

MEMORANDUM

SENATE.....	From... SENATE COMMITTEE ON UNDERGRADUATE STUDIES.....
CENTRE FOR THE ARTS - NEW COURSE.....
Subject... PROPOSALS, COURSE CHANGES, PROGRAM CHANGES.....	Date... NOVEMBER 12, 1980.....

Action undertaken by the Senate Committee on Undergraduate Studies at its meeting of November 4, 1980 gives rise to the following motion:

ACTION

"That Senate approve and recommend approval to the Board of Governors, as set forth in S.80-150, the following changes:

- i) New Course Proposals and some Course Changes:
 1. FPA. 166-3 - Introduction to the History of Art I (discontinue FPA 107-3)
 - FPA. 167-3 - Introduction to the History of Art II (discontinue FPA. 108-3)
 2. FPA. 327-3 - History of Dance: Origins to the 20th Century (discontinue FPA. 326-3)
 - FPA. 328-3 - History of Dance: The 20th Century (discontinue FPA. 326-3)
 3. FPA. 433-5 - Directed Studies in Film Production IV (accompanied by curriculum changes for:
 - FPA. 430-5 - Directed Studies in Film Production I - description change
 - FPA. 431-5 - Directed Studies in Film Production II - description and prerequisite change
 - FPA. 432-5 - Directed Studies in Film Production III - description and prerequisite change)
 4. FPA. 370-3 - Technical Theatre
- ii) Changes in Programs:
 1. Visual Art Minor
 - a) Lower division requirements
 - b) Upper Division requirements
 2. Dance Major
 - a) Lower division requirements
 - b) Upper division requirements
 3. Film Minor
 - a) Upper division requirements."

The documentation includes reference to funding and other requirements.

HME/rn

MEMORANDUM

Mr. H.M. Evans, Registrar and
Secretary to the Senate Committee
on Undergraduate Studies

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

Subject Centre for the Arts New Course
Proposals, I.S.C. 80-21(a)

Date October 24, 1980

FPA.166-3, Introduction to the History of Art I.
FPA.167-3, Introduction to the History of Art II.

It is proposed that the courses FPA.107-3, Introduction to Art History - the Seventeenth Century, and FPA.108-3, Introduction to Art History - the Eighteenth Century, should be dropped from the Calendar upon the approval of FPA.166-3 and FPA.167-3.

FPA.327-3, History of Dance: Origins to the 20th Century.
FPA.328-3, History of Dance: The 20th Century.

It is proposed that the course FPA.326-3, History of Dance, should be dropped from the Calendar upon the approval of FPA.327-3 and FPA.328-3.

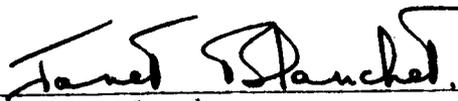
FPA.433-5, Directed Studies in Film Production IV.

In conjunction with this new course proposal, changes in Calendar descriptions for the existing courses FPA.430-5, FPA.431-5 and FPA.432-5 were presented, in order to define these courses more clearly.

FPA.370-3, Technical Theatre.

This course is intended as a sequel to FPA.170-3, Introduction to Technical Theatre.

The above items were discussed and approved at a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee held on Tuesday, October 21, 1980. Would you please place them on the next agenda of the Senate Committee on Undergraduate Studies.


Janet M. Blanchet

JMB:mm

Attachments

cc C. Griffiths

MEMORANDUM

To Janet Knutsen, Secretary to Dean
Interdisciplinary Studies

From Suzie Szekeres, Secretary to
Curriculum Committee
Centre for the Arts

Subject Additional Calendar Changes:1981/82
to be presented to FISC mtg. of Oct.21

Date October 14, 1980

The attached are proposed calendar changes to be presented to FISC at the October 21 meeting.

I am re-submitting the changes for the FPA. MAJOR because there was an omission of one point in the Rationale that was distributed for the Oct.14 meeting.

Other additional proposed calendar changes are for the following:

~~FPA.236-3~~
~~FPA.237-3~~
FPA.430-5
FPA.431-5
FPA.432-5
FILM MINOR
VISUAL ART MINOR
DANCE MAJOR

New Course Proposals being submitted as as follows:

FPA.166-3 INTRODUCTION TO THE HISTORY OF ART I
FPA.167-3 INTRODUCTION TO THE HISTORY OF ART II
FPA.327-3 HISTORY OF DANCE: ORIGINS TO THE 20TH CENTURY
FPA.328-3 HISTORY OF DANCE: THE 20TH CENTURY
FPA.433-5 DIRECTED STUDIES IN FILM PRODUCTION IV

The format of (1) Present Calendar Entry (2) Proposed Change (3) Rationale has been used, except in cases where there is a joint rationale for the new course proposals and related calendar changes - the Rationale in these cases comes at the end.

All additions or changes from the present calendar entries are typed in *Italics*.

Course proposals are being sent to the regular channels across campus to check for course-overlap.

Suzie

FPA.166-3 & FPA.167-3

(New Course Proposals)

AND

VISUAL ART MINOR

(Changes)

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 166 Credit Hours: 3 Vector: 4-0-0

Title of Course: INTRODUCTION TO THE HISTORY OF ART I

Calendar Description of Course: An Introduction to the history of the visual arts from pre-historic times to the end of the Gothic era. A systematic chronological review of the major works in the Western tradition, placed in their social, institutional and stylistic context. Introduces concepts necessary for analyzing general historical development in the arts and for analyzing the meanings of individual works.

Nature of Course Lecture

Prerequisites (or special instructions): For students intending to minor in Visual Art, it is recommended that this course be taken concurrently with FPA.160-3.

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA.107-3

2. Scheduling

How frequently will the course be offered? Each fall semester

Semester in which the course will first be offered? 1981-3

Which of your present faculty would be available to make the proposed offering possible? Bruce Barber & Jeff Wall

3. Objectives of the Course 1) To provide a systematic, basically chronological introduction to the major corpus of artistic products of the Western tradition, placed in their social, institutional and stylistic setting. 2) To provide an introduction to the analytical concepts by which historical periods and stylistic movements are identified and distinguished in their development. 3) To provide an introduction to the kinds of concepts and methods necessary for analysis of the meaning of individual works.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

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

5. Approval

Date: Oct 7/80

23 Oct 80

NOV 4 '80

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 167 Credit Hours: 3 Vector: 4-0-0

Title of Course: INTRODUCTION TO THE HISTORY OF ART II

Calendar Description of Course: A sequel to FPA.166. An introduction to the history of the visual arts from the beginnings of the Renaissance around 1400 to the end of the Second World War. A systematic chronological review of the major works in the Western tradition, placed in their social, institutional and stylistic context. Introduction of concepts necessary for analyzing general historical development in the arts and for analyzing the meaning of individual works.

Nature of Course Lecture

Prerequisites (or special instructions): FPA.166-3. For students intending to minor in visual art, it is recommended that this course be taken concurrently with FPA.161-3.

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA.108-3

2. Scheduling

How frequently will the course be offered? Each Spring Semester

Semester in which the course will first be offered? 1982-1

Which of your present faculty would be available to make the proposed offering possible? Bruce Barber & Jeff Wall

3. Objectives of the Course 1) To provide a systematic, basically chronological introduction to the major corpus of artistic products of the Western tradition, placed in their social, institutional and stylistic setting. 2) To provide an introduction to the analytical concepts by which historical periods and stylistic movements are identified and distinguished in their development. 3) To provide an introduction to the kinds of concepts necessary for the analysis of the meaning of individual works.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

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

5. Approval

Date: Oct 1/80

23 Oct 80

NOV 4

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

INTRODUCTION TO THE HISTORY OF ART I & II

These courses, to be given sequentially each academic year, will be primary requirements for the Visual Art minor. Students will be advised to take them in their first year. They will be able to take them in the second year, although this is less desirable and should be made clear in all counselling; under no circumstances will students be permitted to register for third year Visual Art courses without having completed these courses successfully.

The courses have three primary objectives:

- 1) To provide a systematic, basically chronological introduction to the major corpus of artistic products of the Western tradition, placed accurately within their social, institutional and stylistic setting.
- 2) To provide an introduction to the analytical concepts by which historical periods and stylistic movements are identified and distinguished in their development.
- 3) To provide an introduction to the kinds of concepts and methods necessary for analysis of the structure of meaning in individual works of art.

The courses are not primarily a history of ideas as they are expressed or embodied historically in works of art, nor are they a social history of art and the institutions within which it is produced and utilized, although in many ways they rest upon such studies. The courses intend to establish a firm and organized primary awareness of the kinds of products and problems central to our ideas of art, and a first level of active familiarity with the most important works. The establishment of the basics of a systematic conceptual vocabulary, dealing with the social, technical, iconographical and stylistic aspects of artistic development is central.

REQUIRED TEXT: H. W. Janson, History of Art (2nd ed.), 1978.

No textbook is entirely satisfactory. Janson's work, however, remains the most accessible and well-organized, up-to-date one. This assessment is based on the function of the text in the courses. The courses are not to be restatements of Janson's text, although they may follow its chronological sequence. The text is understood as a central source of basic information upon which the lecturer must construct a unified and organized, conceptually vivid presentation of the essential material.

The text must be augmented systematically with other reading material which deals with the subject from the most significant perspectives.

RECOMMENDED READING MAY INCLUDE: Arnold Hauser, The Social History of Art (4 vols.), 1951.
Elizabeth G. Holt, A Documentary History of Art (2 vols.), 1957.
Ernst Gombrich, The Story of Art, 1950.
Art and Illusion, 1972.

Library resources must be seriously improved to support this course. Multiple copies (probably 12) of each of the recommended texts must be placed on a secure permanent reserve.

Slide library resources must also be enlarged. This should take place in the semester prior to the first offering (ie. summer 1981).

Consistent links with course offerings in the Humanities Minor Programme should be encouraged through counselling in the Centre for the Arts. These courses can be taken by Visual Art minor students as their electives outside FPA.

The following subject outline is based on a course organized in two two-hour lectures per week.

INTRODUCTION TO THE HISTORY OF ART I

- WEEK 1: 1 General introduction.
2 The Age of Barbarism-Art and Technics-The Concept of the 'Pre-Historical'.
- WEEK 2: 1 The Old and New Stone Age.
2 The Emergence of the 'Oriental Despotisms': Pre-'Western' Ancient Art: Egypt.
- WEEK 3: 1 Assyrian, Sumerian, Persian Art.
2 Aegean Art.
- WEEK 4: 1 Greek Art and the Origins of the Western Tradition:
I: Archaic Art: the Kouros and the meaning of the Body;
Vase Painting.
2 II: The Athenian Polis, the City-State, the Theatre, and the development of Classical Greek Architecture.
- WEEK 5: 1 & 2 Classical Greek Architecture and Sculpture;
'Classicism' as a concept in the history of art;
Relationships between the arts in the Classical Period.
- WEEK 6: 1 Democracy and Slavery: The break-up of Classical Culture.
2 Later Greek Art: Hellenism.
- WEEK 7: 1 Etruscan Art and the transition from Greek to Roman Culture.
2 Republican and Imperial Rome: Roman Architecture.
- WEEK 8: 1 Roman Sculpture.
2 Roman Painting and the origins of Western Illusionism.
- WEEK 9: 1 The Decline of Rome: the blending of North and South, East and West in the emergence of Christian Europe in the Feudal System.
2 A brief survey of the Orient in the era of the emergence of the great world religions (Buddhism and Islam).
- WEEK 10: 1 Byzantine Art (Iconoclasm; Istanbul and Moscow).
2 Early Christian Art: the Catacombs, the Basilican, the Narrative Cycle.
- WEEK 11: 1 Medieval Art: the rise of the North and the Unification of Christian Culture: Carolingian Art: the Monastery as Factory.
2 Romanesque Art: the Town and the Development of the Cathedral.
- WEEK 12: 1 The Gothic: the emergence of the modern idea of an 'International Style': The Town, the Guild, and the perfection of the Cathedral.
2 Gothic Sculpture and the Cathedral.
- WEEK 13: 1 Gothic Painting: Stained Glass, Illuminated Manuscript, Jewellery, the Altarpiece (Italy and the North).
2 Figurative Illusionism: Christ and Narrative Space: Cimabue, Duccio, Giotto, Masaccio.

INTRODUCTION TO THE HISTORY OF ART II

- WEEK 1: 1 Transition from the Gothic and the emergence of the modern bourgeois form of culture: the role of painting in the development of the relationships between the arts.
2 The Florentine Renaissance: Urbanism and Painting: the development of the system of Perspective.
- WEEK 2: 1 Florence: Architecture (Brunelleschi) and Sculpture (Donatello, Ghiberti).
2 Leonardo da Vinci.
- WEEK 3: 1 Leonardo/Michelangelo and the traditions of Florence and Rome.
2 Michelangelo: Florence and Rome.
- WEEK 4: 1 Raphael and the Academic Conception of Beauty and Authority.
2 Venice: Trade, Architecture, Oil Painting.
- WEEK 5: 1 The Northern Renaissance: Alchemy and Late Gothic Classicism: Albrecht Dürer, Bosch.
2 The Northern Renaissance and the international crisis of Mannerism (Grunewald, Cranach, Breughel).
- WEEK 6: 1 International Mannerism: new concepts of space and meaning (Tintoretto and the Italians, El Greco).
2 The Baroque: Protestantism and the Spirit of Capitalism; the Reformation and Counter-Reformation as social struggle: I: Bernini.
- WEEK 7: 1 The Roman Baroque in Architecture and Painting: the Caracci, Caravaggio.
2 The Baroque as an International Style: Rubens and Velazquez: the Politics of the Courts; the Medieval Revival.
- WEEK 8: 1 The Baroque as an International Style: Rembrandt, Hals, Vermeer.
2 The Cultural System of Louis XIV: Versailles, the Unified National Academy of Arts and Sciences, the formalization of Art Theory: Mansart, LeBrun, Poussin.
- WEEK 9: 1 Modern England, the Glorious Revolution, the Restoration, and the Rococco: Inigo Jones, Christopher Wren; the English Academy.
2 The Rococo, the Bourgeois Revolution, Neo-Classicism: Winckelmann, David, Goya, Piranesi.
- WEEK 10: 1 Neo-Classicism as an International Style: Architecture, Urbanism and Industrialism in Europe and America.
2 Romanticism: Country/City, Europe/America: Painting in Europe from David to Degas.
- WEEK 11: 1 Romanticism and its Consequences in Europe and America: Architecture, the Garden and the Ruin; the Painting as private property.
2 Realism, Photography, Impressionism: the City and the Industrialization of the Arts: Courbet, Manet, Degas, Monet.

- WEEK 12: 1 Post Impressionism, Symbolism, the Machine City and the rise of Mass Culture forms.
- 2 Mass Culture, the Revolution, and the Avant-Garde: the modern structure of art: Expressionism, Cubism, Futurism.
- WEEK 13: 1 European Art between the Wars: Surrealism, Constructivism, Abstract Art.
- 2 The maturity of America and the emergence of 'American-type' art.

CURRICULAR CHANGES

The VISUAL ART MINOR

1. Present Calendar

Lower Division Requirements - as prerequisites

Visual Art Minors will complete 21 hours of prerequisite Lower Division credit, distributed as follows:

Any two of:

FPA.110-6	The Arts in Context:	The Renaissance
FPA.113-6	The Arts in Context:	European Romanticism
FPA.114-6	The Arts in Context:	The Modernist Era
FPA.116-6	The Arts in Context:	North American Styles

Plus all of:

FPA.160-3	Introductory Studio in Visual Art I
FPA.260-3	Studio in Visual Art I
FPA.261-3	Studio in Visual Art II

Upper Division Requirements

Visual Art Minors will complete 17 hours of Upper Division credit, distributed as follows:

All of:

FPA.360-3	Studio in Visual Art III
FPA.361-3	Studio in Visual Art IV
FPA.366-3	Problems in Visual Art I
FPA.367-3	Problems in Visual Art II
FPA.469-5	Directed Studies in Visual Art

N.B. The attention of all students is drawn to FPA.176-3, Photography As An Art Form.

2. Proposed Changes

Lower Division Requirements - as prerequisites

Visual Art Minors will complete 21 hours of prerequisite Lower Division credit, distributed as follows:

Any one of:

FPA.110-6 The Arts in Context: The Renaissance
FPA.113-6 The Arts in Context: European Romanticism
FPA.114-6 The Arts in Context: The Modernist Era
FPA.116-6 The Arts in Context: North American Styles

Plus all of:

FPA.160-3 Introductory Studio in Visual Art I
FPA.166-3 *Introduction to the History of Art I*
FPA.167-3 *Introduction to the History of Art II*
FPA.260-3 Studio in Visual Art I
FPA.261-3 Studio in Visual Art II

Upper Division Requirements

Visual Art Minors will complete 17 hours of Upper Division credit, distributed as follows:

All of:

FPA.360-3 Studio in Visual Art III
FPA.361-3 Studio in Visual Art IV
FPA.366-3 Problems in Visual Art I
FPA.367-3 Problems in Visual Art II
FPA.469-5 Directed Studies in Visual Art

N.B. The attention of all students is drawn to FPA.176-3,
Photography As An Art Form.

3. Rationale

This is the only Centre for the Arts minor program that requires two context courses. The newly proposed FPA.166 and FPA.167 meet the specific needs of a sequential art history background, and the substitution does not alter the total number of credit hours required.

Shant Steele
Oct 16 1982

FPA.327-3 & FPA.328-3

(New Course Proposals)

AND

DANCE MAJOR

(Changes)

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 327 Credit Hours: 3 Vector: 2-0-1

Title of Course: HISTORY OF DANCE: ORIGINS TO THE 20TH CENTURY

Calendar Description of Course: Survey of the function and form of dance from primitive culture through the 19th century ballet in Tsarist Russia. Emphasis will be upon Western theatre dance and evolution of the classical ballet.

(Students with credit for FPA.326 or KIN.310 may not take this course for further credit).

Nature of Course Lecture/Seminar

Prerequisites (or special instructions):

What course (courses), if any, is being dropped from the calendar if this course is approved:

FPA.326-3

2. Scheduling

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

Semester in which the course will first be offered? 1982-1 or 1982-3

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

3. Objectives of the Course

- 1) To acquaint students with the historical background of contemporary dance.
- 2) To enable students to understand the art form of dance in an historical and critical context.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library - from emergent program funding

Audio Visual - from emergent program funding (films)

Space None

Equipment None

5. Approval

Date: Oct 16/80

23 Oct 80

NOV 4 '80

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

HISTORY OF DANCE: ORIGINS TO THE 20TH CENTURY

<u>TOPIC</u>	<u>FILM</u>
The Function of Dance in Primitive Culture MAGIC...MYTH...RITUAL	TRANCE AND DANCE IN BALI
Dance and the Origin of Greek Theatre	
The Roman Pantomime	
The Middle Ages and Denial of the Body	
The Dance of Death	
16th C. Renaissance Court Spectacle and Politics	
Catherine de Medici and The Ballet Comique de la Reine	
17th C. L'Academie Royale de Danse and Louise XIV as the Sun King - Jean Baptiste Lully	
Ballet Enters the Theatre...End of Amateurism	HOW BALLET BEGAN
18th C. The Virtuoso Dancer...Marie Camargo, Marie Salle The Vestris Family	
The Rise of the Choreographer: Reforms of Ballet d'Action (Weaver, Noverre)	
French Revolution and the Rise of Bourgeois Ballet - Dauberval and La Fille Mal Gardée	BALLET ENTERS THE WORLD STAGE
Forerunners of Romanticism - Didelot, Vigano	
19th C. The Romantic Revolution	
Marie Taglioni, and La Sylphide } Fanny Eisler, and La Cachuca } The duality of Romantic Ballet	
GISELLE: The Epitome of the Romantic Ballet Theophile Gautier, Carlotta Grisi, Jules Perrot	GISELLE Karen Kain Frank Augustyn
The Demise of Romanticism and New Life From Russia (Petipa and Ivanov)	TCHAIKOVSKY AND THE RUSSIANS
Sleeping Beauty, Swan Lake, The Nutcracker	
The Russian Imperial School - consolidating tradition and the seeds of reform.	

HISTORY OF DANCE: ORIGINS TO THE 20TH CENTURY

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GREECE AND ROME

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MEDIEVAL

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RENAISSANCE - 16TH AND 17TH CENTURY

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BALLET - 18TH CENTURY

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BALLET - 20TH CENTURY

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SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 328 Credit Hours: 3 Vector: 2-0-1

Title of Course: HISTORY OF DANCE: THE 20TH CENTURY

Calendar Description of Course: Survey of the development of the modern dance from Loie Fuller and Isadora Duncan through the post-modern present, and the reformation of the ballet from Fokine and Diaghilev to contemporary ballet. Emphasis will be upon Western Theatre dance. This course is a continuation of FPA.327-3.

Nature of Course Lecture/Seminar

Prerequisites (or special instructions):

FPA.327-3 or Departmental permission. (Students with credit for FPA.326 or KIN.310 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? 1982-1 or 1983-1.

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

3. Objectives of the Course

- 1) To acquaint students with the historical background of contemporary dance.
- 2) To enable students to understand the art form of dance in an historical and critical context.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None. A visiting appointment has been implemented once a year in the Dance Area as part of the new Major program.

Staff None.

Library From emergent program funding.

Audio Visual From emergent program funding (films).

Space No special needs.

Equipment No special needs (slide and film projector).

5. Approval

Date: Oct 16/80

[Signature]
Department Chairman

23 Oct 80
[Signature]
Dean

NOV 4 80
[Signature]
Chairman, SCUS

HISTORY OF DANCE: THE 20TH CENTURY

- Dance at the turn of the century: Decadent tradition and popular commercialism.
- The modern dance revolution: Loie Fuller, Isadora Duncan, Maud Allan
- The Ballet reformation: Diaghilev's Ballet Russes 1909-1929
 - 1909-1914 Impressionism. Romanticism-Exoticism (Fokine and Nijinsky)
 - 1914-1924 Expressionism-Cubism-Cerebalism (Massine)
 - 1924-1929 Sophistication-Return to Classicism (Nijinsky, Balanchine)
- Denishawn. Ethnic Eclecticism, Mysticism, and Commercialism (Ruth St. Denis and Ted Shawn)
- The Modern Dance Pioneers
 - Mary Wigman - German Expressionism
 - Martha Graham - The Interior Landscape
 - Doris Humphrey and Charles Weidman - Man in the Social Context
- Dance as Social Commentary. Dance in the Thirties (The New Dance Group)
- The Aftermath of Diaghilev (Balanchine, Tudor, Ashton)
- Freedom from Meaning (Merce Cunningham and John Cage)
- Gesamtkunstwerk: Alwin Nikolais and Total Theatre
- Dance as Life: Dance in the 60's (Yvonne Rainer, Anna Halprin, The Judson Group)
- Development of dance in Canada (the boom of the late 60's and 70's)
 - : Effects of the Canada Council on the development of dance
 - : Modern dance arrives in Canada (Le Group de la Place Royale, TDT, etc.)
 - : The growth of the National Ballet of Canada, the RWB, and Les Grand Ballet Canadiens to international status.
- Post-Modern Dance (the Grand Union, dance as process, Contact Improvisation, etc.)
- The State of the Art and State Art: effects of economics on dance companies and the patterns of subsidization of the arts and its relationship to the dance.

HISTORY OF DANCE: THE 20TH CENTURYSELECTED BIBLIOGRAPHYMODERN DANCE

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(DeSarte)

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RATIONALE FOR THE PROPOSED FPA.327-3 AND FPA.328-3

FPA.327-3 HISTORY OF DANCE: ORIGINS TO THE 20TH CENTURY
FPA.328-3 HISTORY OF DANCE: THE 20TH CENTURY

The scope of the present FPA.326-3 HISTORY OF DANCE (which covers all of the material in the proposed two courses) is too broad. This proposal will split the present course into two courses in order to cover the same amount of material. In the present situation there is not enough time to cover the post-modern period of dance which is of vital importance, particularly with the recent establishment of the dance major. The other periods may be covered in more depth and with major students in the program now it is essential to do this. The 20th century has produced many changes and has far better documentation (including films) for study. This is the reason for dividing the course at the 20th century rather than an earlier period.

FPA.326 will be dropped from the Calendar. Faculty resources have increased by one full-time faculty member and one semester visitor each academic year. Also, Iris Garland has been relieved of administrative duties as Associate Director and is teaching a full load. This enables the course to be offered within present faculty resources.

CURRICULAR CHANGES

The DANCE MAJOR

1. Present Calendar

The Dance Major

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; and 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. 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 for the Dance Major

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—

all of:

- FPA. 122-3* Contemporary Dance I
- FPA. 123-3* Contemporary Dance II
- FPA. 125-3 Structural Approach to Ballet I
- FPA. 220-3 Contemporary Dance III
- FPA. 221-3 Contemporary Dance IV

*FPA. 120 and 121 may be substituted for FPA. 122 and 123

plus any one of:

- FPA. 110-6 The Arts in Context: The Renaissance
- FPA. 113-6 The Arts in Context: European Romanticism
- FPA. 114-6 The Arts in Context: The Modernist Era
- FPA. 116-6 The Arts in Context: North American Styles

Suggested Courses:

- FPA. 104-3 Fundamentals of Music
- FPA. 126-3 Structural Approach to Ballet II
- FPA. 132-3 Introduction to Film-making
- FPA. 150-3 Basics of Theatre
- FPA. 151-3 Introduction to Acting
- FPA. 160-3 Introductory Studio in Visual Art I
- FPA. 170-3 Introduction to Technical Theatre
- FPA. 225-2 Ballet for Modern Dance I
- FPA. 226-2 Ballet for Modern Dance II

Upper Division Requirements

1. For a Major in Dance, students must complete at least 29 to 31 hours in Dance courses, distributed as follows:

Required courses—

all of:

- FPA. 320-5 Contemporary Dance V
- FPA. 321-5 Contemporary Dance VI
- FPA. 324-3 Dance Composition
- FPA. 326-3 History of Dance
- FPA. 420-5 Contemporary Dance VII
- FPA. 421-5 Contemporary Dance VIII

any one of:

- FPA. 423-5 Directed Studies in Choreography
- FPA. 424-5 Directed Studies in Dance Performance
- FPA. 425-5 Intensive Studies in Dance
- FPA. 426-3 Dance Analysis
- FPA. 429-5 Directed Studies in Dance Research

2. In addition, for the General degree, students must include 7 to 9 additional hours in FPA. courses which may include general electives in Dance but must include

one of:

- FPA. 382-3 Aesthetics of Performance
- FPA. 384-3 Criticism of Performance

3. For any General degree program, an overall minimum of at least 45 hours of upper division credit is required.

In selecting courses to fulfil the minimum requirements for the degree of 24 credit hours outside the Department, students may either choose freely or seek Departmental advice on courses related to the study of Dance. In particular, the Department recommends the following courses:

- KIN. 100-3 Introduction to Human Structure and Function
- KIN. 110-3 Current Topics in Human Nutrition
- KIN. 241-3 Sports Injuries, Prevention and Rehabilitation
- KIN. 326-3 Functional Anatomy
- CMNS 258-3 Explorations in Sound Tape Recording
- CMNS 259-3 Acoustic Dimensions of Communications

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.

2. Proposed Changes

The Dance Major

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; and 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. 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 for the Dance Major

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-- all of:

- FPA. 122-3* Contemporary Dance I
- FPA. 123-3* Contemporary Dance II
- FPA. 125-3 Structural Approach to Ballet I
- FPA. 220-3 Contemporary Dance III
- FPA. 221-3 Contemporary Dance IV

*FPA. 120 and 121 may be substituted for FPA. 122 and 123

plus any one of:

- FPA. 110-6 The Arts in Context: The Renaissance
- FPA. 113-6 The Arts in Context: European Romanticism
- FPA. 114-6 The Arts in Context: The Modernist Era
- FPA. 116-6 The Arts in Context: North American Styles

Suggested Courses:

- FPA. 104-3 Fundamentals of Music
- FPA. 126-3 Structural Approach to Ballet II
- FPA. 132-3 Introduction to Film-making
- FPA. 150-3 Basics of Theatre
- FPA. 151-3 Introduction to Acting
- FPA. 160-3 Introductory Studio in Visual Art I
- FPA. 170-3 Introduction to Technical Theatre
- FPA. 225-2 *Ballet I*
- FPA. 226-2 *Ballet II*

Upper Division Requirements

1. For a Major in Dance, students must complete at least 29 to 31 hours in Dance courses, distributed as follows:

Required courses-
all of:

FPA.320-5 Contemporary Dance V
FPA.321-5 Contemporary Dance VI
FPA.324-3 Dance Composition
FPA.420-5 Contemporary Dance VII
FPA.421-5 Contemporary Dance VIII

plus one of:

FPA.327-3 *History of Dance: Origins to the 20th Century*
FPA.328-3 *History of Dance: The 20th Century*

plus any one of:

FPA.423-5 Directed Studies in Choreography
FPA.424-5 Directed Studies in Dance Performance
FPA.425-5 Intensive Studies in Dance
FPA.426-3 Dance Analysis
FPA.429-5 Directed Studies in Dance Research

2. In addition, for the General degree, students must include 7 to 9 additional hours in FPA. courses which may include general electives in Dance but must include

one of:

FPA. 382-3 Aesthetics of Performance
FPA. 384-3 Criticism of Performance

3. For any General degree program, an overall minimum of at least 45 hours of upper division credit is required.

In selecting courses to fulfil the minimum requirements for the degree of 24 credit hours outside the Department, students may either choose freely or seek Departmental advice on courses related to the study of Dance. In particular, the Department recommends the following courses:

KIN. 100-3 Introduction to Human Structure and Function
KIN. 110-3 Current Topics in Human Nutrition
KIN. 241-3 Sports Injuries, Prevention and Rehabilitation
KIN. 326-3 Functional Anatomy
CMNS 258-3 Explorations in Sound Tape Recording
CMNS 259-3 Acoustic Dimensions of Communications

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.

CURRICULAR CHANGES - The DANCE MAJOR - cont'd.

3. Rationale for Proposed Change from FPA.326-3 to one of FPA.327 or 328

It is proposed that FPA.326-3 be dropped in favour of FPA.327-3 and FPA.328-3 which will enable the material to be covered more reasonably. (See rationale for FPA.327-3 and 328-3). It also does not increase the number of hours required in the major by allowing a choice.

FPA.433-5

(New Course Proposal)

AND

FPA.430-5

FPA.431-5

FPA.432-5

FILM MINOR

(Changes)

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Department: CENTRE FOR THE ARTS

1. Calendar Information

Abbreviation Code: FPA. Course Number: 433 Credit Hours: 5 Vector: Directed Study

Title of Course: DIRECTED STUDIES IN FILM PRODUCTION IV

Calendar Description of Course: This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. Students will focus on the completion of film projects begun in FPA.432, with particular emphasis on editing, sound composition, cine-language, structure, and presentation context.

Nature of Course Directed Study

Prerequisites (or special instructions): FPA.430 and FPA.432 and permission of the Department.

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

2. Scheduling

How frequently will the course be offered? Once a year (Spring)

Semester in which the course will first be offered? Spring 1982

Which of your present faculty would be available to make the proposed offering possible? Nick Kendall, Al Razutis, David Rimmer

3. Objectives of the Course

1) To enable students to complete original film projects in a manner appropriate to film as an art form. 2) To provide students with an understanding of contemporary practice in film editing and sound composition. 3) To explore the potentials of filmic presentation.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff

Library None

Audio Visual None

Space

Equipment

5. Approval

Date: Oct 16/80

[Signature]
Department Chairman

23 Oct 80

[Signature]
Dean

NOV 4 80

[Signature]
Chairman, SCUS

DIRECTED STUDIES IN FILM PRODUCTION IV

This course is intended to complete the student's two-semester program in advanced filmmaking. Students will be expected to complete projects begun in FPA.432 in a manner appropriate to film as an art form. Special emphasis will be placed on contemporary attitudes towards image and sound, and resultant structural organization. Similarly, students will be encouraged to explore, through practice, Post-Modernist influences in the areas of composition and cine-language.

Possible areas of exploration may include: a) film as multi-media event and performance, b) 3-D film, c) cine-structural essays, d) film as environment.

Course Requirements

Public presentation of the student's completed project.
Written analysis of project.

Special Requirements

Students will be expected to pay a laboratory fee. Enrollment will be limited to 6 students.

Prerequisites: FPA.430 and 432 and permission of the Department.

CURRICULAR CHANGES

FPA.430-5

1. Present Calendar

FPA.430-5 DIRECTED STUDIES IN FILM PRODUCTION I

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. The exact nature of each student's involvement will be assigned by the supervising instructor. (Directed Study)

Prerequisites: FPA.231 and permission of the Department. Students should expect to pay a laboratory fee.

2. Proposed Change

FPA.430-5 DIRECTED STUDIES IN FILM PRODUCTION I

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. *A particular emphasis will be placed on the areas of screenwriting and dramatic film direction,* and the exact nature of each student's involvement will be assigned by the supervising instructor. (Directed Study)

Prerequisites: FPA.231 and permission of the Department. Students should expect to pay a laboratory fee.

Grant Hall Oct 16/78

CURRICULAR CHANGES

FPA.431-5

1. Present Calendar

FPA.431-5 DIRECTED STUDIES IN FILM PRODUCTION II

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. The exact nature of each student's involvement will be assigned by the supervising instructor.
(Directed Study)

Prerequisites: FPA.231 and permission of the Department. Students should expect to pay a laboratory fee.

2. Proposed Change

FPA.431-5 DIRECTED STUDIES IN FILM PRODUCTION II

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. *Students will participate in group film productions possibly in fields of documentary and dramatic production. Particular emphasis will be given to advanced film craft.* (Directed Study)

Prerequisites: FPA.430 and permission of the Department. Students should expect to pay a laboratory fee.

*Grant Frost
Oct 16/80*

CURRICULAR CHANGES

FPA.432-5

1. Present Calendar

FPA.432-5 DIRECTED STUDIES IN FILM PRODUCTION III

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. The exact nature of each student's involvement will be assigned by the supervising instructor. (Directed Study)

Prerequisites: FPA.231 and permission of the Department. Students should expect to pay a laboratory fee.

2. Proposed Change

FPA.432-5 DIRECTED STUDIES IN FILM PRODUCTION III

This course requires a substantial contribution to a film production undertaken by the Simon Fraser Film Workshop and participation in other workshop activities. *Students will work on individual film productions with emphasis on film as art.* (Directed Study)

Prerequisites: FPA.430 and permission of the Department. Students should expect to pay a laboratory fee.

James Steele
Oct. 16/80

RATIONALE FOR NEW COURSE PROPOSAL FOR FPA.433-5, AND FOR CALENDAR CHANGES
FOR FPA.430-5, 431-5 and 432-5

- 1) The existing calendar descriptions are vague and imply that film production is primarily undertaken in FPA.430. Over the last two years, we have been featuring screenwriting workshops and directing workshops as the necessary prerequisites for actual film production work. The proposed changes would simply acknowledge this and inform the prospective student of the areas of emphasis in each course.
- 2) FPA.432 features an advanced level of filmmaking. FPA.231 as prerequisite will not suffice. FPA.430 is the necessary training ground for work at an advanced level, and students should be advised of these requirements in the Calendar.
- 3) FPA.430 is now considered to be a necessary foundation for all other courses within the Simon Fraser Film Workshop.
- 4) FPA.431 would focus on group productions of both documentary and dramatic nature. These productions would be conducted on an intermediate craft level and feature original student screenplays.
- 5) FPA.432 and FPA.433 represent an advanced program in the art of filmmaking, featuring original student projects, and a comprehensive process of investigation. Students whose interests are primarily vocational (i.e. craft-oriented) would not be accepted to FPA.433, but rather be referred to FPA.431.

CURRICULAR CHANGES

The FILM MINOR

1. Present Calendar

The Film Minor

Lower Division Requirements – as prerequisites

Film Minors will complete 24 hours of lower division prerequisite credit, distributed as follows:

any one of:

FPA. 110-6	The Arts in Context: The Renaissance
FPA. 113-6	The Arts in Context: European Romanticism
FPA. 114-6	The Arts in Context: The Modernist Era
FPA. 116-6	The Arts in Context: North American Styles

plus all of:

FPA. 132-3	Introduction to Film-making
FPA. 133-3	Film-making Fundamentals
FPA. 230-3	The Crafts of Film I
FPA. 231-3	The Crafts of Film II
FPA. 236-3	The History and Aesthetics of Cinema I
FPA. 237-3	The History and Aesthetics of Cinema II

Upper Division Requirements

Film Minors also will complete 18 hours of upper division credit, distributed as follows:

all of:

FPA. 430-5	Directed Study in Film Production I
FPA. 431-5	Directed Study in Film Production II
FPA. 432-5	Directed Study in Film Production III

plus one of:

FPA. 334-3	Film Analysis
FPA. 382-3	The Aesthetics of Performance

Students intending to minor in film are advised to take FPA. 176-3 Photography as an Art Form.

2. Proposed Changes

The Film Minor

Lower Division Requirements -- as prerequisites

Film Minors will complete 24 hours of lower division prerequisite credit, distributed as follows:

any one of:

- | | |
|------------|--|
| FPA. 110-6 | The Arts in Context: The Renaissance |
| FPA. 113-6 | The Arts in Context: European Romanticism |
| FPA. 114-6 | The Arts in Context: The Modernist Era |
| FPA. 116-6 | The Arts in Context: North American Styles |

plus all of:

- | | |
|------------|---|
| FPA. 132-3 | Introduction to Film-making |
| FPA. 133-3 | Film-making Fundamentals |
| FPA. 230-3 | The Crafts of Film I |
| FPA. 231-3 | The Crafts of Film II |
| FPA. 236-3 | The History and Aesthetics of Cinema I |
| FPA. 237-3 | The History and Aesthetics of Cinema II |

Upper Division Requirements

Film Minors will complete 18 hours of upper division credit, distributed as follows:

both of:

- FPA.430-5 Directed Studies in Film Production I*
FPA.432-5 Directed Studies in Film Production III

plus one of:

- FPA.431-5 Directed Studies in Film Production II*
FPA.433-5 Directed Studies in Film Production IV

plus one of:

- FPA.334-3 Film Analysis
FPA.382-3 The Aesthetics of Performance

Students intending to minor in film are advised to take FPA.176-3:Photography As An Art Form.

Grant Steato
Oct 16/80

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA Course Number: 370 Credit Hours: 3 Vector: 0-2-4

Title of Course: Technical Theatre

Calendar Description of Course:

For students who have gained the basic knowledge of technical theatre. Students will study various scenographic techniques and participate in the realization of related aspects of production.

Nature of Course Seminar/laboratory

Prerequisites (or special instructions):

FPA 170 and written 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? fall and spring

Semester in which the course will first be offered? 1981-3

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

3. Objectives of the Course

The course is intended to give accreditation to studies which are now being carried on in an informal manner within teaching productions and to provide additional and continuing study in more detail than possible in FPA 170.

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

5. Approval

Date: Oct. 16/89

[Signature]
Department Chairman

23 Oct 80
[Signature]
Dean

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Chairman, SCUS

TECHNICAL THEATRE

FPA. 370 will consider selected topics of technical theatre in the context of the historical development of theatrical performance from the specific point of view of scenography and stage technology. It is intended that although the focus of the course is on the technical aspects of performance - the student shall not lose sight of the ultimately unified nature of a theatrical work of art. Artistic and aesthetic considerations will be seen to have detailed implications for even the most basic technical aspects of theatre, dance or other live performance forms.

The course will have a coordinator who will also conduct seminars and labs on some topics. Professionals in scenography and stage technology will be utilized as visiting instructors in their fields of expertise. These professionals will often be working on teaching productions and open labs will often be structured around the realization of scenographic concepts in these productions. Since a given event will lend itself to study of certain techniques, the actual topics considered will vary from semester to semester. However, it is anticipated that stage management, lighting and audio will be considered each time the course is taught.

Topics will probably be considered for between two and three weeks each and would likely therefore include at least two areas of specialty in addition to the three mentioned above. Possible topics for the course would include the following:

- 1) Lighting the stage
 - lighting instruments
 - control equipment
 - cueing
 - basic concepts of lighting design
- 2) Audio in the Theatre
 - recording and reproduction equipment and techniques
 - sound environments and their creation
- 3) Stage Management
 - the role of the stage manager in production
- 4) Scenic Painting
 - historical techniques and modern developments
- 5) Set construction techniques
 - the relationship between scenographic styles and construction techniques
- 6) Costumes
- 7) Scenic projection - conventional and laser
- 8) The impact of new technology
 - computers
 - new materials

SIMON FRASER UNIVERSITY

MEMORANDUM

To Harry Evans, Registrar

From Grant Strate, Director

Centre for the Arts

Subject Curricular submissions:
FPA.370 and FPA.433

Date November 19, 1980

In answer to your queries regarding the two new course proposals, I offer the following explanations:

FPA.370 TECHNICAL THEATRE

This course is sequential to FPA.170, INTRODUCTION TO TECHNICAL THEATRE, presently taught by John Macfarlane who also acts as Technical Director to the Centre.

This proposal for the new course fits into our current negotiations with Dean Calvert to redefine several staff positions in relationship to technical theatre teaching positions. There has been discussions between the Dean and the Vice President Academic in this regard and a full rationalization has recently been submitted.

In a nutshell, the plan is to raise John Macfarlane to be director of all production, equipment and space operations at the Centre while still retaining teaching responsibilities for FPA.170. His present position of Technical Director will then be open. We intend to fill this position with a technical theatre person who will also teach, presumably, FPA.370. In any event we will have on board sufficient faculty to offer this course.

The request for one teaching assistant predates the plan mentioned above and should be deleted from this proposal.

FPA.433 DIRECTED STUDIES IN FILM PRODUCTION IV

The Budgetary and Space Requirement items listed in our submission, namely:

Staff - Assistant Production Manager

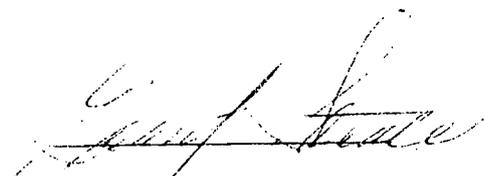
Space - Increased post-production space

Equipment - Additional production and post-production capabilities

is a bureaucratic mistake. Simply put, those items should not be there and I request deletion.

A short history of our curricular process this fall will explain how this mistake came about. As you are aware there are a number of course changes and new course proposals coming from the Centre. On the first go-round our Departmental Curriculum stated that all submissions which required additional faculty, space or equipment resources would not be considered by the Committee. The film programme had designed an expanded minor programme for long-term consideration. FPA.433 was part of this package and still fits into the film programme's long-term curricular ambitions. When FPA.433 came back before the DCC it was the intention of all concerned to mount this course within existing resources and make a case for an expanded minor programme at a later date and coincident with the Centre's submission for long-term curricular growth to be finalized before the end of this academic year.

Unfortunately the second draft of the proposal for FPA.433 was approved by the DCC without catching the additional resource items still included inadvertently. I have checked with the film programme and with the Chairperson of the DCC and all agree that these items should be deleted from the submission.



GS/ss

cc. Dean T. Calvert, IDS
Evan Alderson, Centre
John Macfarlane, Centre (FPA.170, 370)
Al Razutis, Centre (Film)
Iris Garland, Chairperson, Centre DCC

Fr. 180-1501

SIMON FRASER UNIVERSITY

MEMORANDUM

To..... Harry Evans Registrar New Course Proposals Subject..... FPA 166, 167, 327, 328, 370, & 433	From..... Gene Bridwell Head Humanities Librarian Date..... 80.11.17
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These course proposals require no extra funding for library materials. They will be supported by normal allocations and the additional funds already in hand for the emergent program in dance.

Gene Bridwell

c. Dr. T. Calvert, Dean IDS
Tony Besant, Centre for the Arts