

SIMON FRASER UNIVERSITY

S.76-95

MEMORANDUM

To: SENATE

From: SENATE COMMITTEE ON UNDERGRADUATE STUDIES

New Course Proposals: FPA.120-3; 220-3;
Subject: 221-3; 320-3; 324-3; 326-3; 424-5; and 425-5. Date: 20th July, 1976

Action taken by the Senate Committee on Undergraduate Studies at its meeting of July 13th, 1976 gives rise to the following motion:

MOTION: That Senate approve, and recommend approval to the Board of Governors, the course number changes and new courses proposed in paper S.76-95.

NOTE - Discussion took place on the statement contained in the rationale for FPA.220, 221, and 320, "the three courses proposed represent the foundation for the student who wishes to pursue contemporary dance as a performer, choreographer, or teacher." The Committee was assured that these courses, and particularly the dance minor, would not be narrowly vocationally oriented. The development of "an æsthetic understanding of the arts" is a major objective of each course and of the forthcoming minor program. Furthermore, in order to complete the minor, students will be expected to complete two of the "context" courses and one upper division theoretical course concerned with several of the Fine and Performing Arts.

A question was raised about the reduction of FPA.425 to three semester hours credit from the five carried by its earlier equivalent. It was noted that a five credit hour course taken in the inter-session could be considered as equivalent to a full load for that period for purposes of financial aid eligibility. The Committee was informed that students could undertake a separate directed study course in the same inter-session period by concentrating on it during the time in which FPA.425 was not in session and that instructors preferred to concentrate on the intensive studies in dance rather than requiring a related but separate paper as has been done in the past when the intensive residency was offered for credit under GS.400. It was agreed that the credit hours assigned to FPA.425 would be discussed once more with Professor Garland and that the response would be forwarded to Senate.



Daniel R. Birch

:ams

att.

NOTE: Response from the Department indicates that 5 credit hours would be appropriate for FPA.425.

MEMORANDUM

Mr. H. M. Evans, Registrar & Secretary to the Senate Committee on Undergraduate Studies.	From J. Blanchet, Secretary, Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee.
Subject I.S.C. 76-11 to I.S.C. 76-16.	Date June 29/76.

The Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee has approved the attached eight course proposals for dance courses presented by the Centre for the Arts, and I am forwarding the attached materials to you for inclusion on the agenda of the Senate Committee on Undergraduate Studies.

Attachment.

J. S. Blanchet.

SIMON FRASER UNIVERSITY

MEMORANDUM

Dr. J. Weinkem, Chairman
Interdisciplinary Studies Undergraduate
Curriculum Committee

From Evan Alderson, Director
Centre for the Arts

Subject Minor Programme - Dance
Centre for the Arts

Date 30 Jun 76

Following the meeting of the I.D.S. Curriculum Committee yesterday, it appears desirable that I set out in greater detail how the dance courses approved at that meeting conform to the minor structure that has been approved in principle by Senate. Below I list the courses on dance that were specified on Page 8 of Senate paper 76-21, passed last February. In a separate column I indicate the new designations for these courses entailed by the present proposals:-

<u>Level</u>	<u>Credit Hours</u>	<u>New Designation</u>
100 - Introduction (Kinesiology 144)	3	FPA. 120
200 - Studio I (Kinesiology 244)	3	FPA. 220
200 - Studio II	3	FPA. 221
300 - History (Kinesiology 310)	3	FPA. 326
300 - Composition (kinesiology 344)	3	FPA. 324
300 - Studio III	3	FPA. 320
400 - Production	5	FPA. 424
400 - Intensive Residency	5	FPA. 425

As you see, the only substantive change from our earlier plans is the reduction of credit for the "Intensive Residency" or FPA. 425 from 5 hours to 3. This seemed appropriate given the 4-week duration of the course, even given the full-time involvement required. I repeat: only 2 of these 8 courses are new in the sense of requiring resources above those of past years; 4 of them are transfers from Kinesiology and 2 utilize the resources of the non-credit program.

The dance minor we will bring forward for approval shortly will require all of these courses but FPA. 425. Students will also be required to take two of our "context" courses and one upper division theoretical course concerned with theatre, dance and film. When the proposal for this course is cast in final form I can then request formal approval of the minor structure.

Evan Alderson

RECEIVED
JUN 30 1976

I.S.C. 76-11 to I.S.C. 76-16.
(attached)

SIMON FRASER UNIVERSITY

MEMORANDUM

Dr. J. Weinkam, Chairman
Faculty of Interdisciplinary Studies
Curriculum Committee

From Evan Alderson, Director

Centre for the Arts

Subject Course Proposals - Dance
Centre for the Arts

Date 23 Jun 76

Attached please find eight course proposals for dance courses in the Centre for the Arts. Four of these courses are effectively transfers of courses presently existing in the Kinesiology Department. There are four new courses, two of which make substantial use of the resources of the non-credit program.

Together, these courses comprise the entire body of courses specifically in dance we will propose as part of the dance minor that was approved in principle by Senate last February. One additional course, not concerned with dance exclusively but necessary to fill out the dance minor requirements as set forth in Senate paper 76-21, will be forthcoming shortly, together with a request for formal approval of a minor in dance.

Evan Alderson

EA/sb

Attachments

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 120 Credit Hours: 3 Vector: 0-2-4

Title of Course: Introduction to Contemporary Dance

Calendar Description of Course: Development of movement skills through fundamentals of contemporary dance technique, explorations in improvisation, and short composition studies. An introduction to dance literature will focus on selected topics.

Nature of Course Seminar/Laboratory

Prerequisites (or special instructions):

Students who have earned credit for PDS 244-3 or KIN. 044-3 or KIN. 144-3 may not take this course for further credit.

What course (courses), if any, is being dropped from the calendar if this course is approved: KIN. 144-3

2. Scheduling

How frequently will the course be offered? Twice a year

Semester in which the course will first be offered? 77-1

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

I. Garland, S. Alois

3. Objectives of the Course

To gain an appreciation of contemporary dance as an art form.
To develop basic discipline in dance and to work with creative problems.
See attached statement and course outline.

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: June 23, 1976

June 28, 76

July 13/76

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

FPA. 120 - INTRODUCTION TO CONTEMPORARY DANCE

The content of this course has been taught under the title of Kinesiology 144-3 - Aesthetic Forms of Human Movement, which is being dropped in lieu of this new course. The course title and calendar description have been altered to reflect more accurately the nature of the course as it has evolved during the several years it has been offered in the Kinesiology Department. The content will remain the same since this course has been very successful in achieving general education objectives for students as a single elective while at the same time stimulating some students to continue professional study in dance and providing a basis for more advanced work.

The vector has been increased to allow more time for discussion and showing of related films and video tapes. Practical assignments will be adjusted to take into account the change in vector. (Some group assignments may be completed during class time since the hours will be increased.)

Course Outline:

Each class will include the following:-

Preparation: - a variety of flexibility, strengthening, and relaxation exercises to prepare the body properly to avoid injury and to gain control and facility for dance.

Techniques: - a theme will be presented for the class (developed from basic elements of motion, space, energy, shape, rhythm, articulation of body parts, locomotor patterns) and will be the basis for disciplined movement sequences.

Improvisation:- the technique theme may also be explored through improvisation.

FPA. 120 - Introduction to Contemporary Dance (Cont'd)

Composition: - class projects involving: one individual study
occasional group studies emerging
from improvisation problems
a final group study without a
structured problem.

Examples of Themes for Daily Lessons:-

- | | |
|-------------------------------|--|
| Kinetics | - creating the visual illusion of constant movement. |
| Direction and
Dimension | - moving the body in space. |
| Basic Locomotor
Steps | - seven basic locomotor steps upon which all combinations are based ... combinations and variations. |
| Articulation of
Body Parts | - moving various body parts with changes of rhythm while changing focus of attention from one part to another. |
| Elements of Space | - using body parts to trace peripheries and sculpting volume. |
| Movement Dynamics | - qualities of movement (swing, sustained, percussive, etc.) |
| Shape and Form | - creating shapes - symmetrical and asymmetrical - sculpturally moving from shape to shape. |
| Rhythm | - meter
shifting accents
dividing beats
syncopation
combinations in rhythm
slow and fast |
| Gesture | - creating a gesture - abstracting a gesture. |

FPA. 120 - Introduction to Contemporary Dance (Cont'd)

Evaluation:

Students will be evaluated on the basis of class participation and the several practical assignments given throughout the semester. These assignments will involve individual and group participation in the form of movement problems.

The final exam will be a group project of this nature.

There will be one short written critique and a term essay.

The practical work is the most important aspect of this course and will carry the most weight in grading.

SENATE COMMITTEE ON UNDERGRADUATE STUDIESNEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 220 Credit Hours: 3 Vector: 0-0-8Title of Course: Contemporary Dance Technique and Theory ICalendar Description of Course: Studio work designed to expand movement vocabulary and acquaint the student with various forms and styles of contemporary dance.Nature of Course Laboratory

Prerequisites (or special instructions): FPA. 120 or equivalent and permission of the Department. This is a limited entry course. Written permission of the Department is required in advance of registration. Students who have earned credit for KIN. 244 may not take this course for further credit.

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

KIN. 2442. SchedulingHow frequently will the course be offered? At least once per year.Semester in which the course will first be offered? 1977-3Which of your present faculty would be available to make the proposed offering possible? Garland, Aloï3. Objectives of the Course

- to increase movement vocabulary
- to apply anatomical principles or proper alignment to increasingly more complex movement patterns
- to develop creative abilities in utilizing space, time, energy, motion

See attached Rationale and Outline for FPA. 220, 221 and 320

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. ApprovalDate: June 23, 1976June 28, 76July 13/76

[Signature]
Department Chairman

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Dean

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Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 221 Credit Hours: 3 Vector: 0-0-8

Title of Course: Contemporary Dance Technique and Theory II

Calendar Description of Course:

Studio work designed to expand movement vocabulary and acquaint the student with various forms and styles of contemporary dance.

Nature of Course Laboratory

Prerequisites (or special instructions):

FPA. 220 or equivalent.

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 per year.

Semester in which the course will first be offered? 77-1

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

3. Objectives of the Course

- to increase movement vocabulary
- to apply anatomical principles of proper alignment to increasingly more complex movement patterns
- to develop creative abilities in utilizing space, time, energy, motion

See attached Rationale and Outline for FPA. 220, 221 and 320.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

- Faculty One - approved
- Staff Accompanist, if possible
- Library
- Audio Visual
- Space An additional dance area - approved
- Equipment Percussion instruments or piano

5. Approval

Date: June 23, 1976

June 28, 76

July 13, 76

[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: 320 Credit Hours: 3 Vector: 0-0-8

Title of Course: Contemporary Dance Technique and Theory III

Calendar Description of Course:

Studio work designed to expand movement vocabulary and acquaint the student with various forms and styles of contemporary dance.

Nature of Course Laboratory

Prerequisites (or special instructions): FPA. 220 and 221 or equivalent. and permission of the Department. This is a limited entry course. Written permission of the department is required in advance of registration.

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

2. Scheduling

How frequently will the course be offered? Once per year

Semester in which the course will first be offered? 77-3

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

3. Objectives of the Course

- to increase movement vocabulary
- to apply anatomical principles of proper alignment to increasingly more complex movement patterns
- to develop creative abilities in utilizing space, time, energy, motion

See attached Rationale and Outline for FPA. 220, 221 and 320.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty One - approved

Staff Accompanist, if possible

Library

Audio Visual

Space An additional dance area - approved

Equipment Percussion instruments or piano

5. Approval

Date: June 23, 1976

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July 13/76

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Department Chairman

June 28/76
Dean

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Chairman, SCUS

RATIONALE:

The three courses proposed represent the foundation for the student who wishes to pursue contemporary dance as a performer, choreographer, or teacher. Such courses are also invaluable for those who are concerned with developing an aesthetic understanding of the art. A single outline of principles is presented to encompass the elements used in all craft/studio courses. The movement materials and combinations will become increasingly complex as the student progresses through the courses, but the basic principles of content will still be based upon the anatomical possibilities of the human body in motion, time, and space utilizing various subtleties of energy.

Discipline in the craft will be interspersed with creative aspects so application to the art will be integrated within each course. Again, problems of graduated difficulty in time, space, and energy will be the emphasis.

OUTLINE:

- I. Technique: The art, craft, and science of dance movement vocabulary.
 - A. Alignment and relaxation.
 - B. Flexibility
 - C. Development of strength
 - D. Balance
 - E. Articulation
 - F. Elevation
 - G. Turns
 - H. Enchainements or combinations of movements
 1. locomotor movements
 2. axial movements
 3. effort flow - the visible continuity of the movements.

FPA. 220, 221, and 320 (Cont'd)

Outline (Cont'd)

II. Theory: Definitions and Explorations

- A. Aspects of space
- B. Dynamics of Movement "effort"
- C. Rhythm
- D. Motion

III. Composition

Creative problem-solving moving from highly structured problems dealing with single elements (i.e., body parts, aspects of space, dynamics, rhythm, etc.) toward less structured problems in which the student's expanded movement vocabulary can be applied to more complex imagery.

EVALUATION:

Students will be graded upon:

1. the performance of a series of selected techniques,
2. successful completion of several creative projects which utilize theory introduced in the course.

FPA. 220, 221 and 320

CONTEMPORARY DANCE TECHNIQUE AND THEORY I, II, III

References:

- DAVIS, Martha Understanding Movement
- GRANIT, Ragnar The Basis of Motor Control
N.Y. : Academic Press, 1970
- GRAY, Henry Anatomy of the Human Body
9th Edition, Charles Mayo Goss, Editor, Philadelphia:
Lea & Fabrigier, 1973
- KARPOVICH, PETER V. and WAYNE E. SINNING
Physiology of Muscular Activity, Philadelphia:
W.B. Saunders, 1971
- MERTON, P.A. "How We Control the Contraction of our Muscles" Sci. Am.
226: 30-37, May 1972.
- KIRSTEIN, LINCOLN, MURIEL STUART AND CARLUS DYER
The Classic Ballet, N.Y.: Alfred A. Knopp, 1952.
- GELABERT, Raoul Anatomy for the Dancer
- SWEIGARD, Lulu E. Human Movement Potential
Its Ideokinetic Facilitation
N.Y.: Dodd, Mead & Company, Inc., 1974
- H'doubler, Margaret Dance: A Creative Art Experience
- TODD, Mabel The Thinking Body

Journals:

Dance Perspectives

Dance in Canada Magazine

Dance Magazine

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 324 Credit Hours: 3 Vector: 0-0-4

Title of Course: Dance Composition

Calendar Description of Course: Application of choreographic principles to problems in dance composition. Students will explore aspects of space, rhythm, and energy in individual and group studies.

Nature of Course Laboratory

Prerequisites (or special instructions): FPA. 220 and 221 or equivalent.
Students who have earned credit for KIN. 344 may not take this course for further credit.

What course (courses), if any, is being dropped from the calendar if this course is approved: KIN. 344

2. Scheduling

How frequently will the course be offered? At least once per year.

Semester in which the course will first be offered? 77-1

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

3. Objectives of the Course

This course is virtually the same as Kinesiology 344. The title, the calendar description and the pre-requisites have been modified to suit the new curriculum, but the objectives of the course and the material covered remain the same.

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: June 23/76

June 28/76

July 13/76

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

I.S.C. 76-14.

NEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 326 Credit Hours: 3 Vector: 2-1-0Title of Course: History of DanceCalendar Description of Course: Survey of the function and form of dance from primitive culture to its present art form with emphasis on Western Civilization (same as for Kinesiology 310).Nature of Course Lecture/Seminar

Prerequisites (or special instructions):

Students who have earned credit for 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: KIN. 3102. SchedulingHow frequently will the course be offered? At least once per yearSemester in which the course will first be offered? 77-3Which of your present faculty would be available to make the proposed offering possible? I. Garland3. Objectives of the Course4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

☒ Faculty☐ Staff☐ Library☐ Audio Visual☐ Space☐ Equipment5. ApprovalDate: June 23, 1976[Signature]
Department ChairmanJune 28/76
[Signature]
DeanJuly 13/76
[Signature]
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIESNEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 424 Credit Hours: 5 Vector: 0-0-10Title of Course: Directed Study in Dance Performance

Calendar Description of Course:

Directed project in dance performance, choreography, or production. The project will be selected in consultation with the supervising instructor.

Nature of Course Individual study with consultation

Prerequisites (or special instructions):

FPA. 320 or 324.

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

None2. SchedulingHow frequently will the course be offered? Two semesters per yearSemester in which the course will first be offered? 77-1

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

3. Objectives of the Course

- to give opportunities to apply knowledge and skills to the creation of works for public performance, and to demonstrate increased understanding through a written critique.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

☒ Faculty☐ Staff☐ Library☐ Audio Visual☐ Space☐ Equipment5. ApprovalDate: June 23, 1976June 28/76July 13/76

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

COURSE OUTLINE

FPA. 424 - DIRECTED STUDY IN DANCE PERFORMANCE

Rationale:

This course gives the advanced student the opportunity to apply knowledge and technical expertise learned in the studio courses to public performance. It is an essential part of a dance program because the sharing of one's creation with an audience provides experience that classroom cannot duplicate. The course is organized as a directed study because individual contributions to a production are all unique and impossible to formalize in a normal course structure.

Outline:

Possible projects submitted for acceptance might include:

1. original choreography for formal or informal presentation,
2. performance in two or three faculty works in concert,
3. major responsibility in the technical aspects of a concert (i.e., production manager, designer, etc.),
4. an inter-media project involving dance, film, theatre, etc., which will result in a performed work,
5. in every instance written work will be required as part of the project.

Evaluation:

Grades will be given on the basis of:

- successful completion of the project culminating in either an informal or formal performance accompanied by a written essay.

References:

To be determined in conjunction with faculty advisor.

SENATE COMMITTEE ON UNDERGRADUATE STUDIESNEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 425 Credit Hours: 5 Vector: _____Title of Course: Intensive Studies in Dance

Calendar Description of Course: Intensive advanced study in particular styles of contemporary dance and/or participation in repertory works staged by visiting artists. This course will demand the full-time involvement of students for a minimum of four weeks.

Nature of Course Laboratory

Prerequisites (or special instructions):

FPA. 220 and 221

What course (courses), if any, is being dropped from the calendar if this course is approved: None, but Intensive Residency has been a traditional part of the non-credit program and has been given G.S. 400 credit in the past.

2. SchedulingHow frequently will the course be offered? Once per year in summer only.Semester in which the course will first be offered? 1977-2Which of your present faculty would be available to make the proposed offering possible? I. Garland, S. Alois3. Objectives of the Course

To become acquainted with various styles of dance from artists who work professionally (see attached statement).

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty VisitingStaff AccompanistLibraryAudio VisualSpaceEquipment Percussion instruments or piano5. ApprovalDate: June 23/76June 28/76July 13/76

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

COURSE OUTLINE

FPA. 425 - INTENSIVE STUDIES IN DANCE

Rationale:

An important aspect of experience for a student in the performing arts is the opportunity to work directly with an active performing professional artist with a distinctive style and a unique choreographic approach. Such artists are usually available only on a short-term basis, and an intensive experience allows the student to become immersed in a situation approximating a professional working environment. Intensive courses of this nature are frequently accorded credit in universities with well-established dance programs.

Outline:

The content of this course should remain flexible to take into account the various approaches of individual artists.

However, an intensive residency might include the following on a daily M - F basis:-

- Technique class in the style of the artist
- Theory and Improvisation
- Composition
- Repertory Class in which the artist teaches the students his choreography or the choreography of another artist
- Production: public presentation of the student compositions and/or repertory works.

Evaluation:

Students will be supervised by a full-time faculty member who in consultation with the visiting artist will grade the student upon:-

FPA. 425 - Intensive Studies in Dance (Cont'd)

1. Successful completion of all assigned creative projects.
2. Performance of selected techniques.
3. Successful completion of any assignments connected with production.

References:

To be assigned by visiting artist.

SIMON FRASER UNIVERSITY

MEMORANDUM

To H.D. Nagel, Secretary Pro Tem
Senate Committee on Undergraduate
Studies

From Evan Alderson
Director, Centre for the Arts

Subject Credit Hours - FPA. 425

Date 22 Jul 76

In regard to the discussions in SCUS concerning credit hours for our proposed FPA. 425, Professor Garland and I have reconsidered the matter and agree that 5 credit hours would be appropriate. A substantial piece of written work, possibly in the form of a journal, would become a normal part of the requirements for the course. This paper would be examined by a regular member of faculty prior to the assignment of a grade. The calendar entry would not require change from its presently proposed form, but this additional requirement would be reflected in the course outline published prior to any offering of the course.

Evan Alderson

EA/sb

cc: Dean R.C. Brown

SIMON FRASER UNIVERSITY

MEMORANDUM

H.D. Nagel, Secretary Pro Tem,
Senate Committee on Undergraduate
Studies.
Subject Follow Up - SCUS 76-22

From R.C. Brown, Dean, Faculty of
Interdisciplinary Studies.
Date 20th July, 1976

This is to acknowledge receipt of your July 15th memorandum regarding credit hours for FPA. 425 and to advise that Dr. Evan Alderson will be replying to you directly on this subject.

RCB/et


Robert C. Brown

c.c. E.W. Alderson
D.R. Birch

RECEIVED

JUL 22 1976

REGISTRAR'S OFFICE
MAIL DESK

SIMON FRASER UNIVERSITY

MEMORANDUM

To	DR. R. C. BROWN	From	H. D. NAGEL, SECRETARY PRO TEM
	DEAN OF INTERDISCIPLINARY STUDIES		SENATE COMMITTEE ON UNDERGRADUATE STUDIES
Subject	FOLLOW-UP - SCUS MEETING, JULY 13, 1976	Date	JULY 15, 1976

You will recall that during discussion of SCUS 76-22 questions were raised regarding the appropriateness of FPA.425 carrying 3 credit hours, with some feeling that it should be 5 credit hours. It was agreed that you would consult with the instructor to confirm the credit hours to be assigned to this course, advising this office prior to transmittal of the proposal to Senate.

The deadline for receipt of materials for the August 9 meeting of Senate is Thursday, July 22, 1976.

HDN/rn
cc E. W. Alderson
D. R. Birch


H. D. Nagel