

SIMON FRASER UNIVERSITY

S.82-40

MEMORANDUM

To..... SENATE

From..... SENATE COMMITTEE ON UNDERGRADUATE
STUDIES

.....
CENTRE FOR THE ARTS - PROPOSED NEW
Subject..... COURSES AND CHANGES

Date..... APRIL 23, 1982

Action undertaken by the Senate Committee on Undergraduate Studies at its meeting of March 9, 1982 gives rise to the following motions:

1. "That Senate approve and recommend approval to the Board of Governors, as set forth in S.82-40, the proposed new course FPA. 105-3 - Introduction to Music Performance."

During discussion of this course the Committee enquired concerning the offering of such courses at other universities and accepted that the course is appropriate.

2. "That Senate approve and recommend approval to the Board of Governors, as set forth in S.82-40, the proposed new courses:
FPA. 229-3 - Selected Topics in Dance I
FPA. 329-3 - Selected Topics in Dance II
FPA. 239-3 - Selected Topics in Film I
FPA. 339-3 - Selected Topics in Film II
FPA. 249-3 - Selected Topics in Music I
FPA. 349-3 - Selected Topics in Music II
FPA. 259-3 - Selected Topics in Theatre I
FPA. 359-3 - Selected Topics in Theatre II
FPA. 269-3 - Selected Topics in Visual Art I
FPA. 369-3 - Selected Topics in Visual Art II
FPA. 279-3 - Selected Topics in Fine and Performing Arts I
FPA. 379-3 - Selected Topics in Fine and Performing Arts II
FPA. 388-3 - Directed Studies in Fine and Performing Arts I
FPA. 389-5 - Directed Studies in Fine and Performing Arts II."

There was extensive discussion by the Committee concerning the proposal. It was noted that courses such as FPA. 229-3 would have a variable vector, depending on the course content, with flexibility being required to accommodate in the most suitable fashion the particular content to be covered. It was observed that present authority for varying the vector would not satisfy the needs of these particular courses and the Committee therefore recommends acceptance of the proposal in those cases.

For Information

At its meeting of March 9, 1982, acting under delegated authority, SCUS approved change in title

from FPA. 436-5 - Selected Topics in Film Studies

to FPA. 436-5 - Advanced Topics in Film Studies.

SIMON FRASER UNIVERSITY

SCUS 82-8

MEMORANDUM

To: Mr. H.M. Evans, Registrar and Secretary to the Senate Committee on Undergraduate Studies.

From: Janet Blanchet, Secretary to the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee.

Subject:

Date: March 23, 1982

Re: FPA. 105-3, Introduction to Music Performance. (ISC 82-3).

At a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee held on Tuesday, February 16, 1982, members of the Committee approved the above-noted course. Would you please place this item on the next agenda of the Senate Committee on Undergraduate Studies.

ATTACHMENTS

JB/pgm

Janet Blanchet

L.O.C. 82-5

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Centre for the Arts

1. Calendar Information

Department: _____

Abbreviation Code: FPA. Course Number: 105 Credit Hours: 3 Vector: 0-0-5

Title of Course: Introduction to Music Performance

Calendar Description of Course: The practical performance skills investigated in FPA.104-3 are emphasized, with particular attention to sight singing, keyboard technique, rhythmic exercises and ensemble performance. The course is designed for students who wish to develop skills essential to good musicianship in preparation for further music studies.

Nature of Course Tutorial/Studio

Prerequisites (or special instructions):

FPA.104 and written permission of the Department

What course (courses), if any, is being dropped from the calendar if this course is approved: None. However, FPA.104 is presently offered in Spring and Fall and, if FPA.105 were to be approved, FPA.104 would be offered in the Fall only.

Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? 1983-1 (Spring)

Which of your present faculty would be available to make the proposed offering possible? David MacIntyre and Owen Underhill

3. Objectives of the Course

- (1) To foster good musicianship through practical application of fundamental theoretical concepts;
- (2) To teach the student how to sing traditional music notation without the aid of an accompanying instrument;
- (3) To create a better understanding of the position of music performance within the context of composition and theoretical music study.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff NONE

Library

Audio Visual

Space

Equipment

5. Approval

Date: 4 February, 1982

22 Feb 82

[Signature]
Department Chairman

[Signature]
Dean

Chairman, SCUS

RATIONALE FOR FPA.105-3

This course will teach the practical aspects of music which were introduced in FPA.104-3. Students, having taken FPA.104-3 and having learned fundamental music theory through a thorough grounding in music notation, will begin intensive work in ear training. This training will include aural study of pitch and rhythm through sight-singing and rhythm reading exercises. The primary objective of this course is to teach the student to hear and to perform the music notation which previously had been understood only as a theoretical concept. The musician's most important ally is his/her trained ear, and essential to good musicianship is the ability to "hear" what is written. FPA.105 will teach the student the basic performance skills which can prepare a student for work in the contemporary music minor.

FPA. 105 Course Outline

Introduction to Music Performance

Weeks 1 - 2

Matching pitch, intonation, basic vocal production;
Intervals of the second; rhythms of medium difficulty; simple meter.

Weeks 3 - 4

Intervals of the third; simple canon and rounds; ties, triplets, changing subdivision in simple meter; performance of simple two part keyboard compositions; scales.

Weeks 5 - 6

Intervals of the Fourth and Fifth; singing in parts - simple imitative polyphony; rhythms of medium difficulty in compound meter; keyboard harmony - cadences, perfect authentic, plagal.

Week 7

The tritone; continuation of part singing - ties, duples, changing subdivision in compound meter; chorales; keyboard - deceptive cadences.

Weeks 8 - 9

Intervals of the sixth; changing from simple to compound meter - beat constant, subdivision constant; simple keyboard progressions.

Weeks 10- 11

Intervals of the seventh; mixed meter; harmonization of keyboard melody.

Weeks 12 - 13

Sprechgesang; simple improvisation with given pitches; cross rhythm, polyrhythm; composition and performance of simple keyboard work.

Notes:

Intervals will be studied through singing of basic exercises augmented by appropriate examples from the repertoire of various compositional periods from medieval to contemporary.

FPA.105 Introduction to Music Performance
BIBLIOGRAPHY

- Adler, Samuel. Sight Singing. New York, 1979
- Edlund, Lars. Modus Novus. Oslo, 1963.
- Foltz, Roger, de Zeeuw, Anne Marie. Sight Singing and Related Skills. Austin, 1973.
- Hall, Anne C. Exercises in Metrical Rhythm. Waterloo, 1980.
- Kliwer, Vernon L. Music Reading. Englewood Cliffs, 1973.
- Ottman, Robert W. Music for Sight Singing. Englewood Cliffs, 1967.

SIMON FRASER UNIVERSITY LIBRARY COLLECTION EVALUATION

(To be completed only for new course proposals; not needed for re-numbering)

Course number and name Fine & Performing Arts 105

1. Evaluation of current library collection (indicate method used, as applicable):

2. Recommended additions to collection (monographs, serials, other); attach supplementary lists as necessary:

3. Estimated costs:

A. Initial costs	monographs	_____
	serials	_____
	Total	_____
B. Continuing costs	monographs	_____
	serials	_____
	Total	_____

4. Special budget and scheduling factors (include special processing, equipment, and servicing costs):

5. Other pertinent details:

This is a performance course that does not require research. Nonetheless, we have a few volumes on sight-reading and will order more from the bibliography attached to the course proposal.

Robert D. Small
For Library
Date: 8-2-82

Clara Lindholm
For Faculty Department
Date: May 18/82

SFU

October 3, 1980.

Mr. Jerold Garbrecht
Director
Vancouver Academy of Music
1270 Chestnut Street
Vancouver, B.C.
V6J 4R9

Dear Jerold,

It was a great pleasure to meet you yesterday. It was most interesting to see your facilities, some of your class groups and to verify what I had already heard; that the Academy is a flourishing institution of considerable repute.

Having said that in all sincerity, I must confess I did not enjoy the seemingly negative position I had to assume as a matter of personal conscience to your suggestion of an affiliation between the Centre for the Arts and the Academy. There is no question of quality judgment here when I say I believe the elements of music we represent are not compatible in practice and philosophy.

We clearly understand the frustration you must face in not being able to take your students on to post secondary education. The models of the Juilliard, Curtis and Eastman schools of music are well noted. You mentioned yourself, however, that there is a new trend at universities to shy away from music conservatories and academies. Such attachments were the advent of a particular time in the evolution of North American universities. It is perhaps for this reason that the Conservatory of Music has recently been disattached from the University of Victoria. I know that we can now embark on a long discussion of the differences between academy, school and conservatory. I realize that the previous Victoria attachment is not an exact copy of what you are proposing but I maintain that such word differences for the purposes of the larger argument are semantical. The core of the problem as I see it is as follows.

1. The emphasis of the Vancouver Academy of Music is toward the production of performing musicians. Students begin training for their respective careers at an early age and to some extent specialize throughout their early years. Post secondary education is looked at as a way for these students to continue in their areas of specialization and to add studies in composition, music theory, history, etc., as well as a certain component of university education outside of music. Throughout, however, the emphasis is to be toward performance. All but the music in-studio courses would be regarded as the purview of present teaching staff or staff arranged for by the Academy. If Simon Fraser were to be the parent university then all courses not music studio would be mounted and offered by Simon Fraser preferably on the premises of the Vancouver Academy of Music.

This arrangement of courses is not really an attachment to the University or to the Centre for the Arts. There would be little participation in on-campus activities and I gather the Centre would have no quality, or any other kind of control on the music training courses offered. Even if you wished us to have this control we do not anticipate ever having the kind of faculty that could or would want to control the innumerable details of staffing, setting of standards, procedures for evaluation etc. within your programme, which is so very different in content and intention than we plan for the Centre for the Arts. For example, could we expect that faculty members of the Academy would become involved in our various departmental and Faculty committees and discussions? Would they be interested in sitting down with all faculty of the Centre for the Arts presently involved in arduous long range planning for the entire department, not just for music.

2. I could list logistical considerations at great length but that would just be dodging the greater issue, that of philosophy. This is, of course, more difficult to talk about, but we did manage to touch on it in our meeting. Your point was, that for the Simon Fraser music programme to succeed to its own clearly defined objectives, those being the content of music rather than skill training, it requires the kind of background the Academy provides and should exist at the post secondary level side by side with a performance oriented stream. Within my experience, which has admittedly been mostly confined to traditional skill training in Classical Ballet and 10 years of university dance, creative directions are not natural extensions of skill training. For example, after 5 or 6 years in the National Ballet School students transferring to the York University Dance Department where several career options existed for them (composition, teaching, therapy, notation, history and criticism) other than performance, they were for the most part unable to deprogramme their intensely established skill objectives. In fact, many were unable to relate to a university environment or to other university students. That may be a severe example but it goes to the root of my belief. By your own admission you would not expect the post secondary students out of the Academy to assimilate into the fabric of Simon Fraser. They would continue to do what they would be

doing anyway with the addition of some courses and studies provided by Simon Fraser for them. In other words, the experience would not be university, environmentally or philosophically, but an extension of the Academy approach. This is the most serious defect of your proposal, to my mind.

Perhaps at this point I should touch on the jurisdiction and intention of universities, acknowledging straight off that there have been some historical exceptions. Universities purport to educate the whole man. I believe that to be its noblest function. Universities are not vocational schools. On the other hand they certainly do not set out to educate a student to be unemployable. For the most part professional preparation emanates out of general exposures to humanities, sciences and, especially within this century, the arts. If there is to be highly specialized study, it is at the top of the educational elevator. Universities are highly committed to research. The professional world looks to universities for the means and the talent to evolve knowledge. In the fine and performing arts the research component of higher education has made phenomenal contributions to professionals in the field of dance, film, music, theatre, visual arts and in very related areas of perception, aesthetics and the philosophy of art. Looking closer at these contributions one sees that they are almost always highly contemporaneous creative contributions. Dance composition, film experimentation, explorations into new fields of musical composition, theatre innovations and departures from traditional painting are the things we expect from universities. These activities are often looked at with a suspicious eye but the fact remains that in this century in North America there has been very little evolution in the arts that cannot be traced back to universities. In my own field it is clear to me that the great institutions of classical ballet with excellently trained dancers are more and more bereft of creative ideas and must look to the ideas that emerge from the contemporary dance field most influenced by university dance programmes across the continent. I'm certain this parallel exists in music as well. CalArts in California and other highly creative and innovative programmes in universities have made the most impact on new music in the past decade. Your point is that our creative juices should run more effectively with a number of excellent musicians attached to our objectives. I agree to a point except that I don't see the attachment as real. A true attachment must be philosophical as well. The type of student we must look for is the type that has a knowledge and respect for the great traditions of music but who wishes to research beyond that into future expressions very early in his or her educational beginnings. It has often been said to me that a student should only be concerned with original creation after the attainment of specialized skills. When one looks at students who have gone on to make significant creative contributions, this has seldom been the case. That is not to say that composers are not also fine musicians. Many are, but they did not begin compositional studies at the end of skill training or even side by side with the sort of academic training intended to make them concert violinists or pianists.

Another real consideration for us is the danger to a new and developing program electing to remain specifically compositional with the attachment of a large and highly visible already established Academy of Music. In the eyes of the public we would become the Academy. We are a small tail to a rather large dog. All parts of the Centre for the Arts are now involved in heavy dialogue to propose to this University our long range educational objectives. It is already clear that the faculty here, and I certainly agree with them, will elect to retain contemporaneous objectives. To effectively obtain these ends we must not add to our plate other objectives, however seductive they appear, which might confuse the public image.

4. Now, I am fully aware that the Vancouver Academy of Music might be contemplating an association with Simon Fraser University that by passes the Centre for the Arts. If so, my argument regarding public image and educational confusion still applies. The University has already made a strong commitment to the Centre for the Arts and has supported its curricular growth to the point where we have major studies in dance, minor studies in film, theatre and visual arts. We are about to receive a green light for our Fine and Performing Arts interdisciplinary major degree and a music minor. For the University to embrace the Vancouver Academy of Music separate from the Centre for the Arts would be to place one programme in competition with another, an untenable position. In this case the University would also be putting itself in direct competition with other universities in the Province where there are already music programmes more in line with your objectives than we are. The Centre's developing music programme will be unique to the Province.

As we discussed, I can see more natural lines of attachment to U.B.C. or to Vancouver Community College. You do need to extend and I really wish I could be more helpful. At this point, with my present commitment to the Centre and within my own philosophy of university education I must make my stand and I believe the stand of the Centre.

Notwithstanding all the above, I wish you and the Academy much success and thank you for your kind hospitality.

Sincerely,

~~Grant Strate~~
Director
Centre for the Arts

GS/yn

cc: Dr. George Pedersen
President
Dr. J. Blaney, Dean
Continuing Studies
Prof. Archie Macpherson
Dr. T.W. Calvert, Dean
Interdisciplinary Studies

Blind copies sent to: Evan Alderson
Iris Garland
Barry Truax
David MacIntyre

Dr. J. Munro, Vice-Pres. Acad.

UNIVERSITY OF BRITISH COLUMBIA
Music (Faculty of Arts)

- * 100. (1 1/2/3) *Theory of Music I*.—Training in musicianship: drills in sight-singing, dictation, improvisation and score-reading. Projects in analysis and composition, focusing on melodic design in modal and tonal styles, (2) two-part modal polyphony, and (3) four-part diatonic-tonal homophony. Admission of students outside the B.Mus. curriculum requires permission of the Head, Department of Music. First term prerequisite to second. [3-1]
103. (1 1/2/3) *Introduction to Music Theory*.—An introduction to music, rudiments, notation, and the theoretical and formal concepts that have governed the music of western civilization. No previous musical knowledge is required. This course is not open to Music Majors and is not applicable to the B.Mus. degree or to the Music Major within the B.A. degree. [3-0]
107. (1 1/2/3) *Composition I*.—An introduction to musical composition. Prerequisite: permission of the Composition Division based on submission of scores. First term prerequisite to second. [3-0]
120. (1 1/2/3) *History of Music I*.—The development of music from Greece to circa 1600. [3-0]
135. (1) *Opera Repertoire I*.—A music-dramatic study and analysis of representative works of the international operatic theatre from 1600 to the present, through musical, literary and graphic sources. Each sequential year of study, the student is expected to show increasing facility in musical and dramatic analysis as well as a greater understanding of the work under examination. Open to non-majors by the permission of the instructor. [2-0]
136. (1/2) *Piano Repertoire I*.—Performance and discussion of the repertoire for string and board instruments essential to the performer and teacher. Special attention to matter of structure, style, and performance practice. Required of piano performance majors and open to piano concentrators, space permitting. First term prerequisite to second. [3-0]
140. (2) *Class Strings*.—Group instruction in all stringed instruments. [1-3]
141. (2) *Class Brasses and Percussion*. [1-3]
142. (2) *Class Woodwinds*. [1-3]
143. (1) *Class Piano I or Class Voice*.—Group instruction in piano or voice. [2-3]
144. 244. 344. 444. (1) *Music Performance*.—Private lessons in voice, piano and orchestral instruments. [0-4]
145. 245. 345. 445. (2) *Music Performance*.—Private lessons in voice, piano and orchestral instruments. [0-1]
146. 246. 346. 446. (3) *Music Performance*.—Private lessons in voice, piano and orchestral instruments. [0-1 1/2]
147. 247. 347. 447. (4) *Music Performance*.—Private lessons in voice, piano and orchestral instruments. [0-2]
148. 248. 348. 448. (5) *Music Performance*.—Private lessons in voice, piano and orchestral instruments. [0-2]
149. (1) *Keyboard Harmony and Transposition*.—Designed for the keyboard performance major and keyboard concentrator in General Music. [0-1]
- Ensembles*.—(Open to non-music majors without credit, after audition.)
150. (1) *University Symphony Orchestra*. [0-4]
151. (1) *University Chamber Orchestra*. [0-4]
152. (1) *University Wind Ensemble*. [0-4]
153. (1) *University Singers*. [0-4]
154. (1) *University Choral Union*. [0-4]
155. (1) *University Chamber Singers*. [0-4]
156. (1) *Collegium Musicum Ensemble*. [0-4]
160. (1) *String Chamber Ensemble*. [0-4]
161. (1) *Piano Chamber Ensemble*. [0-4]
162. (1) *Wind and Percussion Chamber Ensemble*. [0-4]
163. (1) *Contemporary Music*.—Performance of contemporary music in an ensemble of variable size, including both instrumentalists and singers, will be featured in present and future concerts of 20th-century music during the academic year. [0-4]
164. (1) *Stage Bands*.—Performance techniques and repertoire of the jazz ensemble. [0-4]
200. (1 1/2/3) *Theory of Music II*.—Continuation of Music 100. Projects in analysis and composition, focusing on (1) 18th-century harmonic and contrapuntal practice and (2) early

SIMON FRASER UNIVERSITY

SCUS 82-9

MEMORANDUM

To: Mr. H.M. Evans, Registrar and
Secretary to the Senate Committee
on Undergraduate Studies.

From: Janet Blanchet, Secretary to the
Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee.

Subject:

Date: March 23, 1982

Re: Centre for the Arts: 1. New Course Proposals for
Selected Topics Courses and Directed Studies Courses
2. Proposed course title change for FPA. 436-5.
(ISC 82-6).

At a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee held on March 16, 1982 members of the Committee approved twelve Selected Topics courses in the Centre for the Arts, that is to say, one lower division and one upper division course in each of six areas of study in the Centre. In addition the Committee approved two Directed Studies courses in Fine & Performing Arts.

Secondly, the Committee approved a course title change, as follows:

From: FPA. 436-5 Selected Topics in Film Studies

To: FPA. 436-5 Advanced Topics in Film Studies

This change was approved in order to avoid title duplication.

Would you please place these items on the next agenda of the Senate Committee on Undergraduate Studies for consideration.

ATTACHMENTS

JB/pgm

Janet Blanchet

MEMORANDUM

To: Dr. G. Bhakthan, Chairman
FIDS Curriculum Committee

Subject: New Course Proposals & Course
Title Change Proposal

From: Santa Aloi, Chairperson D.C.C.
Centre for the Arts

Date: 25 February, 1982

I have attached new course proposals for the following Selected Topics Courses:

- ✓ FPA.229-3 Selected Topics in Dance I
- ✓ FPA.329-3 Selected Topics in Dance II
- ✓ FPA.239-3 Selected Topics in Film I
- ✓ FPA.339-3 Selected Topics in Film II
- FPA.249-3 Selected Topics in Music I
- FPA.349-3 Selected Topics in Music II
- ✓ FPA.259-3 Selected Topics in Theatre I
- FPA.359-3 Selected Topics in Theatre II
- FPA.269-3 Selected Topics in Visual Art I
- FPA.369-3 Selected Topics in Visual Art II
- FPA.279-3 Selected Topics in the Fine & Performing Arts I
- FPA.379-5 Selected Topics in the Fine & Performing Arts II

In addition, we include the following course proposals for Directed Studies Courses:

- FPA.388-3 Directed Studies in Fine & Performing Arts I
- FPA.389-5 Directed Studies in Fine & Performing Arts II

A single rationale is given for these courses. We have also included a proposed course title change for FPA.436-5.

We would appreciate these proposals being placed on the Agenda of the next FIDS Curriculum Committee meeting. Thank you.

S. Aloi
Santa Aloi

MPF

cc. Janet Blanchet ✓
D.C.C. members in C.A.

February 1982

RATIONALE FOR PROPOSED NEW SELECTED TOPICS AND DIRECTED STUDIES COURSES IN F.P.A.

The centre for the Arts proposes to offer a set of selected topics courses in each of the art areas and 2 directed studies courses in the fine and performing arts. These courses would allow us to address aspects of the arts, on an occasional basis, not regularly covered in our curriculum. When such courses could be offered, they would augment the studies of F.P.A. students, providing options within and among the various disciplines which might be of special interest. They could also be available to the broader University community. For example, the Centre could provide courses in the arts which would be useful for a teacher's professional development as well as for an arts student. With the proposed directed studies courses in the fine and performing arts, we could more appropriately do the work which G.S. 400 has been doing for us in the past, since the projects undertaken have been essentially internal to the Centre. Students could then get FPA. credit for such work, which could be used towards fulfilling their FPA. general requirements. Special topics courses in the various arts would provide options outside our curricular structures which would enrich our course offerings.

The introduction of the new group of courses will provide flexibility which is not possible at present. The course offerings could be taught at any time, but would be especially useful in summers when most of our courses are not offered. They would take advantage of special interests and expertise of both regular and visiting faculty. By offering selections at upper and lower divisions, we can supplement the work of students at both levels. Though the Centre currently offers some directed studies courses, they often have specific places within a required curriculum, are offered only at upper division and have extensive prerequisites. For example, in Dance and Theatre, directed studies courses are specifically aimed at projects which are a culmination of the work in the major or minor, and have specific focusses. In Film, directed studies are

required courses with particular production aims. These directed studies cannot, therefore, be used either in place of the proposed selected topics courses, nor are they general enough to cover the various kinds of projects possible under directed studies in F.P.A.

The large number of proposed courses does not imply that they would be regularly offered. They would be available options with which to supplement programs when expertise and resources are available. They could be taught occasionally in place of regular offerings, or could provide credit for workshops and seminars offered by the Centre. At times they could be vehicles for cross-listing with other departments.

The following courses are proposed:

- FPA.229 (3) - 329 (3) Selected Topics in Dance I & II
- FPA.239 (3) - 339 (3) Selected Topics in Film I & II
- FPA.249 (3) - 349 (3) Selected Topics in Music I & II
- FPA.259 (3) - 359 (3) Selected Topics in Theatre I & II
- FPA.269 (3) - 369 (3) Selected Topics in Visual Art I & II
- FPA.279 (3) - 379 (5) Selected Topics in F.P.A. I & II
- FPA.388 (3) - 389 (5) Directed Studies in F.P.A. I & II

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Department: Centre for the Arts

1. Calendar Information

Abbreviation Code: FPA. Course Number: 229 Credit Hours: 3 Vector: variable
depending on course content

Title of Course: Selected Topics in Dance I

Calendar Description of Course: A specific topic in Dance which is not otherwise covered in depth in regular courses. The work will be practical (studio), theoretical, or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

FPA.122 and/or 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? occasionally

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? Aloi, Garland, Greenhough, Strate, visiting faculty

3. Objectives of the Course To provide on an occasional basis some grounding in dance in areas not covered in the regular curriculum. Appropriate topics might include detailed study of theories of alignment and ideokinesis, effort shape analysis, special approaches in improvisation.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

23 Feb 82

[Signature]
Department Chairman

[Signature]
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: 329

Credit Hours: 3

Vector: variable,
depending on
course content

Title of Course: Selected Topics in Dance II

Calendar Description of Course: A specific topic in dance which is not otherwise covered in depth in regular courses. The work will be practical (studio), theoretical or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

FPA.220 and/or 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? occasionally

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? Aloi, Garland, Greenhough, Strate, visiting faculty

3. Objectives of the Course

To provide on an occasional basis some grounding in dance in areas not covered in the regular curriculum. Appropriate topics might include notation systems, dance pedagogy, analysis of a specific choreographer's work.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

Grant Strate
Department Chairman

J. Robert
Dean

Chairman, SCUS

SCUS 73-34b:- (When completing this form, for instructions see Memorandum SCUS 73-34a. Attach course outline).

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Centre for the Arts

1. Calendar Information

Department: _____

Abbreviation Code: FPA. Course Number: 239 Credit Hours: 3 Vector: variable

Title of Course: Selected Topics in Film I depending on course content

Calendar Description of Course: A specific area of Film which is not otherwise covered in depth in regular courses.

Nature of Course variable

Prerequisites (or special instructions):

FPA.136 or 137 and/or 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? occasionally

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? Silverman, Razutis, visiting faculty

3. Objectives of the Course Selected topics would be offered primarily in film studies. The objectives are to provide, on an occasional basis, some grounding in film in areas not covered in the regular curriculum. Appropriate topics might include Narrative and the New Avant Garde, Canadian film history and industry, selected films and filmmakers.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

[Signature]
Department Chairman

[Signature]
Dean

Chairman, SCUS

SCUS 73-34b:- (When completing this form, for instructions see Memorandum SCUS 73-34a. Attach course outline).

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 339 Credit Hours: 3 Vector: variable,

Title of Course: Selected Topics in Film II depending on course content

Calendar Description of Course: A specific area of Film which is not otherwise covered in depth in regular courses.

Nature of Course variable

Prerequisites (or special instructions):

FPA.234 and/or 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? occasionally

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? Silverman, Razutis, visiting faculty

3. Objectives of the Course

Selected topics would be offered primarily in Film studies. The objectives are to provide on an occasional basis some grounding in film in areas not covered in the regular curriculum. Appropriate topics might include Psychoanalysis and the Cinema, Cine-semiotics and close reading of narrative and non-narrative texts, Film Noir.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

[Signature]
Department Chairman

[Signature]
Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Centre for the Arts

Department:

1. Calendar Information

Abbreviation Code: FPA. Course Number: 249 Credit Hours: 3 Vector: variable

Title of Course: Selected Topics in Music I

depending on
course content

Calendar Description of Course: A specific topic in music which is not otherwise covered in depth in regular courses. The work may be practical (studio), theoretical or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

FPA.140 and/or 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? occasionally.

Semester in which the course will first be offered?

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

3. Objectives of the Course

The objectives are to provide on an occasional basis some grounding in Music in areas not covered in the regular curriculum. Appropriate topics might include contemporary music aesthetics or analysis of a specific composer's work.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

Signature

[Signature]
Department Chairman

[Signature]
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: 349 Credit Hours: 3 Vector: variable,

Title of Course: Selected Topics in Music II depending on course content

Calendar Description of Course: A specific topic in music which is not otherwise covered in depth in regular courses. The work may be practical (studio), theoretical or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

FPA.245 and/or 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? occasionally

Semester in which the course will first be offered?

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

3. Objectives of the Course

The objectives are to provide on an occasional basis some grounding in Music in areas not covered in the regular curriculum. Appropriate topics might include special study in performance practice, the Janacek theoretical system of contemporary music analysis, special topics in notation.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library NONE

Audio Visual


Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82


Department Chairman


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: 259 Credit Hours: 3 Vector: variable

Title of Course: Selected Topics in Theatre I depending on course content

Calendar Description of Course:

A specific topic in theatre which is not otherwise covered in depth in regular courses. The work may be practical (studio), theoretical or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

FPA.150 and/or 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? occasionally

Semester in which the course will first be offered?

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

3. Objectives of the Course

The objectives are to provide on an occasional basis some grounding in Theatre in areas not covered in the regular curriculum. Appropriate topics might include study of acting styles, particular work in theatre skills such as mime, contact improvisation and others, analysis of various performing and playwrighting traditions.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

[Signature]
Department Chairman

[Signature]
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: 359 Credit Hours: 3 Vector: variable.

Title of Course: Selected Topics in Theatre II depending on course content

Calendar Description of Course: A specific topic in theatre which is not otherwise covered in depth in regular courses. The work may be practical (studio), theoretical or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

FPA.250 and/or 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? occasionally

Semester in which the course will first be offered?

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

3. Objectives of the Course

The objectives are to provide on an occasional basis some grounding in Theatre in areas not covered in the regular curriculum. Appropriate topics might include a specific style of theatre such as open theatre, Commedia, Epic or creation and performance of original material.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

[Signature]
Department Chairman

[Signature]
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: 269 Credit Hours: 3 Vector: variable

Title of Course: Selected Topics in Visual Art I depending on course content

Calendar Description of Course:

A specific topic in visual art which is not otherwise covered in depth in regular courses. The work may be practical (studio), theoretical or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

FPA.160 and/or 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? occasionally

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? Wall, Snider, MacWilliam, visiting faculty

3. Objectives of the Course

The objectives are to provide on an occasional basis some grounding in Visual Art in areas not covered in the regular curriculum. Appropriate topics might include readings in contemporary criticism; problems in performance and exhibition.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

[Signature]
Department Chairman

[Signature]
Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Centre for the Arts

Department: _____

1. Calendar Information

Abbreviation Code: FPA. Course Number: 369 Credit Hours: 3 Vector: variable,

Title of Course: Selected Topics in Visual Art II depending on course content

Calendar Description of Course:

A specific topic in Visual Art which is not otherwise covered in depth in regular courses. The work may be practical (studio), theoretical or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

FPA.260 and/or 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? occasionally

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? Wall, Snider, MacWilliam, visiting faculty

3. Objectives of the Course

The objectives are to provide on an occasional basis some grounding in Visual Art in areas not covered in the regular curriculum. Appropriate topics might include Art, Architecture and Urbanism; Methods of Analysis; Iconology and Semiology.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual NONE

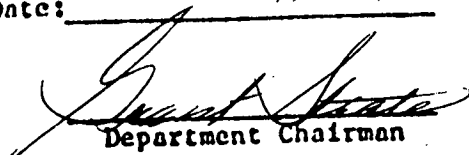
Space

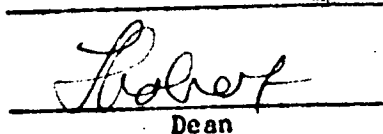
Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82


Department Chairman


Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Department: Centre for the Arts

1. Calendar Information

Abbreviation Code: FPA. Course Number: 279 Credit Hours: 3 Vector: variable

Title of Course: Selected Topics in the Fine and Performing Arts I depending on course content

Calendar Description of Course:

A specific topic in fine and performing arts which is not otherwise covered in depth in regular courses and which is not appropriately placed within a single arts discipline. The work will be practical (studio), theoretical, or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

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? occasionally

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? Alderson, Blaser, Macfarlane

3. Objectives of the Course This course will provide for occasional offerings which are interdisciplinary or cross-disciplinary in nature. Appropriate offerings might range from an experimental interdisciplinary studio course designed for fine and performing arts students to a course designed to augment a summer program for a specific audience such as problems in the administration of small performing arts companies, galleries, etc.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

NONE

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

[Signature] Department Chairman

[Signature]

Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Centre for the Arts

Department: _____

1. Calendar Information

Abbreviation Code: FPA. Course Number: 379 Credit Hours: 5 Vector: variable

Title of Course: Selected Topics in the Fine and Performing Arts II depending on course content

Calendar Description of Course:

A specific topic in fine and performing arts which is not otherwise covered in depth in regular courses and which is not appropriately placed within a single arts discipline. The work will be practical (studio), theoretical, or a combination of the two, depending on the particular topic in a given semester.

Nature of Course variable

Prerequisites (or special instructions):

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? occasionally

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? Alderson, Blaser, Macfarlane

3. Objectives of the Course

This course will provide for occasional offerings which are interdisciplinary or cross-disciplinary in nature. Appropriate offerings might range from a course on Aspects of Ritual in Performance to a course specifically arranged to be of interest to another campus constituency.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

[Signature]
Department Chairman

[Signature]
Dean

Chairman, SCUS

NEW COURSE PROPOSAL FORM

Centre for the Arts

Department: _____

1. Calendar Information

Abbreviation Code: FPA. Course Number: 388 Credit Hours: 3 Vector: variable

Title of Course: Directed Studies in Fine and Performing Arts I depending on course content

Calendar Description of Course:

This course is intended to provide an opportunity for advanced students to carry out an independent project which is planned and completed in close consultation with the supervisory instructor.

Nature of Course Directed Study

Prerequisites (or special instructions):

Completion of at least 6 hours of upper division credit in F.P.A. 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? occasionally

Semester in which the course will first be offered?

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

3. Objectives of the Course

This course will provide the opportunity for independent project work of a scope appropriate to the credit assignment.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library NONE

Audio Visual

Space

Equipment

5. Approval

Date: 22 February, 1982

22 Feb 82

[Signature]
Department Chairman

[Signature]
Dean

Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Department: Centre for the Arts

1. Calendar Information

Abbreviation Code: FPA. Course Number: 389 Credit Hours: 5 Vector: variable,

Title of Course: Directed Studies in Fine and Performing Arts II depending on course content

Calendar Description of Course:

This course is intended to provide an opportunity for advanced students to carry out an independent project which is planned and completed in close consultation with the supervisory instructor.

Nature of Course Directed Studies

Prerequisites (or special instructions):

Completion of at least 6 hours of upper division credit in F.P.A. 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? occasionally

Semester in which the course will first be offered?

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

3. Objectives of the Course

This course will provide the opportunity for independent project work of a scope appropriate to the credit assignment.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

NONE

Library

Audio Visual

Space

Equipment

5. Approval 22 February, 1982

Date: _____

22 Feb 82

Grant State
Department Chairman

Robert
Dean

Chairman, SCUS

PROPOSED CHANGE IN COURSE TITLE

Current title: FPA.436-5 Selected Topics in Film Studies

Proposed title: FPA.436-5 Advanced Topics in Film Studies

Calendar Description. 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.

Prerequisites: FPA.334-3 and permission of the Department

RATIONALE FOR CHANGE

To avoid title duplication.