

S.92-1

SIMON FRASER UNIVERSITY

Office of the Vice-President Academic
Memorandum

TO: Senate

FROM: J. Munro, Chair
Senate Committee
on Academic Planning

SUBJECT: Undergraduate Curriculum
Revisions - School for the
Contemporary Arts

DATE: December 11, 1991

Action undertaken by the Senate Committee on Undergraduate Studies (SCUS Reference 91-39) and the Senate Committee on Academic Planning (SCAP Reference 91-36a), gives rise to the following motion:

MOTION: "that Senate approve and recommend approval to the Board of Governors, as set forth in S.92-1 undergraduate curriculum changes in the School for the Contemporary Arts"

School for the Contemporary Arts Curriculum Revisions

SCUS Reference: SCUS 91-39
SCAP Reference: SCAP 91-36a

New Programs in the Bachelor of Arts Program

Major - Critical Studies in the Arts

Calendar description, schedule of studies, and curriculum revisions including **New Courses:**

FPA 211-3 Introduction to Contemporary Theatre in the Arts
FPA 216-3 Introduction to the Fine and Performing Arts in Canada
FPA 411-3 Selected Topics in Contemporary Theory
FPA 412-3 Senior Seminar in Critical Studies

and **Deletion of:**

FPA 267-2 Introduction to Critical Theory in Visual Art

Minor - Film and Video Studies

Calendar description and schedule of studies

Extended Minor - Dance

Calendar Description and schedule of studies

Extended Minor - Music

Calendar description and schedule of studies

Extended Minor - Visual Art

Calendar description, schedule of studies, and curriculum revisions including **New Courses:**

FPA 164-2 Visual Art Techniques: Photography, Video
FPA 165-2 Visual Art Techniques: Painting, Sculpture
FPA 168-3 History of Art: 20th Century
FPA 262-3 Drawing I
FPA 362-3 Drawing II
FPA 263-3 Painting I
FPA 363-3 Painting II
FPA 264-3 Sculpture I
FPA 364-3 Sculpture II
FPA 265-3 Photography I
FPA 365-3 Photography II

and **Deletion of:**

FPA 162-2 Introduction to Drawing
FPA 262-3 Specialized Studio Techniques I
FPA 263-3 Specialized Studio Techniques II
FPA 264-3 Specialized Studio Techniques III

FPA 265-3 Specialized Studio Techniques IV

New Degree: Bachelor of Fine Arts

Major in Music

Calendar description and schedule of studies, and curriculum revisions including **New Courses:**

- FPA 145-3 Introduction to Music Composition and Theory**
- FPA 242-3 Western Music in the 17th through 19th Centuries**
- FPA 244-3 Theory of Contemporary Music**
- FPA 247-3 Electroacoustic Music I**
- FPA 341-3 World Music**
- FPA 443-3 Gamelan III**
- FPA 445-3 Music Composition V**
- FPA 446-3 Music Composition VI**

and Deletion of:

- FPA 143-3 History of Musical Style**

Major in Theatre

Calendar description and schedule of studies

Major in Visual Art

Calendar description and schedule of studies

(Utilizes new courses detailed above in the proposal for the Extended Minor in Visual Art)

Deleted Programs from the Bachelor of Arts Program

- Dance Concentration**
- Music Concentration**
- Theatre Concentration**
- Visual Art Concentration**
- Major in Visual Art**

Overview of New Program Structure in the School for the Contemporary Arts

The School for the Contemporary Arts wishes to regularize its degree offerings into a clearer and more comprehensive structure than presently exists. This process is the result of detailed curricular planning which has taken place over the last two years within the School. The result of this overview will be a more intelligible series of programs which will integrate readily into the SFU degree structure and the general pattern of fine arts programs in Canadian universities. Throughout our planning, we have maintained the philosophy and fundamental nature of our curriculum, while discovering better and more straightforward ways to achieve these objectives. As a result, as new programs are introduced, those programs made redundant will be dropped.

The Bachelor of Fine Arts will become the studio-oriented degree of the School. The more academically-oriented degree will be the Bachelor of Arts 'Critical Studies in the Arts' major. We will also bring forward extended minor programs in particular art disciplines. The very successful FPA minor program will be continued. We do not anticipate further minor programs unless a focussed subject area can be established that is not already served by another program. A case in point is the proposed Minor in Film and Video Studies.

The programs made redundant are the B.A. FPA major and the disciplinary concentrations. These concentrations will be dropped when the relevant BFA and extended minor programs are introduced. In addition, the disciplinary major programs now in place (dance, film, visual art) will be dropped when BFA programs are introduced.

The combination of comprehensive studio degrees at the BFA level and a distinctive academic degree at the B.A. level (the Critical Studies in the Arts major) is a strong pairing that is common practice in fine arts programs. The extended minor programs integrate well with the new B.A. General degree in the Faculty of Arts and will also serve students who wish to teach in the elementary and secondary school system. We consider the new proposed structure to be a considerable improvement over the hybrid collection of programs that are currently in existence.

It should be stressed that all necessary resources are in place to offer these new programs. A new appointment beginning this fall in the interdisciplinary area and a new appointment to commence September 1992 in the visual art area enhance our faculty resources. In addition, our course offerings are considerably more streamlined than they might appear at first glance. Seven courses are being deleted at this time, and seven of the new courses do not require additional faculty loading as they are offered concurrently with other courses. There are therefore nine new courses that require new faculty loading. Within each new program, a detailed rationale of new courses is given.

At this time, the following changes are being made:

Added Programs:

B.A. - Major in Critical Studies in the Arts

Minor in Film and Video Studies

Extended Minor in Dance

Extended Minor in Music

Extended Minor in Visual Art

BFA - Major in Music

BFA - Major in Theatre

BFA - Major in Visual Art

Dropped Programs: (contingent upon adding the above)

Dance Concentration

Music Concentration

Theatre Concentration

Visual Art Concentration

B.A. - Major in Visual Art

Students currently enrolled in these programs will be able to complete their degrees under the old requirements if they so choose.

Eventual Programs:

We expect that all disciplines will eventually have BFA programs. At the time that such programs are in place, other redundant programs will be dropped: a BFA in Dance will replace a B.A. Dance major, a BFA in Film would replace a B.A. Film Major and the F.P.A. Major and Film Concentration. A BFA in Interdisciplinary Studio and extended minors in film and theatre are also under consideration.

Critical Studies in the Arts Major Program Rationale

The School for the Contemporary Arts proposes the introduction of a new major program in Critical Studies in the Arts, leading to the degree of Bachelor of Arts.

Since its establishment in 1976, the School for the Contemporary Arts has offered a number of courses that undertake the critical and historical investigation of the arts in an interdisciplinary context. These courses, which include the "Arts in Context" series and a few other courses, have provided interdisciplinary core requirements in all the arts disciplines within the School. They have also proved attractive to a number of students outside the School who have no direct connection with an art practice but who wish some grounding in the study of artistic culture. In addition to the regularly offered courses, special topics and directed studies courses have provided opportunities for the occasional investigation of historical and critical issues of particular interest to faculty and students.

A number of considerations suggest that it is now appropriate for the School to build upon its collective experience in interdisciplinary approaches to the arts in order to develop a small and coherent program in Critical Studies. Taking advantage of its location among the various art practices within the School and the disciplinary literacies these provide, and also utilizing related courses from other departments, the program will encourage critical engagement across a wide spectrum of the arts, with an emphasis on contemporary approaches to the study of art in society.

One strong reason to undertake this development is that Simon Fraser's interdisciplinary approach to the arts is part of a gathering trend in the study of culture to understand art disciplines from theoretical perspectives that are not limited to any one of them. While acknowledging that the arts are highly specialized cultural practices with their own materials, techniques and traditions, scholars have increasingly recognized that they can usefully be studied in relation to each other and to other forms of culture, and that many of the intricacies of culture are well studied through the arts. Fairly recently, a number of academic centres have been established, mostly at the graduate level, in which the arts are studied from perspectives afforded by contemporary cultural theory. With the recent addition of a new faculty member from one of the most distinguished of such institutions, the School for the Contemporary Arts is prepared to build upon one of its current strengths to provide an opportunity for students that is unique in Western Canada.

A second and more pragmatic set of reasons for introducing this program at this time has to do with the internal reorganization of the School's curriculum. The introduction of BFA degrees in most of the disciplines represented in the School will clearly delineate the disciplinary majors as having a strong studio orientation. These programs will continue to require significant interdisciplinary and critical components, but we also expect that some of the students who begin a studio program as well as others with a more general interest in the arts will discover that their most compelling academic interest lies in critical studies. The School is not structured so as to be able to offer full programs in art history, or musicology, or histories of the other arts we teach. In any event, these fields are fairly well represented in the other provincial universities. What we can do, and do well, is to offer a program of critical studies that emphasizes interdisciplinary approaches and contemporary theory. The rich possibilities for interchange created by its location within a school primarily devoted to artistic practice will make this program unique in Canada. It is timely to introduce this curricular stream simultaneously with first BFA programs and the curtailment of the old FPA major programs, so that prospective students can be fully informed about the range of studies the School can provide.

Fortunately, the resources are now available to introduce this program. With one new faculty member, recently appointed, and the introduction of four new courses, no alteration in the frequency of current course offerings will be necessary, although the range of teaching opportunities for faculty will be significantly enhanced. We have taken advantage of course offerings that presently exist within the disciplinary areas of the School and elsewhere in the University. We have kept new courses and other changes to a minimum, in the expectation that as the program matures, as the new faculty member becomes more conversant with the situation, and as new possibilities for interdisciplinary collaboration arise within the School, some further tailoring of the program will prove desirable. As now proposed, however, we believe the program is both innovative and coherent, that it will be attractive to students, and that it will occupy an important place within the School and the University.

Critical Studies in the Arts Major Program Proposed Calendar Entry

The major program in Critical Studies in the Arts, leading to the Bachelor of Arts degree, provides an interdisciplinary grounding in the study of the fine and performing arts, with an emphasis on contemporary approaches. The core of the program consists of a series of lecture and seminar courses that address important historical, critical, and theoretical issues across the arts. Beyond the core requirements, the program permits substantial flexibility in course selection, both within and outside of the School for the Contemporary Arts, in order to encourage students to shape programs that accord with their particular interests. Although the program is not oriented toward artistic practice, it requires some exposure to practical art making, as well as to the history of individual art forms.

Lower Division Requirements -- 24 credit hours, as follows:

- A. Interdisciplinary Theory Core** 9 hours
All of
FPA. 111-3 Issues in the Fine and Performing Arts
FPA. 211-3 [new] Introduction to Contemporary Theory in the Arts
FPA 216-3 [new] Introduction to the Fine and Performing Arts in Canada
- B. Disciplinary History Courses** 6 hours
Two of
FPA. 127-3, 136-3, 137-3, 140-3, 242-3, 150-3, 166-3, 167-3, 168-3
- C. Studio Courses** 6 hours
Two of
FPA. 120-3, 121-3, 129-3, 104-3, 141-3, 145-3, 151-3, 152-3, 160-3, 161-3, 163-3, 170-3, 171-3, 230-3, 231-3.
NOTE: By permission, other studio courses may be substituted for those listed here (e.g. 122 for 120)
- D. Additional Theory Course** 3 hours
One additional 200-level course from among the following:
FPA. 279-3* Selected Topics in the Fine and Performing Arts
FPA. 229-3* Selected Topics in Dance I
FPA. 236-3 Cinema in Canada
FPA. 237-3 Selected Topics in Film and Video Studies
FPA. 244-3 Theory of Contemporary Music

FPA. 249-3* Selected Topics in Music I
FPA. 259-3* Selected Topics in Theatre I
FPA. 269-3* Selected Topics in Visual Art I
CMNS 259-3 Acoustic Dimensions of Communication
PHIL 242-3 Philosophy of Art

* These courses may be offered with either a practical (studio) or a theoretical orientation, or a combination of the two. They may only count toward this requirement when they have a strong theoretical component.

NOTE: Students should be aware that some of the courses listed in this group have prerequisites beyond those that can be applied to the major requirements.

NOTE: By permission of the School, other courses that are germane to the student's critical studies program may count toward this requirement.

Upper Division Requirements: -- 31 hours, as follows:

- A. Interdisciplinary Theory Core 16 hours
2 courses from the "Arts in Context" series,
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
- plus both of
FPA. 411-3 [new] Selected Topics in Contemporary Theory
FPA. 412-3 [new] Senior Seminar in Critical Studies
- B. Additional Critical Studies Courses 15 hours
At least 6 credit hours drawn from the following:
FPA. 382-3 Aesthetics of Performance
FPA. 384-3 Criticism of Performance
FPA. 379-3* Selected Topics in FPA. [credit hour change]
FPA. 388-3* Directed Studies in FPA.
FPA. 328-3 History of Dance: The Twentieth Century
FPA. 426-3 Dance/Movement Analysis
FPA. 429-5 Directed Studies in Dance Research
FPA. 335-3 Introduction to Film Theory
FPA. 337-3 Intermediate Selected Topics in Film and Video
Studies
FPA 436-5 Advanced Seminar in Film and Video Studies

- FPA. 341-3 World Music
 - FPA. 344-3 Contemporary Music Criticism and Analysis
 - FPA. 349-3* Selected Topics in Music II
 - FPA. 359-3* Selected Topics in Theatre II
 - FPA. 456-3 Conceptual Approaches to Drama
 - FPA. 366-2 Seminar in Visual Art I
 - FPA. 367-3 Seminar in Visual Art II
 - FPA. 369-3* Selected Topics in Visual Art II
- or additional courses from the "Arts in Context" series

* These courses may be offered with either a practical (studio) or a theoretical orientation, or a combination of the two. They may only count toward this requirement when they have a strong theoretical component.

The additional 9 hours under this requirement may be drawn from any of the above courses, or from approved courses in other departments, which may include any of the following:

- ARCH 301-3 Prehistoric and Primitive Art
- ARCH 336-3 Special Topics in Prehistoric and Primitive Art
- CMNS 321-4 The Cultural Production of Popular Music
- CMNS 334-4 Cultural Policy
- CMNS 422-4 Media and Ideology
- ENGL 310-4 Elizabethan and Jacobean Drama
- ENGL 312-4 Shakespeare
- ENGL 364-4 History and Principles of Literary Criticism
- ENGL 368-4 Studies in Drama
- G.S. 304-3 Richard Wagner: Ring of the Nibelung
- HIST 303-3 Museum Methods and Uses
- HIST 385-3 Canadian and B.C. Art
- PHIL 325-3 Philosophy of Art II
- S.A. 416-4 Sociology of Art Forms

NOTE: Other courses outside the School may be appropriate for this requirement by reason of specific materials they address or the direction of a student's interests. Students who wish to apply such a course toward the critical studies major should seek approval from the School before enrolling in the course. Students should be aware that many upper division courses in other departments, including several of those listed several of the courses listed in this group have substantial prerequisites beyond those that can be applied to the major requirements; waiver of any prerequisites for critical studies majors can only be made by the department offering the course.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 211-3
Credit hours: 3
Vector: 4-1-0
Title of Course: Introduction to Contemporary Theory in the Arts

1. Calendar Description of Course

This course extends the interdisciplinary study of the arts begun in FPA. 111 by introducing some of the basic terms and concepts of contemporary cultural theory. Problems in the interpretation of specific works, selected from across the fine and performing arts, will be approached through concepts derived from semiotics, structuralism, poststructuralism, psychoanalysis and feminist theory.

Nature of Course: Lecture/demonstration and tutorial

Prerequisites or Special Instructions: FPA. 111

What course, if any is being dropped from the Calendar if this course is approved? FPA. 267-2

2. Scheduling

How frequently will the course be offered? Once a year.

Semester in which course will first be offered: Spring, 1993.

Which of your present faculty would be available to make the proposed offering available? Alderson, Dawkins, Zapf

3. Objectives of the Course

1) To provide critical studies majors and other students with a basic introduction to terms and concepts from cultural theory that are widely used in critical discussion of the arts; 2) to increase students' awareness of various art forms and of the interdisciplinary approach to study of the arts through a theoretically informed examination of various art works.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty: None. Partial TAs required.

Audio Visual: None.

Staff: None

Space: None.

Library: None.

Equipment: None.

6. Approval

Date: Oct. 3/91

Oct 2/91

Oct 29/91

R. Kamarou
Dept. Chair

[Signature]
Dean

[Signature]
Chair, SCUS

Additional Calendar Change

Change of credit hours only:

From : FPA. 379-5 Selected Topics in Fine and Performing Arts

To: FPA. 379-3 Selected Topics in Fine and Performing Arts

Rationale:

The reduction in credit hours is appropriate for the place this course now occupies in the curriculum, providing an opportunity for occasional offerings in the Interdisciplinary area, and permitting trial offerings of course topics that may eventually become regular courses. As at present, the vector for this course may vary from time to time, depending upon the course topic, but will always involve at least 3 hours of class time per week.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 216-3
Credit hours: 3
Vector: 4-1-0
Title of Course: Introduction to the Fine and Performing Arts in
Canada

1. Calendar Description of Course

This course introduces a repertoire of Canadian dance, film, music, theatre and visual art within a context of historical, theoretical, and institutional issues particular to the Canadian context. It will include aspects of Canadian history, institutions and society that inform the arts in Canada. It will also consider contemporary Canadian art practice in relation to theoretical issues and debates around modernism, the avant-garde and post-modernism.

Nature of Course: Lecture/demonstration and tutorial

Prerequisites or Special Instructions: FPA. 111

What course, 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 course will first be offered: Fall, 1992.

Which of your present faculty would be available to make the proposed offering available? Alderson, Dawkins, Zapf, with faculty from various art areas and guest artists

3. Objectives of the Course

1) to provide critical studies majors and other students with an introduction to social, political and theoretical issues associated with the fine and performing arts within the Canadian cultural context.

2) to introduce students to a repertoire of Canadian art works drawn from across the arts.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty: None. Partial TAship required.

Equipment: None.

Staff: Honoraria for visitors (c. \$1000 per annum)

Audio Visual: None.

Library: Continued acquisition of Canadian art materials

Space: None

6. Approval

Date: Oct. 3/91

Oct 7/91

Oct-29/91

R. Kamrany
Dept. Chair

W. H. ...
Dean

J. P. Blackman
Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 411-3
Credit hours: 3
Vector: 0-4-0
Title of Course: Selected Topics in Contemporary Theory

1. Calendar Description of Course

This course will provide an in-depth investigation of a selected theoretical topic associated with the fine and performing arts. The investigation will include attention to specific works of art. Topics will vary from semester to semester.

Nature of Course: Seminar

Prerequisites or Special Instructions: At least 45 credit hours, including FPA 211 plus one Arts in Context Course.

What course, 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 course will first be offered: Fall, 1993.

Which of your present faculty would be available to make the proposed offering available? Alderson, Dawkins, Zapf, and other faculty

3. Objectives of the Course

1) to give critical studies majors and other students the opportunity to engage a theoretical topic extensively and at a level of considerable sophistication; 2) to provide students with a paradigmatic example of an intense investigation into a theoretical topic; 3) to further the investigation of the complex problematic, central to Critical Studies in the Arts Program, of the relationship of theoretical systems and methodologies to art practice within different art disciplines.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty:	None.	Audio Visual:	None.
Staff:	None.	Space:	None.
Library:	None.	Equipment:	None.

6. Approval

Date: Oct. 3/91 Oct 3/91 Oct 29/91
R. Kamcray [Signature] [Signature]
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 412-3
Credit hours: 3
Vector: 0-4-0
Title of Course: Senior Seminar in Critical Studies

1. Calendar Description of Course

The senior seminar in the Critical Studies Major Program will consider questions of culture and a selected range of art works within a defined historical and geographical frame. The course will use various theoretical approaches in the consideration of art works and their relationship to their social and historical context. Topics will vary from semester to semester.

Nature of Course: Seminar

Prerequisites or Special Instructions: At least 45 credit hours, including FPA 211 plus one Arts in Context Course.

What course, 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 course will first be offered: Spring, 1994.

Which of your present faculty would be available to make the proposed offering available? Alderson, Dawkins, Zapf, and other faculty

3. Objectives of the Course

The senior seminar is intended to allow students the opportunity to engage the theoretical and historical knowledge which they have developed during their tenure within the Critical Studies Major Program in the discussion and analysis of a selected historical case study of the fine and performing arts. As a culmination of the program, it will provide a methodology for the historical and critical investigation of the arts which students can further develop in independent research and academic work.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty:	None.	Audio Visual:	None.
Staff:	None.	Space:	None.
Library:	None.	Equipment:	None.

6. Approval

Date: Oct. 3/91

R. Kamaron
Dept. Chair

Oct 3/91

Muller
Dean

Oct 29/91

AR Blackman
Chair, SCUS

A MINOR IN FILM AND VIDEO STUDIES

Summary of the Proposed Minor

The Film Area in the School for the Contemporary Arts offers a Film Major and a Concentration in Film within a Fine and Performing Arts Major. Requirements for both programs include courses in film production, video production, film studies (history, critical studies and theory) and Lower Division breadth requirements within the School for the Contemporary Arts. Both programs are production-oriented.

When we created our Film Major two years ago, new courses in film and video studies were added. As of September, 1990, approved course offerings in this discipline are now sufficient to provide for a Minor in film and video studies comparable in terms of credit hours to existing Minor programs in the Faculty of Arts.

We propose a Minor in Film and Video Studies which would concentrate on the theoretical, analytical, historical and critical aspects of film and video. The Minor will be made up of Film and Video Studies courses already being offered by the Film Area and will require no added resources or personnel.

Students have expressed interest in a Film and Video Studies program which could be designated as such on their transcripts and diplomas. These students are typically from the School for the Contemporary Arts (excluding the Film Area), the English and the Communications departments. At first, we expect students from these areas to make up the majority of those enrolled.

A Film and Video Studies Minor will attract, in time, students from throughout the University, and we welcome their participation in the Film Area. This may well lead to higher enrollments for our courses and production students will benefit, particularly in Upper Level courses, from contact with students schooled in history, literature, political science, philosophy, communications, etc.

Each year, students not enrolled in the Film Program inquire about the possibility of taking one or two production-oriented courses. Unfortunately our production classes are restricted by limited space and equipment to our own students. The Film and Video Minor will make it possible, however, for students showing an aptitude to enroll in our screenwriting courses.

Screenwriting is an area of expertise in the Film Program, supported by the professionally-oriented activities of the Praxis Film Development Workshop and the presence of three faculty members skilled in this aspect of production. And while a solid background in film is an asset, a student need not be familiar with the technical aspects of film or video production to be a good screenwriter. We feel that the Film and Video Minor with its practical screenwriting component will provide a good grounding for students wishing to write for cinema and television.

Although the existing FPA Minor may at first glance appear to be an appropriate vehicle for the critical and theoretical study of film and video, it is generally agreed that it's not sufficiently specialized for those seeking a solid Minor in Film and Video Studies.

Resources

No additional faculty or staff will be required to introduce the Minor in Film and Video Studies as no new courses are being proposed. As well, there will be no additional rental costs for films and videos as these are already included in each course budget.

Film and Video Studies Minor Requirements

Lower Division: 12 credits

Required:

- FPA 136-3 The History & Aesthetics of Cinema I
 FPA 137-3 The History & Aesthetics of Cinema II

Two of:

- FPA 236-3 Cinema in Canada
 FPA 237-3* Selected Topics in Film and Video Studies
 FPA 238-3 Introduction to Screenwriting

Upper Division: 17-19 credits

One of:

- FPA 310-5 The Arts in Context: The Renaissance
 FPA 312-5 The Arts in Context: Baroque & 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

Plus a minimum of 12 hours from among:

- FPA 335-3** Introduction to Film Theory
 FPA 337-3* Intermediate Selected Topics in Film and
 Video Studies
 FPA 338-3 Advanced Screenwriting
 FPA 436-5* Advanced Seminar in Film Studies

NOTE. Other areas in the School for the Contemporary Arts and within the University, such as Women's Studies, offer courses devoted to a film or video topic from time to time. With prior permission, students may substitute one or more of these courses to fulfill their requirements to a maximum of 6 credit hours.

* These courses include studies in film and video analysis, national cinemas, genre, political cinema, etc., and may be repeated for credit when a different topic is offered.

** Recommended.

TOTAL: 29 - 31 credits

EXTENDED MINOR IN DANCE PROPOSAL
Revised 9/25/91

CALENDAR ENTRY:

The Extended Minor in Dance is intended primarily for students pursuing a B.A. General Degree with a view to teaching Dance in the public schools, but may be also used in combination with other academic interests. The Program is balanced with dance technique, composition, and theory, and some work in a relevant art discipline other than Dance.

Lower Division Requirements:
Minimum 27 semester hours in Dance:

All of:

- FPA. 122-4....Contemporary Dance 1
- 123-4. Contemporary Dance II
- 127-3. History of Dance: Origins to the 20th Century
- 129-2. Fundamental Integration of Human Movement
- 220-4. Contemporary Dance III
- 221-4. Contemporary Dance IV
- 224-3. Dance Composition 1

One of:

- FPA. 104-3. Music Fundamentals
- 111-3. Issues in Fine and Performing Arts
- 140-3. Music in the Twentieth Century
- 141-3. Introduction to Music Performance
- 151-3. Introduction to Acting
- 170-3. Introduction to Technical Theatre

Upper Division Requirements:
Minimum: 16 semester hours in Dance

All of:

- FPA. 320-5. Contemporary Dance V
- 321-5. Contemporary Dance VI
- 328-3. History of Dance: 20th Century
- 426-3. Dance/Movement Analysis

Rationale;

This grouping of courses would provide a solid foundation for students interested in teaching in the public schools. The Year 2000 Report has given more emphasis to Dance as part of the Fine and Performing Arts in the public school system, and this Extended Minor addresses the need for training qualified teachers who will have an Extended Minor(s) in at least one other discipline.. There is a balance between technique, composition, and theoretical work included in the Program of study. At present the Dance Area has an association with the public schools through the lecture/demonstration/workshop touring of the "Off-Centre Dance Company", comprised of advanced dance students. In addition, we have sponsored dance workhops for high school students on campus.

The Extended Minor in Dance will be available for students who are not interested in teaching, but desire a focus in Dance.

9/25/91
Extended Minor in Music

Calendar Entry

Those students who wish to obtain a B.A. General degree through obtaining two extended minors are directed to the Extended Minor in Music. A balanced introduction to music composition, theory, history and performance is supplied at the lower level. A less concentrated program at the upper level allows students to gain experience in a particular area. Students may use this minor for the purpose of teaching in the schools.

Lower Level

Minimum 27 hours, including:

All of:

- FPA 140-3 Music in the Twentieth Century
- FPA 141-3 Introduction to Music Performance
- FPA 145-3 Introduction to Music Composition and Theory
- FPA 147-3 Introduction to Electroacoustic Music
- FPA 242-3 Western Music in the 17th through 19th Centuries

Plus three of:

- FPA 240-3 Contemporary Music Performance I
- FPA 243-3 Gamelan I
- FPA 244-3 Theory of Contemporary Music
- FPA 245-3 Music Composition I
- FPA 246-3 Music Composition II
- FPA 247-3 Electroacoustic Music I
- FPA 249-3 Selected Topics in Music I

Plus one of:

- FPA 111-3 Issues in the Fine and Performing Arts
- FPA 127-3 History of Dance: Origins to the 20th Century
- FPA 136-3 The History and Aesthetics of Cinema I
- FPA 137-3 The History and Aesthetics of Cinema II
- FPA 150-3 Basics of Theatre
- FPA 166-3 History of Art: Ancient to Renaissance
- FPA 167-3 History of Art: Renaissance to Modern
- FPA 168-3 History of Art: Twentieth Century

Upper Level

Minimum 17 hours, including:

Three of:

- FPA 340-3 Contemporary Music Performance II
- FPA 341-3 World Music
- FPA 343-3 Gamelan II
- FPA 344-3 Contemporary Music Criticism and Analysis
- FPA 345-3 Music Composition III
- FPA 346-3 Music Composition IV
- FPA 347-3 Electroacoustic Music II
- FPA 349-3 Selected Topics in Music II
- FPA 443-3 Gamelan III
- FPA 445-3 Music Composition V
- FPA 447-3 Computer Music Composition

Plus 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

Plus three additional semester hours in an upper level FPA course.
An additional music course may be used to fulfill this requirement.

Extended Minor in Visual Art

6

Calendar Entry:

Those students who wish to obtain a B.A. General degree through obtaining two extended minors are directed to the Extended Minor in Visual Art. This program offers a balanced selection of studio, history and theory courses in the Visual Art area., offering students a good introduction to contemporary art issues and practices. Students may use this minor for the purpose of teaching in the schools.

Requirements for the Extended Minor in Visual Art

Total of 48 credit hours

Lower Level

Minimum 31 hours

All of:

FPA	111-3	Issues in Fine and Performing Arts
	160-3	Introductory Studio in Visual Art I
	161-3	Introductory Studio in Visual Art II
	164-2	Visual Art Techniques: Photography, Video
	165-2	Visual Art Techniques: Painting, Sculpture
	211-3	Introduction to Contemporary Theory in the Arts
	260-3	Studio in Visual Art I

One of:

FPA	166-3	History of Art: Ancient to Renaissance
	167-3	History of Art: Renaissance to Modern
	168-3	History of Art: 20th Century

Two of:

FPA	262-3	Drawing I
	263-3	Painting I
	264-3	Sculpture I
	265-3	Photography I

Plus one additional course from the area

Upper Level

Minimum 17 hours

Three of:

FPA	362-3	Drawing II
	363-3	Painting II
	364-3	Sculpture II
	365-3	Photography II
	369-3	Selected Topics in Visual Art II
	390-5	Introduction to Video Production

One of:

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

Plus one additional upper level FPA course. An additional visual art course may be used to fulfill this requirement.

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New Courses and Deletions

Summary Listing

New Courses:

- FPA 164-2 Visual Art Techniques: Photography, Video
165-2 Visual Art Techniques: Painting, Sculpture
168-3 History of Art: 20th Century
- 262/362-3 Drawing I/II
263/363-3 Painting I/II
264/364-3 Sculpture I/II
265/365-3 Photography I/II

Deleted Courses:

- FPA 162-2 Introductory Drawing
267-2 Introduction to Critical Theory in Visual Art
- 262-3 Specialized Studio Techniques I
263-3 Specialized Studio Techniques II
264-3 Specialized Studio Techniques III
265-3 Specialized Studio Techniques IV

Rationale

New Courses:

FPA 164-2, 165-2

We feel it is essential to introduce two new skills intensive courses which concentrate on the acquisition of fundamental working knowledge of the disciplines offered and their application to contemporary problems in the arts. The integral relation between technique and meaning will be a consistent component of these courses. At present such knowledge is not universally shared by all students in the lower division which has lead to problems in the development of later projects. These introductory workshops will give each student a common background in the four disciplines the area considers basic to current art production: video, photography, painting and sculpture. Students must have a working familiarity with these processes to better understand the material possibilities open to them for their own work. These courses will complement the FPA 160 and 161 sequence in which students are encouraged to understand their projects from the point of view of technical and material requirements and the implications these media have for meaning in the work.

FPA 168-3

Given the School's concentration on issues concerning contemporary art, we feel that a course in the art of the present century is essential. It will complement but not duplicate the current art history courses and FPA 315-5 Arts in Context: The Contemporary Period, as well as the two seminar courses, FPA 366-3 and 367-3 and the other history courses in the School. We feel it will be a course of broad general interest which can attract a large enrollment.

The introduction of 168 as a required course is accomplished by alternating the sequence of the other two art history courses, FPA 166-3 Art History:

Ancient to Renaissance, and FPA 167-3, Art History, Renaissance to Modern, during subsequent spring semesters.

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FPA 262/362-3, 263/363-3, 264/364-3 and 265/365-3

The four courses currently numbered 262, 263, 264 and 265 are the Specialized Studio Techniques courses now offered through ECCAD. They are being considered new courses because they will now be taught by our faculty, and have particular art disciplines attached to them. Our intention is to offer both upper and lower levels of these courses simultaneously; 262 with 362, 263 with 363, 264 with 364 and 265 with 365. This constitutes in effect four rather than eight courses.

The addition of a fourth faculty member will cover the teaching requirements resulting from these courses.

Deleted Courses:

FPA 162-2

This course is being replaced by the new course, FPA 262-3 Drawing I.

FPA 267-2

This course is being replaced by the new Interdisciplinary course, FPA 211-3 Introduction to Contemporary Theory in the Arts.

FPA 262-3, 263-3, 264-3, 265-3

These courses, previously offered through ECCAD, will now be taught as disciplinary courses by Visual Art faculty (see above).

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

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Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA

Course number: 164

Credit hours: 2

Vector: 0-0-4

Title of Course: Visual Art Techniques: Photography, Video

1. Calendar Description of Course

This course offers a fundamental introduction to the methods, materials and practice of photography and video. Each discipline is presented as a discrete unit of six weeks. The relation between the acquisition of skills and their functional application to problems in the production of art will be emphasized.

Nature of Course: Lab

Prerequisites or Special Instructions: This course is primarily intended for visual art majors and students in the extended minor. It must be taken concurrently with either FPA 160 or FPA 161. Prior approval and a laboratory fee are required.

What course, 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 course will first be offered: Fall 1992.

Which of your present faculty would be available to make the proposed offering available? Anne Ramsden, Greg Snider

3. Objectives of the Course

To give students practical hands-on training in the materials, processes and procedures of photography and video, so that students have a working knowledge of the rudiments of these disciplines.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty: None.

Audio Visual: None.

Staff: None.

Space: None.

Library: None.

Equipment: Some additional

video equipment will be necessary to meet the increased demand. As this course is not production-oriented, the increase in equipment is slight and will be made up through capital requests.

5. Rationale:

We feel the introduction of skills intensive courses which concentrate on the acquisition of fundamental working knowledge of the disciplines offered and their application to problems in the arts are essential. These introductory workshops will give each student in the lower division a common background in the four disciplines the area considers basic to current art production: video, photography, painting and sculpture. Students must have a working familiarity with these processes to better understand the material possibilities open to them for their own work. These courses will confirm the FPA 160 and 161 developmental curriculum in which students are encouraged to

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understand their project from the point of view of its technical and material requirements and the implications these media have for meaning in their work. As a regular part of ongoing teaching technique will be discussed in relation to the role of these media in contemporary and historic practice.

6. Approval

Date: Oct. 3/91 * Oct 3/91 Oct 29/91
R. Komrosy * [Signature] [Signature]
 Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 165
Credit hours: 2
Vector: 0-0-4
Title of Course: Visual Art Techniques: Painting, Sculpture

1. Calendar Description of Course

This course offers a fundamental introduction to the methods, materials and practice of painting and sculpture. Each discipline is presented as a discrete unit of six weeks. The relation between the acquisition of skills and their functional application to problems in the production of art will be emphasized.

Nature of Course: Lab

Prerequisites or Special Instructions: This course is primarily intended for visual art majors and students in the extended minor. It must be taken concurrently with either FPA 160 or FPA 161. Prior approval and a laboratory fee are required.

What course, 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 course will first be offered: Spring 1993.
Which of your present faculty would be available to make the proposed offering available? Allyson Clay, Greg Snider

3. Objectives of the Course

To give students practical hands-on training in the materials, processes and procedures of painting and Sculpture, so that students have a working knowledge of the rudiments of these discipline.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty:	None.	Audio Visual:	None.
Staff:	None.	Space:	None.
Library:	None.	Equipment:	None.

5. Rationale:

We feel the introduction of skills intensive courses which concentrate on the acquisition of fundamental working knowledge of the disciplines offered and their application to problems in the arts are essential. These introductory workshops will give each student in the lower division a common background in the four disciplines the area considers basic to current art production: video, photography, painting and sculpture. Students must have a working familiarity with these processes to better understand the material possibilities open to them for their own work. These courses will confirm the FPA 160 and 161 developmental curriculum in which students are encouraged to understand their project from the point of view of its technical and material requirements and the implications these media have for meaning in their

work. As a regular part of ongoing teaching technique will be discussed in relation to the role of these media in contemporary and historic practice.

6. Approval

Date: Oct. 3/91 & Oct 7/91 Oct 29/91
R. Ramsey & [Signature] [Signature]
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 168
Credit hours: 3
Vector: 4-0-0
Title of Course: History of Art: 20th Century

1. Calendar Description of Course

This course covers Western art of the twentieth century with attention to the important artists, artworks, ideologies and debates of this period. Works of art will be considered in the context of their artistic and aesthetic programs, manifestoes, exhibitions and institutions. Debates around modernism, postmodernity, feminism and the avant-garde will be systematically explored in relation to these factors.

Nature of Course: Lecture
Corequisites or Special Instructions: None
What course, 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 course will first be offered: Fall 1992
Which of your present faculty would be available to make the proposed offering available? Allyson Clay, Anne Ramsden, Greg Snider,
Sessional Instructor

3. Objectives of the Course

To give students a comprehensive overview of the artistic developments in the art of the 20th Century, through lectures, slides and essays.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:
Faculty: None Audio Visual: None
Staff: None Space: None
Library: None Equipment: None

5. Rationale

Given the School's concentration on issues concerning contemporary art, we feel that a course in the art of the present century is essential. It will compliment but not duplicate the current FPA 315-5 Arts in Context: The Contemporary Period, as well as the two seminar courses, FPA 366-2 and 367-2 and the other history courses in the School. We feel it will be a course of broad general interest which can attract a large audience.

6. Approval

Date: Oct. 3/91 Oct 2/91 Oct 29/91
R. Komaromy [Signature] [Signature]
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

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Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 262
Credit hours: 3
Vector: 0-0-6
Title of Course: Drawing I

1. Calendar Description of Course

This studio course introduces basic drawing skills, media and techniques. Drawing is taught in the context of its functions in contemporary art. Basic skills, approaches and techniques are practised both to develop student's physical abilities and their capacities to use drawing as a creative and imaginative method in all artistic work.

Nature of Course: Studio

Prerequisites or Special Instructions: FPA 161 and prior approval

What course, if any is being dropped from the Calendar if this course is approved? FPA 162-2 Introduction to Drawing, FPA 262-3 Specialized Studio Techniques I

2. Scheduling

How frequently will the course be offered? Once a year
Semester in which course will first be offered: Fall 1992
Which of your present faculty would be available to make the proposed offering available? Allyson Clay, Anne Ramsden, Greg Snider

3. Objectives of the Course

To introduce students to the basic materials and methods of drawing, to develop their fundamental skills in two dimensional representation, and to give them an understanding of the possible uses of drawing in relation to artistic problems.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty:	None	Audio Visual:	None
Staff:	None	Space:	None
Library:	None	Equipment:	None

5. Rationale

This course is basically the same as the deleted course, 162, with the addition of more intensive work on experimental problems of drawing.

6. Approval

Date: Oct. 3/91 Oct 3/91 Oct 29/91

R. Kemoray
Dept. Chair

M. K. [Signature]
Dean

[Signature]
Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 362
Credit hours: 3
Vector: 0-0-6
Title of Course: Drawing II

1. Calendar Description of Course

A studio course in advanced drawing skills, media and techniques. Drawing is taught in the context of its functions in contemporary art. Advanced skills, approaches and techniques are practised both to develop student's physical abilities and their capacities to use drawing as a creative and imaginative method in all artistic work.

Nature of Course: Studio
Corequisites or Special Instructions: FPA 262 and prior approval
What course, 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 course will first be offered: Fall 1992
Which of your present faculty would be available to make the proposed offering available? Allyson Clay, Anne Ramsden, Greg Snider, New Faculty

3. Objectives of the Course

To introduce students to the advanced materials and methods of drawing, to develop their skills in two dimensional representation, and to give them a developed understanding of the possible uses of drawing in relation to artistic problems.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:
Faculty: None Audio Visual: None
Staff: None Space: None
Library: None Equipment: None

5. Rationale

This course is an advanced studio in drawing, building on the previous course, FPA 262-3 Drawing I, with the addition of more intensive work on experimental problems of drawing and technique and their relation to current artistic practice.

6. Approval

Date: Oct. 3/91 Oct 3/91 Oct 29/91
R. Komorov [Signature] [Signature]
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

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Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 263
Credit hours: 3
Vector: 0-0-6
Title of Course: Painting I

1. Calendar Description of Course

This course introduces students to painting as an art form, through the acquisition and application of skills and concepts relevant to the practice of the medium in a contemporary context. Students will work through problems and projects assigned by the instructor to develop their technical abilities in relation to subjects and content.

Nature of Course: Studio

Prerequisites or Special Instructions: FPA 165 and prior approval

What course, if any is being dropped from the Calendar if this course is approved? FPA 263-3 Specialized Studio Techniques II

2. Scheduling

How frequently will the course be offered? Once a year
Semester in which course will first be offered: Fall 1992
Which of your present faculty would be available to make the proposed offering available? Allyson Clay, Greg Snider

3. Objectives of the Course

To introduce students to the basic materials and methods of painting, to develop their fundamental skills in paint and colour, and to give them an understanding of the possible uses of painting in relation to contemporary artistic problems.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty:	None	Audio Visual:	None
Staff:	None	Space:	None
Library:	None	Equipment:	None

5. Rationale

This course is one of a series of fundamental disciplinary skills course the area has developed to afford the student a range of options in pursuit of their own artistic goals, and to introduce them to the possibilities that exist for the medium in a contemporary context.

6. Approval

Date: Oct. 3/91 Oct 3/91 Oct 29/91
R. Komarow [Signature] [Signature]
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 363
Credit hours: 3
Vector: 0-0-6
Title of Course: Painting II

1. Calendar Description of Course

This is an advanced course in contemporary problems of painting emphasizing the acquisition and application of skills and concepts relevant to the practice of the medium in a contemporary context. Students will work through problems and projects assigned by the instructor to develop their technical abilities in relation to subjects and content.

Nature of Course: Studio

Prerequisites or Special Instructions: FPA 263 and prior approval

What course, 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 course will first be offered: Fall 1992
Which of your present faculty would be available to make the proposed offering available? Allyson Clay, Greg Snider

3. Objectives of the Course

To introduce students to advanced materials and methods of painting, to continue to develop their skills in paint and colour, and to give them an understanding of the possible uses of painting in relation to contemporary artistic problems.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:
Faculty: None Audio Visual: None
Staff: None Space: None
Library: None Equipment: None

5. Rationale

This course is one of a series of advanced disciplinary skills course the area has developed to afford the student a range of options in pursuit of their own artistic goals, and to develop the possibilities that exist for the medium in a contemporary context.

6. Approval

Date: Oct. 3/91 Oct 7/91 Oct 29/91
R. Komorov [Signature] [Signature]
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 264
Credit hours: 3
Vector: 0-0-6
Title of Course: Sculpture I

1. Calendar Description of Course

This course introduces students to sculpture as an art form, through the acquisition and application of skills and concepts relevant to the practice of the medium in a contemporary context. Students will work through problems and projects assigned by the instructor to develop their technical abilities in relation to subjects and content.

Nature of Course: Studio

Prerequisites or Special Instructions: FPA 165-3 and prior approval

What course, if any is being dropped from the Calendar if this course is approved? FPA 264-3 Specialized Studio Techniques III

2. Scheduling

How frequently will the course be offered? Once a year
Semester in which course will first be offered: Spring 1993
Which of your present faculty would be available to make the proposed offering available? Greg Snider, Anne Ramsden

3. Objectives of the Course

To introduce students to the basic materials and methods of sculpture, to develop their fundamental skills in material handling and construction, and to give them an understanding of the possible uses of sculpture in relation to contemporary artistic problems.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty:	None	Audio Visual:	None
Staff:	None	Space:	None
Library:	None	Equipment:	Some

additional shop equipment will be necessary.

5. Rationale

This course is one of a series of fundamental disciplinary skills course the area has developed to afford the student a range of options in pursuit of their own artistic goals, and to introduce them to the possibilities that exist for the medium in a contemporary context.

6. Approval

Date: Oct. 3/91 Oct 3/91 Oct 29/91
R. Kamarou W. H. H. H. R. B. B. B.
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 364
Credit hours: 3
Vector: 0-0-6
Title of Course: Sculpture II

1. Calendar Description of Course

This is an advanced studio course in the development of sculpture as an art form, through the acquisition and application of skills and concepts relevant to the practice of the medium in a contemporary context. Students will work through problems and projects assigned by the instructor to develop their technical abilities in relation to subjects and content.

Nature of Course: Studio

Prerequisites or Special Instructions: FPA 264-3 and prior approval

What course, 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 course will first be offered: Spring 1993
Which of your present faculty would be available to make the proposed offering available? Greg Snider, Anne Ramsden

3. Objectives of the Course

To introduce students to advanced materials and methods of sculpture, to develop their skills in material handling and construction, and to give them an understanding of the possible uses of sculpture in relation to contemporary artistic problems.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:
Faculty: None Audio Visual: None
Staff: None Space: None
Library: None Equipment: Some
additional shop equipment will be necessary.

5. Rationale

This course is one of a series of advanced disciplinary skills course the area has developed to afford the student a range of options in pursuit of their own artistic goals, and to develop the possibilities that exist for the medium in a contemporary context.

6. Approval

Date: Oct. 3/91 Oct 3/91 Oct 29/91
R. Komrony M. Kane AR Blackman
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

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Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 265
Credit hours: 3
Vector: 0-0-6
Title of Course: Photography I

1. Calendar Description of Course

This course introduces students to the technical and material problems of photography as an art form and its relation to current art discourses and issues. Students will work through projects assigned by the instructor to develop their technical abilities in relation to subjects and content.

Nature of Course: Studio

Prerequisites or Special Instructions: FPA 164 and prior approval

What course, if any is being dropped from the Calendar if this course is approved? FPA 265-3 Specialized Studio Techniques IV

2. Scheduling

How frequently will the course be offered? Once a year
Semester in which course will first be offered: Spring 1993
Which of your present faculty would be available to make the proposed offering available? Anne Ramsden, New Faculty

3. Objectives of the Course

To introduce students to the basic materials and methods of photography, to develop their fundamental skills in material handling and processes, and to give them an understanding of the possible uses of photography in relation to contemporary artistic problems.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty:	None	Audio Visual:	None
Staff:	None	Space:	None
Library:	None	Equipment:	None

5. Rationale

This course is one of a series of fundamental disciplinary skills course the area has developed to afford the student a range of options in pursuit of their own artistic goals, and to introduce them to the possibilities that exist for the medium in a contemporary context.

6. Approval

Date: Oct. 3/91 Oct 3/91 Oct 29/91
R. Kamroy M. Lee A. B. Blackman
Dept. Chair Dean Chair, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information (Department: School for the Contemporary Arts)

Abbreviation Code: FPA
Course number: 365
Credit hours: 3
Vector: 0-0-6
Title of Course: Photography II

1. Calendar Description of Course

This is an advanced studio course in the technical and material problems of photography as an art form and its relation to current art discourses and issues. Students will work through projects assigned by the instructor to develop their technical abilities in relation to subjects and content.

Nature of Course: Studio

Prerequisites or Special Instructions: FPA 265-3 and prior approval

What course, 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 course will first be offered: Spring 1993
Which of your present faculty would be available to make the proposed offering available? Anne Ramsden, New Faculty

3. Objectives of the Course

To introduce students to advanced materials and methods of photography, to develop their skills in material handling and processes, and to develop an understanding of the possible uses of photography in relation to contemporary artistic problems.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:
Faculty: None Audio Visual: None
Staff: None Space: None
Library: None Equipment: None

5. Rationale

This course is one of a series of advanced disciplinary skills course the area has developed to afford the student a range of options in pursuit of their own artistic goals, and to develop the possibilities that exist for the medium in a contemporary context.

6. Approval

Date: Oct. 3/91 Oct 3/91 Oct 29/91
R. Komsony Melkane ARR Blackman
Dept. Chair Dean Chair, SCUS

Additional Curricular Changes

29

1. Prerequisite Change: FPA 260-3

From: FPA 160 and prior approval. A lab fee is required.

To: FPA 161, 164, 165 and prior approval. A lab fee is required.

Rationale: As 161 is now required of both BFA visual art majors and extended minor students, it is the natural prerequisite for 260. In addition, 164 and 165 are to be taken in the first year as preparation for second year studio work.

2. Course Title Change: FPA 166-3

From: FPA 166-3 Introduction to the History of Art

To: FPA 166-3 History of Art: Ancient to Renaissance

Rationale: The title of the course is being changed to clarify its content and to relate it to other art history courses in the sequence. It will be offered in alternating years with FPA 167.

3. Course Title and Calendar Description Change: FPA 167-3

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

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. Introduces concepts necessary for analyzing general historical development in the arts and for analyzing the meanings of individual works.

To: FPA 167-3 History of Art: Renaissance to Modern

An introduction to the history of the visual arts from the beginnings of the Renaissance around 1400 to the end of the 19th century. A systematic chronological review of the major works in the Western tradition, placed in their social, institutional and stylistic context. Introduces concepts necessary for analyzing general historical development in the arts and for analyzing the meanings of individual works.

Rationale: The title of the course is being changed to clarify its content and to relate it to other art history courses in the sequence. It will be offered in alternating years with FPA 166. The Calendar description has been changed to reflect the introduction of FPA 168 History of Art: 20th Century

4. Course Title, Credit and Prerequisite Change: FPA 366-2

From: FPA 366-2 Problems in Visual Art I

Prerequisites: Admission to FPA 360. Well prepared students, not currently enrolled in FPA 360 may be admitted by permission of the department. It is recommended that students take PHIL 242 before taking FPA 366.

To: FPA 366-3 Seminar in Visual Art I

Prerequisite: FPA 211-3 and Corequisite: FPA 360 and prior approval.

Rationale: This proposed change involves shifting the present 2 credit seminar course to 3 credits. This is a demanding course with substantial reading and essay requirements and forms a significant part of the conceptual development within our program; consequently it should have an appropriate credit rating to reflect the increased work load. Its title is being changed to reflect the fact that it is a seminar rather than a studio.

5. Course Title, Credit and Prerequisite Change: FPA 367-2

From: FPA 367-2 Problems in Visual Art II

Prerequisites: Admission to FPA 361. Well prepared students, not currently enrolled in FPA 361 may be admitted by permission of the department. It is recommended that students take PHIL 242 before taking FPA 367.

To: FPA 367-3 Seminar in Visual Art II

Prerequisite: FPA 366-3 and Corequisite: FPA 361 and prior approval.

37.

Rationale: This proposed change involves shifting the present 2 credit seminar course to 3 credits. This is a demanding course with substantial reading and essay requirements and forms a significant part of the conceptual development within our program; consequently it should have an appropriate credit rating to reflect the increased work load. Its title is being changed to reflect the fact that it is a seminar rather than a studio.

Proposal for a BFA - Major in Music
July 29, 1991

BFA - Major in Music: Rationale

From the beginning years, Simon Fraser University has had a high-profile reputation for innovative, experimental approaches to the study of music. Since the formulation of a contemporary music minor in 1981, now constituted as a music concentration within the Fine and Performing Arts Major, the music program has evolved into a convincing alternative to the more conventional Bachelor of Music model. The proposed BFA in Music continues this SFU tradition with a program that emphasizes a balanced and diverse study of contemporary music with courses in music composition, electroacoustic music, world music, music performance, music history and criticism, music theory, and interdisciplinary collaboration. It is a program that is highly appropriate and compatible with the curriculum and philosophy of the School for the Contemporary Arts.

The BFA in Music takes full advantage of the breadth of offerings in the School's curriculum. Students gain experience in the practice of other art forms through studio courses outside of music, and receive a grounding in fine arts criticism and history through courses such as the Arts in Context series. The variety of course offerings in music provides the foundation for the development of a musician with the skills and resourcefulness necessary to respond to a quickly changing artistic environment. The combination of technological expertise, compositional and performance skills, a contemporary approach to the study of music history and theory, and an awareness of the music of other cultures presents a pedagogical approach that we feel is enlightened and responsive to the needs of present-day music students.

Resources

The BFA in Music requires no new teaching faculty. An ongoing commitment to equipment and technical support will continue to be necessary to support the program.

REQUIREMENTS FOR THE BFA - MAJOR IN MUSIC

BFA in Music Calendar Entry

The Bachelor of Fine Arts - Major in Music is a flexible program that offers several options for the music student who wishes to pursue an interest in composition, electroacoustic music, world music or interdisciplinary collaboration. Complementary courses in music history, theory and criticism provide an integral balance to the in-depth studio nature of the program.

The Bachelor of Fine Arts in Music takes full advantage of the opportunities to experience and study other art forms that are provided in the School for the Contemporary Arts. Students are required to take studio courses in other art disciplines as well as interdisciplinary courses in history, theory and criticism.

In addition to the 85 hours that constitute the BFA - Major in Music, students are expected to fulfill the 30 hours of Faculty of Arts Breadth Requirements, within the total of the 120 hours required for the degree.

Program Requirements

Lower Level

Minimum 42 hours, including

All of:

- FPA 111-3 Issues in Fine and Performing Arts
- FPA 140-3 Music in the Twentieth Century
- FPA 145-3 Introduction to Music Composition and Theory
- FPA 147-3 Introduction to Electroacoustic Music
- FPA 242-3 Western Music in the 17th through 19th Centuries
- FPA 244-3 Theory of Contemporary Music
- FPA 245-3 Music Composition I

Plus two of:

- FPA 141-3 Introduction to Music Performance
- FPA 240-3 Contemporary Music Performance I
- FPA 243-3 Gamelan I

Plus two of: (one which must be either FPA 246-3 or FPA 247-3)

FPA 246-3 Music Composition II

FPA 247-3 Electroacoustic Music I

FPA 249-3 Selected Topics in Music I

CMNS 258-3 Introduction to Electroacoustic Communication

Plus two of:

FPA Studio Courses outside Music

Plus one of:

FPA 127-3 History of Dance: Origins to the 20th Century

FPA 136-3 The History and Aesthetics of Cinema I

FPA 137-3 The History and Aesthetics of Cinema II

FPA 150-3 Basics of Theatre

FPA 166-3 History of Art: Ancient to Renaissance

FPA 167-3 History of Art: Renaissance to Modern

FPA 168-3 History of Art: 20th Century

FPA 211-3 Introduction to Contemporary Theory in the Arts

FPA 216-3 Introduction to the Fine and Performing Arts in
Canada

Upper Level

Minimum 43 hours, including:

Minimum 24 hours of Music courses chosen from the list below; at
least 9 hours must be at the 400 level

FPA 340-3 Contemporary Music Performance II

FPA 341-3 World Music

FPA 343-3 Gamelan II

FPA 344-3 Contemporary Music Criticism and Analysis

FPA 345-3 Music Composition III

FPA 346-3 Music Composition IV

FPA 347-3 Electroacoustic Music II

FPA 349-3 Selected Topics in Music II

FPA 443-3 Gamelan III

FPA 445-3 Music Composition V

FPA 446-3 Music Composition VI

FPA 447-3 Computer Music Composition

FPA 448-3 Directed Study in Music I

FPA 449-3 Directed Study in Music II

Plus two of: (one which must be either 314-5 or 315-5)

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

Plus two FPA courses outside of Music

Note: CMNS 358-4 Sound Tape Recording: Theory and Uses or
CMNS 359-4 Acoustic Dimensions of Communication II may be
used as a substitution for one of the FPA courses outside of
Music

Plus three additional semester hours in an upper level FPA course.
An additional music course may be used for this requirement.

NEW COURSES AND DELETIONS

Summary Listing

New Courses:

- FPA 145-3 Introduction to Music Composition and Theory
 FPA 242-3 Western Music in the Seventeenth through Nineteenth Centuries
 FPA 244-3 Theory of Contemporary Music
 FPA 247-3 Electroacoustic Music I
 FPA 341-3 World Music
 FPA 443-3 Gamelan III
 FPA 445-3 Music Composition V
 FPA 446-3 Music Composition VI

Deleted Courses:

- FPA 143-3 History of Musical Style

Rationale for New Courses

The move from a music concentration within a FPA major in the BA Program to a Bachelor of Fine Arts degree with a Major in Music necessitates certain adjustments and redesigning of the music courses in the program. A net increase of seven new courses is required in order to offer the BFA. Of these seven courses, it is important to note that three of them are taught concurrently with other courses already offered (FPA 443-3 Gamelan III is taught with FPA 243-3 Gamelan I and FPA 343-3 Gamelan II; FPA 445-3 Music Composition V and FPA 446-3 Music Composition VI are taught with the other composition courses FPA 245-3, 246-3, 345-3 and 346-3). For these three new courses then, there will be no additional faculty course loading.

There are four new courses that will require additional faculty loading. This can be accomplished with our already existing faculty complement because of the following circumstances:

1) The appointment of Professor Rudolf Komorous as Director of the School for the Contemporary Arts. He will teach one course in each of the fall and spring semesters.

2) The new appointment of an art theoretician to the interdisciplinary area makes it possible for Music Area faculty who have been actively teaching in the interdisciplinary area to now teach more of their load in the music area.

3) Lab Instructor II Martin Gotfrit, now Acting Director of the Centre for Image and Sound Research, will increase his teaching load to one course in each of the fall and spring semesters.

4) Associate Professor Barry Truax who is jointly appointed with the Department of Communication will now increase his teaching in the School for the Contemporary Arts to half of his teaching load.

The new courses fill several obvious and urgent needs. As currently constituted, there are no fourth year music courses with the exception of directed studies. The addition of FPA 443-3 Gamelan III, FPA 445-3 Music Composition V and FPA 446-3 Music Composition VI is essential so that composition and performance can be continued at the fourth year level. The remaining new courses enrich our curriculum in essential areas: music history, music theory, electroacoustic music and world music.

These new courses now bring the music offerings into a closer balance with the scope of offerings in the other areas.

E. NEW COURSE PROPOSAL FORMS AND COURSE OUTLINES

FPA 145-3:

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: School for the
Contemporary Arts

Abbreviation Code: FPA Course No.145: Credit Hours: 3 Vector: 2-
2-0

Title of Course: Introduction to Music Composition

Calendar Description of Course: This course introduces basic concepts of music composition such as melody and pitch organization, harmony, rhythm and form. The fundamental principles of theory and acoustics (eg. voice-leading, overtone structure, metre) will be studied with particular reference to composition. Students will compose short works within given guidelines that address specific compositional issues.

Nature of Course: Lecture/Studio

Prerequisites (or special instructions): FPA 104

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: 92-3

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

3. Objectives of the course: To firmly ground students in basic compositional issues through the composition of short works. Students should then be better prepared to undertake the composition stream beginning with FPA 245.

45.

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

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: continued purchase of contemporary scores and records

Audio Visual: None

Space: None

Equipment: None

5. Approval

Date: Oct. 3/91 x Oct. 3/91

R. Komorou
Department Chair

x M. Kane
Dean

Oct 29/91
J. R. Blackman
Chair, SCUS

FPA 242-3:

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: School for the
Contemporary Arts

Abbreviation Code: FPA Course No.242: Credit Hours:3 Vector: 4-0-0

Title of Course: Western Music in the 17th through 19th Centuries

Calendar Description of Course: This course will study the style, language and genre of music in the seventeenth through nineteenth centuries within specific social and historical contexts. Special attention will be paid to aspects of contemporary music practice that are developed in this period: for example, instrumental ensembles such as the symphony orchestra or the string quartet; modern instruments and their literature; equal temperament; opera and melodrama; expectations of musical expressivity and their relation to a particular harmonically organized musical language..

Nature of Course: Lecture

Prerequisites (or special instructions): No prerequisite

What course (courses), if any, is being dropped from the calendar if this course is approved? FPA 143-3: History of Musical Style

2. Scheduling:

How frequently will the course be offered? once a year

Semester in which the course will first be offered: 93-1

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

3. Objectives of the course: The conventions, assumptions and expectations of western music that inform most of our contemporary musical environment from music within the mass media (television, film and popular musics) to the performed historical music literature and the institutions of its performance (symphony orchestras, opera companies, concert societies, radio programming, etc.) were formalized in the period

approximately encompassing the seventeenth through nineteenth centuries. The intention of the course is to provide students with a historical understanding of the music of this period as a means of reinterpreting the contemporary musical culture.

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

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: Purchase of further scores and records associated with this historical period.

Audio Visual: None

Space: None

Equipment: None

5. Approval

Date: Oct. 3/91 ~~Oct. 3/91~~

R. Komarov ~~W. H. H.~~
Department Chair Dean

Oct 29/91
J. R. Blackburn
Chair, SCUS

FPA: 244-3

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: School for the
Contemporary Arts

Abbreviation Code: FPA Course No.244: Credit Hours:3 Vector: 3-
1-0

Title of Course: Theory of Contemporary Music

Calendar Description of Course: The theoretical investigation of the basic materials of the tempered chromatic scale, alternative tuning systems, and contemporary practices of texture and rhythm. Analysis of a wide range of music, score-reading and exposure to recorded music will be part of the course.

Nature of Course: Lecture/Seminar

Prerequisites (or special instructions): FPA. 140 and FPA 145

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: 93-1

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

3. Objectives of the course: To introduce students to the linear and vertical pitch aggregates derived from the tempered chromatic scale as used by composers in the twentieth century. Both the American pitch class system and Karel Janecek's system will be employed as the basic investigative tools for the research and practice.

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

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: continued purchase of scores and recordings

Audio Visual: None

Space: None

Equipment: None

5. Approval

Date: Oct. 3/91 *Oct 3/91

Oct 29/91

R. Kowrony * [Signature]
Department Chair Dean

[Signature]
Chair, SCUS

FPA 247-3:

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: School for the Contemporary
Arts

Abbreviation Code: FPA Course No.: 247 Credit Hours: 3 Vector:
2-2-0

Title of Course: Electroacoustic Music I

Calendar Description of Course: The theory and practice of electroacoustic music technology and composition. In addition to expanding upon the issues introduced in FPA 147, the course will examine through lecture and studio work the following topics: analog and digital synthesis, microcomputer use, the multitrack studio, signal processing, communication protocols such as MIDI and sampling techniques.

Nature of Course: Lecture/Laboratory

Prerequisites (or special instructions): FPA 147 and permission
of the department

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

2. Scheduling:

How frequently will the course be offered? Once a year

Semester in which the course will first be offered: 92-3

Which of your present faculty would be available to make the proposed offering possible? Bartlett, Gotfrit, Macanulty, Truax

3. Objectives of the course:

This course will enable the School to provide most of the training necessary to work in the rather diverse and rapidly developing field of electroacoustics. The thirteen weeks of instruction offered in FPA 147 cannot provide sufficient background and training to enable most students

to begin serious compositional activity. By extending their basic studio training for a second semester the students can achieve a level of competency and understanding necessary for the compositional and performance issues which are subject of upper level courses.

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: Oct. 3/91 x Oct. 31/91

R. Kemerson
Department Chair

x [Signature]
Dean

[Signature] Oct 29/91
Chair, SCUS

FPA 341-3:

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: School for the Contemporary Arts

Abbreviation Code: FPA Course No.: 341 Credit Hours: 3 Vector: 4-0-0

Title of Course: World Music

Calendar Description of Course:

The relationship of music and culture, with emphasis on traditional and contemporary music in Asia, Africa, the Middle East, Latin America and the Caribbean, and indigenous cultures of North America. Specific cultural areas may be selected for intensive study in any particular semester.

Nature of Course: Lecture

Prerequisites (or special instructions): FPA 242

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? Every year

Semester in which the course will first be offered: 92-3

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

3. Objectives of the course: The goal of the course is to develop a global awareness of the diversity of musical practice and the way in which those practices reflect and influence cultural patterns. In particular the substantial influence on Western creative music from Asia and Africa and the impact of Western music on those traditions will be studied.

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

What additional resources will be required in the following areas?

Faculty: None

Staff: None

Library: Supplement present record and tape holdings.

Audio Visual: None

Space: None

Equipment: None

5. Approval

Date: Oct. 3/91 x Oct. 3/91

R. Kamouy x Malhae
Department Chair Dean

Oct 29/91
RRloodma
Chair, SCUS

FPA 443-3:

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: School for the
Contemporary Arts

Abbreviation Code: FPA Course No.:443 Credit 3 Hours: Vector:(0-4-0)

Title of Course: Gamelan III

Calendar Description of Course: Continuation of FPA 343 with emphasis on the technique of the elaborating instruments of the gamelan ensemble.

Nature of Course: Seminar/Studio

Prerequisites (or special instructions): FPA 343

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: 93-1

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

3. Objectives of the course: SFU offers the only opportunity in Canada for university students to play in a Javanese gamelan. The practise of gamelan music seems at first simple, but as a student's experience grows so do the complexities and intricacies of the art. Not only do students need at least another semester of work with the gamelan, but the ensemble needs to have experienced players who can contribute their expertise to the performance level of the

ensemble. No additional resources are required as all levels of gamelan students meet in a single class.

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: Oct. 3/91 x Oct. 3/91

R. Kamason x [Signature]
Department Chair Dean

Oct 29/91
[Signature]
Chair, SCUS

FPA 445-3

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: School for the
Contemporary Arts

Abbreviation Code: FPA Course No.445: Credit Hours:3 Vector: 0-
2-1

Title of Course: Music Composition V

Calendar Description of Course: Composition for various instrumental groups, electroacoustic resources, or combinations of instruments and electronics. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. In addition to individual composition lessons, students will be required to attend a composition seminar where the practice of compositions will be discussed. Seminar topics will include orchestration, world repertoire, and issues of music technology. This course is a continuation of FPA 346.

Nature of Course: Seminar/Tutorial

Prerequisites (or special instructions): FPA 346 and
permission of the department

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

2. Scheduling:

How frequently will the course be offered? every fall and
spring semester

Semester in which the course will first be offered: 92-3

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

3. Objectives of the course: To allow the advanced composition students the opportunity of continuing their development through working on longer, more challenging compositional projects.

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: Oct. 3/91 ~~Oct 3/91~~

R. Komarov

M. Kase
x

Oct 29/91
A. R. Blackman

Department Chair Dean

Chair, SCUS

FPA 446-3:

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information Department: School for the
Contemporary Arts

Abbreviation Code: FPA Course No.446: Credit Hours: 3 Vector: 0-
2-1

Title of Course: Music Composition VI

Calendar Description of Course: Composition for various instrumental groups, electroacoustic resources, or combinations of instruments and electronics. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. In addition to individual composition lessons, students will be required to attend a composition seminar where the practice of composition will be discussed. Seminar topics will include orchestration, world repertoire, and issues of music technology. This course is a continuation of FPA 445.

Nature of Course: Seminar/Tutorial

Prerequisites (or special instructions): FPA 445 and
permission of the department

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

2. Scheduling:

How frequently will the course be offered? Every fall and
spring semester

Semester in which the course will first be offered: 92-3

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

3. Objectives of the course: To allow the advanced composition students the opportunity of continuing their development through working on longer, more challenging compositional projects.

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: Oct. 3/91 x Oct. 3/91

R. Kamron

x M. [Signature]

Oct 29/91
[Signature]

Department Chair Dean

Chair, SCUS

ADDITIONAL CURRICULAR CHANGES

1. Course Prerequisite Change: FPA 104-3

From: Permission of the department, through interview, is required in advance of registration. Contact department.

To: No prerequisite

Rationale: This course is designed for students with no formal music training and therefore should not require an interview. We would like to see this course have a larger enrollment and feel that interviews at the first year level discourage enrollment.

2. Course Title, Description and Prerequisite Change: FPA 140-3

From: FPA 140-3 Introduction to Contemporary Music

A survey of major historical trends and practices of music in the twentieth century including theoretical techniques as revealed by the study of the music of selected composers. Small compositions utilizing these techniques will be a part of the class.

No prerequisite

To: FPA 140-3 Music in the 20th Century

An introductory survey of major historical trends and practices of music in the twentieth century as revealed by the study of selected musical examples. Critical issues fundamental to an understanding of contemporary composition will be examined. (eg. impressionism, twelve-tone music, indeterminacy, the role of technology, improvisation)

Prerequisite: FPA 104

Rationale: With the introduction of a new composition and theory course, FPA 145, the content of FPA 140 is more clearly oriented towards history and critical issues rather than an amalgam of composition, theory and history. References to theory and composition have therefore been removed from the course description. The level of work undertaken in this course requires at least a basic knowledge of music notation. Students already possessing this will be given permission to register, others will be directed to remedy this deficiency by taking FPA 104. The new title reflects the content of the course in a more accurate, straightforward manner.

3. Course Description Change FPA 245-3

From: Composition for small instrumental groups. Students are also encouraged to do work involving collaboration with dance, theatre, film and visual arts.

Prerequisite: FPA 140 and permission of the department.

To: Composition for small instrumental groups, electroacoustic resources or combinations of instruments and electronics. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. In addition to individual composition lessons, students will be required to attend a composition seminar where the practice of composition will be discussed. Seminar topics will include orchestration, world repertoire, and issues of music technology.

Prerequisite: FPA 145 and permission of the department.

Rationale: The composition faculty regard work in the electroacoustic studio as being equally legitimate as notated music for study in our composition courses. The calendar description should make this clear to students. The composition seminar is an important component to all composition courses and should be highlighted in the course description. The change in prerequisite is necessary because of the new course FPA 145-3 Introduction to Composition.

4. Course Description and prerequisite Change FPA 246-3

From: Composition for small instrumental groups. Students are also encouraged to do work involving collaboration with dance, theatre, film and visual arts. This course is a continuation of FPA 245-3.

Prerequisite: FPA 245 or permission of the department.

To: Composition for small instrumental groups, electroacoustic resources or combinations of instruments and electronics. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. In addition to individual composition lessons, students will be required to attend a composition seminar where the practice of composition will be discussed. Seminar topics will include orchestration, world repertoire, and issues of music technology. This course is a continuation of FPA 245.

Prerequisite: FPA 245 and permission of the department

Rationale: see FPA 245

5. Course Description and Prerequisite Change FPA 344-3

From A selective study of music written from about 1945 to the present. Integral serialism, chance music, process music, the new tonality, political music, music and technology and popular music are some of the trends to be discussed. Reference will be made to parallel developments in other art forms. The study of scores and various notations will play a large role in the course.

Prerequisite: FPA 140 or departmental permission

To: An in depth investigation of selected social, critical and theoretical issues associated with contemporary music, with special emphasis on the period c. 1945 to the present. Issues discussed might include such theoretical concerns as integral serialism; indeterminacy; process music; timbral concerns; or new approaches to melody, harmony and tonality. Critical topics such as music and technology; popular music and the mass media; or critical issues connected with world music might also be considered. The material of the course will be presented through the study of scores, recorded examples, and when possible live concerts.

Prerequisite: FPA 244

Rationale: The rewording of the description clarifies the content of FPA 344 in relation to the existing FPA 140 Music in the 20th Century and the new FPA 244 Theory of Contemporary Music. This course is not intended as a survey, but will rather focus on specific issues in depth and detail, extending some of the material introduced in FPA 140 and FPA 244. The prerequisite of FPA 244 will ensure that students have already acquired a basic knowledge of the repertoire and theory of contemporary music, as well as basic skills such as score reading.

6. Course Description and Prerequisite Change: FPA 345-3

From: A continuation of FPA 245-3.

Prerequisite: FPA 245 or permission of the department.

To: Composition for various instrumental groups, electroacoustic resources or combinations of instruments and electronics. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. In addition to individual composition lessons, students will be required to attend a composition seminar where the practice of composition will be discussed. Seminar topics will include orchestration, world repertoire, and issues of music technology. This course is a continuation of FPA 246.

Prerequisite: FPA 246 or FPA 247, and permission of the department

Rationale: The calendar description and prerequisite of FPA 345 was left unchanged, through an oversight, at the time of the introduction of the new courses FPA 246 and FPA 346. The new description and prerequisite rectifies this oversight. As students will do compositional projects in FPA 247, that course would be a suitable prerequisite as well as FPA 246.

7. Course Description and Prerequisite Change FPA 346-3

From: A continuation of FPA 345-3.

Prerequisite: FPA 345 or permission of the department.

To: Composition for various instrumental groups, electroacoustic resources or combinations of instruments and electronics. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. In addition to individual composition lessons, students will be required to attend a composition seminar where the practice of composition will be discussed. Seminar topics will include orchestration, world repertoire, and issues of music technology. This course is a continuation of FPA 345.

Prerequisite: FPA 345 and permission of the department

Rationale: The new course description and prerequisite now parallels the descriptions and prerequisites of the entire composition sequence.

8. Course Title, Description and Prerequisite Change: FPA 347-3

From: Electronic Music and Performance

The theory and practice of electronic music synthesis and composition. Compositional work will focus on the principal of voltage control as used in the electronic music synthesizers, and on related techniques for live electronic performance. Students will have the opportunity for practical compositional work.

Prerequisite: FPA 147 or CMNS 258 and department permission. Students with credit for FPA 347 under its former title may not take this course for credit.

To: Electroacoustic Music II

An advanced examination of the aesthetics, technology, and compositional approaches of electroacoustic music. Topics may include computer music programming, performance systems, compositional strategies and their relationship to technology, synthesis and processing techniques and the analysis of works.

Prerequisite: FPA 245 and FPA 247 . Students with credit for FPA 347 under its former title may take this course for credit.

Rationale: The course description and prerequisites are changed to accommodate the inclusion of FPA 247 into the Music program and the description is being modified to acknowledge the changes in the field since the original writing of the description in 1980. The addition of FPA 247 also requires a title change. With the inclusion of FPA 247 in the program, CMNS 258 is no longer a sufficient preparation for this course.

9. Course Prerequisite and Number Change: FPA 447-3 (FPA 348-3)

From: FPA 348-3

Prerequisite: FPA 147 or CMNS 258 and department permission. CMPT 100 or 110 is strongly recommended. Students with credit for FPA 348 under its former titles may not receive further credit for this course.

To: FPA 447-3

Prerequisite: FPA 347 and permission of the department. CMPT 100 or 110 is strongly recommended.

Rationale: FPA 447 is the most advanced course in the electroacoustic composition series. With the introductory courses in electroacoustics expanded to two semesters (FPA 147 and 247) it is required that students take the courses in this series sequentially. The change in course number and prerequisite reflects this situation. Further, the number change is consistent with the numbering of all electro-acoustic music courses and clarifies our course offerings.

PROPOSAL FOR A BFA - MAJOR IN THEATRE

RATIONALE:

Theatre instruction at SFU was established on a non credit basis in 1965. In 1976 the Theatre minor was instituted as part of the academic curriculum. In 1984 the University approved a Theatre concentration as part of the new FPA major. The addition of a new full-time faculty position in theatre in 1988-89, the increasing enrollment in the Area, the annual summer Voice Intensive, and the recent institution of the MFA now provide a favorable environment for a BFA with a Major in Theatre.

Theatre is a composite art form. The expanded opportunity afforded students for cross-disciplinary work in the proposed BFA is of particular advantage from an educational viewpoint - an opportunity that is uniquely available at the School for The Contemporary Arts, and one that is most uncommon in a theatre program. The current offerings of the Theatre Area form the foundation for the BFA, and the structure of the program represents a natural extension of the philosophy of the Area.

STRUCTURE:

The BFA requires a total of 83 hours within the School. The requirements include a total of 6 FPA courses outside Theatre, with a possibility of 4 more. This will ensure that graduates have considerable interdisciplinary experience in both studio and academic work. The Upper Level is especially flexible and will accommodate a variety of interests as well as providing an opportunity for the student to focus on specific theatrical concerns. The specified theatre requirements of the Lower Level assure that students will have a strong foundation in the fundamental themes of the discipline before they undertake advanced work.

FPA 250 (Acting I) will continue as the entry course for admission to the full Theatre program, as the audition/interview procedure for this course has worked well as an entry mechanism. First year courses such as FPA 150 (Introduction to Theatre), FPA 151 (Introduction to Acting I), and FPA 152 (Introduction to Acting II), will continue to be open courses serving all SFU students who wish to enroll.

RESOURCES:

The BFA - Major in Theatre requires no new courses or resources. All necessary components and faculty are currently in place.

CALENDAR ENTRY:

The BFA - Major in Theatre emphasizes the development of an all-round theatre artist. The studio courses in theatre are supplemented by courses in dramatic literature, theatre history, playmaking, and technical theatre. Courses chosen from disciplines outside theatre give the program a significant interdisciplinary component. Students are encouraged to participate in productions and to develop their own scripts and performance pieces.

REQUIREMENTS FOR THE BFA - MAJOR IN THEATRE:

LOWER LEVEL

Minimum 42 hours, including.

All of:

- FPA 111-3 Issues in Fine and Performing Arts
- FPA 151-3 Introduction to Acting I
- FPA 152-3 Introduction to Acting II
- FPA 170-3 Introduction to Technical Theatre
- FPA 250-3 Acting I
- FPA 251-3 Acting II
- FPA 252-3 Playmaking I
- FPA 253-3 Playmaking II
- FPA 254-3 Lab I
- FPA 255-3 Lab II

One of:

- FPA 171-3 Introduction to Stage & Production Management
- FPA 270-3 Technical Theatre

One of:

- FPA 127-3 History of Dance: Origins to the 20th Century *
- FPA 136-3 The History and Aesthetics of Cinema I
- FPA 137-3 The History and Aesthetics of Cinema II
- FPA 150-3 Introduction to Theatre
- FPA 166-3 Introduction to the History of Art I
- FPA 167-3 Introduction to the History of Modern Art
- FPA 242-3 Music in the Seventeenth through Nineteenth Centuries

Two of:

- FPA studio courses outside Theatre

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*New course FPA 328-3 History of Dance may be substituted for FPA 127-3.

UPPER LEVEL

Minimum 41 hours, including

All of:

FPA 350-3	Acting III
FPA 351-3	Acting IV
FPA 354-3	Lab III
FPA 355-3	Lab IV
FPA 358-2	Speech and Oral Interpretation I
FPA 454-2	Speech and Oral Interpretation II

Plus 5 of:

FPA 337-3	Directing Actors for Film and Video
FPA 338-3	Advanced Screenwriting
FPA 352-3	Playmaking III
FPA 353-3	Playmaking IV
FPA 359-3	Selected Topics in Theatre II
FPA 370-3	Introduction to Design for the Stage
FPA 371-5	Lighting Design
FPA 372-3	Technical Production I
FPA 373-3	Technical Production II
FPA 379-5	Selected Topics
FPA 382-3	Aesthetics of Performance
FPA 384-3	Criticism of Performance
FPA 388-3	Directed Studies in FPA
FPA 390-5	Introduction to Video Production
FPA 426-3	Dance/Movement Analysis
FPA 450-3	Advanced Studio Skills
FPA 453-3	Theory and Practice of Directing
FPA 456-3	Conceptual Approaches to Drama
FPA 458-3	Directed Studies in Theatre

Plus two of (one which must be either FPA 314-5 or 315-5):

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

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Proposal for a BFA - Major in Visual Art

Rationale:

The Visual Art area of the School for the Contemporary Arts wishes to change its current major to conform to a BFA degree in line with the other BFAs offered within the School.

The Visual Art area first proposed a major in 1981, but for fiscal reasons was not able to initiate the program until 1987 under a collaborative arrangement with Emily Carr College of Art and Design. The original proposal was the paradigm for the current BFA proposal, which is a refinement of the major as it was instituted in 1987. The divergent approaches to the teaching of art practiced by the two institutions and the different emphases placed on relations between theory and practice make it clear that the distinct character of the two programs should be respected and separately pursued. In our program, the careful balance of studio and academic courses, and particularly the relation of interdisciplinary courses to those offered by the area, has been developed to take advantage of the unique possibilities available within the School. A broad-based disciplinary education in the area is offered in conjunction with a wide selection of possible options from other areas.

The addition of a fourth faculty member in Visual Art now authorized for September 1992 will make it possible for the School to offer the disciplinary courses now taken by SFU students through ECCAD. The introduction of lower level technique courses as prerequisites for the second year core studios will assure that all upper level students share the same common disciplinary background, in preparation for more advanced studio work. In addition, the relationship between the studio and theory has been strengthened through the program's integration of new Interdisciplinary Critical Studies courses. The introduction of a 20th Century Art History course will complement the Arts in Context sequence while emphasizing the contemporary concerns of the program.

The area sees the introduction of the BFA as a developmental progression in keeping with the original intentions of the program, and one which offers an integration of theory and practice in the most beneficial way for students directed toward working in the field.

Resources:

The BFA with a Major in Visual Art will not require major increases in resources or equipment. Virtually all technical resources are already in place. The anticipated necessary space allocation is currently under negotiation as a part of the normal expected growth of the program as it currently exists.

Calendar Entry:

The BFA - Major in Visual Art prepares students to become practising artists. A combination of broad-based practical studio courses in conjunction with integrated theoretical and critical seminars allows students to understand their own production in relation to current and historical developments in visual art and other disciplines. A strong emphasis is placed on developing an understanding of the position and responsibilities of the artist as part of a larger social community in the contemporary world.

Requirements for the BFA - Major in Visual Art

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Students are expected to complete a total of 83 hours in the school, plus the additional Faculty of Arts Breadth Requirements of 30 hours, within the total of 120 hours required for the degree.

Lower Level

Minimum 43 hours, including

All of:

- FPA 111-3 Issues in Fine and Performing Arts
- 160-3 Introductory Studio in Visual Art I
- 161-3 Introductory Studio in Visual Art II
- 164-2 Visual Art Techniques: Photography, Video
- 165-2 Visual Art Techniques: Painting, Sculpture
- 168-3 History of Art: 20th Century
- 211-3 Introduction to Contemporary Theory in the Arts
- 260-3 Studio in Visual Art I
- 261-3 Studio in Visual Art II

One of:

- FPA 166-3 History of Art: Ancient to Renaissance
- 167-3 History of Art: Renaissance to Modern

Two of:

- FPA 163-3 Issues in Spatial Presentation
- 262-3 Drawing I
- 263-3 Painting I
- 264-3 Sculpture I
- 265-3 Photography I
- 269-3 Selected Topics in Visual Art I

One of:

- FPA 127-3 History of Dance: Origins
- 136-3 History and Aesthetics of Cinema I
- 137-3 History and Aesthetics of Cinema II
- 140-3 Music in the 20th Century
- 242-3 Western Music in the 17th through 19th Centuries
- 150-3 Introduction to Theatre

Plus two other FPA courses outside Visual Art, one of which must be a studio.

Upper Level Requirements

Minimum 40 hours, including

All of:

- FPA 360-3 Studio in Visual Art III
- 361-3 Studio in Visual Art IV
- 366-3 Seminar in Visual Art I
- 367-3 Seminar in Visual Art II
- 460-3 Directed Studio in Visual Art I
- 461-3 Directed Studio in Visual Art II

Two of:

- FPA 362-3 Drawing II
- 363-3 Painting II
- 364-3 Sculpture II
- 365-3 Photography II
- 369-3 Selected Topics in Visual Art II

Two of:

- FPA 335-3 Introduction to Film Theory
- 370-3 Introduction to Stage Design
- 379-3 Selected Topics in Fine and Performing Arts II
- 382-3 Aesthetics of Performance
- 384-3 Criticism of Performance
- 388-3 Directed Studies in FPA
- 390-5 Introduction to Video Production
- 411-3 Selected Topics in Contemporary Theory
- 412-3 Senior Seminar in Critical Studies
- 426-3 Dance/Movement Analysis
- 469-3 Directed Project in Visual Art
- 490-5 Advanced Video and Electronic Cinema Production

NOTE: By permission other upper level courses germane to the student's visual art program may count toward this requirement. Students should be aware that some of these courses have prerequisite requirements beyond those that can be applied to the major requirement.

Plus two of (one of which must be either FPA 314-5 or 315-5):

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