

## SIMON FRASER UNIVERSITY

S.78-142

## MEMORANDUM

To Senate

From N.R. Reilly, Chairman  
Senate Committee on  
Undergraduate StudiesSubject Proposal for a Major and  
Revisions to the Requirements  
for a Minor in Dance.

Date 15 November 1978

Action taken by the Senate Committee on Undergraduate Studies at its meeting on November 14, 1978 gives rise to the following motion:

MOTION

That Senate approve and recommend approval to the Board of Governors the proposal for a major in Dance and the revisions to the Minor in Dance as outlined below and detailed in S78-142:

- (1) Major Program in Dance, including
  - (i) Lower Division Requirements as Pre-requisites
  - (ii) Upper Division Requirements for a Major in Dance
  - (iii) Additional requirements for the degree
- (2) Changes in Requirements for a Minor in Dance, including
  - (i) Lower Division Requirements as Pre-requisites
  - (ii) Upper Division Requirements for a Dance Minor
- (3) New Courses:
  - (i) FPA. 122-3, Contemporary Dance I
  - (ii) FPA. 123-3, Contemporary Dance II
  - (iii) FPA. 125-3, Structural Approach to Ballet
  - (iv) FPA. 225-3, Ballet for Modern Dance
  - (v) FPA. 423-4, Directed Studies in Choreography
  - (vi) FPA. 426-3, Dance Analysis
  - (vii) FPA. 429-5, Directed Studies in Dance Research
- (4) Concomitant changes arising from Major in Dance
  - (i) Changes in course titles, credits, vectors, statement, FPA. 320, 321, 420, 421
  - (ii) Changes in Minor
    - FPA. 120 - prerequisite statement
    - FPA. 121 - prerequisite statement
    - FPA. 220 - title change
    - FPA. 221 - title change

*N.R. Reilly*  
N.R. Reilly

/kb

SIMON FRASER UNIVERSITY

SCUS 78-68

MEMORANDUM

To Mr. H. M. Evans,  
Registrar & Secretary of SCUS.

From J. Blanchet, Secretary of the  
Faculty of Interdisciplinary  
Studies Undergraduate Curriculum  
Committee.

Subject I.S.C. 78-26, Dance Major  
Revised. Proposal and

Date October 27/78.

*Changes in Minor Requirements*

The attached Major in Dance proposal presented by the Centre for the Arts was approved on October 24/78 by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee

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

*J. Blanchet*  
Janet Blanchet.

Attachments.

Chairmen, Curriculum Committees  
see distribution below

Evan Alderson, Director  
Centre for the Arts

Dance Major Proposal

October 26, 1978

*I.S.C. 78-26, revised.*

I am distributing to you the Centre for the Arts' proposal for a dance major. Because the major will involve some new courses, your committees should have the opportunity to consider any questions regarding course overlap. Please note that the program and the courses are not to be introduced until 1980. The material is coming forward at this time so that we may seek Universities Council approval and emergent program funding.

EA/yn

c.c.: Faculty of Arts Curriculum Committee *Wyn Roberts, 1978*  
Faculty of Education Curriculum Committee *Wyn Roberts, 1978, Education*  
Faculty of Science Curriculum Committee *Wyn Roberts, 1978, Biological Science*

✓Harry Evans, Registrar

I.S.C. 78-26  
Revised

DANCE MAJOR PROPOSAL

Prologue:

The Centre for the Arts proposes a Bachelor of Arts Degree with Major in Dance. It follows approval in principle of the CENTRE FOR THE ARTS PROGRAM DEVELOPMENT document presented to Senate in January 1978 in which a proposed Dance Major was outlined. The major program detailed here follows that document in all essentials. Included here also is a co-related revision of the existing Dance Minor.

Background:

Dance has been an innovative part of the Simon Fraser University curriculum since the University opened in 1965. It grew and flourished with the early experiments of the Centre for Communications and the Arts, and successful credit courses were offered through the Physical Development Centre (more recently the Kinesiology Department). In 1975, Dance was consolidated within the credit program of the newly established Centre for the Arts. Since the beginning, the impact of Dance at Simon Fraser University contributed to the mushrooming of the development of contemporary dance in British Columbia<sup>1</sup> which coincided with a rapid growth of the art in Canada and the United States. We are now in the midst of what has been referred to as a "dance boom" in North America. What was formerly considered an elite and esoteric art form has gained acceptance with the general public. Recent cover stories and feature articles in national magazines attest to this phenomenon.

Although Dance has been part of the curriculum in universities in the U.S. since 1921, the first dance major in Canada appeared at York University in 1970.

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<sup>1</sup>Zimmer, Elizabeth. "How Not To See the Wood For the Trees: Recent Dance Developments in Vancouver, An Annotated Chronology 1963-1978". Dance in Canada Magazine. Summer 1978.

Other Canadian universities are in the process of developing courses of study in Dance, but York remains the only university to date to place Dance within the context of the other Fine and Performing Arts. Simon Fraser University is the only university in British Columbia with a Dance Program.

A sequential and integrated Program as outlined herein will benefit the professional Dance community and upgrade the standards of Dance teaching in the public schools.

Despite the limitations of non-credit workshops and few credit courses, a number of dance students from Simon Fraser University have made their careers in the dance world. Our limited program has necessitated their leaving the University to obtain intensive pre-professional training elsewhere, and the pressure to develop a dance major here has grown with each passing year. While the Dance Minor (1976) has improved the offerings available to students, the nature of the art requires the Dance Major in order for students to receive the training and background needed to pursue their work in a highly specialized field.

Emphasis of the Program:

From the outset, dance training at Simon Fraser has concentrated on a sound technical training with creative opportunities for students to learn and produce their own compositions and choreography. Visiting artists and dance companies have enriched aesthetic development and the academic environment has provided intellectual breadth. The presence and experience afforded by

the other arts of theatre, film, music, and visual arts have extended the range of artistic opportunities beyond that which private dance training offers. Performance experiences for students are extremely beneficial and are relatively rare in other training situations.

When the Dance Minor was developed, the strengths of the original program were expanded and the framework of the Dance Major was established. The academic courses in the Centre for the Arts have been designed to build a foundation for students in all artistic fields in the historical and critical aspects of the arts. This enables the student to pursue his or her own artistic interests within the context of the other arts and the society in which they exist. The Dance Major will also include more intensive work in dance technique, theory, composition, and production. Students will have the opportunity to become adept at all aspects of technical and production work.

Most of the required courses in the Dance Major are the studio courses which build and develop the dancer's technique and compositional skills. Experience in the actual performance of dance is deemed essential as a basis upon which all other knowledge will be related and integrated. Even students who will eventually become dance teachers, writers, historians, etc. will need this technical base in order to fully understand essential theories and vocabulary of the dance.

The parallel development of the craft of dance with compositional and choreographic experiences in the studio courses is a unique feature of this program. Such training is not usual in professional dance schools, which may account for the dearth of significant Canadian choreographers.

There are other options possible within a University Dance Major which have deliberately been eliminated either for reasons of financial constraint or philosophical bias. Contemporary dance was chosen as the technical base for concentration because of its relevance as a contemporary art form. Dance training can become very unfocused in attempts to incorporate ballet, jazz, character, folk etc., each of which is a specialization in its own right. Nothing can be accomplished if everything is attempted. The contemporary dance is more agreeable to a university setting; its goals have more application to other fields of university study, and more can be accomplished in four years than in forms such as the classical ballet. This is not to imply that other forms will never be included in the dance major study... only that they will be supplemental and not all will be initiated at once.

Areas such as dance notation, anthropology of dance, dance therapy perhaps can be added when expansion of the Major is financially possible. These areas are offered at the graduate level at other Universities and the present Dance Major Proposal will provide a base for further study in these specialized fields. Students will be encouraged to work out related programs of study in other departments through an advisory system.

Employment Opportunities:

Students who prepare for a career as artists are rarely guaranteed jobs at the best of times. Perseverance, talent, and luck, as well as training, will determine their future success. Nevertheless, although dancers are the lowest paid artists in North America, they are also usually very resourceful at pursuing their art while maintaining a frugal but satisfying lifestyle.

Teaching generally sustains the professional contemporary dance artist in good times and in bad times. While the performance aspects of dance are stressed in the Dance Major, it is not necessarily the aim to produce professional dancers. Dance is still in its embryonic stages of development in Canada and there are needs for:

1. dance writers
2. dance critics
3. public school teachers
4. dance historians
5. dance administrators.

A number of our former dance students who pursued their careers in dance while majoring in other subjects in university have become active in small professional contemporary dance companies. A widely educated person is required to handle all of the administrative and artistic skills required in these small operations.

Within the professional dance world in Canada, the lack of development of choreographers is a serious problem. Practically all dance training institutions ignore the art of choreography and professional dance companies do not take the financial risks or the time to develop inexperienced talent. The University is the ideal place to encourage experimentation and to provide students choreographic experience in performance environments that are suitable to their level of ability.

Duplication:

None of the three Universities in British Columbia offers a Dance Major. The University of Victoria and U.B.C. have indicated they are very willing to have Simon Fraser University undertake this challenge. York University and

the University of Waterloo have Dance Major Programs. Several other Universities in Canada have dance courses within their Physical Education Departments and there have been indications that Dance Majors are being planned in Quebec and possibly Alberta. Consultation has occurred with members of the faculty of the Dance Departments of York University and the University of Waterloo. The emphases of the three programs is sufficiently different to provide alternatives to the various interests of students. Simon Fraser is quite likely to attract students from out of the province.

Enrollment:

A limited enrollment with a small faculty augmented by visiting artists and Sessional Instructors is planned. In addition, first year courses for the general student who wishes to elect dance studio courses are available. Various academic courses are available for electives for the general student within the dance offerings. Students may enter the first year studio courses for dance majors by audition before registration. Opportunities for entering the second year dance studio courses will be open to students by audition as well.

A maximum number of 275 places is available to students in the lower level courses. A maximum of 30 dance majors is anticipated at the upper level. Naturally, if the Program is expanded by the addition of more faculty positions in the future, the number of majors may be increased. However, we see an advantage in keeping the maximum at 30 during the initial phase of the Major Program.

Minor in Dance

With the implementation of the proposed Dance Major, structural changes in the existing Dance Minor are necessary. Courses have been added since the Dance Minor was established. Senate requested that the Dance Minor be retained (January 1978) when the Program Development was approved which included the Dance Major.

In reconsidering the focus of the Dance Minor it seemed wise to allow for maximum flexibility at the upper<sup>division</sup> while retaining the dance studio core courses at the lower<sup>division</sup>. This would enable students to obtain a foundation in dance technique and theory equivalent to the present minor requirements while permitting opportunity to pursue the historical and critical direction or to continue performance oriented course work at the upper<sup>division</sup>. A combination is also possible. The hours required at the lower<sup>division</sup> remains the same. One context course has been removed from the requirement and two new studio courses have been added. The upper<sup>division</sup> studio course requirement has been removed while the hours required have been changed to 16 from 17. The number was reduced only because it allows more flexibility in combining 5 credit and 3 credit courses.

RESOURCES

Space: With the addition of one new studio space in the Education Complex allotted to the Centre for the Arts in 1979, the present space is adequate to incorporate the proposed Dance Major. The present space allotment includes:

Teaching

3 studios for teaching and rehearsing;  
1 very small studio for rehearsal and class preparation.

Performance

Theatre;  
Informal studio theatre which will be shared on occasions with the Theatre Program.

Staff: Additional part-time accompanist for the new studio courses.  
Approximate incremental cost: \$5000.

Faculty:

- One new full-time Assistant or Associate Professor will be required to implement the Major.
- One Lecturer has been allotted for 1979/80 consolidating Sessional requirements and will need to be retained.
- 3 Additional Sessional appointments will be required (one for each semester). Approximate cost \$10,200.
- It is hoped, but not required, that sufficient flexibility will remain to appoint occasional one semester visiting faculty.

Library: The library holdings are presently adequate to implement the Dance Major. Additional copies of some holdings would ease the pressure and a continual upgrading as new titles become available is essential.

Audio Visual: Slides and films have been purchased but additional film purchases would be useful but not crucial.

PROPOSED CALENDAR ENTRY

PROGRAM WITH A MAJOR IN DANCE

The Centre for the Arts offers a Bachelor of Arts Degree with a Major in Dance for students wishing to specialize in contemporary dance. The Dance Program consists of courses in technique, improvisation and composition, an opportunity for performing, choreographic, and production work. Historical and critical study of the arts will be included and dance students will be encouraged to take courses within other artistic disciplines in the Centre for the Arts (Theatre, Film, Music, Visual Art). This program is designed for students who wish to pursue the study of dance within an academic environment which encourages exploration and integration of the stimuli from other artistic and academic disciplines.

General Requirements

1. For a general degree with a Major in Dance students must complete a total of 120 semester hours.
2. Entry into the Major will be contingent upon acceptance into the first upper division studio course (FPA.320).
3. Auditions will be held prior to registration for entry into studio courses requiring departmental permission (FPA.122, 220,320) for students initially entering the Department. Contact the Departmental Office for information.
4. To complete a general degree with a Major in Dance students must complete 24 credit hours outside the Department as part of degree requirements.

Lower Division Requirements - as prerequisites

At least 30 hours in FPA courses including 21 required hours as listed:

Required Courses: FPA 122-3 \* CONTEMPORARY DANCE I  
123-3 \* CONTEMPORARY DANCE II  
125-3 STRUCTURAL APPROACH TO BALLET  
220-3 CONTEMPORARY DANCE III  
221-3 CONTEMPORARY DANCE IV

\* (120 and 121 may be substituted for 122 and 123)

and at least one of the following:

FPA 110-6 THE ARTS IN CONTEXT: The Renaissance  
113-6 THE ARTS IN CONTEXT: European Romanticism  
114-6 THE ARTS IN CONTEXT: The Modernist Era  
116-6 THE ARTS IN CONTEXT: North American Styles

Suggested Courses: FPA 104-3 FUNDAMENTALS OF MUSIC  
170-3 INTRODUCTION TO TECHNICAL THEATRE  
150-3 BASICS OF THEATRE  
151-3 INTRODUCTION TO ACTING  
160-3 INTRODUCTORY STUDIO IN VISUAL ART I  
132-3 INTRODUCTION TO FILM-MAKING  
225-3 BALLET FOR MODERN DANCE



The Department encourages students to develop coherent programs of study related to dance through course work in other departments.

Students wishing to do so should seek departmental advice at an early stage.

MINOR IN DANCE

Students seeking a Minor in Dance will complete 21 hours of lower division credit, as prerequisites, distributed as follows: FPA.120-3, 121-3, 125-3, 220-3, and 221-3 (FPA.122 and 123 may be substituted for 120 and 121), plus one of FPA.110-6, 113-6, 114-6 or 116-6.

For the Minor in Dance students will complete 16 hours of upper division credit selected from the following: FPA.320-5, 321-5, 324-3, 326-3, 382-3, 384-3, 420-5, 421-5, 423-5, 424-5, 425-5, 426-5, 429-5

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 122 Credit Hours: 3 Vector: 0-0-8

Title of Course: CONTEMPORARY DANCE 1

Calendar Description of Course:

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

Nature of Course Studio

Prerequisites (or special instructions):

Written permission of the Department is required in advance of registration. Students who have completed FPA.120 may not take this course for further credit.

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? 1980-3

Which of your present faculty would be available to make the proposed offering possible? Santa ALOI/Iris GARLAND

3. Objectives of the Course

To develop basic disciplines in dance through technique, improvisation and composition leading toward fundamental understanding of the elements of time, rhythm, energy and dynamics; to introduce various aspects of the dance field through introduction of the literature.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff Accompanist

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: Oct 24, 1978

26 Oct 78

15 Nov 78

Erin Alderman  
Department Chairman

J. W. Bolnest  
Dean

Norman R. Reilly  
Chairman, SCUS

FPA.122-3 CONTEMPORARY DANCE I  
FPA.123-3 CONTEMPORARY DANCE II

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RATIONALE:

These courses are designed as the first courses in a sequence of studio courses for the Dance Major. They are designed to take the same approaches as FPA.120-3 and 121-3, but in more depth, and will require students to have had previous dance experience. Entry to the courses will be determined by a placement class prior to registration. FPA. 120-3 and 121-3 will continue to be available for students who have had little or no previous experience in dance.

The groundwork for the program which is sequential is laid in the first year courses. FPA.122 and 123 will introduce the principles and theoretical approaches to modern dance to students who can advance more rapidly because of previous training or exceptional talent and motivation. Thus, these courses will provide a foundation in greater depth than can be accomplished with heterogeneous groupings in 120 or 121.

Previously, students with significant dance training have been combined with novices in 120-3, where the work is necessarily simplified. Thus, the potential of these students is not fully explored, and the challenge is limited. Alternatively, students have been allowed to take 220-3, with the prerequisite waived. However, then the principles and basic approach are missed. Also, it is important for a major student to have the practical aspect of studio work every semester if he or she is to develop skill as a dancer. Four years of continuous studio work is a necessity for the dance major. Therefore, the introduction of FPA.122 and 123 will enable the more

experienced dance student to receive the fundamental concepts while the applications of these concepts are geared in a more complex manner.

It is possible that some students, having taken FPA.120 and 121, will have demonstrated an exceptional talent and interest in dance and will wish entrance to the 200 level courses. Such students will be permitted to enrol, with the permission of the Department, and FPA.120 and 121 will be counted toward the Dance Major in lieu of FPA.122 and 123.

It is not foreseen that the introduction of these two courses will add any cost to the Program as fewer sections of FPA.120 and 121 will be needed when the students with significant previous training are directed into 122 and 123.

The vector has been increased over 120 and 121 to allow more time for intensive practical work and more discussion of directed readings which will serve as a foundation for further study in dance.

The total time commitment required of students at the different levels of experience should not differ significantly.

FPA.122-3 CONTEMPORARY DANCE I - Course Outline

Preparation & Technique - a variety of exercises designed to work towards developing the ability to direct the flow of energy through the body with maximum efficiency. Attention is given to placement, articulation balance, development of strength and flexibility.

Combinations - work towards the application of technique to combination of movements with particular emphasis on phrasing, rhythm and dynamic control. The aim is to refine kinaesthetic perception and to develop the ability to translate that perception into accurate execution.

Themes -, Isolation and exploration of the various elements of dance.

1. Time: slow, fast tempo; gradations and variations
2. Rhythm: pulse, meter, accent variation, dividing beats, syncopation
3. Energy: exploring the ranges of force and intensity
4. Dynamics: qualities of movement energy (swinging, sustained, percussive, lyrical, etc.); the use of breath and weight
5. Locomotion: seven basic locomotor steps on which combinations are based...combinations and variations.

Improvisation - extemporaneous movement studies based on themes.

Composition - movement studies set and choreographed for individuals or groups emerging from improvisational problems.

Classes will consist of the above listed elements, normally focussed around a theme which is explored through combinations, improvisation, composition and selected readings. Compositions will be discussed, with the aim of building critical vocabulary.

Directed Readings and Discussion of topics such as:

- 1) Facets of Dance Education
- 2) The Development of Dance as a modern art form
- 3) Dance as a therapeutic tool
- 4) the Role of Dance in early societies.

Evaluation:

Students will be evaluated on the basis of understanding and application of the principles of technique, improvisation and composition. Movement problems will be the basis for several compositions of an individual or group nature. A written critique of a dance performance and a final essay based on the readings will be assigned. Practical work will be given the most weight in grading.

References:

Laban, Rudolf Van. MODERN EDUCATIONAL DANCE, 3rd edition. London: MacDonal & Evans, 1975.

- Hindemith, Paul. ELEMENTARY TRAINING FOR MUSICIANS. Shotl Music Corporation, New York.
- Wink, Richard C. FUNDAMENTALS OF MUSIC. Ohio State University, 1977.
- Creston, Paul. PRINCIPLES OF RHYTHM. Franco Columbo Inc., N.Y. 1961.
- Ellfeldt, Lois. DANCE FROM MAGIC TO ART.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 123 Credit Hours: 3 Vector: 0-0-8

Title of Course: CONTEMPORARY DANCE II

Calendar Description of Course:

This course is a continuation of FPA.122 with the introduction of more complex combinations and more abstract improvisation and composition problems.

Nature of Course Studio

Prerequisites (or special instructions):

FPA.122-3 or Permission of the Department. Students who have completed FPA.121 may not take this course for further credit.

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

2. Scheduling

How frequently will the course be offered? Once a Year

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

Which of your present faculty would be available to make the proposed offering possible? Santa ALOI/Iris GARLAND

3. Objectives of the Course

To further develop aspects of technique begun in FPA.122, with greater emphasis on the role of the spine; to work creatively with kinetic motivation, shape and form, direction and dimension in space, and the notion of abstraction; to introduce the literature of aesthetics and criticism in dance.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff Accompanist

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: Oct 24, 1978

26 Oct 78

15 Nov 78

Eric Alderman  
Department Chairman

J.W. Bolwert  
Dean

Norman R. Reilly  
Chairman, SCUS

FPA.123-3 CONTEMPORARY DANCE II - Course Outline

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This course will focus on developing in depth the aspects of technique explored in 122-3 with more emphasis given to the placement, articulation and movement possibilities of the spine. Combinations will be more complex, and more abstract improvisation and composition problems will be introduced. As in 122-3, classes will consist of preparation and technique, combinations, improvisation and composition problems usually focussed around a theme.

Themes to be explored in this course will include:

1. Articulation of body parts: isolation and motivation from a particular part of the body, sequential impulses and connections.
2. Shape and form: creating shapes with a single body; moving through shapes, creating group forms and movements, through group shapes.
3. Direction and space: the body as a vector in space. Creating spatial patterns.
4. Dimension and space: using the body and parts of the body to create volume and spatial texture.
5. Abstraction: exploration of gesture, line or movement beyond the literal. Variation, accumulation, simplification.

Work in the above themes will assume the student's familiarity with possibilities of time, rhythm, energy and dynamics explored in 122-3. Critiques of compositions will be on-going. Discussion will take into account directed readings in the following areas:

1. the Nature of Dance - aesthetics
2. the language and literature of dance
3. Dance and the other arts
4. Dance Criticism

Evaluation:

Students will be evaluated on the basis of understanding and application of the principles of technique, improvisation and composition. Several practical assignments, a final group composition, a short written critique and term essay will be given and evaluated. Practical work will be assigned the most weight in grading.

References:

Nadel, M.H. and Nadel, C.G. THE DANCE EXPERIENCE. New York: Praeger, 1970.

Cohen, Selma Jean. THE MODERN DANCE: SEVEN STATEMENTS OF BELIEF.

Todd. THE THINKING BODY. Dance Horizon Inc., New York.

McDonagh, Don. THE RISE AND FALL AND RISE OF MODERN DANCE.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 125 Credit Hours: 3 Vector: 0-0-6

Title of Course: STRUCTURAL APPROACH TO BALLET

Calendar Description of Course:

The purpose of this course is to develop technique and placement through awareness and application of structural principles as they apply in basic ballet. Students intending to major in Dance should take this course concurrently with FPA.123.

Nature of Course Studio

Prerequisites (or special instructions):

FPA.122-3 or 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? 1981-1

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

3. Objectives of the Course

See attached Rationale and Course Outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty 1/4 FTE faculty or Sessional appointment

Staff Accompanist

Library none

Audio Visual none

Space none

Equipment Skeleton

5. Approval

Date: Oct 24, 1978

26 Oct 78

14 Nov 78

Eva Adams  
Department Chairman

J.W. Bolner  
Dean

Norman R. Beilly  
Chairman, SCUS

RATIONALE:

The purpose of this course is to work in a concentrated way on developing technique and placement through awareness and application of structural principles as they apply in basic ballet. In spite of the original rejection of ballet technique by the early moderns, the evolution of contemporary forms necessitated the re-introduction of ballet fundamentals, a training for the dancer which has developed over the past four centuries, and which develops the strength, flexibility and articulation necessary for contemporary dance. It is the cross fertilization of modern forms and classic principles which gives the contemporary dancer such a vital range of movement and expression.

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

FPA.125-3 STRUCTURAL APPROACH TO BALLET - Course Outline

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

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

e) Passés, attitudes and développés

f) Battements

g) Port de Bras

h) Stretches.

3. Centre

a) simple Adagio, incorporating work on floor and barre; introduction of body facings (Croise and Efface)

b) Turns

c) Allegro

d) Jumps.

4. Readings and discussion -

References: Gelebert, Raoul. ANATOMY FOR THE DANCER

Vaganova, Agrippina. BASIC PRINCIPLES OF CLASSICAL BALLET.

Sweigard, Lulu. HUMAN MOVEMENT POTENTIAL.

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

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

5. Evaluation:

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

SENATE COMMITTEE ON UNDERGRADUATE STUDIES  
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA Course Number: 225 Credit Hours: 3 Vector: 0-0-10

Title of Course: BALLET FOR MODERN DANCE

Calendar Description of Course: This course is designed to develop skills in the practice of classical ballet technique. Emphasis will be placed on techniques that are relevant to the vocabulary of the modern dance.

Nature of Course Studio

Prerequisites (or special instructions): FPA.125-3 or 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? 1981-2

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

3. Objectives of the Course

1. To increase knowledge and practical skill in performance of classical ballet technique.
2. To gain a basic vocabulary useful for all dance forms.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty Sessional Instructor appointment needed.

Staff Accompanist

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: Oct 24, 1978

26 Oct 78

14 Nov 78

Erin O'Brien  
Department Chairman

J. W. Bolvest  
Dean

Norman R. Reilly  
Chairman, SCUS

FPA.225-3 BALLET FOR MODERN DANCE

RATIONALE

This is a second course emphasizing ballet material for the modern dancer. Following FPA.125, which concentrates on placement, this course extends the practice of ballet vocabulary and style. The presentation of terminology and conceptual material will continue. The content of the course will be selected with a view to its relevancy to the modern dance.

This course is not a part of the major requirements but is intended for students desiring further work in ballet. It will normally be taught during the Summer Semester, when there are few other dance offerings.

1. Barre

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

2. Centre Work

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

3. Allegro

a) Jumps

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

b) Beats

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

## REFERENCES

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

## EVALUATION

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

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

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

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

SENATE COMMITTEE ON INTERCOLLEGIATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 423 Credit hours: 5 Vector: \_\_\_\_\_

Title of Course: DIRECTED STUDIES IN CHOREOGRAPHY

Calendar Description of Course: Directed project in choreography culminating in public performance. This course is designed to enable talented student choreographers to undertake intensive individual study.

Nature of Course Directed Study

Prerequisites (or special instructions): FPA.324. Consent of the advisor is to be obtained prior to registration.

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

2. Scheduling

How frequently will the course be offered? twice a year

Semester in which the course will first be offered? 1980-3

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

3. Objectives of the Course

SEE ATTACHED RATIONALE

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty none

Staff none

Library none

Audio Visual none

Space none

Equipment none

5. Approval

Date: Oct 24, 1978

26 Oct 78

14 Nov 78

Erin Alderman  
Department Chairman

J. W. Bolvet  
Dean

Norman R. Reilly  
Chairman, SCUS

FPA.423-5 DIRECTED STUDIES IN CHOREOGRAPHY

RATIONALE

This course is designed as the culmination of previous study in composition and choreography. Students should be prepared to undertake intensive independent work in choreography, which will be brought to the point of public performance. The work may be shown on an individual or shared program open to a student and faculty audience, or in a more formal production situation. The student will be responsible for organizing and rehearsing the work which will be presented. The mode of presentation selected by the adviser will be that which appears most appropriately to guide the choreographic learning process.

The conception of the work will be documented throughout its evolution and a coherent plan should be approved by an adviser before the semester begins.

EVALUATION

Students will be evaluated on the basis of their awareness of the choreographic process as documented throughout the term and on the artistic integrity of the work as performed.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES  
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 426 Credit Hours: 3 Vector: 0-3-0

Title of Course: DANCE ANALYSIS

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

Nature of Course Seminar

Prerequisites (or special instructions): FPA.382-3 or 384-3, and FPA 326-3.

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? 1980-1 or 1982-1

Which of your present faculty would be available to make the proposed offering possible? Iris Garland with Evan Alderson

3. Objectives of the Course

See attached rationale and outline

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty 1/4 FTE faculty

Staff none

Library none

Audio Visual purchase or rental of a small number of additional dance films.

Space none

Equipment none

5. Approval

Date: Oct 24, 1978

26 Oct 78

14 Mar 78

Evan Alderson  
Department Chairman

J. W. Barrett  
Dean

Norman R. Reilly  
Chairman, SCUS

RATIONALE AND COURSE OUTLINE

This course will provide the opportunity for close study of selected works of choreography. It is intended to advance the student's historical knowledge and critical understanding of dance beyond the level obtainable through FPA.326, 382 and 384.

Because dance as an art exists only in performance, dance scholarship is a late-developing field. Dance history is often plagued by over-generalization, dance criticism by impressionism. This course will explore the concept of performed choreography as "text," using film, written reconstructions, and live performance (sometimes with video tape replay) to examine both the integrity of the individual works and its relations outward to dance conventions and social contexts.

In particular, the course will focus on the interactions between technique - the set of gestures, skills, and images which characterize a given mode of dance training - and style - the dimensions of kinetic and symbolic expression which characterize the choreography of an individual or a period. Questions in this area will be grounded in specifics of dance history: How did Graham technique, for example, enable the dance expression of themes common to the period of Martha Graham's greatest creativity? Or, how did Merce Cunningham's aesthetic departures from the Graham tradition lead to the development of Cunningham technique?

The objective of this approach is to consider dance analytically from within its own terms and traditions, thus developing a critical language appropriate to the art. Students should be prepared by the course to bring increased powers of observation and critical expression to dance performance and to deal perceptively with such fundamental problems of dance aesthetics as the question of meaning and interpretation in dance, relation of choreographic intention to performer and audience, and the nature of form and symbol in dance.

The specific content of the course will vary from semester to semester, based on coherent groups of work which raise particular issues, which are available in recorded form, and which take advantage of live performance opportunities or the direction of student interests. Ballet will not be excluded, although emphasis will be placed on modern forms. The course is designed for students who have substantial previous knowledge of dance, although it should be accessible to non-dancers who are willing to undertake intensive preparatory work at the beginning of the course. All students will be expected to research and report on written background material.

Works to be selected in a given semester might include:

A. Martha Graham

- El Penitente
- Night Journey
- Appalachian Spring
- Lamentation

B. Jose Limon

- Moor's Pavane
- There is a Time

C. Merce Cunningham

- Walk Around Time
- Rain Forest

D. Twyla Tharp

- Sue's Leg
- Deuce Coupe

E. Local Choreographer

(for a live performance and discussion by the choreographer)

Bibliographical references would be selected as appropriate to the works to be considered in a given semester.

EVALUATION

Students will be evaluated on essays, critiques and class discussion.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 429 Credit Hours: 5 Vector:         

Title of Course: DIRECTED STUDIES IN DANCE RESEARCH

Calendar Description of Course: Directed research in dance on a topic selected by the student in consultation with a faculty advisor, leading to the completion of a major essay.

Nature of Course Directed Study

Prerequisites (or special instructions): Consent of the advisor is to be obtained prior to registration.

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

2. Scheduling

How frequently will the course be offered? twice a year

Semester in which the course will first be offered? 1980-3

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

3. Objectives of the Course

1. To permit students to pursue topics of special interest.
2. To develop research skills in dealing with dance literature.

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 24 1978

26 Oct 78

14 Nov 78

*Erin Moran*  
Department Chairman

*J.W. Bolser*  
Dean

*Norman R. Reilly*  
Chairman, SCUS

FPA.429-5 DIRECTED STUDIES IN DANCE RESEARCH

RATIONALE

This course is designed to meet the needs of students who have developed a strong interest in dance research. It is expected that appropriate topics may arise from work undertaken in FPA.326, 382, or 426, or from a student's grounding in another discipline (e.g., Kinesiology, Anthropology, Communication, Psychology, Education).

Where the latter is the case, the Department will undertake to assure itself that the student is adequately prepared in the other discipline as well as in dance, and will seek a joint advisory relationship with faculty in the relevant department.

EVALUATION

Grades will be assigned on the basis of completion of a major essay.

CHANGES IN COURSE TITLES, CREDIT HOURS AND VECTOR

The following substantive changes will be required in currently existing courses:

from:

FPA.320-3 Contemporary Dance Technique and Theory III (0-0-8)  
 FPA.321-3 Contemporary Dance Technique and Theory IV (0-0-8)  
 FPA.420-3 Contemporary Dance Technique and Theory V (0-0-8)  
 FPA.421-3 Contemporary Dance Technique and Theory VI (0-0-8)

to:

FPA.320-5 Contemporary Dance V (0-0-12)  
 FPA.321-5 Contemporary Dance VI (0-0-12)  
 FPA.420-5 Contemporary Dance VII (0-0-12)  
 FPA.421-5 Contemporary Dance VIII(0-0-12)

RATIONALECourse titles

The title changes will bring these courses into conformity with the series of technique courses throughout the program

Credit and Vector

These upper level dance studio courses will now be the required core studio work for the dance major in technique, improvisation, and composition. These areas are generally taught as separate courses in other institutions. The intensive work required for the dance major necessitates more class time to adequately cover the material and therefore, an appropriate increase in the credit hours is justified.

These changes should take effect in 1980-3.

The additional resources required are approximately 1/3 FTE faculty and modes increment in the costs of accompaniment.

Each calendar entry should include the following statement:

"Students who have completed this course under its former title and credit designation may not take the course for further credit."

MINOR CALENDAR CHANGES REQUIRED

- FPA.120 - add under prerequisites: "Students who have completed FPA.122-3 may not take this course for further credit."
  
- FPA.121 - add under prerequisites: "Students who have completed FPA.123-3 may not take this course for further credit."
  
- FPA.220 - Change course title to: CONTEMPORARY DANCE III
  
- FPA.221 - Change course title to: CONTEMPORARY DANCE IV

CHANGES IN COURSE TITLES, CREDIT HOURS AND VECTOR

The following substantive changes will be required in currently existing courses:

from:

- FPA.320-3 Contemporary Dance Technique and Theory III (0-0-8)
- FPA.321-3 Contemporary Dance Technique and Theory IV (0-0-8)
- FPA.420-3 Contemporary Dance Technique and Theory V (0-0-8)
- FPA.421-3 Contemporary Dance Technique and Theory VI (0-0-8)

to:

- FPA.320-5 Contemporary Dance V (0-0-12)
- FPA.321-5 Contemporary Dance VI (0-0-12)
- FPA.420-5 Contemporary Dance VII (0-0-12)
- FPA.421-5 Contemporary Dance VIII(0-0-12)

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