

**SIMON FRASER UNIVERSITY**

S. 85-26

**MEMORANDUM**

Senate  
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.....  
**Subject**... Centre for the Arts Proposed.....  
Curricular Changes

**From**..... Senate Committee on Academic Planning  
Senate Committee on Undergraduate  
.....Studies.....

**Date**.... April 30, 1985.....

Action taken by the Senate Committee on Academic Planning at its meeting of Wednesday, April 3, 1985 and the Senate Committee on Undergraduate Studies at its meeting of Tuesday, April 30, 1985 gives rise to the following motion.

"That Senate approve, and recommend approval to the Board of Governors, the Centre for the Arts proposed curricular changes as set forth in S.85- 26

WW/em

SIMON FRASER UNIVERSITY

MEMORANDUM

.....W. Wattamaniuk, Secretary.....  
Senate Committee on Academic  
.....Planning.....  
Subject...CENTRE FOR THE ARTS PROPOSED...  
CURRICULAR CHANGES (ISC 85-05)

From.....Thomas W. Calvert.....  
Dean,  
.....Faculty of I.D.S.....  
Date.....March 28, 1985.....

At a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee held on Tuesday, March 26, 1985 members of the committee approved all curricular changes set forth in the attached paper from the Centre for the Arts. Also attached is documentation demonstrating that this proposal has been circulated to other faculties and to the Library for information.

Our Committee noted that the curriculum changes set out in this proposal are a response to the drastic budget cut which the Centre has had to absorb. It is felt that while we regret that these changes will result in a substantial limitation on the programs offered by the Centre now and in the future, the new programs will be academically innovative and of high quality.

Would you please place this item on the next agenda of the Senate Committee on Academic Planning.

TWC/rj

Thomas W. Calvert

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## I. INTRODUCTION

This curricular package of the Centre for the Arts includes a revised FPA Major, a revised Dance major and a new FPA minor program. The five minor degree programs in dance, film, music, theatre and visual art will be dropped. Substantial disciplinary emphases will be maintained in the form of concentrations as part of the FPA major. With the discontinuation of the minors, the disciplinary concentrations must be recognized on student records and transcripts.

Revisions here presented will constitute a more streamlined and cohesive Centre for the Arts curriculum. Overall, there will be a net loss of twelve courses and several other courses will undergo a reduction in credits and vector hours. Several other courses will be offered less frequently.

The FPA major, with its balance of disciplinary work in conjunction with FPA course work outside chosen disciplines, makes the cross-disciplinary experience of the Centre's students more explicit. The Dance major is redesigned so that the studio courses are streamlined and a strong integrated program is preserved. The proposed FPA minor has a course load similar to many other minors in the University curriculum. As such, and given its open structure, it will attract students from outside the Centre for the Arts who wish to pursue particular interests that complement or diversify their undergraduate education.

These three programs: the FPA major, Dance major, and FPA minor, represent a simplified and coherent range of offerings. The excellence and innovation of the Centre's pedagogical objectives is retained within an economical and interdependent curriculum.

SUMMARY OF THE CENTRE FOR THE ARTS'

PROPOSED CURRICULAR CHANGES

Programs to be Restructured

Dance Major  
Fine and Performing Arts Major with:  
    Concentration in Dance  
    Concentration in Film  
    Concentration in Music  
    Concentration in Theatre  
    Concentration in Visual Art

New Program Proposed

Fine and Performing Arts Minor

Programs to be Dropped from Calendar

Minor in Dance  
Minor in Film  
Minor in Music  
Minor in Theatre  
Minor in Visual Art

New Courses Proposed

FPA.163-3 Issues in Spatial Perception  
FPA.232-3 Scripting I  
FPA.233-3 Video Production  
FPA.267-2 Introduction to Critical Theory in Visual Art  
FPA.330-3 The Craft of Film II  
FPA.439-5 Directed Studies in Film  
FPA.460-5 Studio in Visual Art V

Courses to be Dropped from Calendar

FPA.125-3 Structural Approach to Ballet I  
FPA.126-3 Structural Approach to Ballet II  
FPA.132-3 Introduction to Filmmaking  
FPA.133-3 Filmmaking Fundamentals  
FPA.142-3 Music In History I  
FPA.176-3 Photography as an Art Form  
FPA.210-6 The Arts in Context: The Renaissance  
FPA.212-6 The Arts in Context: Baroque and Enlightenment  
FPA.213-6 The Arts in Context: Romanticism  
FPA.214-6 The Arts in Context: Modernism  
FPA.215-6 The Arts in Context: The Contemporary Period  
FPA.225-3 Ballet I  
FPA.226-3 Ballet II  
FPA.231-3 The Craft of Film II  
FPA.239-3 Selected Topics in Film I  
FPA.322-3 Ballet III  
FPA.323-3 Ballet IV  
FPA.432-5 Advanced Film Production II  
FPA.433-5 Experimental Film Production II

Courses to have Course Number, Credit Hours, Vector, Title, Course Description,  
and/or Prerequisites Changed

FPA.122-3 Contemporary Dance I  
FPA.123-3 Contemporary Dance II  
FPA.128-3 History of Dance: The 20th Century  
FPA.137-3 The History and Aesthetics of Cinema II  
FPA.140-3 Introduction to Contemporary Music  
FPA.141-3 Introduction to Music Performance  
FPA.143-3 Music in History II  
FPA.150-4 Basics of Theatre  
FPA.167-3 Introduction to the History of Art II  
FPA.220-3 Contemporary Dance III  
FPA.221-3 Contemporary Dance IV  
FPA.230-3 The Craft of Film I  
FPA.234-3 Introduction to Film Theory  
FPA.252-3 Playmaking I  
FPA.253-3 Playmaking II  
FPA.310-6 The Arts in Context: The Renaissance  
FPA.312-6 The Arts in Context: Baroque and Enlightenment  
FPA.313-6 The Arts in Context: Romanticism  
FPA.314-6 The Arts in Context: Modernism  
FPA.315-6 The Arts in Context: The Contemporary Period  
FPA.320-5 Contemporary Dance V  
FPA.321-5 Contemporary Dance VI  
FPA.331-3 The Craft of Film III  
FPA.332-5 Screenwriting and Film Directing  
FPA.339-3 Selected Topics in Film II  
FPA.352-3 Playmaking III  
FPA.353-3 Playmaking IV  
FPA.366-3 Problems in Visual Art I  
FPA.367-3 Problems in Visual Art II  
FPA.420-5 Contemporary Dance VII  
FPA.421-5 Contemporary Dance VIII  
FPA.425-5 Intensive Studies in Dance  
FPA.426-3 Dance Analysis  
FPA.430-5 Advanced Film Production I  
FPA.431-5 Experimental Film Production I  
FPA.469-5 Directed Project in Visual Art

13. (contd)

Rationale: The second semester of 4th year experimental production, FPA. 433-5, is being deleted from the curriculum and therefore changes are necessary in the title and description to eliminate the idea that this is the first course of a series. FPA. 331 is being made the production prerequisite because FPA. 231 is being deleted from the Calendar.

## 12. (contd)

To: FPA 430-5 Advanced Film Production

Advanced synchronous sound film production in the areas of dramatic or documentary film. Students are expected to participate in the location production work and realization of one or more films during the semester. Students seeking entry to this course are expected to present a completed screenplay prior to admission.

(Laboratory)

Prerequisites: FPA. 234, 331 and 332 or permission of the Department.

Rationale: The second semester of 4th year production, FPA. 432-5 is being deleted from the curriculum and therefore changes are necessary in the title and description to eliminate the idea that this is the first course of a series.

The change in prerequisite to "or permission of the Department" is to facilitate those students wishing to make documentaries who do not need FPA. 332 to prepare the script. FPA. 331 is being made the production prerequisite because FPA. 231 is being deleted from the calendar, and it is expected that students will complete 3 production courses before taking this course.

## 13. Change in title, course description and prerequisite for FPA. 431-5.

From: FPA. 431-5 Experimental Film Production I

The first semester of a two-course sequence in experimental filmmaking at an advanced level. Students are expected to participate in the realization of one or more film projects during the semester with an emphasis on film as art, multi-media or experimental film procedures. Students seeking entry to this course are expected to present a completed project outline prior to admission.

(Laboratory)

Prerequisites: FPA. 231 and 234, and permission of the Department.

To: FPA. 431-5 Experimental Film Production

A course in experimental filmmaking at an advanced level. Students are expected to participate in the realization of one or more film projects during the semester with an emphasis on film as art, multi-media or experimental film procedures. Students seeking entry to this course are expected to present a completed project outline prior to admission.

(Laboratory)

Prerequisites: FPA. 234 and 331, and permission of the Department.



9. Change in the prerequisite for FPA. 234-3 Introduction to Film Theory.  
 From: FPA. 136 and 137 and permission of the Department.  
 To: FPA. 136 or 137, and permission of the Department.  
Rationale: If FPA. 136 and FPA. 137 are taught less frequently, to require both would unduly delay the student's eligibility for entry into FPA. 234.
10. Change in prerequisite for FPA. 331-3 The Craft of Film III.  
 From: FPA. 231 and FPA. 234 and permission of the Department.  
 To: FPA. 330 and permission of the Department.  
Rationale: The FPA. 234 prerequisite is being dropped. As FPA. 234 will be taught in alternate years, half the students will have to take it concurrently with this course. FPA. 231 is being dropped from the curriculum and therefore from the prerequisites for this course.
11. Change in title, credit hours, and prerequisites for FPA. 332-5  
 From: FPA. 332-5 Screenwriting and Film Directing  
 Prerequisites: FPA. 231  
 To: FPA. 332-3 Scriptwriting and Dramatic Direction  
 Prerequisites: FPA. 234 and FPA. 330  
Rationale: The credit hours are being diminished because the video component of the course is being reduced. Prerequisites are changing because FPA. 330 replaces FPA. 231 in the curriculum and FPA. 234 will provide a grounding in Film Studies which is important for creative development.
12. Change in title, course description and prerequisite for FPA. 430-5  
 From: FPA. 430-5 Advanced Film Production I  
 The first semester of a two-semester sequence in advanced synchronous sound film production in the areas of dramatic or documentary film. Students are expected to participate in the location production work and realization of one or more films during the semester. Students seeking entry to this course are expected to present a completed screenplay prior to admission.  
 (Laboratory)  
 Prerequisites: FPA. 231 and 234 and permission of the Department.

6. Change in course title for FPA. 339-3  
 From: FPA. 339-3 Selected Topics in Film II  
 To: FPA. 339-3 Selected Topics in Film.  
Rationale: FPA. 239-3 Selected Topics in Film I is being dropped from the Calendar.
7. Change in prerequisite for FPA. 137-3 The History and Aesthetics of Cinema II  
 From: FPA.136 The History and Aesthetics of Cinema I  
 To: No prerequisite.  
Rationale: It may be necessary to offer FPA. 136-3 and FPA. 137-3 less often. Hence the student cannot be required to take these courses in sequence.
8. Change in course description and prerequisite for FPA. 230-3 The Craft of Film I.  
 From: An intensive study of the craft of filmmaking with emphasis on use of the camera, lighting, sound and the screenwriting process. Introduction to the techniques of filmmaking will be accompanied by exercises in their creative application.  
 Prerequisites: FPA. 133 and 136 or 137 and permission of the Department.  
 To: An intensive study of the craft of filmmaking with emphasis on use of the camera, lighting, sound and editing. Introduction to the techniques of filmmaking will be accompanied by exercises in their creative applications.  
 Prerequisites: FPA. 232, and 136 or 137 and permission of the Department.  
Rationale: As the screenwriting process will now be dealt with more intensively in the proposed new course, FPA. 232-5 Scripting I, this course will concentrate more on craft skills, including editing.  
 The change in prerequisite reflects the fact that FPA. 133 is being dropped from the curriculum and FPA. 232 Scripting I, will become the introductory course to the filmmaking program.

## B. FILM

## 1. Dropping of Film courses from the Calendar:

- FPA. 132-3 Introduction to Filmmaking
- FPA. 133-3 Filmmaking Fundamentals
- FPA. 231-3 Craft of Film II
- FPA. 239-3 Selected Topics in Film I
- FPA. 432-5 Advanced Film Production II
- FPA. 433-5 Experimental Film Production II

Rationale: These course deletions are a result of the restructure of the Film concentration within the proposed FPA major revisions. The first-year production courses, FPA. 132 and 133, will be replaced with less expensive and more flexible scripting and video courses, giving the students more fundamentals before they begin intensive work in the second half of Year 2 of the program. FPA. 231-3 is to be deleted in favour of the proposed new course FPA. 330-3 in keeping with the shift of production courses into the upper division. FPA. 239-3 is being deleted for budgetary reasons. The deletion of FPA 432-5 and FPA. 433-5 represents a reduction in the level of production in the 4th year. Even with reduced course offerings students will still be able to acquire a concentration in film with emphasis on film studies or film production. Within the latter emphasis, students will be able to choose either group filmmaking or experimental filmmaking.

## 2. New Course: FPA. 232-3 Scripting I

See Appendix I for course proposal form, rationale, and course outline.

## 3. New Course: FPA. 233-3 Video Production

See Appendix I for course proposal form, rationale, and course outline.

## 4. New Course: FPA. 330-3 The Craft of Film II

See Appendix I for course proposal form, rationale, and course outline.

## 5. New Course: FPA. 439-5 Directed Studies in Film.

See Appendix I for course proposal form, rationale, and course outline.

7. (contd)

Rationale: The current faculty now has certified qualifications in movement analysis and the scope and depth of the course has been revised accordingly. The analysis of movement may be applied to fields other than dance (e.g. theatre, kinesiology, anthropology, behavioural psychology) and the changes would open the course to students in other areas of the University.

6. Change in course description and prerequisite for FPA. 425-5.

From: FPA. 425-5 Intensive Studies in Dance

Intensive advanced study in particular styles of contemporary dance and/or participation in repertory works staged by visiting artists. Demands the full-time involvement of students for a minimum of four weeks, normally offered during the Summer.  
(Studio)

Prerequisites: FPA 220 and 221.

To: FPA. 425-5 Intensive Studies in Dance

Intensive advanced study in particular styles of contemporary dance and/or participation in repertory works staged by experienced artists.

Prerequisites: FPA. 221-3 and permission of the Department.

Rationale: Due to budget cuts to the Centre for the Arts, the Summer Dance Workshops have been eliminated. However, we would like to retain the course concept in case we are successful in receiving external funds to offer this course again to students. In addition, we have been in need of a way to give students appropriate credit for their work with faculty choreographers in performance situations or for intensive workshops given at other institutions. Therefore, the current course description is no longer germane and has been changed to include a broader scope of options for this intensive work.

The prerequisite change will enhance the possibility that the Department will approve proposals for intensive performance and study.

7. Change in the course title, description and prerequisites for FPA. 426-3.

From: FPA 426-3 Dance Analysis

A critical analysis of selected works of dance choreography in live performance, on film or video, or as reconstructed from written materials.

(Seminar)

Pre-requisites: FPA 382 or 384 and FPA 128 or equivalent.

To: FPA 426-3 Dance/Movement Analysis

An introduction into the theory and practice of movement analysis based on recognized theories of analysis. Experiential work may be included in the course and a dance or similar movement background is necessary.

(Studio/Seminar)

Prerequisites: FPA. 121 or 123 or 151, or equivalent.

## 4. (contd)

From: FPA. 420-5 Contemporary Dance VII

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance: includes extended involvement in composition and improvisation as well as the development of technical facility in movement.

To: The third of four upper division courses which build upon the movement vocabulary of modern dance and ballet. Includes extended involvement in composition and improvisation.

From: FPA. 421-5 Contemporary Dance VIII

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance. This course is a continuation of FPA. 420-5. It includes extended involvement in composition and improvisation of technical facility in movement.

To: Continues and expands the work undertaken in FPA. 420-5.

Rationale: The course work will now include ballet.

## 5. Change in course number, prerequisite and description for FPA. 128-3.

From: FPA. 128-3 History of Dance: The 20th Century

Survey of the development of the modern dance from Loie Fuller and Isadora Duncan, the post-modern Present, and the reformation of the ballet from Fokine and Diaghilev to contemporary ballet. Emphasis will be upon Western Theatre dance. A continuation of FPA. 127-3.

Prerequisite: FPA. 127, or permission of the Department.

To: FPA. 328-3: History of Dance: The 20th Century

Study of the development of modern dance and the reformation of the ballet in the 20th century. Emphasis will be placed on seminal dance artists and the impact their work has had upon the art form in Western theatre dance.

Prerequisite: 45 credit hours. Students with credit for FPA. 128 or 326 or KIN. 310 may not take FPA. 328 for further credit.

Rationale: While students at the lower division benefit from a survey course, the study of the history of dance can be more illuminating when students have some maturity and experience. At the upper division level, students are more interested in the work of other artists and offer heightened critical perceptions. This will increase the number of critical theory courses in Dance at the upper division and will benefit students in need of completing 45 upper division credit hours.

The requirement of FPA. 127 as a prerequisite has been removed to encourage students from other areas within the University to take this course.

## 3. (contd)

From: FPA. 221 Contemporary Dance IV (0-0-8)

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance. Includes composition and improvisational work as well as the development of technical facility in movement. This course is a continuation of FPA. 220.

To: FPA. 221-4 Contemporary Dance IV (0-0-10)

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance and ballet. Includes composition and improvisational work as well as the development of technical facility in movement.

Rationale: With the deletion of the ballet courses, it is intended that ballet be introduced within contemporary dance courses commencing with FPA. 220-3. The additional work that will be required necessitates a change in credit hours vector and course description for FPA. 220-3 and FPA. 221-3.

## 4. Change in course descriptions of FPA. 320-5, 321-5, 420-5 and 421-5.

From: FPA. 320-5 Contemporary Dance V

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance; includes extended involvement in composition and improvisation as well as the development of technical facility in movement.

To: The first of four upper division courses which build upon the movement vocabulary of modern dance and ballet. Includes extended involvement in composition and improvisation.

From: FPA. 321-5 Contemporary Dance VI

Studio work designed to expand movement vocabulary, and acquaint the student with form and style in contemporary dance. This course is a continuation of FPA. 320-5. It includes extended involvement in composition and improvisation as well as the development of technical facility in movement.

To: Continues and expands upon the work undertaken in FPA. 320-5.

## 2. (contd.)

From: FPA. 123-3 Contemporary Dance II (0-0-8)

A continuation of FPA. 122 with the introduction of more complex combinations and more abstract improvisation and composition problems.

To: FPA. 123-4 Contemporary Dance II (0-0-10)

Second studio course in a series designed for students intending to major in Dance. Emphasizes work in technique, composition and improvisation and introduces fundamentals of movement and theoretical approaches to modern dance.

Rationale: This course will now include 4 hours per week of dance fundamentals work. Students will not study Ballet at the 100 level. It has been discussed for some time in the Dance Area that students at this level need more concentrated work in fundamentals of movement, including alignment work. This work will allow them to progress at an increased rate through the rest of the Program. The addition of the Fundamentals work is facilitated by the elimination of the 100 level ballet courses. However, this additional work necessitates a credit hour change from 3 to 4 credits, and a contact hour increase from 8 to 10. Again, this enables the students to have a daily dance class which is so essential for progress in the art form. At present 100-level students may take 7 dance classes per week. The revised plan lowers this to 5 dance classes per week.

## 3. Change in credit hours, vector, and course description for FPA. 220-3 and FPA. 221-3.

From: FPA. 220-3 Contemporary Dance III (0-0-8)

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance. Includes composition and improvisational work as well as the development of technical facility in movement.

To: FPA. 220-4 Contemporary Dance III (0-0-10)

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance and ballet. Includes composition and improvisational work as well as the development of technical facility in movement.



## VI. SPECIFIC CURRICULAR AND CALENDAR CHANGES

In order to implement the changes in the FPA major and the Dance Major proposed above, it will be necessary to make a number of curricular and calendar changes. These are listed below within each study area.

### A. DANCE

#### 1. Dropping of the Ballet courses from the Calendar:

FPA. 125-3 Structural Approach to Ballet I  
 FPA. 126-3 Structural Approach to Ballet II  
 FPA. 225-3 Ballet I  
 FPA. 226-3 Ballet II  
 FPA. 322-3 Ballet III  
 FPA. 323-3 Ballet IV

Rationale: The teaching of Ballet will be integrated into the second, third and fourth years of the Contemporary Dance studio courses.

#### 2. Change in credit hours, vector, and course description for FPA. 122-3 and FPA. 123-3.

From: FPA. 122-3 Contemporary Dance I (0-0-8)

First studio course in a series designed for students intending to major in Dance. Includes work in technique, composition and improvisation, and introduces theoretical approaches to modern dance.

To: FPA. 122-4 Contemporary Dance I (0-0-10)

First studio course in a series designed for students intending to major in Dance. Emphasizes work in technique, composition and improvisation. Introduces fundamentals of movement and theoretical approaches to modern dance.

Current Dance Major (continued)

Plus one of:

- FPA. 310-6 The Arts in Context: The Renaissance
- FPA. 312-6 The Arts in Context: Baroque and Enlightenment
- FPA. 313-6 The Arts in Context: Romanticism
- FPA. 314-6 The Arts in Context: Modernism
- FPA. 315-6 The Arts in Context: The Contemporary Period

Plus one of:

- FPA. 382-3 Aesthetics of Performance
- FPA. 384-3 Criticism of Performance

Plus: 4 to 6 additional hours in FPA courses which may include general electives in dance.

- CMNS. 258-3 Introduction to Electroacoustic Communication
- CMNS. 259-3 Acoustic Dimensions of Communications I
- PHIL. 242-3 Philosophy of the Arts

The Department encourages students to develop coherent programs of study related to Dance through coursework in other departments. Students wishing to do so should seek Departmental advice at an early stage.

In addition to these specific requirements, students' programs must fulfil the following general requirements: 120 semester hours of credit to include 45 semester hours in upper division courses and 24 semester hours in courses outside the Centre for the Arts. A maximum of 42 semester hours of credit in upper division dance studio, performance and choreography courses may be applied toward the general degree requirements of 120 hours.

In selecting courses to fulfil the minimum requirements for the degree of 24 credit hours outside the Department, students may either choose freely or seek Departmental advice on courses related to the study of dance. In particular, the Department recommends the following courses:

- KIN. 100-3 Introduction to Human Structure and Function
- KIN. 110-3 Current Topics in Human Nutrition
- KIN. 241-3 Sports Injuries, Prevention and Rehabilitation
- KIN. 326-3 Functional Anatomy

C. CURRENT DANCE MAJOR (For Reference)

Lower Division Requirements - as prerequisites

At least 30 credit hours in FPA. courses including 27 hours as listed.

All of: FPA. 122-3 Contemporary Dance I  
 FPA. 123-3 Contemporary Dance II  
 FPA. 125-3 Structural Approach to Ballet I  
 FPA. 127-3 History of Dance: Origins to the 20th Century  
 FPA. 128-3 History of Dance: The 20th Century  
 FPA. 220-3 Contemporary Dance III  
 FPA. 221-3 Contemporary Dance IV  
 FPA. 224-3 Dance Composition I

Plus at least one lower division FPA course outside the Dance area.

Suggestions for optional/elective courses:

FPA. 104-3 Fundamentals of Music  
 FPA. 126-3 Structural Approach to Ballet II  
 FPA. 136-3 The History and Aesthetics of Cinema I  
 FPA. 137-3 The History and Aesthetics of Cinema II  
 FPA. 140-3 Introduction to Contemporary Music  
 FPA. 150-3 Basics of Theatre  
 FPA. 151-3 Introduction to Acting I  
 FPA. 160-3 Introductory Studio in Visual Art I  
 FPA. 170-3 Introduction to Technical Theatre  
 FPA. 225-3 Ballet I  
 FPA. 226-3 Ballet II

Upper Division Requirements

36 to 40 credit hours in FPA courses, distributed as follows:

All of: FPA. 320-5 Contemporary Dance V  
 FPA. 321-5 Contemporary Dance VI  
 FPA. 420-5 Contemporary Dance VII  
 FPA. 421-5 Contemporary Dance VIII

Plus one of:

FPA. 324-3 Dance Composition II  
 FPA. 423-5 Directed Studies in Choreography  
 FPA. 424-5 Directed Studies in Dance Performance  
 FPA. 425-5 Intensive Studies in Dance  
 FPA. 426-3 Dance Analysis  
 FPA. 429-5 Directed Studies in Dance Research

## B. PROPOSED DANCE MAJOR

### Lower Division Requirements

A minimum of 25 hours in FPA courses, including 22 hours in Dance as listed:

All of: FPA. 122-4 Contemporary Dance I  
 FPA. 123-4 Contemporary Dance II  
 FPA. 127-3 History of Dance: Origins to the 20th Century  
 FPA. 220-4 Contemporary Dance III  
 FPA. 221-4 Contemporary Dance IV  
 FPA. 224-3 Dance Composition II

One of: FPA. 104-3 Music Fundamentals  
 FPA. 140-3 Introduction to Contemporary Music  
 FPA. 151-3 Introduction to Acting I  
 FPA. 160-3 Introductory Studio in Visual Art I  
 FPA. 170-3 Introduction to Technical Theatre

Other recommended lower division courses:

FPA. 111-3 Issues in the Fine and Performing Arts  
 FPA. 136-3 History and Aesthetics of Cinema I  
 FPA. 137-3 History and Aesthetics of Cinema II  
 FPA. 141-3 Introduction to Music Performance  
 FPA. 143-3 Music in History II  
 FPA. 150-3 Basics of Theatre  
 FPA. 163-3 Issues in Spatial Presentation  
 FPA. 233-3 Video Production

### Upper Division Requirements:

A minimum of 39 hours in FPA courses, as follows:

All of: FPA. 320-5 Contemporary Dance V  
 FPA. 321-5 Contemporary Dance VI  
 FPA. 328-3 History of Dance: The 20th Century  
 FPA. 420-5 Contemporary Dance VII  
 FPA. 421-5 Contemporary Dance VIII

One of: FPA. 324-3 Dance Composition II  
 FPA. 426-3 Dance/Movement Analysis

One of: FPA. 310-5 The Arts in Context: The Renaissance  
 FPA. 312-5 The Arts in Context: Baroque and Enlightenment  
 FPA. 313-5 The Arts in Context: Romanticism  
 FPA. 314-5 The Arts in Context: Modernism  
 FPA. 315-5 The Arts in Context: The Contemporary Period

One of: FPA. 382-3 Aesthetics of Performance  
 FPA. 384-3 Criticism of Performance

Plus 5 additional hours in FPA courses which may include general electives in Dance.

## V. THE DANCE MAJOR

### A. RATIONALE FOR THE PROPOSED DANCE MAJOR

The dance major has been reorganized so that the basic thrust of the program is preserved and strengthened. At the core of the reorganization is a restructuring of studio work which emphasizes common principles underlying various movement techniques in tandem with creative work and critical discourse. To accomplish this, movement fundamentals and ballet are integrated into the contemporary dance courses. Consequently, all 6 ballet courses are eliminated as separate areas of study. This reduces costs in the dance program significantly.

With the reduction from 30 to 25 required hours at the lower division, dance students are encouraged to explore other art disciplines, and are freer to choose courses outside the Centre. Changes in upper division requirements insure that students receive coherent instruction in composition and theory which will better prepare them for the independent creative work which has given the dance program its unique character. The theoretical component at the upper division is further strengthened by the transformation of the twentieth century dance history course (currently FPA 128) to a more advanced course at the third-year level. Changes in prerequisites for dance history and dance movement analysis make these courses more available to the wider University community.

Note: The Department remains committed to requirements outside the Centre for the Arts, but awaits negotiations with the Faculty of Arts relative to their requirements.

#### IV. DISCONTINUATION OF DISCIPLINARY MINOR PROGRAMS

A Proposal for the Further Development of the Centre for the Arts was approved in principle by SCAP in 1981. Within that document were proposals for the future implementation of Major programs in Visual Art, Film, and Theatre. In fact, the Visual Art Major Program received approval by U.C.B.C. in 1982, subject to funding. By proposing this plan for curricular reorganization, the Centre is abandoning its previous goals and objectives - including the expansion of the Visual Art, Film, and Theatre minor programs into major programs - in favour of a smaller, more compact academic program surrounding the Dance Major, the FPA Major, and an FPA minor.

We have always recognized that our minor program requirements were anomalously large in comparison to others in the University. These minor programs, being no longer conceived as building blocks towards major programs, have been restructured as concentrations with reduced requirements which have no added costs and, in some cases, reduced costs.

It would be confusing to retain the term "minor programs" in reference to the newly designed concentrations. Also, the Centre cannot afford to retain the current minor programs in addition to the concentrations. It is thus proposed that the minor programs in Dance, Film, Music, Theatre and Visual Art be dropped from the Calendar and that the concentrations outlined above be substituted in the Fine and Performing Arts major for the minor requirements. It is also imperative that the specific disciplinary concentrations be noted on student transcripts, much in the way that recognition was given previously to the disciplinary minors on student transcripts.

### III. PROPOSED NEW FINE AND PERFORMING ARTS MINOR

#### RATIONALE

The program here represented is very similar to several other minors within the University in its number of course hours and in its flexibility. It is intended to accommodate those students who wish to take some particular portion of the Centre's offerings as a secondary emphasis. To date, students have had the minors as their only option for disciplinary degree recognition. The introduction of such a program will attract those students who wish to take the minimum 29 credits required but who are not able to take the more rigorous FPA major. The integration of theory and studio courses is maintained through the requirements of a context course at the upper division and a studio course at the lower division.

#### Lower Division Requirements

A minimum of 12 hours in FPA courses, which must include at least one studio course.

#### Upper Division Requirements

A minimum of 17 hours in FPA courses, which must include at least one of The Arts in Context courses: FPA. 310-5, 312-5, 313-5, 314-5 or 315-5.

#### D. CURRENT REQUIREMENTS FOR FPA. MAJOR (for Reference)

##### Lower Division Requirements

At least 24 credit hours in FPA courses. These courses must include the prerequisite credits for any one of the Minor programs within the Centre for the Arts.

##### Upper Division Requirements

Students must complete 38 hours of credit in approved courses as follows:

1. At least 18 hours credit must be obtained from FPA courses numbered 300 and above, within one of the disciplines of dance, film, contemporary music, theatre or visual art. These courses must include all disciplinary requirements for one of the Minor programs within the Centre. Note that such courses may not count toward both a Minor program and a Fine and Performing Arts Major.
2. At least 12 hours credit must be obtained from along FPA courses numbered 300 and above, but outside the discipline in which the student chooses to concentrate his or her work. These may include seminar or studio courses in another discipline or interdisciplinary courses.
3. At least 8 additional hours, as co-requisite credit, must be obtained from courses approved as directly related to the student's Major program of study. These courses may be from within or outside the Centre for the Arts.

The approval of specific courses within the above guidelines will be at the discretion of a departmental faculty advisor, who will act in consultation with other faculty as appropriate. The intent of the advisory system is to insure that each Major undertakes a coherent program of study in the fine and performing arts. Students are responsible for obtaining prior approval of their programs in accordance with departmental procedures. Before approaching the departmental faculty adviser, each student should give some thought to the range of courses and projects that will constitute his or her program, detailing both a focus of study and an extension from that focus.

In addition to these specific requirements, students' programs must fulfil the following general requirements: 120 semester hours of credit, 45 of which must be in upper division courses and 24 of which must be completed in courses outside the Centre for the Arts.



#### 4. CONCENTRATION IN THEATRE

##### Lower Division Requirements

A minimum of 15 hours, including:

All of: FPA. 250-3 Acting I  
 FPA. 251-3 Acting II  
 FPA. 254-3 Theatre Laboratory I  
 FPA. 255-3 Theatre Laboratory II

One of: FPA. 150-3 Basics of Theatre  
 FPA. 170-3 Introduction to Technical Theatre

Note: Students normally will take FPA. 250-3 and FPA. 254-3 concurrently, and FPA. 251-3 and FPA. 255-3 concurrently.

##### Upper Division Requirements

A minimum of 15 hours, including:

All of: FPA. 350-3 Acting III  
 FPA. 351-3 Acting IV  
 FPA. 354-3 Theatre Laboratory III  
 FPA. 355-3 Theatre Laboratory IV

One of: FPA. 352-3 Playmaking III  
 FPA. 353-3 Playmaking IV  
 FPA. 456-3 Conceptual Approaches to Drama

Note: Students normally will take FPA. 350-3 and FPA. 354-3 concurrently, and FPA. 351-3 and FPA. 355-3 concurrently.

#### 5. CONCENTRATION IN VISUAL ART

##### Lower Division Requirements

A minimum of 15 hours, including:

All of: FPA. 160-3 Introductory Studio in Visual Art I  
 FPA. 167-3 Introduction to the History of Modern Art  
 FPA. 260-3 Studio in Visual Art I  
 FPA. 261-3 Studio in Visual Art II

One of: FPA. 161-3 Introductory Studio in Visual Art II  
 FPA. 163-3 Issues in Spatial Presentation

##### Upper Division Requirements

A minimum of 15 hours, including:

FPA. 360-3 Studio in Visual Art III  
 FPA. 361-3 Studio in Visual Art IV  
 FPA. 366-2 Problems in Visual Art I  
 FPA. 367-2 Problems in Visual Art II  
 FPA. 460-5 Studio in Visual Art V

### Upper Division Requirements

A minimum of 17 hours in Film from the following:

FPA. 330-3 Craft of Film II

9 hours from the following:

- FPA. 331-3 Craft of Film III
- FPA. 332-3 Scriptwriting and Dramatic Direction
- FPA. 334-3 Film Analysis
- FPA. 339-3 Selected Topics in Film

5 hours from the following:

- FPA. 436-5 Advanced Topics in Film Studies
- FPA. 430-5 Advanced Film Production
- FPA. 431-5 Experimental Film Production

### 3. CONCENTRATION IN MUSIC

#### Lower Division Requirements

A minimum of 15 hours in Music from the following:

FPA. 143-3 Concepts of Musical Style

12 hours from the following:

- FPA. 140-3 Introduction to Contemporary Music
- FPA. 141-3 Introduction to Music Performance
- FPA. 147-3 Introduction to Electroacoustic Music
- FPA. 240-3 Contemporary Music Performance I
- FPA. 245-3 Music Composition I
- FPA. 249-3 Selected Topics in Music I
- CMNS.258-3 Introduction to Electroacoustic Communication

but which must include:

- at least one of FPA. 141-3 or FPA. 240-3
- at least one of FPA. 140-3 or FPA. 245-3
- at least one of FPA. 147-3 or CMNS 258-3

#### Upper Division Requirements

A minimum of 15 hours chosen from:

- FPA. 340-3 Contemporary Music Performance II
- FPA. 344-3 Contemporary Music Analysis & Criticism
- FPA. 345-3 Music Composition II
- FPA. 347-3 Electronic Music Composition & Performance
- FPA. 348-3 Computer Music Composition
- FPA. 349-3 Selected Topics in Music II
- FPA. 448-5 Directed Study in Music I
- FPA. 449-5 Directed Study in Music II
- CMNS.358-3 Sound Tape Recording
- CMNS.483-5 Directed Study (Acoustic Communication)

C. PROPOSED DISCIPLINARY CONCENTRATION REQUIREMENTS FOR THE FPA MAJOR

1. CONCENTRATION IN DANCE

Lower Division Requirements

A minimum of 16 hours in Dance, including:

- FPA. 122-4 Contemporary Dance I
- FPA. 123-4 Contemporary Dance II
- FPA. 220-4 Contemporary Dance III
- FPA. 221-4 Contemporary Dance IV

Upper Division Requirements

A minimum of 16 hours selected from the following:

- FPA. 320-5 Contemporary Dance V
- FPA. 321-5 Contemporary Dance VI
- FPA. 324-3 Dance Composition II
- FPA. 328-3 History of Dance: The 20th Century
- FPA. 420-5 Contemporary Dance VII
- FPA. 421-5 Contemporary Dance VIII
- FPA. 423-5 Directed Studies in Choreography
- FPA. 424-5 Directed Studies in Dance Performance
- FPA. 425-5 Intensive Studies in Dance
- FPA. 426-3 Dance/Movement Analysis
- FPA. 429-5 Directed Studies in Dance Research

2. CONCENTRATION IN FILM

Lower Division Requirements

A minimum of 15 hours in Film, including:

- All of: FPA. 230-3 Craft of Film I
- FPA. 232-3 Scripting I
- FPA. 234-3 Introduction to Film Theory
- One of: FPA. 136-3 History and Aesthetics of Cinema I
- FPA. 137-3 History and Aesthetics of Cinema II
- One of: FPA. 136-3 History and Aesthetics of Cinema I
- FPA. 137-3 History and Aesthetics of Cinema II
- FPA. 163-3 Issues in Spatial Presentation
- FPA. 233-3 Video Production

## 2. Upper Division Requirements:

A minimum of 31 hours in upper division FPA courses, to include:

- i) A minimum of 16 hours as follows:
  - a) 5 hours from a course in The Arts in Context Series (FPA. 310-5, 312-5, 313-5, 314-5, or 315-5)
  - \* b) 5 hours derived from the following:  
FPA. 379-5, 382-3, 384-3 or 489-5. FPA.388-3 or 389-5 also may be used with Departmental permission.
  - c) 6 additional hours from courses outside the discipline of concentration.
- ii) A minimum of 15 hours of courses within the chosen disciplinary concentration as required by individual areas and listed below.

### \*Information Note

FPA. 379-5 Selected Topics in Fine and Performing Arts II  
FPA. 382-3 Aesthetics of Performance  
FPA. 384-3 Criticism of Performance  
FPA. 489-5 Interdisciplinary Project in Fine and Performing Arts  
FPA. 388-3 Directed Studies in Fine and Performing Arts I  
FPA. 389-5 Directed Studies in Fine and Performing Arts II

## II. THE FINE AND PERFORMING ARTS MAJOR

### A. RATIONALE FOR THE PROPOSED FPA MAJOR AND DISCIPLINARY CONCENTRATIONS

The revised FPA Major realizes a balance between disciplinary work and FPA course work outside a student's discipline. At the lower division, students will gain experience outside their selected concentration in both theory and studio courses. At the upper division, the required 31 hours of FPA course work are balanced between courses within the discipline of concentration and outside the chosen discipline. Such a program maintains sufficient and substantive emphasis within the disciplines and provides in a unique and exciting way for the exploration and investigation of other art forms. This combination enhances the experience and artistic range of our students and ensures a foundation for interdisciplinary experimentation. The essential combination of theoretical and critical work with studio work is further strengthened in this proposal. We believe that the academic integrity of the Centre's offerings are retained in this FPA Major and that the interconnections and interdependencies of the various disciplines are more clearly and coherently defined.

Note: The Department remains committed to requirements outside the Centre for the Arts, but awaits negotiations with the Faculty of Arts relative to their requirements.

### B. PROPOSED FPA MAJOR

#### 1. Lower Division Requirements:

A minimum of 24 hours in FPA courses which must include:

- i) 9 hours of courses outside student's chosen disciplinary concentration, including:
  - a) FPA. 111-3 or one disciplinary history or critical course.
  - b) one studio course
- ii) A minimum of 15 hours of courses within the chosen disciplinary concentration as required by individual areas and listed below.

FPA. 232-3      SCRIPTING I

RATIONALE:      This course will introduce students to the conceptual attributes of filmmaking without so intensive a technological component as 132-3, which is being dropped from the Calendar. Creative abilities will be developed in preparation for production courses in film.

NEW COURSE PROPOSAL FORM**1. Calendar Information**Department: CENTRE FOR THE ARTSAbbreviation Code: FPA. Course Number: 232 Credit Hours: 3 Vector: 3-0-3Title of Course: SCRIPTING I**Calendar Description of Course:**

This course will introduce students to structuring films of all genres, not only dramatic writing. The material qualities of the medium, as well as its historical manifestations, will be analyzed through class lectures, screening of films, and exercises in writing and other media.

Nature of Course seminar**Prerequisites (or special instructions):**

Permission of the Department through interview is required. Limited entry.

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA. 132

**2. Scheduling**How frequently will the course be offered? once a yearSemester in which the course will first be offered? Fall 1985 (85-3)

Which of your present faculty would be available to make the proposed offering possible? Patricia Gruben, Al Razutis

**3. Objectives of the Course**

To spark the visual/auditory imagination before undertaking intensive technical studies in filmmaking.

**4. Budgetary and Space Requirements (for information only)**

What additional resources will be required in the following areas:

Faculty no additional faculty

Staff

NONE

Library

Audio Visual

Space

Equipment

**5. Approval**Date: 19 March, 198527 March 85

[Signature]  
Department Chairman

J.W. Balwood  
Dean

\_\_\_\_\_  
Chairman, SCUS

## Course Outline

FPA. 163-3

ISSUES IN SPATIAL PRESENTATION

An interdisciplinary studio course concentrating on ideas of spatial perception, modification, and installation as they generally apply to the Arts. The various processes and procedures of visual forming and spatial articulation will be examined and realized, from the conceptualization and drawing of perspective plans to methods of scaling, projection, and photographic enlargement, to construction and manifestation in actual space.

After a series of introductory lectures on how to approach the problems of spatial presentation through each medium, students will work on a number of projects on an individual or group basis (depending on complexity).

Students may work in a variety of media ranging from video, film, photography, slides, perspective drawings, projections, maquettes and models, to realize their projects. Student projects will be thoroughly discussed in class critiques.

The course will meet twice weekly and is designed to accommodate students interested in the general considerations of spatial presentation that affect all the arts and their audiences.

PRE-REQUISITES: Permission of the Department.

REQUIRED TEXTS: Dan Graham: Video Architecture Television: writing on video and video works 1970-1978, NSCAD/NYU Press, 1979.

COURSE REQUIREMENTS: Students will be evaluated on the following:

1. Their creative response to the issues raised in assigned projects and/or independent work.
2. Their demonstrable development of technical abilities and knowledge within the context of the course.
3. Their participation in the critical discussions.



FPA. 163-3 ISSUES IN SPATIAL PRESENTATION

## RATIONALE:

At present there is no course within the Centre for the Arts which deals specifically with the concerns of spatial presentation as they relate to filmmakers, video, sculpture, installations, or set design.

This course will provide a solid background in these concerns at the lower division, and provide useful skills for students in the visual art, film and theatre areas.

NEW COURSE PROPOSAL FORM**1. Calendar Information**Department: CENTRE FOR THE ARTSAbbreviation Code: FPA. Course Number: 163 Credit Hours: 3 Vector: 0-0-6Title of Course: ISSUES IN SPATIAL PRESENTATION**Calendar Description of Course:**

An interdisciplinary studio course concentrating on ideas of spatial perception, modification and installation, as they generally apply to the arts. From conceptualization and drawn perspective plans, to methods of scaling, projection, and construction and manifestation in actual space.

Nature of Course studio**Prerequisites (or special instructions):**

permission of the Department

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

**2. Scheduling**How frequently will the course be offered? once a yearSemester in which the course will first be offered? Spring 1986 (86-1)Which of your present faculty would be available to make the proposed offering possible? Greg Snider, Jeff Wall, David MacWilliam**3. Objectives of the Course**

To familiarize students with issues of spatial composition, arrangement and installation, as they affect audiences through a process of artistic intention within a variety of artistic media including film, theatre, and sculpture. This course is designed to accommodate students interested in the general consideration of spatial presentations that affect all the arts and their audiences.

**4. Budgetary and Space Requirements (for information only)**

What additional resources will be required in the following areas:

Faculty no additional faculty

Staff

Library

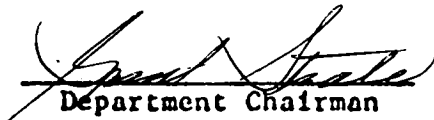
Audio Visual

NONE

Space

Equipment

**5. Approval**Date: 19 March, 198527 March 85

  
Department Chairman

  
Dean

\_\_\_\_\_  
Chairman, SCUS

## APPENDIX I

## PROPOSALS FOR NEW FPA. COURSES

FPA. 163-3	<u>Issues in Spatial Perception</u>
FPA. 232-3	<u>Scripting I</u>
FPA. 233-3	<u>Video Production</u>
FPA. 267-2	<u>Introduction to Critical Theory in Visual Art</u>
FPA. 330-3	<u>The Craft of Film II</u>
FPA. 439-5	<u>Directed Studies in Film</u>
FPA. 460-5	<u>Studio in Visual Art V</u>

## B. Implementation of Program Changes

1. The changes in the FPA. major and the disciplinary concentrations will first appear in the 1986/87 calendar. Students entering the first year of the FPA. Major program in 1985/86 will be graduating under the new regulations. A waiver of the 8 month implementation period is requested.
2. The FPA. Minor program will first appear in the 1986/87 calendar. A waiver of the 8 month implementation period is requested.
3. The changes in the Dance Major program will first appear in the 1986/87 calendar. Students entering the first year of the Dance Major program in 1985/86 will be graduating under the new regulations. A waiver of the 8 month implementation period is requested.
4. The dropping of the minor programs in Dance, Film, Music, Theatre and Visual Art should not occur until students currently accepted into the minor programs have completed their programs. The last "calendar of record" for entry into the Minor programs will be 1984/85. Students currently in the first and second years of the Minor programs who intend to complete the FPA. Major may indeed see the option of graduation under the restructured FPA. Major as being the more attractive alternative. Those students who will be most affected by the dropping of the Minor programs are those who intend to graduate with a Minor in Dance, Film, Music, Theatre, or Visual Art and a Major in another Department or a BGS degree program. In many cases, the FPA. Minor may be the substitute for the disciplinary minors.

## MUSIC

1985/86 (waiver of 8 month period requested)

FPA.141 change in course description

FPA.140 change in prerequisites

1986/87

FPA.142 dropped from calendar

FPA.143 title and course description changed

## THEATRE

1985/86 (waiver of 8 month period requested)

FPA.150 change in course description

FPA.252, 253, 352, 353 change in course prerequisites

## VISUAL ART

1985/86 (waiver of 8 month period requested)

FPA.267 Introduced as new course

FPA.167 change in course title

1986/87

FPA.163 Introduced as new course

FPA.366 and 367 change in credit hours

FPA.460-5 introduced as new course

FPA.469 change in course description and prerequisite

## VII PROPOSED IMPLEMENTATION SCHEDULE

### A. Implementation of Changes by Study Areas

#### INTERDISCIPLINARY

1985/86 (waiver of 8 month period requested)

FPA.176 dropped from calendar

FPA.210, 212, 213, 214 and 215 dropped from calendar

FPA.310, 312, 313, 314, and 315 changed to 5 credits and prerequisites changed

#### DANCE

1985/86 (waiver of 8 month period requested)

FPA.125 and 126 dropped from the calendar

FPA.122 and 123 credit hours, vector, and course description changed

FPA.128 moved to upper division and course description and prerequisites changed

FPA.425 course description and prerequisites changed

FPA.426 title, description, and prerequisites changed

1986/87

FPA. 220 and 221 have credit hours, vector, and course description changed

FPA.225, 226, 322, and 323 dropped from the calendar

FPA.320, 321, 420 and 421 have course descriptions changed

#### FILM

1985/86 (waiver of 8 month period requested)

FPA.132, 133 and 239 dropped from the calendar

FPA.232, 233, and 439 introduced as new courses

FPA.137 prerequisites changed

FPA.339 course title changed

1986/87

FPA.234 prerequisites changed

FPA.230 course description and prerequisites changed

1987/88

FPA.231 dropped from the calendar

FPA.330 introduced as new course

FPA.331 prerequisites changed

FPA.332 title, credit hours, and prerequisites changed

FPA.430 and 431 title, course description and prerequisites changed

FPA.432 and 433 dropped from the calendar

4. Change in course prerequisites for The Arts in Context courses:  
FPA. 310-5, 312-5, 313-5, 314-5, 315-5.

From: 60 credit hours which must include 6 hours from among the following: FPA. 111, 127, 128, 136, 137, 140, 142, 143, 150, 166, 167, 210, 212, 213, 214, 215 or courses from within the Faculty of Arts qualifying as Group A requirements.

To: 45 credit hours which must include FPA. 111 or another critical or history course within the Centre for the Arts, or permission of the Department.

Rationale: With the move of the Centre for the Arts to the Faculty of Arts and the potential changes in faculty group requirements, the current prerequisites lose their meaning. It remains our intention to make these courses as widely accessible as is reasonable for students in other departments.

## F. INTERDISCIPLINARY

1. Dropping of FPA. 176-3 Photography as an Art Form from the Calendar.

Rationale: The photography course has never been integrated into Visual Art or Film programs and there are no plans to do so under the current restructuring of the FPA major.

2. Dropping of Lower Division Arts in Context courses:

FPA. 210-6 The Arts in Context: The Renaissance  
 FPA. 212-6 The Arts in Context: Baroque and Enlightenment  
 FPA. 213-6 The Arts in Context: Romanticism  
 FPA. 214-6 The Arts in Context: Modernism  
 FPA. 215-6 The Arts in Context: The Contemporary Period

Rationale: With the new requirements for the FPA major and the elimination of the minor programs, there are no longer any programs within the Centre for the Arts which require the Arts in Context courses in the lower division. The Arts in Context will now be offered only as upper division courses.

3. Change in credit hours and vectors of Arts in Context courses.

From: FPA. 310-6 The Arts in Context: The Renaissance (6-2-0)  
 FPA. 312-6 The Arts in Context: Baroque and Enlightenment (6-2-0)  
 FPA. 313-6 The Arts in Context: Romanticism (6-2-0)  
 FPA. 314-6 The Arts in Context: Modernism (6-2-0)  
 FPA. 315-6 The Arts in Context: The Contemporary Period (6-2-0)

To: FPA. 310-5 The Arts in Context: The Renaissance (4-2-0)  
 FPA. 312-5 The Arts in Context: Baroque and Enlightenment (4-2-0)  
 FPA. 313-5 The Arts in Context: Romanticism (4-2-0)  
 FPA. 314-5 The Arts in Context: Modernism (4-2-0)  
 FPA. 315-5 The Arts in Context: The Contemporary Period (4-2-0)

Rationale: In the past, the contact hour requirement of The Arts in Context courses has been 8 hours. Under the restructured FPA major, these courses will be taught only at the upper division and the contact hour requirement will be reduced to 6. It is hoped that this reduction of contact hours will encourage students from other departments in the University to take advantage of these unique courses.



Rationale: This change is connected with the addition of the new FPA. 267-2 and the changes to FPA. 469. The most successful aspect of these seminars has been their ability to inform and deepen the critical atmosphere in the accompanying studio courses. The systematic and sustained discussion of central historical and theoretical issues of contemporary art has also been of great value for the general education of our students, and for interested and prepared students from other parts of the University. With the extension of this system into the lower division with FPA. 267, we feel that the weight of FPA 366 and 367 can be reduced somewhat. The two credit-hour requirements remain sufficient for presentation and debate of course material; the process of integration of this material and debate into the studio courses is unaltered. Written requirements will be proportionately reduced. Contact hours will change to one 3-hour session per week.

6. Change in course description and prerequisite for FPA. 469-5 Directed Project in Visual Art.

From: An independent guided studio course for students completing a minor in Visual Art. Students will be expected to complete a body of planned and approved work. (Independent Studio)  
Prerequisites: FPA. 361 and 367 and written permission of the Department.

To: An independent guided studio course in Visual Art. Students will be expected to complete a body of planned and approved work. (Independent Studio)  
Prerequisites: FPA. 460 and written permission of the Department.

Rationale: FPA. 469-5 is no longer required for completing the Visual Art concentration.

## E. VISUAL ART

## 1. Change in title and course description for FPA. 167-3.

From: FPA. 167-3 Introduction to the History of Art II

A sequel to FPA. 166. An introduction to the history of the visual arts from the beginnings of the Renaissance around 1400 to the end of the Second World War. A systematic chronological review of the major works in the Western tradition, placed in their social, institutional and stylistic context. Introduction of concepts necessary for analyzing general historical development in the arts and for analyzing the meaning of individual works. (Lecture)

Prerequisite: FPA. 166. For students intending to Minor in Visual Art, it is recommended that this course be taken concurrently with FPA. 161.

To: FPA. 167-3 Introduction to the History of Modern Art

An introduction to the history of the visual arts from the beginnings of the Renaissance around 1400 to the end of the Second World War. A systematic chronological review of the major works in the Western tradition, placed in their social, institutional and stylistic context. Introduction of concepts necessary for analyzing general historical development in the arts and for analyzing the meaning of individual works. (Lecture)

Prerequisite: none

Rationale: FPA. 166 is no longer part of the lower division requirements for the Visual Art concentration.

## 2. New Course: FPA. 163-3 Issues in Spatial Presentation

See Appendix I for course proposal form, rationale and course outline.

## 3. New Course: FPA. 267-2 Introduction to Critical Theory in Visual Art

See Appendix I for course proposal form, rationale and course outline.

## 4. New Course: FPA. 460-5 Studio in Visual Art V

See Appendix I for course proposal form, rationale and course outline.

## 5. Change in credits and vectors for FPA. 366-3 and FPA. 367-3

From: FPA. 366-3 Problems in Visual Art I (2-2-0)

To: FPA. 366-2 Problems in Visual Art I (0-3-0)

From: FPA. 367-3 Problems in Visual Art II (2-2-0)

To: FPA. 367-2 Problems in Visual Art II (0-3-0)

Rationale: This change is designed to relax the prerequisite so that certain students who may be qualified to undertake the specific theatrical work offered in this course will be permitted to enroll. The change will make the course more accessible to those students with a technical theatre background.

5. Change in the prerequisite for FPA. 353-3 Playmaking IV.

From: Admission to FPA. 351. Normally, students enrolling in this course should take FPA. 351 and 355 concurrently.

To: Admission to FPA. 351 and permission of the Department, or FPA. 170 and permission of the Department. Normally, students enrolling in this course should take FPA.351 and FPA. 355 concurrently.

Rationale: This change is designed to relax the prerequisite so that certain students who may be qualified to undertake the specific theatrical work offered in this course will be permitted to enroll. The change will make the course more accessible to those students with a technical theatre background.

## D. THEATRE

## 1. Change in course description for FPA. 150-3 Basics of Theatre.

From: A series of lecture and studio sessions which will acquaint the student both with theory and practice of theatre from genesis in ritual to present day trends. (Lecture/Studio)

To: An introduction to theatre. The course will examine the theory and practice of the theatre from its genesis in ritual to present day trends. (Lecture)

Rationale: Changing the format of FPA. 150-3 solely to a lecture course from lecture/studio will strengthen the theoretical component of the Theatre Area curriculum and increase accessibility to the course.

## 2. Change in prerequisite for FPA. 252-3 Playmaking I.

From: Admission to FPA. 250. Normally, students enrolling in this course should take FPA. 250 and 254 concurrently.

To: Admission to FPA. 250 or permission of the Department. Normally, students enrolling in this course should take FPA. 250 and 254 concurrently.

Rationale: This change is designed to relax the prerequisite so that certain students who may be qualified to undertake the specific theatrical work offered in this course will be permitted to enroll.

## 3. Change in the prerequisite for FPA. 253-3 Playmaking II.

From: Admission to FPA. 251. Normally, students enrolling in this course should take FPA. 251 and 255 concurrently.

To: Admission to FPA. 251 or permission of the Department. Normally, students enrolling in this course should take FPA. 251 and FPA. 255 concurrently.

Rationale: This change is designed to relax the prerequisite so that certain students who may be qualified to undertake the specific theatrical work offered in this course will be permitted to enroll.

## 4. Change in the prerequisite for FPA. 352-3 Playmaking III.

From: Admission to FPA. 350. Normally, students enrolling in this course should take FPA. 350 and 354 concurrently.

To: Admission to FPA. 350 and permission of the Department, or FPA. 170 and permission of the Department. Normally, students enrolling in this course should take FPA. 350 and FPA. 354 concurrently.

To: FPA. 143-3 History of Musical Style

A wide range of examples of Western music and that of other cultures will be studied within an historical and cultural context, with the aim of defining the concept of style and understanding its development. This course will involve substantial exposure to recorded music as well as lectures and discussion. Previous musical knowledge or training is not required.

(Lecture/Tutorial)

Rationale: Since this course now includes material from FPA. 142 as well as from the FPA. 143 syllabus, the emphasis will be changed from a linear historical approach to one of examining selected musical styles and periods to communicate the essence of an understanding of music history. The new description reflects this change.

## C. MUSIC

1. Change in course description for FPA. 141-3 Introduction to Music Performance.

From: The practical performance skills investigated in FPA. 104 are emphasized, with particular attention to sight singing, keyboard technique, rhythm 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. (Seminar/Studio)

To: This course will continue the development of musical skills introduced in FPA. 104 with an emphasis on the issues of contemporary music composition and performance. (Seminar/Studio)

Rationale: The old description suggests that keyboard technique, i.e. piano instruction of some sort, is a component in this course. We cannot guarantee that this will be the case. The new description better reflects the function of this course.

2. Change in prerequisite for FPA. 140-3 Introduction to Contemporary Music.

From: FPA. 104 or equivalent

To: none

Rationale: The course is now being redesigned so as to be available to a broad range of students from other disciplines in the Centre for the Arts and other departments in the University.

3. Dropping FPA. 142-3 Music in History I from the Calendar.

Rationale: In accordance with the plan for revising the music concentration within the FPA Major the two music history courses will be restructured into a single course, FPA. 143-3, and FPA. 142-3 will be dropped from the curriculum.

4. Change in title and course description for FPA. 143.

From: FPA. 143-3 Music in History II

An introductory study of the major developments in Western music from the death of J.S. Bach to the present with some attention to the place of music in society and in relation to other arts. This course will involve substantial exposure to recorded music as well as lectures and discussion. Previous musical knowledge or training is not required. (Lecture/Tutorial)

FPA. 232-3

SCRIPTING I

A pre-production course that introduces the student to the fundamentals of cinema: its material properties, its spatial and temporal structures, and its expressive codes. It is intended to prepare students for further work in both film studies and filmmaking by concentrating on the development of critical skills along with an understanding of the elements of production.

Weekly meetings will consist of lectures with film screenings and critical discussion of such issues as genre (documentary, narrative, experimental); mise-en-scene; and technique. In addition, tutorial/lab sessions will engage in exercises using the various media components of film: still photography, audio tape, storyboards, and stock footage, as well as written scripts. Attributes of cinema such as intermittent movement, photographic chemistry, and montage, will be analyzed through practical workshops as legitimate concerns, along with drama, ideology, and spectacle, in 'scripting' an idea for film. At the same time, the technical grounding obtained through these exercises will form the basis for further work in production. The development of critical skills is an integral part of the working process in the course; regular time in the tutorial sessions will be devoted to the critique of each others' exercises.

PREREQUISITES: Permission of the Department

REQUIRED TEXTS: Gaston Bachelard, Poetics of Space.  
Sergei Eisenstein, Film Form and The Film Sense.  
Cleveland: The World Publishing Company, 1957.

COURSE REQUIREMENTS: Students will be evaluated on the following:

1. The imaginative and diligent performance of workshop assignments in and outside of class.
2. Mastery of technical skills in writing and manipulation of the various audio-visual media employed in the exercises.
3. Involvement in the critical discussions of their own and others' work.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

A-7

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 233 Credit Hours: 3 Vector: 2-0-4

Title of Course: VIDEO PRODUCTION

Calendar Description of Course:

This course will emphasize the acquisition of craft skills, as well as the creative use of the medium. Students will learn to shoot and edit in both 1/2" and 3/4" formats, and to work in groups in developing ideas for visual production.

Nature of Course production

Prerequisites (or special instructions):

6 hours credit in FPA., and permission of the Department.

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA. 133

2. Scheduling

How frequently will the course be offered? once a year

Semester in which the course will first be offered? Spring 1986; thereafter in Fall

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

3. Objectives of the Course

To teach a basic competency with the tools of video; and to introduce students to kinetic and visual aesthetics.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty occasional technical assistance from lab instructor.

Staff

Library

Audio Visual

Space NONE

Equipment

5. Approval

Date: 19 March, 1985

27 March 85

[Signature]  
Department Chairman

[Signature]  
Dean

\_\_\_\_\_  
Chairman, SCUS



FPA. 233-3 VIDEO PRODUCTION

RATIONALE: This course will fill a critical need felt in the Centre for the Arts and beyond, to obtain a critical and technical comprehension of a medium playing an increasingly significant role in contemporary culture.

## Course Outline

FPA. 233-3

VIDEO PRODUCTION

This course will introduce students to the various craft skills of video production and allow for an exploration into the many applications of contemporary video. Student production of ½" and 3/4" videotape pieces will be coordinated within a broader context of video art and experimental technologies.

The following major areas of concern will be covered in production and seminar sessions:

1. Studio production in video: including the employment of multiple camera techniques in a dramatic format.
2. Documentary and investigative video.
3. Music video: a contemporary interdisciplinary genre.
4. Fine Art video: conceptual and structural experiments with video as a formal mode of expression.
5. Special effects and computer-assisted video: synthetic video and digital effects.

Seminar activities will focus on the above areas by presenting examples drawn from art and industry. The course will aim for a critical understanding of video as medium, communications technology, production method, and vehicle for socialization and propaganda.

Labs will meet twice a week, with seminars every other week.

PREREQUISITES: Permission of the Department.

TEXTS: TBA

REQUIREMENTS: Each student will be required to play a major role in the production of tapes in one of the above areas, and to participate actively in the critical seminars.

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 267 Credit Hours: 2 Vector: 0-3-0

Title of Course: INTRODUCTION TO CRITICAL THEORY IN VISUAL ART

Calendar Description of Course:

This seminar course introduces issues and methods of critical analysis in the context of contemporary art. Emphasis is placed on the development of a critical language adequate to the theoretical problems posed by the developments of contemporary art and its relations with the broader notion of culture.

Nature of Course seminar

Prerequisites (or special instructions):

Admission to FPA. 261 or written permission of Department.

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

2. Scheduling

How frequently will the course be offered? once a year

Semester in which the course will first be offered? Spring 1986 (86-1)

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

3. Objectives of the Course

To introduce issues and methods of critical analysis, and to develop a critical language adequate to the discussion of theoretical problems related to contemporary art.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty no additional faculty

Staff

Library

Audio Visual NONE

Space

Equipment

5. Approval

Date: 19 March, 1985

27 March 85

*Grant Seate*  
Department Chairman

*JW Bolvet*  
Dean

\_\_\_\_\_  
Chairman, SCUS

FPA. 267-2 INTRODUCTION TO CRITICAL  
THEORY IN VISUAL ART

RATIONALE:

This course will allow us to introduce and integrate theoretical issues as they relate to the practice of contemporary art, in a more thoughtful and consistent way than they are currently being presented in the lower division. It will also allow us to expand the discussion of these issues over 3 semesters and provide more background and familiarity of ideas being discussed in the subsequent FPA. 366 and 367 seminars. It will also allow us to reduce the weight of two 3rd year theory courses somewhat. We feel the two credit hour requirement remains sufficient for the presentation and debate of course material over all three (FPA. 267, 366, 367) courses.

FPA. 267-2

INTRODUCTION TO CRITICAL THEORY IN VISUAL ART

This seminar course introduces issues and methods of critical analysis in the context of contemporary art. The course is intended primarily for students working concurrently in FPA. 261, but is open to others as well. Emphasis is placed on the development of a critical language adequate to the theoretical problems posed by contemporary art and its relations with other areas of culture, including the mass media, state institutions and education. Assigned readings are discussed in connection with specific works in order to develop a critique in the presence of works of art.

The course will open with a series of lectures, setting out the semester's general areas of study. In addition to the assigned readings, students will be expected to arrive at a specific topic of study as it relates to their own studio interests. This topic of study will be researched and an essay will be written and presented for discussion. The essay may deal with the work of a single artist, or with historical and theoretical issues as they relate to specific works.

The course meets once weekly; one half the session is devoted to presentation of material and issues by the instructor, and the other to class discussion. Written assignments permit students to carry out basic analytical procedures, and to formulate critique in prose.

PRE-REQUISITES: It is recommended that students take FPA. 261 concurrently.

REQUIRED TEXTS: Theories of Modern Art, ed. H. B. Chipp  
Modernity and Modernism, ed. Charles Harrison and Francis Frasci

COURSE REQUIREMENTS: Students are expected to present one paper during the semester. Subject areas will be decided in the first two weeks of classes. The paper will constitute 60% of the course grade, with participation in class discussion the remaining 40%.

NEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: CENTRE FOR THE ARTSAbbreviation Code: FPA. Course Number: 330 Credit Hours: 3 Vector: 2-0-4Title of Course: THE CRAFT OF FILM II

## Calendar Description of Course:

An intensive study of the crafts of filmmaking, with emphasis on production planning, creative development, shooting and editing short films. Introductions to the techniques of filmmaking will be accompanied by exercises in their creative application.

Nature of Course production

## Prerequisites (or special instructions):

FPA. 230-3: The Craft of Film I. Students with credit for FPA. 231 may not take FPA. 330 for further credit.

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA. 133-3 and FPA. 231-3, The Craft of Film II. The new course will be the second in a series of three production courses.

2. SchedulingHow frequently will the course be offered? once a yearSemester in which the course will first be offered? Fall 1987 (87-3)Which of your present faculty would be available to make the proposed offering possible? Al Razutis, Patricia Gruben3. Objectives of the Course

To continue on the course set in The Craft of Film I in developing the student's aesthetic and technical facility.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty no additional faculty

Staff

Library NONE

Audio Visual

Space

Equipment

5. ApprovalDate: 19. March, 198527 March 85

[Signature]  
Department Chairman

[Signature]  
Dean

\_\_\_\_\_  
Chairman, SCUS

FPA. 330-3      THE CRAFT OF FILM II

RATIONALE:      This course is an intensive technical and conceptual preparation for group film productions to be undertaken in the following course, FPA. 331-3. As such, it is an integral component of the film production stream.

## Course Outline

FPA. 330-3

## THE CRAFT OF FILM II

This is the second in a proposed three-semester series of courses in the craft of filmmaking. It assumes a basic familiarity with the technology of 16mm. film production, and some conceptual experience with film.

The course requires students to participate in a series of exercises and group projects designed to further augment their skills in film craft, including cinematography, lighting, sound recording, script development, production planning, and editing. Other aspects of film production, including performance, musical scoring, optical effects, titling, art direction, and laboratory processes, will be dealt with in lectures, film screenings, demonstrations, field trips, and practical work. The course will balance the acquisition of skills with consideration of theoretical and aesthetic issues related to film.

Students will form groups to develop script ideas for production to take place in the subsequent course, FPA. 331-3.

PREREQUISITES: FPA. 230-3: The Craft of Film I. Students with credit for FPA. 231-3 may not take FPA. 330 for further credit.

REQUIRED TEXTS: Edward Pincus, Filmmakers' Handbook, 1984.  
 Roger Crittenden, Film Editing, 1982.  
 Alan J. Ritsko, Motion Picture Lighting, 1981.

COURSE REQUIREMENTS: Students will be evaluated on the following:

1. Acquisition of technical skills, as demonstrated in class exercises and performance on a technical exam at the end of term.
2. Creative and conceptual abilities, as demonstrated in camera, sound and editing assignments and script development.
3. Participation in class discussion and critique, and in group exercises.



NEW COURSE PROPOSAL FORMDepartment: CENTRE FOR THE ARTSCalendar InformationAbbreviation Code: FPA. Course Number: 439 Credit Hours: 5 Vector: 0-3-5Title of Course: DIRECTED STUDIES IN FILMCalendar Description of Course:

An independent production course for students completing a concentration in film.

Nature of Course productionPrerequisites (or special instructions):

FPA. 430 or 431.

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA. 432 and 433.SchedulingHow frequently will the course be offered? as requiredSemester in which the course will first be offered? Spring 1986 (86-1)Which of your present faculty would be available to make the proposed offering possible? Patricia Gruben, Al RazutisObjectives of the Course

To give the exceptional student an opportunity to pursue advanced studies in film production.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty no additional faculty

Staff

Library

Audio Visual

NONE

Space

Equipment Access to film production equipment currently available to upper-level students.5. ApprovalDate: 19 March, 198527 March 85[Signature]  
Department Chairman[Signature]  
Dean[Signature]  
Chairman, SCUS

FPA. 439-5 DIRECTED STUDIES IN FILM

RATIONALE: With the dropping of FPA. 432 and 433, the second semesters of advanced film production, from the calendar, there needs to be an opportunity for exceptional students to undertake further exploration of the variety of cinematic possibilities available. No pre-structured curriculum can accommodate the wide range of possible avenues for study and production in film. This course can provide the flexibility to explore a plethora of interests from documentary research to the use of experimental technologies.

## Course Outline

FPA. 439-5

DIRECTED STUDIES IN FILM

This course will provide the flexibility within the film concentration for students to undertake advanced training on an individual basis. This training may take place in film studies, scriptwriting, production, or a combination of these.

A contract between student and instructor will be drawn up before the course is approved. The work done by the student must represent a demonstrable advance beyond the training received in regularly offered courses.

Examples of possible projects:

1. Intensive research and development of a ½ hour project for a documentary or dramatic film.
2. Investigation and application of new technologies in film or video production, perhaps in conjunction with other areas of the University.
3. Production of a short film with funding from outside the film program, but under the creative control of the student, and direct faculty supervision.
4. Participation in a scriptwriting/dramatic development workshop with professionals.
5. Critical/theoretical study leading to the writing of a publishable paper.
6. Continuation of filmmaking projects undertaken in FPA. 430 or 431, which were on a scale too complex to be completed in one semester.

PREQUISITES: FPA. 430 or 431, and permission of the Department.

REQUIREMENTS: A student must present a written proposal to gain approval for the course. A faculty member must agree to supervise the student through the completion of the project. Performance will be evaluated in terms of the student's success in meeting the terms laid out in the contract between student and instructor.

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 460 Credit Hours: 5 Vector: 0-0-6

Title of Course: STUDIO IN VISUAL ART V

Calendar Description of Course:

This course permits students completing their program in Visual Art to work in an open and critical interdisciplinary studio situation. Students propose an independent program of work in the media of their choice at the beginning of the semester and develop it in critical dialogue with the instructor.

Nature of Course

Prerequisites (or special instructions):

FPA. 361 and 367 and written permission of the Department.

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

2. Scheduling

How frequently will the course be offered? once a year

Semester in which the course will first be offered? Fall 1985 (85-3)

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

3. Objectives of the Course

Each student is expected to complete an exhibitable body of work during the course.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty no additional faculty

Staff

Library

Audio Visual

Space NONE

Equipment

5. Approval

Date: 19 March, 1985

21 Nov 85

[Signature]  
Department Chairman

[Signature]  
Dean

\_\_\_\_\_  
Chairman, SCUS

FPA. 460-5 STUDIO IN VISUAL ART V

## RATONALE:

This course restructures the fourth year within the Visual Art concentration. By establishing a regular class structure for 4th year work, it permits the continuation of group discussion of theoretical matters characteristic of FPA. 366 and 367. Under the previous system of individual directed studies, group discussions did not take place on a regular basis. The new system, by extending the development of theory and group critique across four semesters, creates a better balance and permits the lightening of the third year load without jeopardizing the positive aspects of the studio-seminar system.

Course Outline

A-21

FPA. 460-5

STUDIO IN VISUAL ART V

This course permits students completing their program in Visual Art to work in an open and critical interdisciplinary studio situation. Students will propose an independent program of work in the media of their choice at the beginning of the semester and develop it in consultation with the instructor. Each student is expected to complete an exhibitable body of work during the course.

The student is required to complete a number of works in the medium/media of his or her choice, meeting a series of deadlines established by the instructor. All work must be completed and prepared for viewing to public exhibition standards. Group critiques will be held, to which students are expected to bring a well-grounded critical and analytical vocabulary. Critical and theoretical issues raised by the student's work will be analyzed systematically. The function of these discussions is to develop the student's awareness of the relation of his or her own work to the significant issues in contemporary art.

PRE-REQUISITES: FPA. 361 and 367 and written permission of the Department.

COURSE REQUIREMENTS: Evaluation is made on the basis of the student's total response to the working situation of the studio and the critical discussion. Students are required to meet deadlines. Assessment is made of completed work and of the demonstrated development of both technical ability and creative treatment of chosen material.

# SIMON FRASER UNIVERSITY

F. Sc. 85-4

## MEMORANDUM

To..... B. Clayman, Chairman  
Faculty of Science  
Graduate Studies Committee

From..... T.N. Bell, Chairman  
Graduate Studies Committee  
Department of Chemistry

Subject..... PROPOSED CHANGES/ADDITIONS  
TO PHYS. CHEM. GRAD. COURSES

Date..... December 19, 1984

File: C4118,D51

This memo is to clarify the recently proposed course changes in physical chemistry with respect to the points you have raised.

The course numbering reflects, to some extent, the rationale for the changes made. Thus, 860 is the foundation course and the lower numbers are those courses with a greater frequency of offering. The common number "6" relates to physical chemistry and "7" (e.g., 871) to theoretical chemistry.

The deletion of one old course and its replacement by a new course with the same number will present no problem because entry into these courses is monitored by the department through the supervisory committees and the chairman of the DGSC.

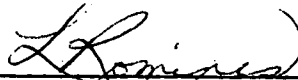
If there is concern over possible duplication of work done in a previous course, a notation could be made in the calendar as follows:

New course 861 may not be taken for credit by students who have completed the old 865.

New course 862 may not be taken for credit by students who have completed the old 867.

One further point of clarification - old and new CHEM 871 are similar. Some changes have been made, reflected in both title and slight change in calendar description. Thus, the new 871 would not be taken for credit by students who have completed the old 871.

In summary, the changes are being proposed in order to eliminate two-unit courses and provide a more coherent group of courses, accessible to more than specialist physical chemists.



per T.N. Bell

TNB:LR

1. CALENDAR INFORMATION:Department: Chemistry Course Number: 860Title: Advanced Physical ChemistryDescription: A review of concepts in physical chemistry, with emphasis on molecular aspects of quantum chemistry, spectroscopy and chemical kinetics.Credit Hours: 3 Vector: 3-0-0 Prerequisite(s) if any: This course will not normally be available to undergraduate students for credit, nor to Ph.D. students specializing in physical chemistry of chemical physics.2. ENROLLMENT AND SCHEDULING:Estimated Enrollment: 9 When will the course first be offered: 1985-3How often will the course be offered: Once per year.3. JUSTIFICATION:

During reorganization of graduate physical chemistry offerings, the need for a foundation course in physical chemistry suitable for entering graduate students and for non-physical chemistry specialists was recognized.

4. RESOURCES:Which Faculty member will normally teach the course: Drs. P.W. Percival, I.D. Gay, A.G. Sherwood or T.N. BellWhat are the budgetary implications of mounting the course: None. Note courses being dropped.Are there sufficient Library sources (append details): Yes

- Appended: a) Outline of the Course  
 b) An indication of the competence of the Faculty member to give the course  
 c) Library resources

Approved: Departmental Graduate Studies Committee: \_\_\_\_\_ Date: \_\_\_\_\_

Faculty Graduate Studies Committee: \_\_\_\_\_ Date: \_\_\_\_\_

Faculty: \_\_\_\_\_ Date: FEB 23 1985Senate Graduate Studies Committee: [Signature] Date: 2/24/85

Senate: \_\_\_\_\_ Date: \_\_\_\_\_



1. CALENDAR INFORMATION:Department: Chemistry Course Number: 869Title: Selected Topics in Physical ChemistryDescription: A specialized area of physical chemistry will be treated selected from a list of topics.Credit Hours: 3 Vector: 3-0-0 Prerequisite(s) if any: CHEM 860-32. ENROLLMENT AND SCHEDULING:Estimated Enrollment: 6 When will the course first be offered: \_\_\_\_\_How often will the course be offered: Once per year. Topics to be determined by demand.3. JUSTIFICATION:

A course is required devoted to specialized topics in physical chemistry for physical chemistry graduate students. Flexibility in choice of topic is anticipated depending on student needs.

4. RESOURCES:

Which Faculty member will normally teach the course: Drs. I.D. Gay, P.W. Percival, G.L. Malli, E.M. Voigt or J. Walkley

What are the budgetary implications of mounting the course: None. Note courses being dropped.

Are there sufficient Library sources (append details): Yes

Appended: a) Outline of the Course  
b) An indication of the competence of the Faculty member to give the course  
c) Library resources

Approved: Departmental Graduate Studies Committee: \_\_\_\_\_ Date: \_\_\_\_\_

Faculty Graduate Studies Committee: \_\_\_\_\_ Date: \_\_\_\_\_

Faculty: \_\_\_\_\_ Date: 3/27/35

Senate Graduate Studies Committee: J. Walkley Date: 7/5/4/35

Senate: \_\_\_\_\_ Date: \_\_\_\_\_