

SIMON FRASER UNIVERSITY

S.79-72

MEMORANDUM

To..... SENATE

From..... SENATE COMMITTEE ON UNDERGRADUATE.....
STUDIES

Subject..... CENTRE FOR THE ARTS - NEW COURSE.....
PROPOSALS

Date..... MAY 17, 1979.....

Action taken by the Senate Committee on Undergraduate Studies at its meeting of May 15, 1979 gives rise to the following motion:

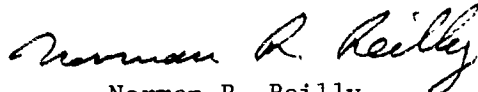
MOTION I

"That Senate approve and recommend approval to the Board of Governors, as set forth in S.79-72, the proposed new courses:

- FPA. 252-3 - Theatre Production I
- FPA. 253-3 - Theatre Production II
- FPA. 352-3 - Theatre Production III
- FPA. 353-3 - Theatre Production IV."

In discussion it was identified that these four new theatre courses represent an optional extension of credit theatre work for students enrolled in the four semester sequences of acting studies within the Minor program. The courses can be taken but are not required for the minor. A variety of ways exist to organise the projects which primarily are of the group activity rather than individual type. They create an opportunity for students to receive academic credit for some of the extensive production work which at present is undertaken on a voluntary basis.

Time Waiver: Subject to the approval by Senate and by the Board of Governors of the courses, SCUS has approved the waiver of the time lag requirement in order that FPA. 252-3 and FPA. 352-3 may be first offered in Fall 79-3, and FPA. 253-3 and FPA. 353-3 may be first offered in Spring 80-1.


Norman R. Reilly
Chairman

SIMON FRASER UNIVERSITY

SCUS 79-9

MEMORANDUM

To: Mr. H.M. Evans
Registrar & Secretary, SCUS
Subject: I.S.C. 79-3 New Course Proposals
FPA. 252, 253, 352, 353

From: J. Blanchet, Secretary of the
Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee
Date: May 8, 1979

The attached New Course Proposals for FPA. 252, 253, 352, 353 - Theatre Production I, II, III, IV, were approved on May 8, 1979 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.



Janet Blanchet

JB:jk

Attachments

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA, Course Number: 252 Credit Hours: 3 Vector: 0-0-8

Title of Course: THEATRE PRODUCTION I

Calendar Description of Course: This course will give students experience in preparing and performing in various kinds of theatrical production under faculty supervision. Students will organize a production unit which will undertake a series of performance projects. The projects undertaken will relate to the acting studies in FPA. 250.

Nature of Course Studio

Prerequisites (or special instructions): Admission to FPA.250. Normally, students enrolling in this course should take FPA.250 and 254 concurrently.

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? 1979-3

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

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
 - Staff
 - Library
 - Audio Visual
 - Space
 - Equipment
- See attached rationale

5. Approval

Date: 26 May 1979 22 May 1979

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Department: Centre for the Arts

1. Calendar Information

Abbreviation Code: FPA Course Number: 253 Credit Hours: 3 Vector: 0-0-8

Title of Course: THEATRE PRODUCTION II

Calendar Description of Course: This course is designed to give students experience in preparing and performing in various kinds of theatrical production under faculty supervision. Students will organize a production unit which will undertake a series of performance projects. The projects undertaken will relate to the acting studies in FPA. 251.

Nature of Course Studio

Prerequisites (or special instructions): Admission to FPA.251. Normally, students enrolling in this course should take FPA. 251 and 255 concurrently.

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

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

3. Objectives of the Course

See attached rationale

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library see attached rationale

Audio Visual

Space

Equipment

5. Approval

Date: April 26, 1979

8 May 79

22 May 1979

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 352 Credit Hours: 3 Vector: 0-0-8

Title of Course: THEATRE PRODUCTION III

Calendar Description of Course: This course is designed to give students experience in preparing and performing in various kinds of theatrical production under faculty supervision. Students will organize a production unit which will undertake a series of performance projects. The projects undertaken will relate to the acting studies in FPA.350.

Nature of Course Studio

Prerequisites (or special instructions): Admission to FPA.350. Normally, students enrolling in this course should take FPA.350 and 354 concurrently.

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? 1979-3

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

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
Staff
Library
Audio Visual
Space
Equipment

} see attached rationale

5. Approval

Date: April 26, 1979

8 May 79

22 May 1979

Erin Alkman
Department Chairman

Robert
Dean

William H. Kelly
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 353 Credit Hours: 3 Vector: 0-0-8

Title of Course: THEATRE PRODUCTION IV

Calendar Description of Course: This course is designed to give students experience in preparing and performing in various kinds of theatrical production under faculty supervision. Students will organize a production unit which will undertake a series of performance projects. The projects undertaken will relate to the acting studies in FPA.351.

Nature of Course Studio

Prerequisites (or special instructions): Admission to FPA.351. Normally, students enrolling in this course should taken FPA.351 and 355 concurrently.

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

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

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

Staff

Library

Audio Visual

Space

Equipment

see attached rationale

5. Approval

Date: April 24, 1979

8 May 79

22 May 1979

Erin Alderman
Department Chairman

Robert
Dean

Norman R. Kelly
Chairman, SCUS

FPA. 252-3, 253-3, 352-3, 353-3

RATIONALE AND COURSE OUTLINE

These four new theatre courses represent an optional extension of credit theatre work for students enrolled in the four semester sequence of acting studies within our minor program. As production oriented courses they involve a reconception of the nature and place of production work in relation to a minor program such as ours. In the present situation, in which all production work is voluntary and separate from the acting classes, student energies tend to be routed in different directions within the theatre program during certain periods of the semester. Rehearsals begin in the evening and extend late into the night in order to minimize course conflicts. Separately conceived productions into which students pour many hours for no return of credit tend to lead to an overemphasis on production work apart from the learning process it represents.

These new courses, then, supplement our existing course structure by creating an opportunity for students to receive academic credit for some of the extensive production work which currently they undertake on a voluntary basis. As such they fulfill a frequent request from our students for adequate compensation for the many hours of supervised creative work which they put in. It is our intention to schedule these courses so that they are consecutive with the acting studio courses and the skills laboratories of the Supplementary Studies courses. In this way, we can fully integrate the production work and the studios: the work of the studios and workshops, for example, will prepare the student much more directly for the particular production which is being worked on, and the production can be planned in

terms of the needs of the particular level of Acting studio to which it is attached. By extending production work to a semester-long commitment and granting credit, the following values come into play:

- a) students can be asked to do some dramaturgical or background research in connection with a production;
- b) students registered are guaranteed an involvement with the production, as opposed to the current open audition system which cannot make such guarantees;
- c) rehearsal periods can begin during the normal working day and end earlier, and therefore be less tiring to students and faculty;
- d) a number of different sorts of productions can be undertaken when there is a semester-long commitment; some of these might be small and informal studio projects, short video or sound tape projects, mainstage productions, projects involving research off campus (a court room, a hospital, a school etc.);
- e) productions cease to be special, isolated events with their own mystique and become part of the daily routine of work; this de-glamourization of the process teaches students that work on productions represents a series of problems to be solved;
- f) students can participate more fully in all aspects of planning and executing the production, seeing it as a whole;
- g) by working together on a series of projects over a term with many of the same students one works with in the Acting studios and workshops, a much stronger ensemble feeling is fostered.

It should be emphasized that these courses involve no overall extension of present work for students; faculty or production resources. Students within the minor program will have the choice of taking these courses or not, just as they presently may or may not take part in productions. We expect that a basic ensemble will develop through the three available courses, but every effort will be made to provide effective learning experiences for students who for one reason or another do not participate in all of them, or for whom special projects are most appropriate. Normally the faculty member responsible for an acting course will also take responsibility for the attached production course, although regular faculty may switch groups for specific projects, and visitors may be brought in for production assignments with a particular group. Although these courses will not be the only means through which students can perform or faculty direct, some of the energies now invested in the program will be devoted to this more integrated production concept. We hope also by these courses to stimulate a more lively theatre presence on campus. The one essential new resource for this plan has already been made available: the addition of a second studio space for theatre makes possible the simultaneous scheduling of two levels of practical theatre work.

Finally, a word should be included about the relation of these courses to our proposed theatre major. Although these courses were not a part of the proposal for a theatre major approved in principle by Senate in April of 1978, they are in no way incongruous with the direction of that program, and would be accommodated within any detailed proposal for a major coming before Senate. Because it now appears that no theatre major can be in

operation for at least the next two academic years, however, the Department deems the introduction of these courses as essential for the coherence and vitality of a theatre program within a minor structure.

COURSE OUTLINE

For each production undertaken:

1. organization of production, distribution of roles, first production meetings;
2. for scripted material: first readings, discussions of play and event;
for unscripted material: discussion of project and event, formulation of outline;
3. assignment of research, preliminary work on design concepts;
4. first rehearsals, discussions based on research, further production meetings;
5. further rehearsals, research, discussion, production meetings, work on physical production in conjunction with FPA.170;
6. final rehearsals and "run-throughs", technical and dress rehearsals, final organizing of event;
6. performance series;
7. post-production evaluation.

TEXT:

J. Gassner, PRODUCING THE PLAY.