

SIMON FRASER UNIVERSITY

MEMORANDUM

S. 78-76

To..... Senate

From... Senate Committee on.....
..... Undergraduate Studies

Subject..... New Course Proposals -
..... Centre for the Arts

Date..... 1978-05-19

Action taken by the Senate Committee on Undergraduate Studies at its meeting of Tuesday, 9 May, 1978 gives rise to the following motions:

MOTION 1:

That Senate approve, and recommend approval to the Board of Governors, the proposed new courses, FPA. 321-3 (Contemporary Dance Technique and Theory IV), FPA. 420-3 (Contemporary Dance Technique and Theory V), and FPA. 421-3 (Contemporary Dance Technique and Theory VI), as set forth in S.78-76.

NOTE - SCUS discussed at length the proposal for teaching 420 together with 320, and 421 together with 321, and members were convinced that provision for the further development of dance theory and technique would not be compromised by having in the same context students at different stages of development. Professor Garland has provided an additional written comment since the SCUS meeting.

MOTION 2:

That Senate approve, and recommend approval to the Board of Governors, the proposed new courses FPA. 458-5 (Directed Studies in Theatre I). FPA. 459-5 (Directed Studies in Theatre II). and FPA. 170-3 (Introduction to Technical Theatre).

NOTE - SCUS has approved waiver of the time lag requirement to permit first offering of FPA. 420, 458 and 170 in the Fall semester 78-3 and to permit first offering of FPA. 321, 421 and 459 in the Spring semester 79-1.

DRB/tb


D. R. Birch

SIMON FRASER UNIVERSITY SCUS 78-25

MEMORANDUM

Mr. H.M. Evans, Secretary

Senate Committee on Undergraduate Studies

Subject: I.S.C. 78-7 Course Proposals -
Centre for the Arts

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

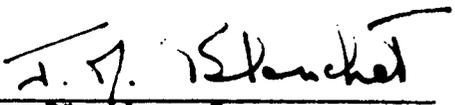
Date: April 24, 1978

Attached are six new course proposals from the Centre for the Arts as follows:

FPA 321-3 Contemporary Dance Technique and Theory IV
FPA 420-3 Contemporary Dance Technique and Theory V
FPA 421-3 Contemporary Dance Technique and Theory VI
FPA 458-5 Directed Studies in Theatre I
FPA 459-5 Directed Studies in Theatre II
FPA 170-3 Introduction to Technical Theatre

These courses were approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee on April 18, and I am forwarding them to you for inclusion on the Agenda of the Senate Committee on Undergraduate Studies.

For FPA 420-3, FPA 458-5 and FPA 170-3 a waiver of Senate regulations is requested in order that these courses may be mounted in 78-3.


Janet Blanchet, Secretary
Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee

JB:jk

100-10-1

SIMON FRASER UNIVERSITY

MEMORANDUM

To	Dr. J. Dickinson, Chairman	From	Evan Alderson, Director
	FIDS Undergraduate Curriculum Committee		Centre for the Arts
Subject	Course Proposals - Centre for the Arts	Date	April 12, 1978

I am submitting six new course proposals for the consideration of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee. In the Department's view these course now are justified in relation to our current programs and do not necessarily imply the approval of further program developments. They are, however, consistent with our long-range planning approved in principle by Senate earlier this month (S.78-39).

We propose that three of these courses should first be available in 78-3. Although this will not present difficulties within the Department, I apologise for the delay in submitting these proposals and request a waiver of the rules regarding the time within which new courses may be introduced.

EA/ps
Attach.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 321 Credit Hours: 3 Vector: 0-0-8

Title of Course: Contemporary Dance Technique and Theory IV

Calendar Description of Course:

Studio work designed to expand movement vocabulary, to explore creative and theoretical problem solving.

Nature of Course Lab.

Prerequisites (or special instructions):

FPA 320

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 per year

Semester in which the course will first be offered? 79-1

Which of your present faculty would be available to make the proposed offering possible? S. Aloi, I. Garland

3. Objectives of the Course

- to increase movement vocabulary
- to apply anatomical principles of proper alignment to increasingly more complex movement patterns
- to develop creative abilities in utilizing space, time, energy, motion

See attached Rationale and Outline for FPA 321, 420 and 421.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty a maximum equivalence of one sessional instructor

Staff none

Library none

Audio Visual none

Space none

Equipment none

5. Approval

Date: April 12, 1978

24 April 78

May 9/78

[Signature]
Department Chairman

J. W. Balwit
Dean

[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 420 Credit Hours: 3 Vector: 0-0-8

Title of Course: Contemporary Dance Technique and Theory V

Calendar Description of Course:

Studio work designed to expand movement vocabulary and acquaint the student with various forms and styles of contemporary dance.

Nature of Course Lab.

Prerequisites (or special instructions): FPA 321 and written permission of the Department. This is a limited entry course. Written permission of the department is required in advance of registration.

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 per year

Semester in which the course will first be offered? 78-3

Which of your present faculty would be available to make the proposed offering possible? I. Garland, S. Aloi

3. Objectives of the Course

- to increase movement vocabulary
- to apply anatomical principles of proper alignment to increasingly more complex movement patterns
- to develop creative abilities in utilizing space, time, energy, motion

See attached Rationale and Outline for FPA 321, 420 and 421.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty none

Staff none

Library none

Audio Visual none

Space none

Equipment none

5. Approval

Date: April 12, 1978

24 April 78

May 9/78

[Signature]
Department Chairman

J. W. Bolert
Dean

[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 421 Credit Hours: 3 Vector: 0-0-8

Title of Course: Contemporary Dance Technique and Theory VI

Calendar Description of Course:

Studio work designed to expand movement vocabulary and acquaint the student with various forms and styles of contemporary dance.

Nature of Course Lab.

Prerequisites (or special instructions): FPA 420

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 per year

Semester in which the course will first be offered? 79-1

Which of your present faculty would be available to make the proposed offering possible? I. Garland, S. Aloi

3. Objectives of the Course

- to increase movement vocabulary
- to apply anatomical principles of proper alignment to increasingly more complex movement patterns
- to develop creative abilities in utilizing space, time, energy, motion

See attached Rationale and Outline for FPA 321, 420 and 421.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: April 12, 1978

24 April 78

May 9/78

[Signature]
Department Chairman

J. W. Bolser
Dean

[Signature]
Chairman, SCUS

RATIONALE - FPA 321, 420, 421

The courses proposed here represent a development in dance studio courses which will constitute a coherent program in response to the already apparent need for optional sequels to FPA 320. At present, studio work, which is the core of the minor program, formally ends after one semester at the upper division. Although students have by this time received an excellent foundation, they are just at this point ready to enter a period of sustained growth in which the assimilation of technical facility can be increasingly turned to creative purposes. Serious dance students who arrive at this point and who also wish to pursue their other work at the university are frustrated by the lack of opportunity to continue the regular studio work which the art requires. By offering FPA 321 as a sequel to FPA 320, and by instituting a system of credit for 420 and 421 which will be taught together with 300 level studios, we make possible at minimal cost the development of a viable and reasonable program for students whose interest in dance goes beyond the minimum requirements for a dance minor and by providing these additional possibilities we improve the quality of the minor program itself. While the introduction of these courses does not constitute work equivalent to a major program, it would be a simple matter to convert these 3 credit studio courses to the 5 credit courses which would constitute the core of our proposed major program.

It is both feasible and desirable to provide credit for studio work beyond the 300 level at no cost to the university and with no increase in teacher load by combining 300 and 400 level students in the same studio. Because of the nature of the discipline, continuous exposure to studio work becomes an indispensable means of refining skills and deepening awareness. In addition, we can easily present to all the advanced students together different creative and theoretical problems as well as different approaches to movement by alternating instructors by year or semester.

We can anticipate an enrollment in 320/420 of no more than 30 students, and these can be successfully taught together. The addition of some more advanced students to the 320 class will not be detrimental to 320 students. All students who deserve a place in that course in order to complete their minor requirements will be given preferential entry. FPA 420, then, will be offered at absolutely no additional cost to the university in space or faculty time. FPA 321 and 421 will involve no increase in the current allocation of resources to the dance program, which includes provision for a visitor during one semester of the year. Should a visiting appointment not be possible in the future, the only required cost to offer these courses on a regular basis will be a one-semester sessional instructor to cover one of the lower level studio courses now taught by regular faculty.

OUTLINE - FPA 321, 420, 421

I. Technique: The art, craft, and science of dance movement.

- A. Alignment and relaxation
- B. Flexibility
- C. Development of strength
- D. Balance
- E. Articulation
- F. Elevation
- G. Turns
- H. Enchainements or combinations of movements
 - 1. locomotor movements
 - 2. axial movements
 - 3. effort flow - the visible continuity of movement.

II. Theory: Definitions and Explorations

- A. Aspects of space
- B. Dynamics of Movement "effort"
- C. Rhythm
- D. Motion

III. Composition

Creative problem-solving moving from highly structured problems dealing with single elements (i.e., body parts, aspects of space, dynamics, rhythm, etc.) toward less structured problems in which the student's expanded movement vocabulary can be applied to more complex imagery.

EVALUATION:

Students will be graded upon:

- 1. the performance of a series of selected techniques,
- 2. successful completion of several creative projects which utilize theory introduced in the course.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 458 Credit Hours: 5 Vector: _____

Title of Course: Directed Studies in Theatre I

Calendar Description of Course:

This course is intended for advanced theatre students who wish to undertake coherent project work in theatre under close supervision.

Nature of Course Directed Studies

Prerequisites (or special instructions):

FPA 351 and prior approval by the supervisor and the department

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

2. Scheduling

How frequently will the course be offered?

Semester in which the course will first be offered? 78-3

Which of your present faculty would be available to make the proposed offering possible? P. Feldman, D. Rotenberg

3. Objectives of the Course

see attached rationale

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: April 12, 1978

24 April 78

May 9/78

[Signature]
Department Chairman

J. W. Robert
Dean

[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 459 Credit Hours: 5 Vector: _____

Title of Course: Directed Studies in Theatre II

Calendar Description of Course:

This course is intended for advanced theatre students who wish to undertake coherent project work in theatre under close supervision.

Nature of Course

Prerequisites (or special instructions):

FPA 351 and prior approval by the supervisor and the department.

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

2. Scheduling

How frequently will the course be offered?

Semester in which the course will first be offered? 79-1

Which of your present faculty would be available to make the proposed offering possible? P. Feldman, D. Rotenberg

3. Objectives of the Course

see attached rationale.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: April 12, 1978

24 April 78

May 8/78

[Signature]
Department Chairman

J. W. Bolvet
Dean

[Signature]
Chairman, SCUS

FPA 458-5 - Directed Studies in Theatre I
459-5 - Directed Studies in Theatre II

Rationale:

These are the directed studies courses in theatre planned in relationship to the proposed theatre major and useful within the context of the minor program as optional extensions of credit work for some students. They are courses through which students may derive credit for significant, coherent, and instructive project or production work which is related to the emphasis of their studies. It is not the intention of the department to use this mechanism to give credit to ordinary production work nor to accept projects for which there has not been adequate preparation. However, the development of a major role by an actor who has completed available training opportunities, the direction of a play by an individual who has already shown ability through a voluntary project, script development and production by an individual whose previous work has shown promise--all these seem academically sound credit opportunities which can exist on a limited basis in relation to our present course structure and faculty resources.

We emphasize the advanced and selective nature of these courses by establishing FPA 351 as a pre-requisite. Although this pre-requisite may be waived in extraordinary circumstances, the kinds of directed study work we envision under these two courses will require it as a norm. As new courses and faculty become available in the context of the major program, the required preparatory work and the range of acceptable projects may be somewhat broadened.

It is anticipated that the addition of these courses at this time will involve no new costs to the university. Faculty presently work closely with students both in teaching productions and in student directed projects. The acceptance of a few advanced students into this work for credit should not add appreciably to current faculty workloads nor to production costs. As in other directed study courses, the necessity to find a departmentally approved faculty supervisor will limit enrollment in accordance with faculty availability.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 170 Credit Hours: 3 Vector: 2-0-5

Title of Course: Introduction to Technical Theatre

Calendar Description of Course:

A basic introduction to technical theatre, emphasizing lighting and sets, and primarily intended for students in the dance and theatre programs. The course will include actual production work, along with instruction in practice and theory.

Nature of Course Lecture/Lab.

Prerequisites (or special instructions):

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?

Semester in which the course will first be offered? 78-3

Which of your present faculty would be available to make the proposed offering possible? J. Macfarlane

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 1 Teaching Assistant (optional, depending on enrollment)

Staff None

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: April 12, 1978

24 April 78

May 8/78

[Signature]
Department Chairman

J. W. Robert
Dean

[Signature]
Chairman, SCUS

FPA 170-3 - INTRODUCTION TO TECHNICAL THEATRE

Rationale:

It has been our intention for some time to establish a technical theatre course, as an available option for both dance and theatre students. To this end, we appointed a Lecturer/Technical Director last fall. Increasingly, production support work in the Department has become an integral part of the instructional activity in dance and theatre. We now need to provide a ground for this aspect of our program through a single formal course. The need for this course in relation to the theatre minor was outlined at the time that program went before Senate; it is one of only two technical theatre courses included in our proposed development of dance and theatre majors.

Because the most effective learning in technical theatre takes place in close conjunction with actual production work, we have devised a course structure which we believe will give exposure to practical work which is highly unusual in an introductory technical theatre course, while at the same time paying due respect to theoretical concerns. Although the course cannot prepare students to do actual design work, it will consistently approach technical theatre in relation to design considerations and will utilize the talents of working designers now employed for production work. In addition to giving actors and dancers a good general knowledge and appreciation of the "other side" of production, the course can also prepare some students for significant production roles--such as stage manager, lighting or sound operator--opportunities which exist in the program as a whole.

The cost of the course is virtually entirely absorbed within our present budget, including the Technical Director, production allocations for guest professionals, and production budgets. The additional provision of a teaching assistant will enable us to double the maximum course enrollment from 20 to 40.

Course Outline

I. Introduction

- A. Theatre and technology
- B. Introduction to Simon Fraser theatres and shop

II. Theatre lighting

- A. History
- B. Theory - basic introduction to electricity, light sources, optics, colour, intensity control
- C. Operation - instruments, circuits, lighting board and board operation, lighting plots, hanging and focussing
- D. Aspects of Design - consideration of the theatrical functions of lighting with reference to actual production designs

III. Theatre Sets

- A. Construction - tools and equipment, materials, construction techniques
- B. Visual realization - set in relation to theatre space, perspective, colour, painting, texture, shading
- C. Properties and special effects
- D. Aspects of design - consideration of sets, properties and costumes in their functional relationship to performance and theatrical effect

IV. Production

- A. Organization - production roles and functions
- B. Operation - production scheduling, pre-production and in-production operating procedures

The above outline represents the material to be covered by the course but not necessarily the exact order of presentation, which will in part depend upon learning opportunities in relation to the actual productions in a given semester. Although the emphasis of the course will be in providing a sound basic introduction to theatre lighting and sets, the instruction in each of the areas outlined above will be organized as a three way process, moving among the highly practical introduction to equipment and technique, theoretical and brief historical consideration of the goals of technical theatre as a functional part of a larger theatre totality, and actual production work. Wherever possible, students will be given exposure to working professionals in the areas of design, construction and operation.

The formal organization of the course will include two hours of lecture and two hours of scheduled laboratory per week, plus an open laboratory obligation averaging three hours per week for production work and related instruction.

FPA 170-3 - Introduction to Technical Theatre - Course Outline - cont'd

Although assigned reading may include one of several available introduction texts in the field, it will also include a collection of short articles on specific topics.

Evaluation will be based on an assessment of acquired knowledge and skill as demonstrated through examination, practical work, and possible special project assignments.