

Curriculum Vita

Evan Wm. Cameron

31 December 2008

[Date of Retirement from York University]

Birth & Familial Status:

born 25 July 1942, Ishpeming, Michigan;
married 2 September 1967 to Joan Adeline Evans;
daughter, Hilary Joy, born 13 November 1975 (London, England).

Education:

Boston University, 1965-70: Ph.D., Philosophy, June 1970 (dissertation "On the Inductive Structure of Works of Art", supervised by Marx Wartofsky and George D. W. Berry); M.S., Film Production, June 1968 (thesis "On Mathematics, Music, and Film", supervised by Gerald Noxon);

Harvard University, 1964-65 (Philosophy);

Knox College, 1960-64: A.B., June 1964 with College Honours in Philosophy (see below): major, History; minor, Philosophy).

Honours & Awards:

Academic:

Chosen to present the 2002 Leonard Lecture, Department of Philosophy of the University of Nevada (Reno), 15 April 2002 [see below]; Fulbright-Hays Exchange Fellow (Croydon College of Art, Croydon, Surrey, England), 1975-76; Dissertation Fellow, Graduate School of Boston University, 1969-70; Danforth Fellow, Harvard University & Boston University, 1964-70; Woodrow Wilson Fellow, Harvard University, 1964-65; College Honours in Philosophy Knox College, 1964 (Senior Thesis on "Quine's Ontology" supervised by Fred Newman and Gerald Schiller; examiner, Richard Rudner, editor, Philosophy of Science); Phi Beta Kappa, Knox College, 1964; Alfred P. Sloan Scholar, Knox College, 1960-64.

Film Production & Design:

Cine Gold Eagle, 1978 & 1980; Chris Bronze Plaque, Columbus Film Festival, 1974 & 1977; Silver Medal, International Film & Television Festival, 1978; Red Ribbon, American Film Festival, 1976;

Films selected for screening at Brussels International Festival of Scientific & Technical Films, 1978; WESCON-77 Film Theatre, 1977; American Film Festival, 1974;

Employment (teaching):

York University: Professor Emeritus (Senior Scholar in Screenwriting), Department of Film, Faculty of Fine Arts, retired 31 December 2008; Associate Professor of Film, Department of Film, 1981-2008; member of Faculty of Graduate Studies (Film), 1981-2008; member of the Faculty of Graduate Studies (Philosophy), 1983-2008; member of Faculty of Graduate Studies (Culture and Communications, 2002-2008).

Washington State University: Associate Professor of Communications (Cinema Sequence), 1978-81; member of Graduate Faculty (Department of Fine Arts), 1979-81;

Croydon College of Art (Croydon, Surrey, England: exchange appointment under the Fulbright-Hays Act in conjunction with the Central Bureau of Education, Great Britain), 1975-76;

Boston University: Assistant Professor of Film, Department of Broadcasting & Film, School of Public Communication, 1970-78; lecturer in Film, 1967-69;

Knox College: Teaching Assistant (mathematical logic), Philosophy Department, Knox College, 1963-64.

Courses Taught:

After commencing full-time teaching of film in 1970, I taught courses within the following areas to both graduate and undergraduate students under a variety of titles, often recurringly:

Screenwriting, film design and its evolution; problems and practices of screen adaptation; studies in aesthetic design and its evolution; advanced seminars in diverse aspects of film studies (for example, documentary analysis and design; generic structuring; soviet film theory; sound for film; music for film); film production (both elementary and advanced 16mm); animation; and television production (both elementary and advanced).

Between 1994-1996 I also taught courses for the Department of Philosophy at York University on the Aural A Priori (Winter term, 1995-96), on Kant's 1st Critique (Fall term, 1994-95) and on Neo-Kantianism (Winter term, 1994-95).

Achievements of Students:

Four students who studied screenwriting, design or production with me (and colleagues) have won Academy Awards and nominations, three have won other Academy Award nominations and six have won both Student Academy Awards and nominations.

Academy Awards: 1983, Documentary (Feature)
Tom Haneke (editor)
HE MAKES ME FEEL LIKE DANCIN'
(Emile Ardolino)

1980, Documentary (Feature)
Tom Haneke (editor)
FROM MAO TO MOZART: ISAAC STERN IN CHINA
(Murray Lerner)

1980: Documentary (Short Subject)
Peter Ladue/Rolland Hallé
KARL HESS: TOWARD LIBERTY

1977: Live Action (Short Film)
Beverly Shaffer (with Yuki Yoshida)
I'LL FIND A WAY

Academy Award Nominations: 1981, Documentary (Short)
Peter Ladue/Rolland Hallé
THE URGE TO BUILD

1976: Live Action (Short)
Marjorie Anne Short
KUDZU

Student Academy Awards: 1999, Narrative: Gold Medal
Marni Banack (with J. B. Singer)
JOHN
[Barnack alone, during the same year and
for the same film, won the Student Award
of Director's Guild of America]

1985, Foreign Student Film
Peter Weyman
THE LEAHY'S: MUSIC MOST OF ALL

1980, Documentary : Achievement
Peter Ladue/Rolland Hallé
KARL HESS: TOWARD LIBERTY

1979, Documentary: Achievement
Michael Korolenko
SINCE '45

1977, Experimental
Philip Pura
TRANSCENDance

Two students have earned Doctor of Philosophy degrees (in Philosophy) with theses written under my supervision:

2000, Jeannette Bicknell, "The Mind Hears': An Examination of Some Philosophical Perspectives on Musical Experience";

2010, Mathew Crippen, "Art and Pragmatism: James and Dewey on Reconstructive Presuppositions of Experience".

Administrative Service, or Service to the Discipline (major):

Within York University:

University-wide:

Presidential: member, President's Search Committee for Dean of the Faculty of Graduate Studies, 1999-2000; member, President's Search Committee for Dean of the Faculty of Fine Arts, 1992-93; member, Presidential Search Committee, Dean of Graduate Studies, 1986-87;

Senate:

Officer: Chair, Senate Committee on Examinations & Academic Standards, 1982-83;

Fine Arts Representative: Senate Tenure & Promotions Committee, 1993-96; Academic Policy & Planning Committee of the Senate, 1989-91; Joint Administration-APPC Committee on Long-range Planning, 1989-91; Executive Committee of University Senate, 1986-89; Fine Arts representative to university Academic Computer Users Committee, university Microcomputer Committee, and; member, Senate Committee on Examinations & Academic Standards, 1981-84;

Faculty of Graduate Studies: member, Executive Committee, Faculty of Graduate Studies, 1993-95; member, Distinguished Research Professorship Committee, Faculty of Graduate Studies, 1993-95; member, Appointments/Reappointments Committee, Graduate Programme in Philosophy, 1991-93;

Other: Fine Arts representative, Peer Review Committee for Research Grant in Lieu of Salary (Office of Vice-President for Research), 1987-92; member, Project Committee, Phase III Building (Fine Arts), 1986-89;

Faculty of Fine Arts:

Officer: Associate Dean for Graduate Studies, 1986-87;

Decanal (Advisory): member, Dean's Advisory Council (as Chair, or Interim-Chair, of Department of Film & Video), 1981-82, 1986-90, 1996-97; member, Dean's Ad Hoc Committee on Enrolment, 1995-1997; Computer Advisor to the Dean of Fine Arts, 1982-86; Chair, Dean's Committee (Fine Arts) for Selection of Chair of Department of Visual Arts, 1983;

Faculty Council:

Officer: Chair, Executive Committee, Faculty Council, 1983-84, 1986-89; Chair, Faculty Council, 1983-84;

Other: member, Faculty Tenure & Promotion Review Committee, 1991-92, 2005-2006; member, Executive Committee, Fine Arts Studies Programme, 1991-92; member, Academic Affairs Committee, 1981-82; member, Executive Committee, 1982-84;

Department of Film & Video:

Officer: Departmental Chair, 1987-90; Director, Graduate Programme in Film & Video, 1982-89; Departmental Chair (Interim), 1981-82, 1996-97;

Other: Area Head, Screenwriting, 2006-2008; member, 2004-2008; Chair, Tenure & Promotions Committee, 2006-2007, 2001-2004, 1982-87; member, 1998-99; member, Studies Search Committee, 2003-2004; Production Search Committee, 2002-2003, 1985-86; Screenwriting Search Committee, 2001-2002, 1993-94; Chair, Film Studies Committee, 1991-94; member, Executive Committee, 1985-90.

Outside York University:

Charter Member, National Advisory Council to the Eastman Worldwide Student Programme, Eastman Kodak Company, 1988-92; member, Archival Papers & Historical Committee, the Society of Motion Picture & Television Engineers, 1980-83 & 1987-89; and member of Eastman Kodak Medal Committee, 1984-86; Coordinator, Graduate Studies in Film, Washington State University, 1979-81; Head of Concentration in Film Design and Coordinator of Special Projects, B&F Department, SPC, Boston University, 1973-78; Trustee for Boston University to the Board of the University Film Study Center (consortium of 10 universities including Boston University, Harvard, MIT, Yale, Wesleyan, etc. devoted to the furtherance of film study at the university level in New England), Cambridge, Massachusetts, 1974-78; President, Board of Trustees, University Film Study Center (as above), 1977-78; Treasurer, New England Chapter, Information Film Producers of America, Boston, Massachusetts, 1976-78; Treasurer, Information Film Producers Association (Boston branch), 1976-78); Head of Television & Film Department, Croydon College of Art, Croydon, Surrey, England, 1975-76; Representative for School of Public Communications on Executive Committee, Faculty Senate, Boston University, 1972-75; Chair, Committee on Student Life, Faculty Senate, Boston University, 1973-74; Coordinator of Graduate Film Programme, Department of Broadcasting & Film, School of Public Communications, Boston University, 1970-73;

Membership in (and service to) Professional & Academic Associations:

American Society for Aesthetics, 1972-2008; Canadian Society for Aesthetics, 1994-2008 (Programme Coordinator for 2006 Annual Meeting, York University, 2006 Congress of the Social Sciences and Humanities); Canadian Philosophical Association, 1981-2001; American Philosophical Association, 1978-2004; University Film & Video Association, 1978-1998; Society for Cinema Studies, 1978-94; American Musicological Society, 1974-94; Philosophy of Science Association, 1978-94; Society of Motion Picture & Television Engineers, 1978-92; Information Film Producers of America, 1974-78; Contributing Editor, *Quarterly Review of Film Studies*, 1977-79;

Professional Positions Held:

President & Director, Sparrow Productions, 1973-81; Associate designer and cinematographer, P. J. Chvany Films, Lebanon, New Hampshire, 1974-81;

Films (produced, designed, directed or photographed in collaboration with Peter J. Chvany):

HELEN PETERSON: SONGS OF THE MAKAH (13 minutes, colour, for the Makah Indian Nation and Washington State University under grants from the National Endowment for the Humanities), 1981.

SLAHAL: THE BONE GAME (27 minutes, colour, for the Makah Indian Nation and Washington State University under grants from the National Endowment for the Humanities), 1981;

POISON IVY (13 minutes, colour, for Macmillan Company, New York), 1979;

PLANT PROPAGATION (27 minutes, colour, for the Arnold Arboretum of Harvard University), 1977;

GRAPHIC PROCESSING (12 minutes, colour, for Applicon Corporation, Burlington, Massachusetts), 1977;

RELAXATION THERAPY: AN ALTERNATIVE TO TENSION (40 minutes, colour, for Film Therapy Associates, Beverly, Massachusetts), 1974;

POISONOUS PLANTS (27 minutes, colour, for the Arnold Arboretum of Harvard University), 1974;

A TASK FOR TODAY AND TOMORROW (13 minutes, colour, for the New England Interstate Water Pollution Control Commission, Boston, Massachusetts), 1974;

NOT A SPARROW FALLS (28 minutes, colour, for the Harbour Light alcoholics programme of the Greater Chicago Unified Command of the Salvation Army, Chicago, Illinois), 1974;

COMPUTER NETWORKS: THE HERALDS OF RESOURCE SHARING (40 minutes, colour, for the Advanced Research Projects Agency, Department of Defence, U.S. Government), 1972 (the first film ever made, I believe, about the INTERNET).

Radio Broadcasts:

Host of "Let's Talk About That" radio series (weekly half-hour interview programme with guests of my choice discussing pertinent subjects), 1979-81, for Washington State University radio tape network, distributed to over 65 stations in the Western United States and Canada.

"Art & Politics", two half-hour interviews recorded and broadcast in the fall of 1976 by WBUR-FM, Boston, distributed thereafter through the National Public Radio network and local stations;

"Nine Lectures on Film Design", recorded in the fall of 1971 by WBUR-FM, Boston for broadcast in the spring of 1972, rebroadcast in the spring of 1973 on WROR and WRKO, Boston, and distributed thereafter through the National Public Radio network and local stations.

"Eisenstein: the Marxist as Film Designer"

"Pudovkin & von Stroheim: the Foundations of Film Design"

"Why Films Date: an Aspect of a Natural Art"

"Designing Abstract Films"

"The Coming of Sound to American Film"

"CITIZEN KANE and the Effects of Radio on the Coming of Sound to the American Film"

"Music in the Film"

"Dovzhenko: the Design of Cinematic Parables"

"The Future of the Cinema".

Books:

Sound & the Cinema: an Anthology on the Coming of Sound to American Film (New York, New York: Redgrave Publishing Company, 1980), an anthology compiled and edited (with the assistance of William F. Wilbert and Joan Evans-Cameron) with an introduction and contributed chapter of contributions to a symposium at George Eastman House, Rochester, New York in October 1973 on "The Coming of Sound to the American Film: 1925-1940". [Contributors of original papers or transcribed addresses included Bernard Herrmann, Frank Capra, Raymond Fielding, Hal Mohr, Rouben Mamoulian, Julius Epstein, Gerald Noxon, Walter Reisch, and James G. Stewart; see 'International Symposia' below.]

Monographs:

"On Mathematics, Music, and Film", *Cinema Studies* 3 (Spring, 1970), 103 pages;

"An Analysis of A DIARY FOR TIMOTHY, a film by Humphrey Jennings", *Cinema Studies* I (Spring, 1967), 68 pages.

Research Studies:

"Recurrent Media Programming and the Center for Philosophy & Public Policy: a Study of Options", a report prepared under contract for the Center for Philosophy & Public Policy, University of Maryland, College Park, Maryland (15 August 1981), 78 pages.

Refereed or Solicited Articles & Essays:

"From Plato to Socrates: Wittgenstein's Journey on Collingwood's Map", *Canadian Aesthetics Journal*, Vol. 10 (Fall/Autumn 2004), http://www.uqtr.ca/AE/Vol_10/wittgenstein/cameron.htm (42 pages)

"Filmmaking, Logic and the Historical Reconstruction of the World", *Film & Philosophy* II (1995), pages 88-104.

"Spengler's List: Screenwriting, the Wilderness and the Civilizing Death of the Arts", *Journal of Arts Management, Law and Society* 24, Number 2 (Summer 1994), pages 174-184.

"Filmmaking, Teaching & the Colonial Experience: an Immigrant's Account from "English" Canada of a Story of American Success", *Journal of Film & Video* 44, Numbers 1 & 2 (Spring and Summer, 1992), pages 102-113.

"Kant's Station; the Lumières' Train: Seeing Things by Means of Film", *Canadian Journal of Film Studies* 1, Number 1 (1990), pages 36-56).

"Kantin Asema, Lumière'ien Juna: olioiden näkeminen elokuvan kautta", *Synteesi* 1 (1990), pages 2-17 [a translation of an earlier version of the above, rendered into Finnish by Mika Saranpää, published by request in a special issue devoted to "Elokuvan Filosofiaa" (philosophy & film)].

"Western Movies & the 'western' Story: Myth, Morality, and the Existential Sentiment", *Journal of Dialectical Humanism*, Warsaw, Poland (Fall, 1987).

"Walter Reisch", *Dictionary of Literary Biography, 44: American Screenwriters (Second Series)*, edited by Randall Clark (Detroit: Brucoli-Clark Publications, (1986), pages 306-311.

"The Divergence of Cinematic from Photographic Lighting Techniques, 1930-1945", *Image 26* (the Journal of Photography & Motion Pictures of the International Museum of Photography at George Eastman House, Rochester, New York), No. 1 (March 1983), pages 19-24.

"A Note on the Proper Study of Film", *American Film Institute Education Newsletter*, Nov/Dec., 1980 (lead article), American Film Institute, Washington, D.C. (1980), pages 1 and 2.

"Le Jeu est Fini; La Guerre Commence", *Report on the 1978 Invitational Conference & Workshop on Film/Video* (Los Angeles: University of Southern California, 1979), pages 253-262.

"CITIZEN KANE: the Influence of Radio Drama on Cinematic Design", *Proceedings of the Conference on Radio Literature* (Durham: University of Durham, 1978), pages 85-98.

The essay was reprinted in 1980 as pages 202-216 of *Sound & the Cinema: an Anthology on the Coming of Sound to American Film* (New York, New York: Redgrave Publishing Company, 1980). [See above under 'Books'].

"A Prescriptive Criterion for Distinguishing Analytic from Synthetic Judgments", *Proceedings of the Ottawa Congress on Kant in the Anglo-American and Continental Traditions held October 10-14, 1974* (Ottawa: the University of Ottawa Press, 1976), pages 391-400.

"Randomness and Mr. Goodman's Paradox", *International Congress of Logic, Methodology, and Philosophy of Science, 1975*, Contributed Papers (London, Ontario: University of Western Ontario, 1975);

"Francis Bacon and the Pragmatic Theory of Forms", *Philosophical Forum* 5 (New Series), No. 4 (Summer, 1974), pages 592-610.

"God, Kant, and the Transcendental Object", *Akten des 4 International Kant-Kongresses, Mainz 6-10 April 1974, Teil II.1* (Berlin: Walter de Gruyter, 1974), pages 347-355.

"Eisenstein, Jennings, and Resnais: Cutting to the Soundtrack", *Notes of the McGill Film Society* (October, 1968), pages 1 and 2.

"IT HAPPENED ONE NIGHT & STAGECOACH", *Screen Education* 35 (July/-August, 1966), pages 23-45.

Book Review and Commentaries:

The Screenplay: Authorship, Theory and Criticism by Steven Price (Houndmills, Basingstoke, Hampshire: Palgrave Macmillan, 2010), *The European Legacy: Toward New Paradigms*, 17, No. 3, 24 July 2012].

The Cinema of Roman Polanski: Dark Spaces of the World, edited by John Orr and Elżbieta Ostrowska (London: Wallflower Press, 2006), *The European Legacy: Toward New Paradigms*, 13, No. 3, Spring, 2008.

"Thinking Through Images: Mary Carruthers's *The Craft of Thought: Meditation, Rhetoric and the Making of Images, 400-1200*", *Film-Philosophy* Vol. 3, Number 22 (ISSN 1466-4615; <http://www.mailbase.ac.uk/lists/film-philosophy/files/cameron.html>), May, 1999.

"David Bordwell/Noël Carroll's (editors) *Post-Theory: Reconstructing Film Studies*, *Philosophy & Literature* 21, No. 2 (October, 1997, pages 492-94);

"Peter Loizos's *Innovation in Ethnographic Film: From Innocence to Self-Consciousness*", *History of European Ideas* 21, No. 4 (July, 1995), pages 579-581.

"Noël Carroll's *Philosophical Problems of Classical Film Theory*", *Journal of Aesthetics and Art Criticism* 47, No. 1 (Winter, 1989), pages 85 and 86.

"A Note on the Proper Study of Film (a Response to C. B. Hunt)", *AFI Education Newsletter*, November-December 1980, Vol. 4., No. 2, pages 1 and 2.

"Eli Levitan's *Electronic Imaging Techniques*", *Quarterly Review of Film Studies* (Winter, 1979), pages 362-365.

"The Virtues and Limitations of Cookbooks: a review of Arijon's *Grammar of the Film Language* and Swain's *Film Scriptwriting*", *Quarterly Review of Film Studies* (Summer, 1978), pages 237-240.

"Allan Casebier's *Film Appreciation*", *Journal of Aesthetics and Art Criticism* (Summer, 1977), pages 496-497.

"Barnouw on Documentary", *University Film Study Center Newsletter* 5, No. 5 (June, 1975), pages 1 and 7.

"Barna's *Eisenstein*" (revision of below), *Journal of Aesthetics & Art Criticism* (Spring, 1975), pages 368-370.

"Barna's *Eisenstein*", *University Film Study Center Newsletter* 4, No. 5 (June, 1974), pages 1, 4 and 5.

"Concerning Robert Bresson's *UNE FEMME DOUCE*", *University Film Study Center Newsletter* I, No. 4 (April, 1971).

Refereed Presentations to Academic & Professional Meetings, Conferences or Seminars:

"Dante's Comedians: Why Screenplays Cannot be Tragic", presented on 26 May 2012 to the 2012 annual meeting of the Canadian Society for Aesthetics, 2012 Congress of the Social Sciences & Humanities, University of Waterloo, Waterloo, Ontario.

"Why Screenplays Cannot Be Works of Art: Notes of an Actor on the Twin-foci of his Craft", presented on 28 May 2011 to the 2011 annual meeting of the Canadian Society for Aesthetics, 2011 Congress of the Social Sciences & Humanities, University of New Brunswick, Fredericton, New Brunswick.

"Robert Towne, *CHINATOWN* and the Bewitchments of 'Tone': a Cautionary Tale of the Limits of Individual Creation within Screenwriting", presented on 27 May 2009 to the 2009 annual meeting of the Canadian Society for Aesthetics, 2009 Congress of the Social Sciences & Humanities, Carleton University, Ottawa, Ontario.

"'Essentialist Abstraction': the Questionable History of Art upon which Rests the Methodology of Jeffrey Strayer's *Subject and Objects: Art, Essentialism and Abstraction*", presented on 29 May 2006 to the 2006 annual meeting of the Canadian Society for Aesthetics, 2006 Congress of the Social Sciences & Humanities, York University, Toronto, Ontario.

"Pudovkin, Kant & the Transcendental Unity of Apperception", presented on 30 May 2005 to the 2005 annual meeting of the Canadian Society for Aesthetics, 2005 Congress of the Social Sciences & Humanities, University of Western Ontario, London, Ontario.

Earlier versions of the above had been presented on 30 October 1992 to the 50th Anniversary Conference of the American Society for Aesthetics, Philadelphia, Pennsylvania; on 29 May 1991 to the 1991 Annual Meeting of the Film Studies Association of Canada, Queen's University, Kingston, Ontario, 29 May 1991; on 25 October 1991 to the faculty and graduate students of the Film Studies Programme at Emory University (see **Guest Lectures** below), 25 October 1991; and on 09 July 1990 to the Visiting Lecture Series of the Boston University Summer Internship Programme, London, England.

"Michelson, Morley & Me: How We See, Hear and Hear Movies", presented on 30 May 2004 to the 2004 annual meeting of the Canadian Society for Aesthetics, 2004 Congress of the Social Sciences & Humanities, University of Manitoba, Winnipeg, Manitoba, Canada.

An earlier version of the above have been presented on 29 May 2002 to the 2002 annual meeting of the Film Studies Association of Canada, 2002 Congress of the Social Sciences & Humanities, University of Toronto, Toronto, Ontario, Canada.

"From Plato to Socrates: Wittgenstein's Journey on Collingwood's Map", presented on 30 May 2003 to the 2003 annual meeting of the Canadian Society for Aesthetics, 2003 Congress of the Social Sciences & Humanities, University of Halifax, Halifax, Nova Scotia, Canada.

"Santayana's Missing Pages: Photography & the 'Mental Image'", presented 30 May 2003 to the 2003 annual meeting of the Film Studies Association of Canada, 2003 Congress of the Social Sciences & Humanities, University of Halifax, Halifax, Nova Scotia, Canada.

An earlier version of the above under the title "Santayana, Photography and Philosophical Method" had been presented on 27 May 2002 to the 2002 annual meeting of the Canadian Society for Aesthetics, 2002 Congress of the Social Sciences & Humanities, University of Toronto, Toronto, Ontario, Canada.

"Authors in the Studios: Wittgenstein, Screenwriting and Learning", presented on 27 May 2000 to the 2000 annual meeting of the Canadian Society for Aesthetics, 2000 Congress of the Social Sciences & Humanities, University of Calgary, Calgary, Alberta.

"Filmmaking, Philosophy and Musical Imagery", presented on 21 June 1999 to the Conference on Musical Imagery, the seventh International Congress of the World Musicological Society, at the University of Oslo, Oslo, Norway.

"Space, Place & Audition: Munsterberg's 'Worlds', Bazin's 'Auditoria'", presented on 05 June 1999 to the 1999 annual meeting of the Film Studies Association of Canada, 1999 Congress of the Social Sciences & Humanities, University of Sherbrooke, Sherbrooke, Quebec.

"Carroll, Currie & the New Cognitivism: the Old Positivism in Disguise", presented on 31 May 1998 to the 1998 annual meeting of the Film Studies Association of Canada, 1998 Congress of the Social Sciences & Humanities, University of Ottawa, Ottawa, Ontario.

"Sound, Spacetime and the Cinema", presented on 03 June 1997 to the annual meeting of the Canadian Philosophical Association, 77th Learned's Conference, Memorial University, St. John's, Newfoundland.

"Spengler's Heirs: Television, Screenwriting and the Civilizing Death of the Arts", presented on 02 October 1993 to the 19th Annual Conference on Social Theory, Politics and the Arts, Northeastern University, Boston, Massachusetts.

An earlier version of the above had been presented on 31 March 1989 to the 1st Annual Symposium on Screenwriting and the Academy, York University, Toronto, Ontario.

"Some Unintended Consequences of Affirmative Action", read in my absence on 06 August 1992 to the 46th Annual Conference of the University Film & Video Association, Florida State University, Sarasota, Florida.

"Shakespeare's Legacy: Jennings, Shindo and the Superposition of Cinematic Structures", presented on 16 June 1990 to the 44th Annual Conference of the University Film & Video Association, Ithaca College, Ithaca, New York.

An earlier version of the above had been presented on 22 March 1990 to the 2nd Annual Symposium on Screenwriting and the Academy, Loyola University, New Orleans, Louisiana, 22 March 1990; and a much earlier draft had been presented on 21 January 1976 within the 'Ideas of the 20th Century' lecture series of the Fine Arts Department, Croydon College of Art, Croydon, Surrey, England.

"Plato, Harold Innis and the Oral Tradition: Teaching, Empire, and the Canadian Obligation", presented on 08 October 1989 to the 15th Annual Conference on Social Theory, Politics & the Arts, Glendon College, York University, Toronto, Ontario.

Earlier versions of the above under the title "Harold Innis: Film, Nationhood & the Oral Tradition" had been presented on 21 May 1987 to the joint meeting of the Film Studies Association of Canada and the Society for Cinema Studies, Concordia University, Montreal, Quebec; and on 20 September 1987 to the Dean's Hour, Faculty of Fine Arts, York University, Toronto, Ontario.

"Teaching & Transience: Cinematic Conjecturing and the Criteria of Academic Excellence", presented to the 43rd Annual Conference of the University Film & Video Association, Glendon College, York University, 15 June 1989.

An earlier version of the above was presented to the faculty of the Department of Radio, Television & Film, Montana State University, Bozeman, Montana, 21 January 1986.

"McLuhan, Wittgenstein, & the Method of Examples", presented to the 1989 Conference of the Film Studies Association of Canada, University of Regina, Regina, Saskatchewan, 20 May 1989.

"Kant's Station; the Lumières' Train: Seeing Things by Means of Film", presented as keynote address to the "Seminar on Philosophy of Film", Summer University of Päijät-Häme and Helsinki University in Lahti, Lahti, Finland, 1 August 1988;

Earlier versions of the above were presented to the faculty and students of the Department of Philosophy, Lewis & Clark College, Portland, Oregon, 6 April 1981; to the graduate students and faculty of the Graduate Programme in Film, School of Public Communications, Boston University, 12 April 1983; to the Popper Colloquium, Guelph University, Guelph, Ontario, 25 November 1984; to the research faculty & staff of the Laboratory for Laser Energetics, College of Engineering and Applied Science, University of Rochester, Rochester, New York, 15 March 1985; to the Departments of Philosophy & Film, University of Regina, Regina, Saskatchewan, 24 March 1987; and to the Seminar in Film Theory of Professor Alan Casebier, University of Southern California, Los Angeles, 7 April 1987.

"How to Measure an Ideology", presented to the 1986 meeting of the Film Studies Association of Canada, Laval University, Quebec city, Quebec, 23 May 1986;

An earlier version of the above was presented to the 1984 Meeting of the Society for Cinema Studies, University of Wisconsin, Madison, Wisconsin, 28 March, 1984.

"The Divergence of Cinematographic from Still Photographic Lighting Techniques, 1930-1945", presented to the faculty and students of the Department of Radio, Television & Film, Montana State University, Bozeman, Montana, 20 January 1986;

Earlier versions of the above were presented to the faculty and senior students in the Film & Communications departments of the Polytechnic of Central London, 19 March 1976; to the faculty and students of the Film Programme of St. Martin's School of Art, London, England, 2 June 1976; to the 122nd Conference of the Society for Motion Picture and Television Engineers, the Sheraton Hotel, New York, 13 November, 1980; as a University Lecture on behalf of the Departments of Fine Arts and Communications, Washington State University, Pullman, Washington, 8 December 1980; to the 1982 Meeting of the Society for Cinema Studies, American Society of Cinematographers Clubhouse, Hollywood, California,

29 June 1982; and to the faculty and students of the Faculty of Fine Arts, York University (Dean's Hour), 23 October 1985.

"Tragedy & the Comedic Nature of Cinematic Events", presented to the 1984 meeting of the Film Studies Association of Canada, York University, 6 June 1984.

"Western Movies & the 'western' Story: Myth, Morality and the Existential Sentiment", presented to the 1983 Meeting of the Society for Cinema Studies, University of Pennsylvania, Pittsburgh, Pennsylvania, 6 May 1983;

Earlier versions of the above were presented to the faculty and students of the Department of Philosophy, Pacific Lutheran University, Tacoma Washington, 7 April 1981; to the staff and members of the faculties of Communications and Philosophy, and the Centre for Philosophy & Public Policy, University of Maryland, College Park, Maryland, 24 April 1981; to the faculty and students of the Department of Philosophy, State College of New York at Fredonia, 17 February 1982; and to the 1982 Meeting of the American Society for Aesthetics, Banff, Alberta, 28 October 1982.

" $(7 + 5) = 6$: Kant & the Equations of the Elementary Arithmetic of the Natural Numbers", presented to the Western Division Meeting of the American Philosophical Association, Columbus, Ohio, 30 April 1982;

Earlier versions of the above were presented as visiting professor of Philosophy of Science to the faculties of mathematics and science of Spokane Falls Community College, Spokane, Washington, 26 February 1981; to the Gonzaga Conference on Kant, Gonzaga University, Spokane, Washington, 21 March 1981; to the faculty and students of the Department of Philosophy, State College of New York at Fredonia, 17 February 1982; and to the Graduate Colloquium, Department of Philosophy, York University, 15 March, 1982.

"Empiricism, Bias, and 'Grue'" [revision of "Randomness and Mr. Goodman's Paradox, 29 August 1975: see below], presented to the 1980 Northwest Conference on Philosophy, Whitman College, Walla Walla, Washington, 15 November 1980.

An earlier prior version of the above, entitled "Randomness and Mr. Goodman's Paradox", was read by Dr. Robert Cohen (in my absence) before the International Congress of Logic, Methodology, and Philosophy of Science, University of Western Ontario, 29 August 1975.

"The Pragmatic Problem of Induction & Its Solution", presented to the Washington-Idaho Philosophical Colloquium, Spokane Falls Community College, Spokane, Washington, 11 October 1980.

"CITIZEN KANE: the Influence of Radio Drama on Cinematic Design", presented to the Conference on Radio Literature, University of Durham (England), 5 April 1977.

"A Prescriptive Criterion for Distinguishing Analytic from Synthetic Judgments", presented to the Ottawa Congress on Kant in the Anglo-American and Continental Traditions, University of Ottawa, 13 October 1974.

"God, Kant, and the Transcendental Object", presented to the 4th International Kant Congress, Mainz, Germany, 8 April 1974.

"Media Forum on Student Productions in Film & Videotape", presented (in association with Grant Masland, University of Nebraska) to the 59th Meeting of the Speech Communication Association, Statler Hilton Hotel, New York, 10-11 November 1973.

Guest Lectures by Adjudicated Invitation:

"Wittgenstein, Gödel and Collingwood: How We Learn (and Learn to Write Screenplays)", the 2002 Leonard Lecture, presented by invitation of the Department of Philosophy of the University of Nevada (Reno) to the university at large at the University of Nevada (Reno), Reno, Nevada, 15 April 2002.

"Pudovkin, Kant & the Principle of Perceptual Coherence", presented by invitation of the Film Studies Programme at Emory University to the university at large (and conjointly to the film faculties of invited neighbouring universities), Emory University, Atlanta, Georgia, 25 October 1991.

"Horror and Film: the Transcendental, the Holy, and the Cinematic Image", presented by joint invitation of the Division of Humanities, the Departments of Philosophy and Religion and the Association of Students of Pacific Lutheran University to the university at large at Pacific Lutheran University, Tacoma, Washington, 18 April 1985.

"Le Jeu est Fini; La Guerre Commence", presented by invitation as the designated response to a paper of Professor Calvin Pryluck at the 1978 Invitational Conference & Workshop on Film/Video, University of Southern California, August, 1978.

Invited Presentations to Academic & Professional Meetings, Conferences or Seminars:

"Film, Culture & Chaos: a Response to Sankowski and Vacker", commentary on the papers of Edward Sankowski and Barry Vacker presented to the 53rd Annual Meeting of the American Society for Aesthetics, Hyatt Regency Hotel (Union Station), St. Louis, Missouri, 2 November 1995.

"The Trouble with Alfred: an Enquiry into the Puzzling Films of Alma and Alfred Hitchcock", presented to the attending faculty and students of the Hitchcock seminar of Professor Paul Tiessen, Wilfrid Laurier University, 9 March 1992.

"Teaching Documentary in Boston circa 1970", Chair's contribution to a panel on filmmakers and film teaching at the 1988 joint meeting of the University Film & Video Association and the Society for Cinema Studies, Montana State University, Bozeman, Montana, 1 July 1988.

"Appraising Godard", Chair's contribution to a panel on the recent work of Godard, 1986 meeting of the American Society for Aesthetics, Boston University, Boston, Massachusetts, 24 October 1986.

"Cavell and the Identification of Cinematic Events", presented to the Seminar in Aesthetics of Professor Nicholas Gier, Department of Philosophy, University of Idaho, Moscow, Idaho, 23 April 1985.

"Wittgenstein, Contradiction, & Mathematics", presented to the faculty and students of the Department of Philosophy, Washington State University, Pullman, Washington, 22 April 1985.

"A Pythagorean Primer on Proportion", presented as part of the 'Art a la Carte' lecture series, Museum of Art, Washington State University, 14 May 1981;

Earlier versions of the above were presented as visiting professor of Philosophy of Science to the faculties of mathematics and science of Spokane Falls Community College, Spokane, Washington, 26 February 1981; and to the faculty and students of the Department of Philosophy, Pacific Lutheran University, Tacoma Washington, 7 April 1981.

"The Poetry of Bliss Carmen: a Reading" delivered to the Poetry Colloquium of the Department of English, Washington State University, 9 January 1981.

"Rorty on Kant", presented to the Reading Colloquium in Philosophy, Washington State University, 7 January 1981.

"Verité: Film and the Criterion of Truth", presented to the Graduate Colloquium of the Sociology Department, Boston University, 26 January 1977.

"The Myth of the BBC", delivered in the 'Design Today' lecture series of the Graphic Design department of the Croydon College of Art, Croydon, Surrey, England, 28 April 1976.

Funding & Coordination of International Symposia:

2006: I served as local coordinator and programme chair for the 33rd Annual Meeting of the Canadian Society for Aesthetics, 29-30 May 2006 at York University. At my invitation, Lister Sinclair presented the keynote address to the society – his last public appearance before his death.

1974: In October of 1974, under the joint auspices of the University Film Study Centre and the Museum of Fine Arts, Boston, a symposium was held at the Museum of Fine Arts on "The Future of Special Effects & Animation". I organized, funded, and coordinated the symposium. Funding of between \$14,000 and \$15,000 was received (in part) from grants from the National Endowment for the Humanities. Paid delegate registration (excluding guests) exceeded 250 persons from England, the Continent, Canada, and the United States. Among the invited guests were:

Chuck Jones	Dr. Carl Chiarenza
Linwood Dunn	Robert Breer
John Whitney	Pat O'Neil
Dr. Isaac Asimov	Ed Emshwiller.

1973: In October of 1973, under the joint auspices of the Film Department of Boston University, the University Film Study Centre, and George Eastman House, a symposium was held at George Eastman House (Rochester, New York) on "The Coming of Sound to the American Film: 1925-1940". I organized, funded, and coordinated the symposium. Funding of between \$15,000 and \$17,000 was received (in part) from grants from the National Endowment for the Humanities and the New York State Council for the Arts. Paid delegate registration (excluding guests) exceeded 250 persons from England, the Continent, Canada, and the United States. Among the guests were:

Frank Capra	Dr. Raymond Fielding
Rouben Mamoulian	James G. Stewart
Jean Arthur	James Card
Hal Mohr	Richard Schickel
Bernard Herrmann	Walter Reisch
Julius Epstein	Leo Chaloukian
Roger Manvell	George Pratt.

The proceedings were later incorporated in an anthology compiled and edited by me (with the assistance of William F. Wilbert and Joan Evans-Cameron) with an introduction and contributed chapter (see 'Books' above).