

# BOOK REVIEWS

## A Guide to Film and Television Courses in Canada 1978-79/ Un guide des cours de cinéma et de télévision offerts au Canada 1978-79

Edited and compiled by Marie-Claude Hecquet and David McNicoll  
Ottawa: The Canadian Film Institute, 1978, 167 pages, \$6.95.

Serving as a reference tool for students, Marie-Claude Hecquet's and David McNicoll's *A Guide to Film and Television Courses in Canada 1978-79/ Un guide des cours de cinéma et de télévision offerts au Canada 1978-79* achieves what it sets out to do by offering, in a direct and accessible manner, information on film and television courses from over seventy universities, colleges and junior colleges.

The *Guide* is reasonably organized with schools arranged alphabetically by province. Such organization allows prospective students to consider the geographic location of schools and their proximity to film and media centres. The format, with the provincial shields used to introduce each geographic section, is crisp and simple.

One of the problems of such a handbook is having to organize information that differs from school to school, as each department has a unique program and set of course offerings. Any means of standardizing this information, then, makes for ease of both communication and comparison, enabling the prospective student to better assess what the different programs have to offer. Hecquet and McNicoll do this by introduc-

ing the majority of schools with a preliminary paragraph or two that describes the particular orientation of their curriculum and also by indicating whether they are degree, diploma or certificate programs. This is followed, in most cases, by a brief description of the courses.

The main weakness of the *Guide* is that it does not take this standardization of information far enough; for example, it does not indicate the number of courses required for a specific degree. Nor does it consistently point out the exact courses of study that students must follow to obtain their chosen degree. There is also a need to better specify which courses are required, which are electives and which are the necessary prerequisites for entering advanced courses. In certain instances, such as with Ryerson Polytechnical Institute, charts are well used as visual aides to indicate the possible avenues of study leading to the different degrees given by the Institute. Statements of the objectives for each year of study, as were given by Algonquin College, are valuable in explaining why students are expected to take what appears to be, an overwhelming number of courses (11) during their first semester.

Although nothing was stated, one assumes that course descriptions written in French imply that French is the only language to be used in these programs and that descriptions written in English mean that English is the only language to be used. What is not taken into consideration is that some schools, such as

McGill University, allow Francophones to write papers and take exams in French. If this is the case with a specific school, then it should be indicated in the *Guide*; it is an important consideration for students planning to take up a course of study that is not offered in their mother tongue.

Finally, the addresses, phone numbers and names of program heads and co-ordinators are readily available at the beginning of each school's description. And it is this directness and accessibility that, in the end, makes the *Guide* a valuable reference tool, enabling the student to assess the orientation and curriculum of each program and to ascertain what degrees are offered. *A Guide to Film and Television Courses in Canada 1978-79* allows the student, from his arm chair, as it were, to weed out unlikely programs and go on to make the next important step: contacting the department of his choice to set up interviews and make arrangements to see these schools for himself.

Charlotte Hussey

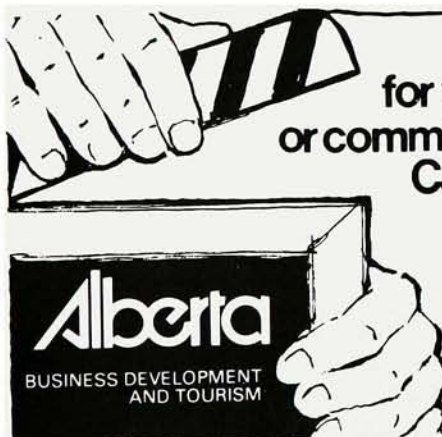
## Movies as Social Criticism

by I.C. Jarvie

225 pages, Metuchen, New Jersey: Scarecrow Press, 1978, \$11.95

In the last ten years, books about film have increased tremendously in volume and popularity, but not necessarily in scholarship. The themes of said tomes vary from biographic popularizations of film stars and filmmakers, to dialectic dissections of films and filmmakers. Where to place Ian Jarvie and his new book, *Movies as Social Criticism*? He's not a film theoretician, a semiologist, a neo-auteurist, nor genre-easte. By profession, Jarvie is Professor of Philosophy at York University; his book suggests he is an informed film enthusiast, an intellectual god-son of Siegfried Kracauer (*From Caligari to Hitler*), a writer whose view of film and the film-going experience is positive, romantic in a 1965 liberal sense, and sociological.

*Charlotte Hussey works in Montreal as assistant to the editor at Cinema Canada.*



**Need talented people  
for your next documentary  
or commercial shoot in Alberta?**

**Call us** Len Stahl, Alberta Motion Picture Industries Association  
347 Birks Building, 10113 - 104 Street  
Edmonton, Alberta, Canada T5J 1A1  
Telephone 403-424-3456

Film Industry Development Office  
Alberta Business Development and Tourism  
14th Floor, Capitol Square, 10065 Jasper Ave.  
Edmonton, Alberta, Canada T5J 0H4  
Telephone 403-427-2005

**Alberta**  
BUSINESS DEVELOPMENT  
AND TOURISM