

SIMON FRASER UNIVERSITY

S. 77-80

MEMORANDUM

To: SENATE

From: SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject: CENTRE FOR THE ARTS - COURSE PROPOSALS
- FPA. 102-3, FPA. 103-3, FPA. 107-3,
FPA. 108-3, FPA. 113-6, FPA. 121-3

Date: JUNE 16, 1977

MOTION: "That Senate approve and recommend approval to the Board of Governors, as set forth in S.77-80, the following courses:

- FPA. 102-3 - Music in History I
- FPA. 103-3 - Music in History II
- FPA. 107-3 - Introduction to Art History - The Seventeenth Century
- FPA. 108-3 - Introduction to Art History - The Eighteenth Century
- FPA. 113-6 - The Arts in Context: European Romanticism
- FPA. 121-3 - Contemporary Dance Fundamentals."

(It is noted that FPA. 102 replaces G.S. 102, FPA. 103 replaces G.S. 103, FPA. 107 and FPA. 108 will lead to the discontinuance of G.S. 200 and G.S. 100. FPA. 113 and FPA. 121 are new. SCUS approved waiver of the time lag requirement in order that the latter two courses may be first offered in the Spring semester 78-1.

It was identified that the new courses continue in keeping with the earlier decisions on the establishment of Fine and Performing Arts and that these proposals include a transfer of general electives in the General Studies courses providing support for the approved minors but without intent of leading to a Minor in Music.)

W. B. Smith

SIMON FRASER UNIVERSITY SCUS 77-25

MEMORANDUM

To Mr. H.M. Evans, Secretary, Senate
Committee on Undergraduate Studies.

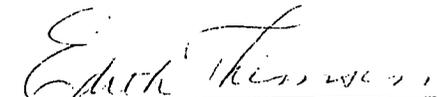
From Edith Thimsen, Secretary, Faculty
of Interdisciplinary Studies.

Subject New FPA. Course Proposals
FPA. 102-3, FPA. 103-3, FPA. 107-3
FPA. 108-3, FPA. 113-6, FPA. 121-3

Date 25th May, 1977

Attached are the above noted course proposals that were approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee on May 24th for furtherance to SCUS. Would it be possible to have these items placed on the agenda of the May 31st meeting?

Attachments


Edith Thimsen

Registrar's Note:

FPA. 102 replaces G.S. 102
FPA. 103 replaces G.S. 103
FPA. 107 - drop G.S. 200
FPA. 108 - drop G.S. 100
FPA. 113 - new
FPA. 121 - new

waiver for 78-1
waiver for 78-1

SIMON FRASER UNIVERSITY

MEMORANDUM

o H. Evans, Registrar

From..... Evan Alderson

Director, Centre for the Arts

Subject..... Course Proposals - Centre for the Arts

Date..... 20 May 77

I am also including with your package three courses which are effectively transfers of presently existing General Studies courses, as well as one which is a replacement for a General Studies course. The two new courses have been distributed to the three Curriculum Committee Chairmen and are also included herewith.

/sb
Att.

Evan Alderson /ps

SIMON FRASER UNIVERSITY

MEMORANDUM

To..... HARRY EVANS, REGISTRAR.....

From..... EVAN ALDERSON, DIRECTOR.....
CENTRE FOR THE ARTS.....

Subject..... FPA COURSE PROPOSALS.....

Date..... JUNE 20, 1977.....

In relation to the FPA course proposals to be considered at the July meeting of Senate, it appears desirable that I should show how they fit into the overall structure of FPA courses. I have attempted to do this on the accompanying chart.

The new proposals virtually complete the initial stage of fine and performing arts development approved in principle by Senate in February, 1976. The structure set out on the attached conforms in its essentials with that projected in S76-21. The only additional courses we plan to propose within this phase of development are a single course in photography as an art--provided acceptable arrangements can be made to use Communications Studies equipment--and one in theatrical design, providing we have the requisite expertise within our teaching staff.

The courses to be considered at the July meeting of Senate are marked on the chart by an asterisk. The Library has given assurances that library resources are adequate for the introduction of these courses.



Evan Alderson, Director
Centre for the Arts

EA/jr
CHART ATTACHED

| DANCE | FILM | THEATRE | INTERDISCIPLINARY | VISUAL ARTS | MUSIC |
|---|--|---|---|--|--|
| FPA 120-3 INTRODUCTION TO CONTEMPORARY DANCE (required) | FPA 132-3 INTRODUCTION TO FILM-MAKING (required) | FPA 150-3 BASICS OF THEATRE (required) | FPA 110-6 THE ARTS IN CONTEXT: THE RENAISSANCE (elect.req.--dance, film, theatre) | FPA 107-3 INTRODUCTION TO ART HISTORY: THE 17th CENTURY (General interest) | *FPA 102-3 MUSIC IN HISTORY (general interest) |
| FPA 121-3 CONTEMPORARY DANCE FUNDAMENTALS (optional) | FPA 151-3 INTRODUCTION TO ACTING (optional) | FPA 113-6 THE ARTS IN CONTEXT: EUROPEAN ROMANTICISM (elect.req.) | FPA 114-6 THE ARTS IN CONTEXT: THE MODERNIST ERA (elect.req.) | FPA 108-3 INTRODUCTION TO ART HISTORY: THE 18th CENTURY (General interest) | *FPA 103-3 MUSIC IN HISTORY (general interest) |
| FPA 220-3 CONTEMPORARY DANCE TECHNIQUE & THEORY I (required) | FPA 230-3 THE CRAFTS OF FILM I (required) | FPA 116-6 THE ARTS IN CONTEXT: NORTH AMERICAN STYLES (elect.req.) | | FPA 160-3 INTRODUCTION TO THE IMAGE (optional)--potential req.) | FPA 104-3 MUSIC FUNDAMENTAL (general interest) |
| FPA 221-3 CONTEMPORARY DANCE TECHNIQUE & THEORY II (required) | FPA 231-3 THE CRAFTS OF FILM II (required) | FPA 250-3 DRAMATIC INTERPRETATION I (required) | | | |
| FPA 324-3 DANCE COMPOSITION (required) | FPA 236-3 THE HISTORY & AESTHETICS OF CINEMA I (req.) | FPA 251-3 DRAMATIC INTERPRETATION II (required) | | | |
| FPA 326-3 HISTORY OF DANCE (required) | FPA 236-3 THE HISTORY & AESTHETICS OF CINEMA II (req.) | FPA 254-3 SUPPLEMENTARY STUDIES FOR ACTORS I (req.) | | | |
| | FPA 334-3 FILM ANALYSIS (elect.req. to be developed) | FPA 255-3 SUPPLEMENTARY STUDIES FOR ACTORS II (req.) | | | |
| | FPA 430-5 DIRECTED STUDIES IN FILM PRODUCTION I (required) | FPA 350-3 SCENE STUDY FOR ACTORS I (required) | | | |
| | FPA 431-5 DIRECTED STUDIES IN FILM PRODUCTION II (required) | FPA 351-3 SCENE STUDY FOR ACTORS II (required) | | | |
| | FPA 432-5 DIRECTED STUDIES IN FILM PRODUCTION III (required) | FPA 354-3 SUPPLEMENTARY STUDIES FOR ACTORS III (req.) | | | |
| | | FPA 355-3 SUPPLEMENTARY STUDIES FOR ACTORS IV (req.) | | | |
| | | FPA 456-3 CONCEPTUAL APPROACHES TO DRAMA (required) | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |
| | | | | | |

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 102 Credit Hours: 3 Vector: 2-1-0

Title of Course: Music in History I

Calendar Description of Course:

An introductory study of the major developments in Western music from the middle ages to about 1750, with some attention to the place of music in society and in relation to other arts. This course will involve substantial exposure to recorded music as well as lectures and discussion. Substantial previous musical knowledge or training is not required.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions):

Students who have earned credit for G.S. 102 may not take this course for further credit.

What course (courses), if any, is being dropped from the calendar if this course is approved: G.S. 102

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? 78-3

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

3. Objectives of the Course

This course is the same as G.S. 102. It is the first of two designed to give a general introduction to music history and is a useful complement to other Fine and Performing Arts courses.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

| | |
|--------------|------|
| Faculty | None |
| Staff | None |
| Library | None |
| Audio Visual | None |
| Space | None |
| Equipment | None |

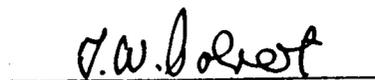
5. Approval

Date: 19 May 77

14 June 77

14 June 77


Department Chairman


Dean


Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

COURSE DESCRIPTION SHEET

ISC 77-14

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 103 Credit Hours: 3 Vector: 2-1-0

Title of Course: Music in History II

Calendar Description of Course:

An introductory study of the major developments in Western music from the death of J.S. Bach to the present, with some attention to the place of music in society and in relation to other arts. This course will involve substantial exposure to recorded music as well as lectures and discussion. Substantial previous musical knowledge or training is not required.

Nature of Course

Lecture/Tutorial

Prerequisites (or special instructions):

Students who have earned credit for G.S. 103 may not take this course for further credit.

What course (courses), if any, is being dropped from the calendar if this course is approved: G.S. 103

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? 78-1

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

3. Objectives of the Course

This course is the same as G.S. 103. It is the second of two designed to give a general introduction to music history and is a useful complement to other Fine and Performing Arts courses.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

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

5. Approval

Date: 19 May 77

14 June 77

14 June 77

Eric Adams
 Department Chairman

J.W. Bolvert
 Dean

DR Birch
 Chairman, SCUS

ISC 77-15

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 107 Credit Hours: 3 Vector: 2-1-0

Title of Course: Introduction to Art History - The Seventeenth Century

Calendar Description of Course:

An introductory study of the visual arts in seventeenth century Europe.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions):

What course (courses), if any, is being dropped from the calendar if this course is approved: G.S. 200

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? 78-1

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

3. Objectives of the Course

To provide an introduction to art history and art historical method for the general student, focusing on a period not covered in present FPA. "context" courses. 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 | None |
| Staff | None |
| Library | None |
| Audio Visual | Approximately \$1,000 for the initial development of an adequate number of slides. |
| Space | None |
| Equipment | None |

5. Approval

Date: 19 May 77

14 June 77

14 June 77

[Signature]
Department Chairman

J. W. Bolbert
Dean

[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

ISC 77-10

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 108 Credit Hours: 3 Vector: 2-1-0

Title of Course: Introduction to Art History - The Eighteenth Century

Calendar Description of Course:

An introductory study of the visual arts in eighteenth century Europe.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions):

Students who have earned credit for G.S. 100 may not take this course for further credit.

What course (courses), if any, is being dropped from the calendar if this course is approved: G.S. 100

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? 78-3

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

3. Objectives of the Course

To provide an introduction to art history and art historical method for the general student, focusing on a period not covered in present FPA. "context" courses. See rationale attached to FPA. 107 Proposal Form.

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: 19 May 77

14 June 77

14 June 77

[Signature]
Department Chairman

J. W. Bolner
Dean

[Signature]
Chairman, SCUS

FPA. 107-3 - INTRODUCTION TO ART HISTORY - THE SEVENTEENTH CENTURY ISC 77-15
FPA. 108-3 - INTRODUCTION TO ART HISTORY - THE EIGHTEENTH CENTURY ISC 77-16

RATIONALE:

These two courses represent the conversion of two General Studies courses to the Centre for the Arts. G.S. 100-3 and 200-3 were introduced at a time when there were few opportunities on campus to study art and were seen as a stopgap measure. Over the years, however, they have developed into popular and successful courses. They reach an audience that is somewhat different for the very intensive FPA. "context" courses, as they are conventionally taught as evening courses and are designed for the general student. In our view it would be unfortunate simply to eliminate these opportunities for study because the differently conceived context courses also include attention to art history.

At the same time, it seems advisable to us not to develop more than four context courses at the present time: four courses give adequate range and variety without creating excessive demands on the time and expertise of present faculty. This decision creates a gap in the historical sequence of courses in art history from the Renaissance to the present, which can be filled by the equivalent of General Studies courses. Such an arrangement will also avoid any problem of course overlap.

The proposed FPA. 107-3, then has similar objectives to the present G.S. 200-3, except that it focuses on the seventeenth century instead of the nineteenth. G.S. 100-3, a course on eighteenth century art, will simply be transferred, under another number and description into the Centre for the Arts. We plan to offer these courses in regular sequence, as funds permit, as evening courses.

FPA. 107-3 - INTRODUCTION TO ART HISTORY - THE SEVENTEENTH CENTURY

COURSE OUTLINE

The following presents a weekly progression of lecture/discussions:

Week 1

Introduction and Historical Background

- Dissolution of High Renaissance
- The Italian "Maniera"
- The Counter-Reformation

Caravaggio

Week 2

Classicism and Baroque in the 17th Century Italian Painting

Bernini I

Week 3

Bernini II

Borromini and 17th Century Italian Architecture

Week 4

Rubens I

Rubens II

Week 5

Poussin I

Poussin II

Week 6

17th Century French Painting

17th Century French Architecture

Week 7

Art Under Louis XIV

Velasquez I

Week 8

Velasquez II

17th Century Spanish Painting and Architecture

Week 9

Introduction to 17th Century Dutch Painting

Hals and 17th Century Dutch Portraiture

Week 10

Rembrandt I

Rembrandt II

Week 11

Vermeer and 17th Century Dutch Genre Painting

17th Century Dutch Landscape Painting

Week 12

Van Dyck

Inigo Jones and 17th Century English Architecture

Week 13

Wren I

Wren II

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 113 Credit Hours: 6 Vector: 5-2-0Title of Course: The Arts in Context: European Romanticism

Calendar Description of Course:

A selective study of painting, sculpture, architecture, music, dance, and theatre in the context of the late eighteenth century and the first half of the nineteenth. Tutorials will focus on a single art form and may involve practical explorations in that form in relation to the styles of the period.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions):

At least 15 semester hours 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?

At least once every two years

Semester in which the course will first be offered? 78-1

Which of your present faculty would be available to make the proposed offering possible? J. Wall, with the assistance of J. Zaslove, seconded from English.

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 None at this timeStaff None

Library

Audio Visual Approximately \$2,000 for the initial development of an adequate number of slidesSpace NoneEquipment None5. ApprovalDate: 19 May 7714 June 7715 June 77

[Signature]
Department Chairman

J.W. Bolwert
Dean

[Signature]
Chairman, SCUS

FPA. 113-6 - THE ARTS IN CONTEXT: EUROPEAN ROMANTICISMRATIONALE:

This course is the fourth "context" course to be introduced in conjunction with the fine and performing arts programs. Like its predecessors, it is intended primarily to provide an introduction to several arts and their interrelationship to students who wish to undertake a concentration in any art form. In addition, it should be of interest to students in any discipline who wish to acquire some grounding in the arts.

This is the only additional context course we plan to develop at this level while the whole program remains at approximately its present magnitude. The existence of four such courses will enable a regular relation among them, one being offered each Fall and Spring semester. Because we need to provide one context course each Fall or Spring semester in any event, the inclusion of this course in the sequence will involve no incremental cost above the acquisition of necessary additional slides and any requisite library materials.

As in the other courses in this series, the knowledge of the individual taking primary responsibility for teaching it will be supplemented by frequent guest lecturers from on and off campus. Tutorials will study a single art form in greater detail than can be achieved in the lectures alone, and may involve practical exercises as a means of understanding romanticism in the arts.

Evaluation of student performance will be based on an assessment of the student's knowledge and understanding of the arts in the romantic period.

FPA. 113-6 - THE ARTS IN CONTEXT: EUROPEAN ROMANTICISM

COURSE OUTLINE

The course will present and analyze the visual art, music, theatre, dance, and some literature of the period 1750-1840 in Europe, that is, from the beginnings of the bourgeois revolution of 1789 to the beginnings of the working class revolutions of 1848. It has three major objectives:

- to provide a general picture of the historical and theoretical conditions within which all works of art of the period were made;
- to identify exemplary works or bodies of work which can represent this period and embody its Romanticism;
- to provide an intensive series of critical encounters with these works of art.

The course will single out and concentrate upon a series of important figures or single major works and discuss them in depth. This approach emphasizes the individual artist as against the general panorama of activity and the work of art itself as against the complex of convention and influences out of which it emerges. This emphasis is intentional and reflects the attitude of the course organizers that it is only out of concrete, informed contact with the work of art in all its immediacy and ambiguity that a focussed and well-proportioned understanding of it can be achieved. It also acknowledges that the art of this period was based in a new and significant way on the individual, and will therefore make this modern sense of individualism in art and culture a primary topic of discussion. Out of the sequence of such studies, an overall image or "definition" of the structure of Romantic art will be constructed. This will include an analysis of the distinctions between the major Romantic cultures in Europe - the English, the French, the German - considered in terms of the great historical forces to which all Europe was responding, and in terms of the specific relationships between the arts which characterize each national culture.

Week 1

Introduction

- Structure of the culture of the Enlightenment
- Inner Conflicts in 18th Century Thought and Culture -
Voltaire/Diderot/Rousseau/Burke/Kant
- J.J. Winckelmann: Neo-Classicism as a Romantic Aesthetic

Week 2

Jacques-Louis David: The Art of the French Revolution and the Napoleonic Period

Week 3

Wolfgang von Goethe: The Sorrows of Young Werther (1796)

Friedrich Schiller: The Robbers

Week 4

Ludwig von Beethoven

Week 5

Theodore Gericault: The Raft of the Medusa (1818-19):
Romanticism and Naturalism in France

Week 6

Stendhal: The Red and the Black (1830)

Week 7

Eugène Delacroix

Week 8

Frederic Chopin - The Romantic Dance

Week 9

J.M.W. Turner: English Theories of Landscape

Week 10

Percy B. Shelly: Prometheus

Mary Shelly: Frankenstein

William Blake: Variations on Prometheus

Week 11

Caspar David Friedrich: Landscape as Absolute Spirit

Week 12

Georg Büchner/Robert Schumann: The Romantic Agony

Week 13

Francisco Goya: Realism and the National Struggle

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 121 Credit Hours: 3 Vector: 0-0-6

Title of Course: Contemporary Dance Fundamentals

Calendar Description of Course:

This course is designed to build on work begun in FPA. 120, with emphasis on detailed analysis and practice of the fundamentals of contemporary dance technique.

Nature of Course Laboratory (Studio)

Prerequisites (or special instructions):

FPA. 120 or equivalent

What course (courses), if any, is being dropped from the calendar if this course is approved: None, but this course replaces the intermediate dance workshop.

2. Scheduling

How frequently will the course be offered? At least once a year
78-1

Semester in which the course will first be offered?

Which of your present faculty would be available to make the proposed offering possible? I. Garland; S. Aloi

3. Objectives of the Course

To increase kinesthetic awareness and the ability to use the body as an instrument of expression. Secondly, to expand the awareness of possibilities in movement through improvisation and consideration of problems of dance as an art form. 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 | None |
| Staff | None |
| Library | None |
| Audio Visual | None |
| Space | None |
| Equipment | None |

5. Approval

Date: 19 May 77

[Signature]
Department Chairman

14 June 77
[Signature]
Dean

14 June 77
[Signature]
Chairman, SCUS

FPA. 121-3 - CONTEMPORARY DANCE FUNDAMENTALSRATIONALE:

In working with the sequence of dance courses over the past year, we have discovered the need for an additional course at the first level which can serve many of those students intending to minor in dance as well as students with a general interest in dance. We had hoped that this gap could be filled by a non-credit intermediate dance workshop, but for various reasons that solution has not proved satisfactory. We therefore propose FPA. 121 as a replacement for the workshop.

The majority of students who take FPA. 120-3, Introduction to Contemporary Dance, do so in the Fall semester. A significant number of these students have previous dance experience, although the majority have none. Many take it as a useful adjunct to Fine Arts or Kinesiology courses or out of general interest. FPA. 120 serves very usefully as a foundation course which acquaints experienced dancers with the direction of our program and gives the inexperienced a good general introduction to dance with some emphasis on basic dance technique. This course also enables the dance faculty to identify those students who have sufficient natural talent to proceed to the dance minor should they wish to do so. We have found, however, that even highly talented students who have no previous dance training are really not sufficiently familiar with the fundamentals of dance technique to proceed to FPA. 220 at the level we would like that course to have. In addition, students who do not wish to continue to FPA. 220 often wish to have another technique course available to them. Furthermore, because FPA. 220 is the first of a two-semester sequence, it should normally be offered only during the Fall semester; students who are perfectly qualified to proceed to 220 after taking 120 in the Fall would then have to wait for eight months before taking any work for either. As a discipline, dance ideally requires a continuous and

gradually advancing involvement with technique. Our initial attempt to answer these various needs through an intermediate dance workshop, offered regularly, has not proved successful because the workshop has no clear place in the progression of dance classes and is therefore attended by students with too wide a variety of background for it to develop a consistent and reliable focus.

Our solution to these problems is the introduction of FPA. 121, as an optional continuation of the work begun in 120 for dance minors and as an available extension of that work for others. FPA. 121 is designed to build on 120, but with a significantly different focus: the emphasis here is on the careful building of a technical foundation. As in all our technique classes there is some attention to the interplay between technique and the creativity of composition and improvisation, but this course aims specifically to advance the technical level of those students whose only dance experience has been in FPA. 120.

The introduction of this course will permit a much more rational scheduling pattern than has been possible heretofore. FPA. 120 and 220 will be scheduled in the Fall; FPA. 121 and 221 in the Spring. The only exception to this pattern is that we may try to schedule one section of 120 in the Spring term also specifically for the general interest student. FPA. 121, then, will replace the regular offering of the intermediate dance workshop and the offering of one or more sections of FPA. 120 during each Spring term. It will involve no incremental cost to the University. It involves no re-structuring of the dance minor requirements.

FPA. 121-3 - CONTEMPORARY DANCE FUNDAMENTALS

COURSE OUTLINE:

This course expands upon the work begun in FPA. 120-3, which introduced elements of technique, improvisation, and composition. In this optional sequel course, a focus upon the refinement of fundamentals of technique will provide additional groundwork for further studio courses. The emphasis of the course is on developing ability to use the body efficiently and effectively as an instrument in creation through understanding the fundamental science of movement. Improvisation, creative explorations of time, space and energy, and some consideration of theory will be integrated to expand awareness of the possibilities in movement, form and organization of dance.

- Technique: Fundamentals of movement with special emphasis on development of strength, flexibility, balance, articulation. Introduction to more complex patterning through isolation and simultaneous action. Development of rhythmic awareness and facility.
- Improvisation/
Composition: Development of individual movement possibilities through explorations of dynamics, space and time, and through response to sound and imagery. Introduction to composition through structuring of improvisational material.
- Theory: Consideration of problems of dance as art form through selected readings, attendance at dance performances, creative work in class, and analysis of student projects.

Evaluation:

Students will be graded upon:

1. Understanding and application of technical materials.
2. Successful completion of creative projects.
3. Demonstration of understanding of theory in analysis of selected works.

Reading:

D'Houbler: Dance, A Creative Art Experience