

# SIMON FRASER UNIVERSITY

S.78-39

## MEMORANDUM

To..... Senate

From Senate Committee on  
Academic Planning

Subject..... Centre for the Arts-  
Program Development

Date..... March 17, 1978

Action taken by the Senate Committee on Academic Planning at its meeting of March 8, 1978 gives rise to the following motion:

### Motion:

That Senate approve in principle the proposed third stage of development in Fine Arts including the Major in Dance, the Major in Theatre and the Minor in Visual Arts, but with no commitment on the timing of implementation.

### Purpose of the Development Plan

Specific programs will be conveyed to Senate for formal approval but the development plan provides an overview so that each program can be considered in context. It is consistent with earlier proposals but it also reflects experience in the first stages of implementation. In fact, concern was expressed that further developments should not preclude maintenance of programs now well received, i.e. the development of majors may make it feasible for minors to be modified to require less specialization but minors must not be discontinued.

### Academic Planning and Funding

Each new program approved in due time by Senate, the Board and the Universities Council qualifies for New Program and/or Emerging Program funding. SCAP noted that in times of financial stringency, however, the total grant increase including such designated funding might well be too small to meet inflationary costs let alone finance program development. Council acknowledges university autonomy and makes a single block grant which the University is "free" to distribute according to its own priorities. However Council does note the factors considered in determining the division (including specific new and emergent programs). The University's credibility is at stake if its internal allocations do not parallel its asking budget to some reasonable degree. Partly for this reason members of SCAP felt it would be advantageous to utilize a two-stage process in academic planning:

1. Consider programs as they come forward and recommend approval on their academic merits.
2. Subsequently (once yearly) consider all programs which

have been approved and recommend priority within realistic fiscal constraints.

### Reasons for Approving Programs

The University has already determined the general shape of developments in Fine Arts by approving lower division "arts in context" courses and minor programs in Dance, Theatre and Film within a framework for further, orderly growth. The Universities Council has reviewed the Fine Arts programs of the three B.C. Universities and has approved our Dance and Theatre Minors noting that development of a Dance program should be limited to S.F.U. Council's consultant (from Quebec) made laudatory comments about the unique and lively fine arts program at Simon Fraser. The attached development plan is intended to further flesh out the framework earlier proposed and thereby to provide a clear context within which specific program proposals will be considered over the next few months.

Despite the fact that the initial decisions approving development of credit programs in Fine Arts have long since been made, SCAP felt it necessary to discuss reasons why any new program might be approved or rejected. Some consensus developed about the following clusters of questions:

1. Is there potential for excellence? Can the program be done at Simon Fraser as well as or better than anywhere else?
2. Does the program fit University goals (even if those goals are largely implicit)? e.g. Does it provide quasi-professional preparation built upon academic fields represented at S.F.U.?
3. Will the program contribute to enriching existing programs? Is there potential synergism?
4. Is there some obvious relationship to the community?

Program development in the Fine Arts appears to fulfill these reasons for approval. The uniqueness of Dance at S.F.U. as the only B.C. university offering it and the integrative nature of Theatre make these the first programs for development of a major. The lively and illustrious record of our Film Workshop makes a Film Minor part of a Fine Arts core program at S.F.U. even though it is more peripheral in most institutions, i.e. we are building on our strengths. Development of a minor in Visual Arts is seen as supporting the fields currently further advanced at S.F.U. Overall the Fine Arts programs are seen as enriching education in the humanities by providing an integration of academic and performance aspects of the arts.

Capital Implications

The University's five-year Capital Plan does not include capital construction designated for Fine Arts. It does, however, provide for analysis of needs and the beginning stages of facilities design in the fifth year. Developments projected in the current plan will be accommodated in space released by the Faculty of Education when the Multi-purpose Building (Classroom Complex II) is completed and Archaeology and Education move in (Fall 1978). We certainly do not anticipate creation of highly specialized facilities in the near future but provision of flexible-use space in the Professional Development Centre (Education Buildings) will relieve much of the strain on facilities now used by the Centre for the Arts. The University is also seeking means of enhancing its relations with the community by utilizing community facilities. A major theatre complex is planned as part of New Westminster's downtown re-development. It will serve the needs of Douglas College and may meet some of our needs as well.

Pauline Jewett

/mp  
Attachment

CENTRE FOR THE ARTS

PROGRAM DEVELOPMENT

This is to request approval in principle for a third stage in the academic program development in the Centre for the Arts. In this phase, to be completed by September of 1980, we propose a major in Dance, a major in Theatre, a minor in Visual Arts.

It is our hope that the Film minor already approved by the University will be authorized by the Universities Council.

Although these programs together represent a major development phase, they are not entirely new. Academically, they are extensions of the basic ideas that have governed the development of the Centre for the Arts. In financial terms, they build very largely upon resources already committed to the arts at Simon Fraser. Because the description of this new stage is fairly lengthy and complex, it is divided into three sections. An Introduction discusses some general matters. In the second section the programs and courses are outlined with as much specificity as is possible at this time. A third section identifies the limited additional resource requirements for these programs.

## I. INTRODUCTION

### A. BACKGROUND

In initiating the development of credit programs in fine and performing arts, the University accepted the principle of phased development, permitting the gradual growth of courses and programs that would be coherent at each stage. The first phase saw approval of the idea of working toward fairly intensive undergraduate programs in Dance, Film, Music, Theatre and Visual Arts, together with approval of a small number of General Studies courses. The second phase, outlined in Senate Paper S.76-21, passed by Senate in February of 1976, proposed minor programs in Dance, Film and Theatre, a number of supporting courses, and an administrative reorganization creating the Centre for the Arts. This second step was virtually achieved by Senate action in April of 1977. We now have minors in Dance and Theatre, and await final disposition of our request for a Film minor from the Universities Council. This paper is a sequel to S.76-21, in which we propose another carefully considered phase of growth. Given approval in principle by Senate for this next stage, we will introduce for individual approval over the next several semesters courses and programs which contribute to this general shape. At the same time, this paper can lead to the formulation of a "Letter of Intent" to the Universities Council which gives that body adequate notice of the University's plans.

Although the plans we propose here will not be in full operation for more than two years from now, and although this timing represents a considerable slowing of our initial intent, we recognize that the financial status of the provincial universities requires us to plan coherently over a relatively long term. We also recognize that highly specific proposals at this point would only be misleading: we intend to continue considering possible courses and requirements which will best fulfill our intent. What we can do here, then, is to set out some basic considerations and a program design which will enable the

University to judge the direction and scope of our plans, as well as to gauge the costs of the new developments.

B. THE NEED FOR GROWTH

A steady and considered pattern of growth was a fundamental part of our initial concept, but it should be re-emphasized that immediate growth is not proposed: there will be a three-year interlude between the effective dates of the second and third phases. The programs now in place are already showing remarkable results: there is at present a vitality, dedication, and range of interests among our students that is very gratifying. This degree of success however, in itself presents a strong imperative for further growth. From the point of view of serious students of the arts, minor programs are not sufficient: the need to graduate with a major in another department means that their true centre of interest must be sacrificed at crucial times in order to complete academic work elsewhere. Further, this can lead to the unfortunate situation in which a declared major in another subject is completed in a cursory way. Finally, our premise that the arts can usefully be studied in conjunction with each other tends to be defeated by the fact that many students have time to complete only the minimum requirements for a single minor together with their programs outside the department.

An indefinite continuation of our present status would be equally serious from the faculty point of view. Our present faculty have shown remarkable energy and concern in building a new department. It is simply the case, however, that a faculty of high calibre cannot be retained in nor attracted to a department for which the development of major programs has been indefinitely postponed. Growth need not be immediate, should not be hasty, and cannot be extravagant, but it must be a real possibility if there is not to be a kind of implosion of the present energies of faculty and students.

There is a final reason for growth to a new stage of the dimensions we propose. The idea of developing a program in a single art form was considered and specifically rejected at the time of our initial proposals to the University. It was not deemed necessary that all programs be brought along at the same rate, but program planning in all five art areas was viewed as essential to our multi-disciplinary concept. In our view it would be a mistake to propose the development of a single major in isolation, or to propose two majors at the expense of additional minor programs. The opportunity of bringing students of the various arts into significant contact with each other and with other art forms is too great to risk seriously unbalanced development.

C. SOME GENERAL CONSIDERATIONS

In planning our first major programs we have faced with particular intensity the questions that beset all university arts programs: What is the appropriate balance between theoretical and practical work? How can the intensive skills training which constitutes a large part of the preparation of the artist be brought within a university curriculum? How can the special forms of mental and physical concentration required of an actor or dancer be fostered along with the study and reflection that characterizes an academic environment? How can we best deal with the great range in levels of talent and experience students bring to our courses? How can we choose emphases within a set of highly complex disciplines? What kind of students do we really want to produce? An added question for us has been - How can interdisciplinary or cross-disciplinary work be encouraged without sacrificing the integrity or the demanding requirements of the individual arts?

Our best answers to these questions, considered within severe limitations of space, money, and students' time, are implied in the program descriptions which follow. A few general observations are in order here, however.

First, the level of maturity of our present student population is unusual and is subject to change. The average age of students in our programs is

fairly high and many have taken substantial university work previously. In part this is no doubt a reflection of general demographic trends at Simon Fraser. It also is likely caused by the fact that our programs are new and only now available to advanced students who have long been interested in the arts. Moreover, it is probable that high school counsellors will recommend Simon Fraser more strongly to arts students once major programs are in place. This shifting terrain means that our planning must account for two fairly distinct student bodies. The mature student tends to want, and in our view is best served by, a concentrated exposure to an arts discipline; the various career opportunities in the arts and arts-related fields should not be delayed by excessive general requirements. The younger student, whatever his or her desires, needs to be directed to other fields of study as well. Even a young student, however, may enter with quite substantial previous training in an art. Our curriculum has to account for quite various levels of prior knowledge. We wish Simon Fraser to remain an institution at which students can first discover an interest in the arts and build on that discovery; we need both to maintain relatively open access introductory courses and to serve the talent which comes to our attention with the highest level of training we can provide.

The solution to this problem seems to us to lie in designing programs with fairly heavy requirements which can be administered with reasonable flexibility. By requiring 30 hours of lower division work in the department as prerequisites for majors and coupling this with both a selected entry system to the major programs and careful advising toward that selection, we can insist upon an acceptable training base from each student, tailor the programs to the real needs and abilities of differing students, and encourage cross-disciplinary work. By insisting upon a studio core of 20 hours in the upper division plus 18 hours of additional work fairly loosely prescribed, we can insure both an adequate level of training and an acceptable balance of critical work, enable students to develop special lines of interest, and explore possible emphases for more fully elaborated programs in the future.



It should be noted that although these potential requirements, outlined further below, are fairly rigorous by the standards of many other departments in the University, they are not at all heavy by the standards of fine and performing arts training. They are only an acceptable minimum for practically oriented majors worthy of the name. We envision the eventual strengthening of these programs as resources permit toward honors, B.F.A. or diploma programs which will pay more adequate attention to the specialized needs of the arts. In our view, however, the introduction of major programs and some additional minors is not justified simply as a stepping stone to further development; it is justified as a fulfillment, at a new level, of our fundamental purposes.

What we wish to foster in all our programs is a felt understanding of the nature of creative activity in the arts, together with the ability to bring creative ideas to fairly refined expression within the individual disciplines. We conceive programs in which the training needs of the arts are fairly addressed and in which technical skills are developed beyond a rudimentary level. What we believe special about our programs, however, is that these skills are always held in connection with a larger concept of art, not through a casual combination of theoretical and practical work but through a confrontation both with what is problematical and difficult in the making of art and with the sense of possibility which is art's fundamental impulse. Our programs are not professionally-oriented training programs in a conservatory sense. They are demanding engagements with individual art forms. As such, they neither serve a narrowly conceived job market nor provide simply an alternative concentration for the general student. We do believe that many of our students will make careers in the arts either with or without graduate study elsewhere. We also believe that those who do not will have received a useful general education. We wish to assert as strongly as possible, however, that our primary aim is to encourage students of talent and dedication to experience that creative and critical vitality which is special to the arts and which stands

against the commonplace both in the arts and in society. The practice of the arts can embody a unique sense of freedom, aspiration and concern. Preparation for this sense of life is in our view the highest goal an undergraduate education can attain.

## II. THE PROGRAMS

### A. DANCE

The dance major will require 30 credit hours of lower division prerequisite FPA. courses, normally to include twelve to fifteen credit hours of studio work in dance. Some additional specifications of courses within the thirty hours (e.g., "arts in context" course, technical theatre course) will be made following further discussions within the department.

Entry into the major will be contingent upon acceptance into the first upper division studio course. A demonstration of knowledge and skills prerequisite for the major may also be required if the student has not chosen to take certain lower division courses.

In the upper division each major will take the studio core of 20 credit hours, plus 18 hours of upper division FPA. credit, at least 10 of which will be in dance and some of which will be in specifically required courses, to be decided following further discussions.

Each dance major must complete 24 credit hours outside the department as part of degree requirements.

#### DANCE COURSES

##### Lower Division:

- |                     |  |
|---------------------|--|
| FPA. 120-3<br>0-0-6 | Introduction to Contemporary Dance<br><br>As at present, an introductory studio course, but now intended specifically for those without previous dance experience. |
| FPA. 121-3<br>0-0-6 | Contemporary Dance Fundamentals<br><br>As at present, an available sequel to 120.  |

- (NEW) FPA. 122-3 (Advanced Introduction)  
0-0-8
- A course designed to take the same approach as 120, but for those with significant previous dance experience. The total number of sections of 120 and 122 available need not increase over the current number of 120 sections.
- (NEW) FPA. 123-3 (Advanced Fundamentals)  
0-0-8
- A sequel to 122. One new section per year would be required. Students who have taken 122 and 123 for credit could not earn credit for 120 and 121.
- (NEW) FPA. 124-3 (Body Placement and Structure)  
0-2-4
- Fundamentals of dance placement will be approached through basic ballet technique in four studio hours per week. An awareness of the structure and function of the human body will be approached practically in the studio sessions and analytically in one two-hour seminar each week. One section per year would be required.
- FPA. 220-3 Contemporary Dance Technique and Theory I  
0-0-8
- As at present, a studio course combining the three major areas of technique, composition, and improvisation. A limited entry course.
- FPA. 221-3 Contemporary Dance Technique and Theory II  
0-0-8
- (NEW) FPA. 224-3 (Ballet for Modern Dance)  
0-0-10
- A course which builds on the work of FPA. 124 to give the modern dancer some experience of ballet technique. This course will meet for 10 studio hours, with no outside preparation required. It will normally be offered only during the summer semester.

In addition to the above courses it would be desirable to introduce a small group studio situation in which the dance problems of individual

students could be addressed. It is also desirable to have more opportunity for technical practice available in the lower division for the serious dancer. Although neither of these options is necessary for the introduction of a major, we will be looking for ways to provide these opportunities at a relatively low cost.

Upper Division:

FPA. 320-5 Contemporary Dance Technique and Theory III  
0-0-12

The first of the upper division studio core courses, combining technique, composition, improvisation and some theoretical considerations. Both the contact and credit hours are raised from the present 320.

(NEW) FPA. 321-5 (Contemporary Dance Technique and Theory IV)  
0-0-12

A new sequel to 320.

(NEW) FPA. 420-5 (Contemporary Dance Technique and Theory V)  
0-0-12

(NEW) FPA. 421-5 (Contemporary Dance Technique and Theory VI)  
0-0-12

These courses are the extension of the studio core through the fourth year. Because the work of these courses is to gradually build the dancer's ability through a constantly changing set of dance problems, and because instructors for the courses will vary from semester to semester, the third year and fourth year groups can successfully be taught together in both semesters.

Because of this only a single such course will be taught in each Fall and Spring semester, and will include all the advanced dance students. The total number of majors will be limited by the size of this course (a maximum of 30). Ideally, this course will be taught during one semester by a visitor, who will also direct a production, a system used very effectively in 77-3.

FPA. 324-3      Dance Composition  
0-4-0

FPA. 326-3      Dance History  
2-1-0

(NEW) FPA. 426-3      (Dance Analysis)  
0-3-0

This course is designed to advance the student's historical and critical knowledge of dance beyond the level obtainable through FPA. 326, 382, and 384. The course will involve a detailed examination of selected works of choreography in live performance, on film, or as reconstructed from written material. The aim of the course will be to increase the student's awareness of the interactions between technique and style.

(NEW) FPA. 423-5      (Choreographic Project)

A course in which each student will create a dance piece for workshop or production performance. Each student in the course will also participate in at least one dance created by another student in the course.

FPA. 424-5      Directed Studies in Dance Performance

FPA. 425-5      Intensive Studies in Dance

(NEW) FPA. 429-5      (Directed Studies in Dance Research)

A course available for those who wish to continue historical and critical study.

Other courses closely related to the dance program are listed under Interdisciplinary Courses, below.

B. THEATRE

The theatre major will require 30 credit hours of lower division prerequisite FPA. courses, including the equivalent of at least 12 credit hours studio work. Some additional specifications of courses within the thirty hours (e.g., theatre history and literature, technical theatre) will be made following further discussions in the department.

Entry into the major will be contingent upon acceptance into the first upper division scene study course. A demonstration of knowledge and skills prerequisite for the major may also be required if the student has not chosen to take certain lower division courses.

In the upper division each major will take the studio core of 20 credit hours, plus 18 hours of upper division FPA. credit, at least 10 of which will be in theatre and some of which will be in specifically required courses, to be decided following further discussions.

Each theatre major must complete 24 credit hours outside the department as part of degree requirements.

THEATRE COURSES

Lower Division:

FPA. 150-3      Basics of Theatre  
1-0-4

A course similar to the present course except restructured to provide a sufficient number of studio hours for some beginning work in acting. It is anticipated that initially the course will be offered in the Fall semester only and for a maximum of seventy-five students. Assuming that the lecture portion of the course can be coordinated among theatre faculty, the total cost of the course will increase less than 20%.

- FPA. 151-3      Introduction to Acting  
0-0-6  
Structured similarly to the present course except that it will become a selected entry course, with enrollment limited to thirty. A single additional section will be required.
- (NEW) FPA. 156-3      (Theatre History and Literature I)  
2-1-0  
A course concentrating on a progressive examination of stage history and dramatic literature.
- (NEW) FPA. 157-3      (Theatre History and Literature II)  
2-1-0  
A continuation of FPA. 156.
- FPA. 250-3      Dramatic Interpretation I  
0-0-8  
As at present, a limited entry first intensive studio.
- FPA. 251-3      Dramatic Interpretation II  
0-0-8
- FPA. 254-3      Supplementary Studies for Actors I  
0-2-6  
As at present, this course will combine skills laboratories, actual production experience and seminars designed to build the students' knowledge of dramatic literature.
- FPA. 255-3      Supplementary Studies for Actors II  
0-2-6

It is not necessary, but highly desirable to introduce a second section of FPA. 250 and 251 as soon as resources permit. This change will enable a maximum of thirty students to complete the second year, thus providing more students than those entering the upper division studio core with the necessary base of practical experience to profit from several of the other upper division theatre courses. Majors outside the acting emphasis, a revised minor in theatre, and joint majors with other departments would then become possible.



Upper Division:

Studio Core:

FPA. 350-4            Scene Study for Actors I  
0-0-8

This course would remain as at present except for an increase in credit of one hour.

FPA. 351-4            Scene Study for Actors II  
0-0-8

(NEW) FPA. 352-4        (Acting Skills I)  
0-0-12

(NEW) FPA. 353-4        (Acting Skills II)  
0-0-12

These two courses would replace the present FPA. 354 and 355, Supplementary Studies for Actors III & IV. They would involve assigned skills laboratories emphasizing regular voice and movement training. As at present, the skills laboratories could be handled by instructional specialists, although depending on the abilities of regular faculty and the availability of sufficiently qualified specialists in the Vancouver area, it might prove desirable to have them taught on another basis.

(NEW) FPA. 450-4        (Scene Study for Actors III)  
0-0-8

Other Courses:

(NEW) FPA. 452-4        (Acting Skills III)  
0-0-12

(NEW) FPA. 453-4        (Acting Skills IV)  
0-0-12

These courses are optional extensions of the previous skills workshops, concentrating on voice and movement, intended for and limited to those few majors who can most benefit from such work. Because of the laboratory nature of these courses, it will be possible to overlap them to a considerable degree, although not entirely, with FPA. 352 and 353. Although fairly expensive, this method of handling skills will cost substantially less than comparable training at other universities.

FPA. 456-3  
0-2-4

### Conceptual Approaches to Drama

This course, in which new performance concepts are explored in relation to Shakespeare's plays, is a part of the present minor program. It is a model for a small number of courses we wish to develop which require both analytical and performance skills. The following four courses need not all be introduced, nor need all of them be taught very frequently, but they are indicative of the kinds of interactions of practice and theory we wish to foster.

(NEW) FPA. 356-3  
0-2-4

### (Dramaturgy)

This course will concentrate on a single play or small group of plays from a selected historical period. It will examine the conditions in which a text is written in relation to the conditions of modern performance. Substantial reading and discussion of historical source materials will be required, not in order to mimic a particular style on the contemporary stage, but so that students can experiment in the studio with the translation or re-creation of period drama for a modern audience.

(NEW) FPA. 357-3  
0-2-4

### (Adaptation)

This course will give students practice in the adaptation to dramatic form of non-dramatic materials. The creation of documentary drama from historical matter, adapting imaginative work in other genres or re-creation of present observation would all be possible. The course will involve practical experimentation and testing in the studio along with research and creative work elsewhere. This course should help students to develop or deepen an interest in playwrighting.

(NEW) FPA. 358-3  
0-2-4

### (Directing)

A single course on directing which can lead to the development of this emphasis for a few students through directed studies.

(NEW) FPA. 457-3 (Playwrighting)  
0-2-4

A single course on playwrighting can be effective because it builds on the adaptation course and because the pre-requisite of some acting experience will make testing and experimentation available within the course itself.

(NEW) FPA. 458-5 (Directed Studies in Theatre I)

A course through which students can obtain credit for significant, coherent, and instructive project or production work which is related to the emphasis of their studies. This and the following course should be introduced even within the framework of the present minor because they create credit opportunities for work which is now taking place within present production and faculty resources.

(NEW) FPA. 459-5 (Directed Studies in Theatre II)

Other courses closely related to the theatre program are listed under Interdisciplinary Courses, below.

C. VISUAL ARTS

The visual arts minor will combine a progressive series of studio courses in both the lower and upper divisions with arts in context courses and with upper division seminars which explore critical and historical issues in relation to studio work. The general pattern of requirements will be quite similar to our present minors in dance and theatre.

As in the other disciplines, the approach to studio work in the visual arts is conceived in a special way, and deserves some explanation. The visual arts rest on highly elaborated technical traditions, which we cannot hope to convey with both breadth and intensity in a limited program. It is also the case, however, that contemporary artists tend to confront these traditions, and are critical of the routine domination of technique where this occurs. By arranging a studio program which focuses on the problems and possibilities in the making of art, in which technical instruction tends to follow the developing concerns of the student, we plan to offer an approach which both acknowledges the contemporary state of the arts and differs from fine arts opportunities available elsewhere in the province. Our students will receive careful instruction in the techniques of various media, but they will also be trained in analysis and encouraged to develop an open concept of art-making. We will expect our students to be creatively restless and critical, developing through practice and discourse modes of expression which are applicable to a number of visual arts media and which also have relevance to the other programs of study in the Centre.

Through the three required lower division studios, which are presently in place, students undertake a series of assigned problems. They can exercise choice in the means through which they fulfill these assignments, but the entire series is calculated to give them an acquaintance with a range of contemporary techniques and attitudes. These techniques emphasize

drawing, painting and three-dimensional construction, but also include the mechanical and electronic reproduction of images in photography, print-making and video, as well as the possibilities provided by newer visual arts fields such as performance and language. By the end of the second year students are expected to have discovered a particular concentration of interests.

In the upper division work students will be expected to intensify their study of particular areas. By adding at this point a set of seminars which examine selected problems in the making of art, we hope to provide a constructive pressure on the work of the studio. A final semester of independent though guided studio work provides each student with the opportunity to produce a small body of exhibitable work as the culmination of that student's training. We are actively exploring mechanisms whereby students whose interest require better equipped studios than we can provide can gain access to such possibilities at other institutions. Such students would remain under the supervision of our faculty in all work undertaken for credit at Simon Fraser University.

MINOR REQUIREMENTS - minor requirements will include as prerequisites at the lower division three studio courses plus two context courses, a total of twenty-one hours. At the upper division there will be two studio courses, two seminars, and a directed study course for a total of seventeen hours.

#### VISUAL ARTS COURSES

FPA. 160-3      An Introduction to the Image  
0-0-6              An introductory studio course, open to all students.

(NEW) FPA.161-3      (Introductory Studio II)  
0-0-6              Like similar courses in dance and theatre, this is a second first year studio, providing an optional

extension of FPA. 160 for those who wish to continue their work in the first year. Although this course is not required for entry into 260, we anticipate that many serious students will want to avail themselves of it. It also provides students with limited previous experience an opportunity to develop greater proficiency in technique.

FPA. 260-3  
0-0-8

Studio in the Visual Arts I

As at present, a limited entry course.

FPA. 261-3  
0-0-8

Studio in the Visual Arts II

(NEW) FPA. 360-3  
0-0-8

(Studio in the Visual Arts III)

(NEW) FPA. 361-3  
0-0-8

(Studio in the Visual Arts IV)

(NEW) FPA. 366-3  
0-4-0

Problems in the Visual Arts I

This and the following course will examine selected topics in the visual arts in order to encourage critical and theoretical discourse about the actual process of art-making. Topics will be chosen to reflect the interests of students in the studio, but will include historical considerations. Some possible topics:

The work of art in the age of mechanical reproduction;  
Abstraction and physicality in painting: Mondrian, Pollock, Newman, Stella; Codes of representation in the history of painting: Vermeer, Manet, Cezanne, Matisse; Performance as an image-making art.

These courses will be open to reasonably prepared students outside the visual arts program, and should provide for some an extension of the critical and historical work undertaken in the context courses.

(NEW) FPA. 367-3  
0-4-0

(Problems in the Visual Arts II)

(NEW) FPA. 469-5

(Directed Study in the Visual Arts)

This course will enable students to work fairly independently in the studio, with access both to our faculty and to visitors we may bring in. The objective of the course will be the completion by each student of a displayable body of work. Evaluation will be based on the skill with which these projects are brought to completion. In some instances, students may undertake the work for this course outside our own studio, where additional facilities may be available.

D. INTERDISCIPLINARY COURSES

a. CONTEXT COURSES

Although committed to many of the ideas embodied in the present Arts in Context courses, the Department will shortly begin a critical re-examination of them.

We do not wish to replace them or to reduce their importance in the Department, but may wish to modify them to serve our needs better. The nature of the tutorials and their relation to the lecture, and the level at which the courses are taught are among the issues to be examined. We do not anticipate that changes we may propose will substantially alter the areas covered by the present four courses, or their overall costs. Because the substance of these courses fits best at somewhat different points in the various programs, we will be considering devices which will make the lectures accessible for either upper division or lower division credit, perhaps by the attachment of different tutorials. It may also be desirable to add a Special Topics number within this category of courses in order to provide for the teaching of some periods or areas on an irregular basis.

b. TECHNICAL THEATRE

These courses are listed as interdisciplinary courses because insofar as possible we wish to make the technical theatre work available and useful to both dance and theatre students. These courses should come into existence as soon as possible as we now have the faculty and other resources necessary to teach them.

(NEW) FPA. 170-3  
0-2-4

(Introduction to Technical Theatre)

This course will combine basic instruction with laboratory sessions which may include crew work for actual productions.



(NEW) FPA. 270-3  
0-2-4

(Technical Theatre II)

This course will be designed to build on earlier technical work for some students, specifically to prepare students to undertake craft roles in productions. Some consideration of set and lighting design will be included. This course also will be taught in cooperation with actual production work. Although we do not anticipate the development of a technical and design program in the near future, these two courses, plus apprenticeship to guest designers, production experience, directed study and some employment opportunities should provide interested students with substantial knowledge and skill in this area.

c. OTHER

Interdisciplinary studio - although it is difficult to design a course of practical work which is outside a single arts discipline and which respects the integrity of each of them, we will consider proposing a single lower division course that permits exploration of interactions among the arts in a studio setting. If an effective course of this nature can be designed, it should do much to foster the kind of cross-disciplinary ferment we would like to encourage.

(NEW) FPA. 489-5

(Interdisciplinary Project)

This course will provide the occasion for students to work under the direction of more than one faculty member on a creative project involving more than one discipline. Although such work cannot usefully be compelled, it seems advisable to create a space for valid ideas that may arise. Film and Theatre, Theatre and Dance, Dance and Music, Film and Visual Arts are likely combinations.

FPA. 382-3  
2-1-0

Aesthetics of Performance

FPA. 384-3  
0-3-0

Criticism of Performance

In addition to these two courses, which have proven to have a valuable place in the minor programs, we may wish to introduce one or possibly two new courses in this series, considering aspects of performance or of the arts generally. We view these courses as having important linking functions for our own students but not as intended exclusively for them. We do not anticipate that any new courses of this type will require the hiring of faculty specifically to teach them.

OTHER PROGRAMS

Although it can only be a tentative possibility at this time, it is worth mentioning that as the other programs develop, we will consider proposing the introduction of a general fine and performing arts major. Such a program would not involve a disciplinary concentration beyond the lower division, but would make available in a structured way some of the critical and theoretical work in the various other programs. Such a concentration would involve no additional costs, but might do much to stimulate the kinds of interdisciplinary considerations we hope to encourage.

Given the introduction of dance and theatre major programs, the current minors in these disciplines would be significantly restructured or discontinued. Minor programs of the present type would no longer serve a significant body of students once the majors were in place. Programs of minimal or no additional cost designed for students with a significant interest in these disciplines but without a major commitment to them will be considered as our planning proceeds.

### III. RESOURCES

Although the additional resources required to offer the programs outlined above may appear substantial, it should be emphasized that these programs build very heavily on resources that are already in place. The production work which is a major part of all performing arts programs already takes place. Maintenance of our theatres and other production costs need not be increased if the major programs are approved and would not be decreased if they are not.

We have been extremely cost conscious in the planning of these programs; we have considered many devices for cutting costs and have incorporated all these which in our view are consistent with academic soundness. We believe that significant organizational efficiencies are still obtainable within our present overall budget without sacrificing the publicly oriented programs the Centre runs for the University. We intend to maintain these programs at a reasonable level, re-structure our own operations wherever it is efficient to do so, and seek the minimal additional funding for a Centre of the nature we propose. Fine Arts programs are not inexpensive, but we believe the additional costs of the new programs are quite low in relation to what they can achieve.

#### A. FACULTY

It should be noted that many of the above courses are directed study or project courses. Our calculations have not included a specific assignment of contact hours in relation to faculty load for these courses. Although it is hoped that some acceptable formula for teaching credit in directed study courses may be found within the University, our introduction of such courses will not necessarily increase total faculty workload. All such courses in our programs represent work of a kind which faculty are now undertaking with students,

although students at present cannot derive significant credit from this work.

In order to offer all the programs outlined above, five new faculty positions would be required. We have been authorized to search for one of these positions this year. These positions, along with other required teaching personnel, are as follows:

DANCE - One new regular faculty member required, primarily to teach studio courses. In addition one half of the visiting position currently authorized will be regularly committed to the dance program.

In order to maintain a reasonable number of places in the introductory studio courses, it will also be necessary to teach a total of six sections on a sessional basis, representing an increase of two sessional appointments over our present circumstances. Some increase in the cost of accompanists for advanced courses will also be entailed.

THEATRE - Two new positions will be required, one for an individual with a primary interest in theatre history and one for an individual qualified to teach acting. The mix of other courses taught by these and present faculty will depend upon the teaching interests of the entire group. It will continue to be desirable to bring in a visiting faculty member to teach and direct in the program occasionally, but the frequency of such an appointment and the specific course assignments must await further developments.

The additional teaching costs of the program will be sessional appointments to cover 20 hours of tutorial contact per annum in FPA. 150 and acting skills instructors for the workshops connected with FPA. 254, 255, 352, 353, 452 and 453. At this point, it appears most beneficial to employ these individuals on a negotiated contract basis, wherever possible using professional resources in the community.

VISUAL ARTS - One new faculty position will be required for an individual with a primary emphasis on studio teaching. We have tentatively been authorized to search for this individual for next year. Provided that visual arts faculty continue to have teaching responsibilities in the context courses, three sessional instructors per annum also will be required. All upper division teaching will be undertaken by regular faculty and occasional visiting artists.

INTERDISCIPLINARY COURSES - We do not anticipate employing new faculty specifically to teach in this area. Depending upon developments it may be necessary to make a single sessional appointment to cover the equivalent of one course per annum in one of the disciplines. It may also prove desirable over time to regularize some of the teaching commitments by faculty in other departments now undertaken in a secondment basis.

B. STAFF

Although there may be some further adjustment in the duties of current staff of the Centre for the Arts, we do not anticipate a need for staff positions in excess of those budgetted for this year. Because these programs encourage students to be fully engaged in production work as a learning experience, they can actually have the effect of reducing overall staff costs.

C. LIBRARY AND AUDIO-VISUAL

Although we assume a steady rate of library acquisitions in the fine arts areas, none of the above programs places extraordinary new demands

upon the library. Both theatre history and visual arts history are treated in ways that the library is now almost adequate to serve, provided that there can be selective course-based acquisitions in some instances.

The only significant new audio-visual demands will be the steady growth of the Fine Arts slide library, now housed in the Centre for the Arts. This collection is well underway, and will require simply the continued dedication from the Centre's budget of a modest annual amount.

D. SPACE AND EQUIPMENT

The additional space requirements are difficult to identify exactly, for several reasons. First, we are presently very cramped; some of the needs set forth below are also needed for our present programs. Second, we assume that we will not be moving into space specifically designed for us for some time. The square footage required in space without suitable configurations or adequate sound separation will be considerably larger than in specially designed facilities. Third, the most efficient use of our present space in the theatre cannot be arranged until additional space becomes available. Finally, there is in some instances a trade-off between space and equipment requirements, particularly in relation to the question of whether to equip a new theatre or maintain an extremely tight schedule in the main theatre for both teaching productions and public events. Our choices in these matters appear to us to have the greatest overall cost-efficiency, given our sense of the space that may become available over the next few years.

DANCE - one additional dance floor will be required, preferably a space large enough to accomodate production rehearsals, thus relieving some pressure on the theatre. Two smaller spaces, suitable for choreographic work will also be needed. Additional equipment requirements will be very minor.

THEATRE - One additional theatre space, suitable for studio teaching, production rehearsals, and for the presentation of informal (not technically abetted) performance in theatre and other arts. In addition, five small rooms suitable for scene work will be needed close to at least one of the studios. Both dance and theatre will require an adequately maintained main theatre.

VISUAL ARTS - A fairly large on campus studio will be required in addition to the present off-campus studio. The on-campus studio would be used for lower-division work and for project work requiring equipment available on campus. The off-campus studio, which is close to the Vancouver School of Art, would be used for upper-division studios and some independent study. The program design entails no major new equipment on a scale typical of visual arts programs, although some of the present equipment should be gradually augmented.

E. DUPLICATION

It seems appropriate to address this question, in both its intra-mural and province-wide aspects, as a resource matter.



Within the University, we have examined all the possibilities we could think of for combining courses and faculty from other departments, have included all these we believe consistent with our purposes, and have refrained from moving into areas where similar opportunities already exist on campus. The only area where we believe questions might arise is theatre history, but our approach to the subject in both course structure and faculty requirements is quite different from that taken by the English Department.

In our view, the programs outlined above complement, but do not duplicate opportunities for fine arts study now available in the province. There is no other university dance program in British Columbia; our theatre program has a significantly different emphasis from the other university and college programs; the visual arts minor is conceived as a non-conventional alternative to what presently exists. Furthermore, there is no opportunity in Canada for the kind of integrated study of the arts we will provide.

We expect that students will be drawn to our programs from British Columbia and from across Canada, in part to study a particular art, but also because of the nature of the Centre as a whole. They will be able to study an art form seriously under highly qualified faculty. They will receive a fair measure of practical work concentrating on particular aspects of the discipline, and they will undertake carefully related critical and analytical study. Most especially, they will study in an environment where creativity is fostered in all the arts, where links are sought among them and where a strong emphasis is placed on the contemporary task of the artist.

Evan Alderson

December 7, 1977