Semester in which the course will first be offered? Fall 1982-3

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

3. Objectives of the Course

To give a rigorous and disciplined introduction to location shooting at an intermediate craft level. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None (available)

Staff None

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: MAR - 9 1981

2 April 81

Grant Steele
Department Chairman

J.W. Bobot
Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 436 Credit Hours: 5 Vector: 0-4-4

Title of Course: SELECTED TOPICS IN FILM STUDIES I

Calendar Description of Course:

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

Nature of Course Selected Topics

Prerequisites (or special instructions): FPA.334-3 and Permission of the Department.

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

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? Fall 1981-3

Which of your present faculty would be available to make the proposed offering possible? A. Razutis, M.E. Hurst, or film studies appointment (authorized).

3. Objectives of the Course

- (1) *To enable students to complete an advanced course of study in the area of film -- one that results in an original research paper*
- (2) *To prepare students for possible graduate studies in film*
- (3) *To enable students whose interests are outside of advanced film production to complete a Film Minor.*

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty 1/2 full-time appointment (authorized)

Staff None

Library Relevant texts

Audio Visual Rental of relevant films

Space None

Equipment None

5. Approval

Date: MAR - 9 1981

2 April 81

Grant State
Department Chairman

J.W. Bolger
Dean

Chairman, SCUS

THE CRAFTS OF FILM III

This course is designed to provide a rigorous and disciplined introduction to synchronized sound production work. Students will be expected to participate in the collaborative realizations of several synchronized sound films, with special reference to the exigencies of location work. Attendance at all production meetings is essential so that students may fully benefit from the discussions and evaluation of the work undertaken.

Course Outline by week

Weeks 1 & 2

An examination of the specific skills and functions surrounding location production work, with particular emphasis on dramatic and documentary modes of production. Brief workshops will be conducted in the care, maintenance and operation of sound, camera, and lighting equipment.

Weeks 2 & 3

An examination of the proposed scripts, in terms of their production requirements. The scripts will be analyzed from the standpoint of technical and scenographic requirements, and the nature of production roles. Students will be assigned specific roles on each production. These roles will be in the areas of camera, sound, and lighting assistants.

Weeks 4 - 10

Location production work. Students will be expected to perform their assigned tasks under the supervision of a production director.

Weeks 11 - 13

Criticism and analysis of the completed rushes, with particular attention to the roles played by FPA.331 students.

Rationale

This intermediate level of craft work is highly beneficial to those students interested in developing directing skills or major craft role (e.g., cinematography, lighting, sound, editing) expertise. Much of the learning that takes place in film is the result of direct experience and observation, rather than textbook reading. Students in FPA.231 (the pre-requisite) have already explored the various crafts and technologies of sync. sound filmmaking. But this previous exploration is short of being comprehensive. The special dynamics that are set into motion on a location shoot require an experience and learning process in themselves.

FILM PACKAGE Item (d) CHANGES IN FILM MINOR REQUIREMENTS

SELECTED TOPICS IN FILM STUDIES I

This course is offered at an advanced level of film studies. Emphasis will be put on the production of an original critical analysis by the student.

The student's research must feature a well-documented examination of the specific films, texts and area of focus. Drawing on various contemporary methods of analysis (e.g., semiotics, psychoanalysis, structural analysis), the resulting work must demonstrate original insight and contribute to the development of critical discourse.

Weekly seminar discussions will be supplemented by film screenings and students' laboratory research. Students will be required to view and transcribe film passages, as documented evidence, in support of their conclusion.

The following areas of studies would be offered by available faculty:

- a) critique and analysis of work by the following film directors -
 - J. Rivette
 - Jean-Luc Godard
 - A. Hitchcock
 - Federico Fellini
- b). critique and analysis of the following genre of film -
 - the Documentary Film (from Flaherty to the present)
 - Feminist Cinema (with particular attention given to European Feminist films).

CALENDAR CHANGES IN FILM MINOR REQUIREMENTS

[Changes and/or additions are typed in Italics]

(1) Present Calendar/Present Film Minor Requirements

- LOWER DIVISION REQUIREMENTS - as prerequisites

Film Minors will complete 24 hours of lower division prerequisite credit, distributed as follows:

any one of:

FPA.110-6 The Arts in Context: The Renaissance
FPA.113-6 The Arts in Context: European Romanticism
FPA.114-6 The Arts in Context: The Modernist Era
FPA.116-6 The Arts in Context: North American Styles

plus all of:

FPA.132-3 Introduction to Filmmaking
FPA.133-3 Filmmaking Fundamentals
FPA.230-3 The Crafts of Film I
FPA.231-3 The Crafts of Film II
FPA.236-3 The History & Aesthetics of Cinema I
FPA.237-3 The History & Aesthetics of Cinema II

- UPPER DIVISION REQUIREMENTS

Film Minors also will 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

Students intending to minor in film are advised to take FPA.176-3, PHOTOGRAPHY AS AN ART FORM.

(2) Proposed Calendar/Proposed Film Minor Requirements

[Changes are typed in Italics]

LOWER DIVISION REQUIREMENTS - as prerequisites

Film Minors will complete 24 hours of lower division prerequisite credit, distributed as follows:

any one of:

- FPA.110-6 The Arts in Context: The Renaissance
- FPA.113-6 The Arts in Context: European Romanticism
- FPA.114-6 The Arts in Context: The Modernist Era
- FPA.116-6 The Arts in Context: North American Styles

plus all of:

- FPA.132-3 Introduction to Filmmaking
- FPA.133-3 Filmmaking Fundamentals
- FPA.230-3 The Crafts of Film I
- FPA.231-3 The Crafts of Film II
- FPA.234-3 Introduction to Film Studies

plus any one of:

- FPA.136-3 The History and Aesthetics of Cinema I
- FPA.137-3 The History and Aesthetics of Cinema II

UPPER DIVISION REQUIREMENTS

Film Minors also will complete 18 hours of upper division credit, distributed as follows:

all of:

- FPA.334-3 Film Analysis
- FPA.430-5 Directed Study in Film Production I

plus any two of:

- FPA.431-5 Directed Study in Film Production II
- FPA.432-5 Directed Study in Film Production III
- FPA.433-5 Directed Study in Film Production IV
- FPA.436-5 Selected Topics in Film Studies I

Students intending to minor in film are advised to take FPA.176-3, PHOTOGRAPHY AS AN ART FORM. Students intending to minor in film, with an emphasis on film production, are advised to take FPA.331-3, THE CRAFTS OF FILM III. Students intending to minor in film, with an emphasis on film studies, are advised to take FPA.436-5, SELECTED TOPICS IN FILM STUDIES.

FILM PACKAGE Item (e) CALENDAR CHANGES:

- COURSE NUMBERS FROM 236 & 237 to 136 & 137
- Pre-requisites for 230 and 430

③ Rationale for Proposed Changes in Film Minor Requirements

- (a) With the proposed introduction of FPA.234-3, Introduction to Film Studies, and with no proposed increase in lower division credit requirements, students would be required to take only two of the possible three lower division film studies courses (i.e., FPA.136, 137, or 234).
- (b) FPA.331-3, The Crafts of Film III, is not listed in the lower division credit requirements because FPA.231 still remains the prerequisite for FPA.430. However, students minoring in film, with emphasis on production, would be encouraged to take 331.
- (c) FPA.382-3, The Aesthetics of Performance, is being dropped as a possible upper division requirement for the following reasons. First, 382 presents a general overview of the relationship of film to the other performance arts. It tends to duplicate material covered in FPA.136 and 137, and FPA.132. FPA.334, Film Analysis, is a course crucial to the student's understanding of the very media he/she is working in. To allow a student the option of taking a general overview course in place of a specific analytical course, as the only upper division film studies course, has weakened our existing film minor in the past and will continue to weaken our curricular development. In the current (proposed) schematic, FPA.334 becomes the necessary prerequisite/corequisite for entry into FPA.430.
- (d) All students minoring in film, and regardless of their areas of focus, would be required to take FPA.430 (screenwriting and dramatic realization on Video). Screenwriting is basic to anyone's understanding of narrative or cinematic process, and video realization is a low cost method of seeing the visual-cinematic language in operation.
- (e) The 18 hour upper division credit requirement remains unchanged. As we have seen in the past, student work is rarely given the credit hours that it deserves. For these reasons, the basic minor requirement for upper division film production would remain at ten, but the possibility of credits given could extend to 15. This flexibility allows for rewarding work undertaken, and applying these rewards to future degree (or transfer credit) applications.
- (f) For students focussing on film studies, the upper division credit requirement of 18 could be fulfilled by taking FPA.334, 430, 436, and only one of the Film Workshop production courses. It is our experience that many students change their focus or interest at the upper division level and this schema allows for such flexibility.

CALENDAR CHANGES FOR FPA.230-3 THE CRAFTS OF FILM I *[Changes are typed in Italics]*

1) Present Calendar Entry

FPA.230-3 THE CRAFTS OF FILM I

An intensive study of the crafts of filmmaking with emphasis on the use of the camera, lighting, sound and the screenwriting process. Introduction to the techniques of filmmaking will be accompanied by exercises in their creative application. (Studio)

Prerequisites: 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.

2) Proposed Changes (in prerequisites)

FPA.230-3 THE CRAFTS OF FILM I

An intensive study of the crafts of filmmaking with emphasis on the use of the camera, lighting, sound and the screenwriting process. Introduction to the techniques of filmmaking will be accompanied by exercises in their creative application. (Studio)

Prerequisites: *FPA.133, and 136 or 137, 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.*

3) Rationale

- a) FPA.133-3 is a newly credited course that serves to introduce the student to 16mm technology and aesthetics. (FPA.132-3 has been re-designed to focus on Super-8 experiments). A proper introduction to 16mm technology is a necessary prerequisite for work at the FPA.230 level.
- b) FPA.137-3 (formerly FPA.237-3) is a general survey course in the history and aesthetics of cinema. Students undertaking film production at a post-introductory level should be knowledgeable as to the history and aesthetics of cinema. FPA.137 could be taken concurrently (as co-requisite) with FPA.230.

CALENDAR CHANGES FOR FPA.236-3 AND FPA.237-3 HISTORY & AESTHETICS OF CINEMA I & II

[Changes are typed in Italics]

1) Present Calendar Entry

(a) FPA.236-3 THE HISTORY AND AESTHETICS OF CINEMA I

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. (Lecture/Laboratory)

(b) FPA.237-3 THE HISTORY AND AESTHETICS OF CINEMA II

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. (Lecture/Laboratory)

Prerequisite: FPA.236-3 recommended.

2) Proposed Changes (in Course Numbers)

(a) *FPA.136-3* THE HISTORY AND AESTHETICS OF CINEMA I

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. (Lecture/Laboratory)

(b) *FPA.137-3* THE HISTORY AND AESTHETICS OF CINEMA II

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. (Lecture/Laboratory)

Prerequisite: *FPA.136-3 recommended.*

3) Rationale

FPA.236-3 and 237-3 are general survey courses, requiring no prerequisites. Since only a broad and introductory examination is possible within the time constraints of two semesters, these courses should be offered (and listed) as first-year FPA. courses.

SIMON FRASER UNIVERSITY

SCUS 81-24A

MEMORANDUM

To..... Senate Committee on Undergraduate Studies

From..... Santa Aloï, Chairperson of
..... Departmental Curriculum Committee,
..... Centre for the Arts.....

Subject..... Centre's proposals to SCUS meeting
..... of April 7/81

Date..... April 6, 1981

The following omissions from the Centre's package of proposals (being considered at the SCUS meeting of April 7) are merely due to oversight in the compilation of the material; the issues are in fact being dealt with within the entire package. *Changes/additions are typed in Italics.*

CALENDAR CHANGE FOR FPA.334-3 FILM ANALYSIS

(1) Present Calendar Entry

FPA.334-3 FILM ANALYSIS

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

Prerequisites: FPA.236 or 237, and consent of the Department.

(2) Proposed Calendar Entry

FPA.334-3 FILM ANALYSIS

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

Prerequisites: *FPA.231 and FPA.234.*

(3) Rationale

With the proposed introduction of FPA.234, the pre-requisites for FPA.334 must be changed. FPA.234 will serve to provide the student with a thorough theoretical grounding for the applied investigations conducted in FPA.334. The addition of FPA.231 as pre-requisite is in keeping with the Film Minor's emphasis on both production and film studies requirements at the lower division levels. Students entering FPA.334 should have a background in film production related activities, since much of the investigative work derives from physical considerations (as evidenced in the finished film).

CALENDAR CHANGES FOR FPA.430-5 DIRECTED STUDIES IN FILM PRODUCTION I

[Changes are typed in Italics]

1) Present Calendar Entry

FPA.430-5 DIRECTED STUDIES IN FILM PRODUCTION I

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. A particular emphasis will be placed on the areas of screenwriting and dramatic film direction, and the exact nature of each student's involvement will be assigned by the supervising instructor. (Directed Study)

Prerequisites: FPA.231 and permission of the Department.
Students should expect to pay a laboratory fee.

2) Proposed Changes (in prerequisites)

FPA.430-5 DIRECTED STUDIES IN FILM PRODUCTION I

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. A particular emphasis will be placed on the areas of screenwriting and dramatic film direction, and the exact nature of each student's involvement will be assigned by the supervising instructor. (Directed Study)

Prerequisites: FPA.231, FPA.334 and permission of the Department.
Students should expect to pay a laboratory fee.

3) Rationale

Students enrolling in this course should have a background in upper division film studies, criticism and analysis. They should also be enrolled in the Film Minor program. For these reasons, FPA.334 FILM ANALYSIS is a necessary prerequisite (or co-requisite).

ADDITION TO CALENDAR DESCRIPTION OF

FPA.136-3 THE HISTORY AND AESTHETICS OF CINEMA I (formerly FPA.236-3)

(The following statement should be added at the end of the calendar description):

'Students with credit for FPA.236 may not take this course for further credit.'

ADDITION TO CALENDAR DESCRIPTION OF

FPA.137-3 THE HISTORY AND AESTHETICS OF CINEMA II (formerly FPA.237-3)

(The following statement should be added after the pre-requisite so that the pre-requisite will read):

Prerequisite: FPA.136 recommended. *Students with credit for FPA.237 may not take this course for further credit.*

RATIONALE: The addition of the statement is to prevent students from taking the same course twice, each time under a different number. This is a university-wide procedure once a course has a change in course number.

S. Alon