

## MEMORANDUM

To: Senate

From: Senate Committee on Undergraduate  
StudiesSubject: Curriculum Changes-Centre  
For the Arts

Date: 1979-11-15

Action taken by the Senate Committee on Undergraduate Studies at its meeting on November 6, 1979 gives rise to the following motion:

MOTION

That Senate approve and recommend approval to the Board, as set forth in S.79-134, the proposed changes for the Centre for the Arts including the following:

## (i) New courses

FPA 126-3 Structural Approach to Ballet II  
FPA 226-2 Ballet for Modern Dance II  
FPA 133-3 Filmmaking Fundamentals

## (ii) Changes to courses

FPA 125-3 Title  
FPA 225-2 Title, Credit, Vector (formerly 225-3,  
0-0-10)

Note - FPA 126-3 and FPA 226-2 are designed as optional sequels to FPA 125-3 and FPA 225-2 respectively. They are expected to have relatively high enrollment for studio courses.

Provision for funding appropriate sessional staffing has been incorporated in the emergent program budget.

FPA 133-3 (Film Making Fundamentals) is proposed to strengthen both the conceptual and technical foundations for studies in film. It will become part of the lower division prerequisite credit for the film Minor, thereby raising lower division prerequisite credits to twenty-four. A \$25.00 laboratory fee is proposed as a student contribution towards the cost of expendable materials.



Daniel R. Birch  
Chairman

SIMON FRASER UNIVERSITY

SCUS 79-41

MEMORANDUM

Mr. H.M. Evans, Registrar and

Secretary of SCUS

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

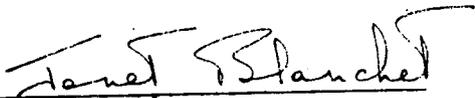
Subject Curriculum Changes - Centre for the  
Arts I.S.C. 79-15

Date October 24, 1979

New Course Proposals -  
FPA. 126-3, 226-2, 133-3,  
Changes to Courses

The attached Calendar Changes for the Centre for the Arts were approved at a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee on October 23, 1979.

Would you please place this item on the agenda for the next meeting of the Senate Committee on Undergraduate Studies.

  
Janet Blanchet

JB:jk

Attachments

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1001110

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA, Course Number: 126 Credit Hours: 3 Vector: 0-0-6

Title of Course: STRUCTURAL APPROACH TO BALLET II

Calendar Description of Course: An optional sequel to FPA.125, providing further work in the development of placement and technique through the application of structural principles as they apply in basic ballet.

Nature of Course Studio

Prerequisites (or special instructions): FPA.125 or permission of department

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

2. Scheduling

How frequently will the course be offered? once a year

Semester in which the course will first be offered? 1981-1

Which of your present faculty would be available to make the proposed offering possible? Santa Aloi, Lee Eisler

3. Objectives of the Course

To deepen and refine kinetic understanding of the basis of placement and technique. To work toward consistent application of structural principles in movement.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty	<u>one sessional accounted for in emergent program funding (see attached rationale)</u>
Staff	<u>none</u>
Library	<u>none</u>
Audio Visual	<u>none</u>
Space	<u>none</u>
Equipment	<u>none</u>

5. Approval

Date: Oct 19, 1979

24 Oct 1979

NOV 6 79

[Signature]  
Department Chairman

J.W. Palmer  
Dean

[Signature]  
Chairman, SCUS

FPA.125-3 STRUCTURAL APPROACH TO BALLET I

FPA.126-3 STRUCTURAL APPROACH TO BALLET II

The work in these courses will be both experiential and theoretical. It will consist of (1) a floor barre designed to improve placement and technique by allowing for isolation and relatively independent action of feet, legs, pelvis, spine, arms and head through work in non-weight bearing positions, (2) specific relaxation exercises using imagery to relieve stress and thereby facilitating proper alignment, (3) work in basic ballet vocabulary to increase strength, range, flexibility and control, (4) discussion of selected readings in anatomy for the dancer. The principles of structure and function will be used as the basis for all the above, though no attempt will be made at extensive anatomical analysis of any given movements. Anatomy and structure will be used, rather, as a means of understanding and visualizing the possibilities of the body in movement.

3

## OUTLINE

FPA. 125-3 STRUCTURAL APPROACH TO BALLET I

FPA. 126-3 STRUCTURAL APPROACH TO BALLET II

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Note: anatomical and structural readings will take place concurrently with the following experience-oriented work and will be used as reference and basis for visualization.

1. Floor barre series integrating anatomical principles to the requirements of ballet technique with the aim of developing strength, flexibility and awareness of efficient muscle usage.
  - a) the spine: exercises to improve alignment through involvement of abdominal support; work to release tension in the lower back as a result of poor postural habit and/or of extraneous tension resulting from extension and rotary leg movements;
  - b) locating the hip joint through particular movements and with reference to readings, diagrams and skeleton; movements designed to isolate action from the hip joint and to find its range of action in the individual's body; the concept of 'turn out' and placement of the leg in relation to the pelvis;
  - c) the knee: flexion and extension as in Plié without extraneous involvement of pelvis;
  - d) positions of Passé and attitude, front, side and back;
  - e) flexion and extension of leg (the lever as machine for movement), front, side and back;
  - f) rotary movements (Ronds de Jambe);
  - g) isolation of feet, arms, head.
  
2. The Barre, the fundamental system in ballet for training correct articulation, placement, promoting strength and flexibility.
  - a) positions of feet
  - b) Plié
  - c) Tendus
  - d) Ronds de Jambe
  - e) Passés, attitudes and développés
  - f) Battements
  - g) Port de Bras
  - h) Stretches.

3. Centre

- a) Simple Adagio, incorporating work on floor and barre;  
introduction of body facings (Croise and Efface)
- b) Turns
- c) Allegro
- d) Jumps

4. Readings and discussion -

References: Gelebert, Raoul. ANATOMY FOR THE DANCER.

Vaganova, Agrippina. BASIC PRINCIPLES OF CLASSICAL BALLET.

Sweigard, Lulu. HUMAN MOVEMENT POTENTIAL.

Sparger, Cecelia. ANATOMY AND BALLET. Theatre Arts Books  
New York, 1971.

Discussion of readings in relation to practical work will be held on a regular basis.

5. Evaluation:

Students will be evaluated on the basis of their progress in application of principles to technique and by a written examination based on the literature.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 226 Credit Hours: 2 Vector: 0-0-6

Title of Course: BALLET FOR MODERN DANCE II

Calendar Description of Course: An optional extension of FPA.225. This course is designed to provide further work in ballet at an elementary to intermediate level.

Nature of Course Studio

Prerequisites (or special instructions): FPA.225.

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

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? 1981-1

Which of your present faculty would be available to make the proposed offering possible? none

3. Objectives of the Course

1. to increase skill in efficient execution of ballet technique
2. to enlarge movement vocabulary.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty	Sessional Appointment (net increment of 2 studio contact hours; see attached rationale)
Staff	accompanist
Library	none
Audio Visual	none
Space	none
Equipment	none

5. Approval

Date: 23 Oct 1979

NOV 6 1979

[Signature]  
Department Chairman

23 Oct 79  
[Signature]  
Dean

[Signature]  
Chairman, SCUS

FPA.225-3 BALLET FOR MODERN DANCE I

FPA.226-3 BALLET FOR MODERN DANCE II

These courses emphasize ballet material for the modern dancer.

Following FPA.125, which concentrates on placement, this sequence extends the practice of ballet vocabulary and style. The presentation of terminology and conceptual material will continue. Content will be selected with a view to its relevancy to the modern dance.

These courses are not a part of the major requirements but are intended for students desiring further work in ballet.

OUTLINE

FPA.225-3 BALLET FOR MODERN DANCE I

FPA.226-3 BALLET FOR MODERN DANCE II

1. Barre

- a) plies
- b) battements
- c) Rond de Jambe
- d) Releves

2. Centre Work

- a) adagio
- b) connecting and auxiliary movements
- c) port de bras
- d) pirouettes and turning movements

3. Allegro

a) Jumps

- 1. changement
- 2. pas echappe
- 3. pas assemble
- 4. pas jete
- 5. sissone
- 6. soubresaut
- 7. rond de jambe en l'air saute
- 8. pas de chat
- 9. pas chasse
- 10. glissade
- 11. cabriole
- 12. pas en boite

b) Beats

- 1. pas battus
- 2. entrechats
  - a) royal
  - b) entrechat-quatre
- 3. Brise

REFERENCES

- Karsavina, Tamara. Classical Ballet: The Flow of Movement.  
New York: Theatre Arts Books.
- Maynard, Olga. The American Ballet. Philadelphia: MacRae  
Smith Co., 1959.
- Priddin, Deirdre. The Art of the Dance in French Literature.  
London: A. and C. Black, 1952.
- Sparger, Celia. Anatomy and Ballet. New York: Theatre Art  
Books, 1976.
- Anderson, Jack. Dance. New York: Newsweek Book, 1974.
- Balanchine, George. Complete Stories of the Great Ballets.  
New York: Garden City Publishing Co., 2nd edition.
- Denby, Edwin. Looking at the Dance. New York: Curtis Books,  
1949.

## EVALUATION

Students will be evaluated on their progress in the practical work presented.

Daily work will be considered along with practical examination of specific knowledge.

Students may be asked to perform phrases of movement and to demonstrate their knowledge of ballet concepts presented during the semester.

They may also be asked to write a critique of a local ballet performance.

FFA 126-3 - Structural Approach to Ballet II

FPA 226-2 - Ballet for Modern Dance II

### RATIONALE

With the beginning of the Dance Major Program in 1980-81 it is highly desirable that we provide the option for consecutive technical work in ballet within the 1st two years. We presently have one required course, Structural Approach to Ballet (FPA.125) and one optional Ballet for Modern Dance course (FPA.225). The introduction of FPA.126 and FPA.226 will provide a 2-year sequence in ballet for modern dance. These courses, building upon material introduced in FPA.125 and FPA.225, will allow the depth of technical training which is the only way to refine kinetic understanding. As an adjunct to our contemporary dance courses, this 2-year option would allow our first and second year students more of the studio work which many desire and need. It may, in fact, provide an avenue into the major at upper levels for those entering the program with limited previous experience.

In dance, continuing attention to the basics of technique is essential. The beginner must learn "how", and the more experienced dancer must maintain and refine abilities. Therefore, some dance courses should not focus primarily on the introduction of new conceptual material. Instead, the content of such courses is the deepening of kinetic knowledge. With a secure technical base, the student can progress very rapidly in other aspects of the art. This optional 1½ year sequence will help students develop the control necessary to work on aspects of style, focus, quality and dynamics which constitute the visible "art" of dance. Increased control developed through these courses allows a wider range of creative exploration for the student who will be engaged in creative activity throughout this program.

In order to provide this 2 year sequence, some modifications of scheduling and course description will have to occur. FPA. 125 would first be taught in FALL 1980, to be followed by FPA.126 in the Spring of 1981. FPA.225 ,originally

intended to be taught in summer would be moved to Fall semesters, modified, and then followed by FPA. 226. FPA. 225 will conform essentially to its initial description and intent, but its vector will be changed from 0-0-10 to 0-0-6, and it's credit value changes from 3 to 2 credits. Ballet for Modern Dance I and II then becomes a 4 credit sequence which covers and broadens the content originally described for FPA. 225.

It is important to note that the requirements for the dance major and dance minor will not be changed by these new arrangements, nor will the focus and direction of the dance program be significantly shifted. We have simply come to recognize the advantage of offering more ballet works concurrently with the early stages of university training in modern technique. The marginal cost of these changes is very small - a total of eight contact hours of studio work per year. Furthermore by waiting until 1981-82 to introduce FPA. 225 and 226 we can fully absorb the incremental cost through emergent program funding already granted for the dance major.

RELATED CALENDAR CHANGES

1. Title

FPA.125-3      STRUCTURAL APPROACH TO BALLET I

Prerequisite: Admission to FPA.122-3 or permission of the Department.

Rationale: This adjusts the sequence with the addition of the proposed FPA.126-3.

2. Title

FPA. 225-2      BALLET FOR MODERN DANCE I

Credit hours: 2

*formerly 3*

Vector: 0-0-6

*formerly 0-0-10*

Rationale: This adjusts the sequence with the addition of the proposed FPA.226-2.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA.

Course Number: 133

Credit Hours: 3 Vector: 2-0-4

Title of Course: FILMMAKING FUNDAMENTALS

Calendar Description of Course: An extension of the work begun in FPA.132 with emphasis on the techniques of 16mm film production.

Nature of Course lecture/studio

Prerequisites (or special instructions): FPA.132

Students should expect to pay a laboratory fee.

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? Twice a year

Semester in which the course will first be offered? 1981-1

Which of your present faculty would be available to make the proposed offering possible? Tony Westman, with assistance of M. Smith (laboratory instructor)

3. Objectives of the Course

See attached rationale and course outline

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A maximum of two sessional stipends and two T.A.'s

Staff None

Library None

Audio Visual Centre for the Arts materials costs maximum net \$4000

Space None

Equipment None

5. Approval

Date: 22/10/79

25 Oct 79

[Signature]  
Department Chairman

[Signature]  
Dean

[Signature]  
Chairman, SCUS

FPA. 133-3 Rationale and Course Outline

The present first year filmmaking course, FPA.132-3 has proven too brief to introduce students properly to both the conceptual and practical aspects of filmmaking. What has tended to happen is that students get so overloaded with the necessity to learn technical matters that they find it difficult to maintain a creative approach to the medium. Some students have access to FPA.176-3 Photography as an Art Form, through which they gain relevant experience, but too often students enter the second year sequence FPA.230-231 inadequately prepared for the detailed instruction in the crafts of film those courses involve.

The introduction of FPA.133 will enable us to emphasize the creative and conceptual aspects of filmmaking in FPA.132 without the introduction of relatively sophisticated equipment. In FPA. 133 then, students will make the application of these concepts to the production process with a more extensive orientation to the technology of the medium. In addition to providing an adequate base for FPA. 230 and 231, the first year sequence will provide a rounded introduction to filmmaking with a clear emphasis on creativity for those students who do not proceed further.

The importance of this course to the academic integrity of the film program is such that, if necessary, we would offer it instead of the Spring section of FPA.132, despite the fact that enrollment pressure on 132 is very high. Ideally, we would offer 132 in Fall semester and in Intersession, followed by 133 in Spring semester and Summer Session. This pattern would enable us to offer a coherent first year program, making the most efficient use of available equipment and without reducing our total intake of students. It would require at the maximum two additional sessional stipends, two Teaching Assistants and a \$4000 net increment in operating costs. Although we have requested additional funding for this purpose we will, if necessary, accommodate this course as well as we can within present funding levels.

FPA.133 should become part of the lower division prerequisite credit for the film minor. Because there is no course which can be dropped from the present requirements without significantly altering the balance between historical and practical work, this will mean raising the lower division prerequisite credits for the Film Minor to 24. The establishment of a laboratory fee of \$25 is also requested.

## OUTLINE

The course is designed to take students through the processes of film production and to introduce techniques of 16mm film production along the way. Each student will be working on a 1 to 3 minute film as his or her major project during the term. After an overview of the entire process the specific breakdown of the course will be designed to concentrate sequentially on the significant elements of film production both theoretically and practically. The lab sessions will be directed at assisting students in gaining necessary technical expertise in utilizing 16mm production equipment and in exploring problems related to their own creative work.

### Week 1

Lecture: Introduction to the film production process. Initial course and production outline.

Lab: Equipment orientation: Bolex camera, video cameras and switcher.

### Week 2

Lecture: Film as a light-sensitive material; exposure control; thematic lighting.

Lab: Lighting; light reading; light ratios; thematic lighting exercises; recap of previous work.

### Week 3

Lecture: Point-of-view: action in the frame; camera angles; camera movement; specific purpose lenses; geometry of action within the frame.

Lab: Video exercises exploring the above.

### Week 4

Lecture: Editing: nature of film assembly; sequential and parallel structures; pace; continuity.

Lab: Editing equipment orientation; explorations of conventional and experimental cutting techniques designed to achieve various effects.

### Week 5

Lecture: Sound: importance of sound in film; thematic sound and how it alters visual perception; techniques involved in achieving various effects of sound.

Lab: Recorders and microphones; exercise in constructing sound drama of documentary.

Week 6

Lecture: Scripting: conception; outline; script forms; script as a means of translation from concept to visualization.

Lab: Brief group video production from script prepared in class - assessed as to success in getting across a basic concept.

Week 7

Lecture: Production planning: necessity for organization; delineation of roles; scheduling.

Lab: Evaluation of finished scripts and discussion of production organization for each script; recap of all technical lessons.

Week 8/9

During weeks, 8,9, and 10 students will be shooting their own films. Class time in weeks 8 and 9, both lecture and laboratory, will be given over to discussing individual production problems.

Week 10/11

During weeks 9,10, and 11 students will be editing their own films. Class time in weeks 10 and 11, both lecture and laboratory, will be given over to group discussion of student projects, with particular attention to reviewing theoretical and practical issues raised by completed projects.

Weeks 12/13

Lectures: Review of the production process with special emphasis on the organization and roles of group productions and critical lessons from completed projects.

Labs: Video production exercise exploring organization and roles within group productions.

Required Text: Malkiewicz, Cinematography.

Evaluation: Based on achieved competence in filmmaking fundamentals as demonstrated through individual projects, participation in group projects and a series of quizzes on individual areas of study.