

SIMON FRASER UNIVERSITY

S77-46

MEMORANDUM

To..... SENATE

From..... SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject..... Proposal for a Minor in Theatre and
New Course Proposals: Centre for
the Arts.

Date..... 1st April, 1977

Action taken by the Senate Committee on Undergraduate Studies at its meeting of March 22, 1977 gives rise to the following motion:

MOTION

That the proposal for a Minor in Theatre and new course proposals for:

FPA. 151-3 - Introduction to Acting
FPA. 254-3 - Supplementary Studies for Actors I
FPA. 255-3 - Supplementary Studies for Actors II
FPA. 350-3 - Scene Study for Actors I
FPA. 351-3 - Scene Study for Actors II
FPA. 354-3 - Supplementary Studies for Actors III
FPA. 355-3 - Supplementary Studies for Actors IV
FPA. 456-3 - Conceptual Approaches to Drama,

as set forth in S.77-46 be approved and recommended to the Board of Governors for approval.

NOTE - It was confirmed that the proposal had been approved by the Senate Committee on Academic Planning and the monetary aspects had been budgeted. The Universities Council approved in principle the development of Fine Arts programs in all three universities but each unit would require individual approval by the Council.

Should the new courses FPA.254, FPA.350 and FPA.354 be approved, SCUS has approved a waiver of the two semester time lag requirement in order that they be offered first in the Fall semester, 1977.

:ams


Daniel R. Birch

MEMORANDUM

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

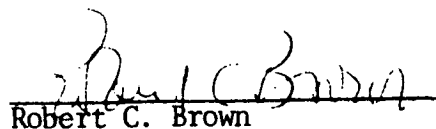
Subject Proposal for a Minor in Theatre
(I.S.C. 77-6)

From R.C. Brown, Acting Chairman,
Faculty of Interdisciplinary
Studies Undergraduate Curriculum
Committee

Date March 8, 1977

The attached proposal for a Minor in Theatre was approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee on March 8, 1977 as set out in I.S.C. 77-6. It was distributed to the Curriculum Committee Chairmen regarding course overlap on March 1st and therefore request that it be placed on the agenda of the Senate Committee on Undergraduate Studies meeting to be held on Tuesday, March 15th, 1977.

Attachment
/et

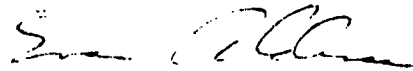

Robert C. Brown

SIMON FRASER UNIVERSITY

MEMORANDUM

To	Faculty of Interdisciplinary Studies	From	Evan Alderson
	Undergraduate Curriculum Committee Members		Director, Centre for the Arts
Subject	Course Proposals - Centre for the Arts	Date	28 Feb 77

I am circulating this material in the hopes that it can be placed on the Agenda of the meeting for Tuesday, March 1.



EA/sb

Attachments

PROPOSAL FOR A MINOR IN THEATRE

The Centre for the Arts requests approval of a minor program in theatre, effective January 1, 1978.

Following the approval in principle given by Senate in February of 1976 (S.76-21) for the development of minor programs in Dance, Theatre and Film, the department has carefully considered the development of a theatre program in relation to the principles approved by Senate. We now propose a minor program that in our view best fulfills these principles.

In S.76-21, we set forth a rough model of the course structure for each of the three minors, which we then followed quite closely in developing the Dance Minor, approved by Senate in October, 1976. The theatre minor does not follow that initial model quite so closely. Perhaps the easiest way to describe the central ideas behind this program is to follow an entering student through it.

Each student initially takes FPA. 150-3, Basics of Theatre (already approved). In this course the student is exposed to the various areas of practical theatre, to get some elementary background, and has a chance in tutorial situations to become involved in acting. Those students who wish to pursue the minor following FPA. 150, may be selected into FPA. 250-3, given each Fall semester, along with the other individuals who will form that "class." Individuals who are not interested in the minor or who are not selected into it have the opportunity to take another course in theatre practice, FPA. 151-3 (proposed). Students in the minor are required to take a single 6-credit "context" course, in order to insure that they receive some exposure to the styles and traditions of other arts as well as theatre.

The student who enters 250 is taking the first of four core courses in the minor program: 250-3, 251-3 (approved), and 350-3, 351-3 (proposed). These courses concentrate on the art and craft of acting, not in isolation

from other areas of theatre, but as the central focus for the theatre learning that takes place for each student. In order to insure that students move out from this centre in ways that will be most helpful to each student, a series of concurrent supplementary courses are proposed: FPA. 254-3, 255-3, 354-3, and 355-3. These courses, more fully described in the attached material, involve a consistent reading requirement in dramatic literature as well as flexibly designed engagement in practical work.

The student is also moved out from the acting centre of the program through two other requirements. One of these is to take either FPA. 384-3 - Criticism of Performance, or FPA. 386-3 - Aesthetics of Performance. These courses are already approved and also are required for the Dance Minor. They move the student toward the critical and analytical understanding of theatre in relation to other arts. The second requirement, FPA. 456-3 (proposed), exposes the actor to the realm of the director, and in this way further enhances the analytic understanding of theatre.

Through this sequence of courses, supplemented by non-credit opportunities to participate in Simon Fraser theatre productions, students should be given a coherent and reasonably intensive theatre education within the constraints of a minor program. A few with great natural talent might conceivably move directly into professional theatre; more would have simply a sound basis for additional training elsewhere. Most, of course, will never become significantly involved in professional theatre, but may well decide to combine the minor toward a B. Ed. degree or with other areas of study that will enable them to put their theatre education to good use. Perhaps most important, all students who go through the program will have received a theatre education which is not false either to the intellectual demands of a university or to the practical demands of theatre.

Resources for the Theatre Minor

- Faculty:** With the addition of a second continuing faculty member in a presently authorized position, we will have a sufficient base of continuing faculty to offer the minor. During the coming year, these faculty will be supplemented by two seasonal lectureships and a one-term visiting position. In full operation, the minor, along with the teaching productions presented by the Centre, will require 3 FTE faculty, although in the interests of variety, we might wish only two positions to be filled by continuing full-time faculty.
- Staff:** Current staff of the Centre is adequate to handle the technical and administrative requirements of the minor. Non-faculty instructional specialists will be contracted to teach in the skills laboratories. These individuals, like others frequently employed by the Centre in relation to non-credit work, will be selected by faculty from the local professional community. It is not possible to fix exact costs for this aspect of the program, but in our experience this system is far more economical than the employment of faculty specialists that would otherwise be required.
- Space:** Although additional theatre classroom space is highly desirable, presently available space is just adequate to house the proposed sequence of courses. Until additional space becomes available, Studio II will be virtually dedicated to classroom use, entailing the use of the main stage for all public teaching productions.
- Library:** Current library resources, augmented by the series of dramatic texts already placed on order, are in our opinion adequate for the introduction of a theatre minor of this nature. We anticipate that the collection of works related to theatre will continue to grow at a moderate rate.

Other: The approval of a minor will entail no significant
 additional expenses for equipment or audio-visual materials.



Evan Alderson
Director, Centre for the Arts
February 28, 1977

PROPOSED CALENDAR ENTRY

REQUIREMENTS FOR A MINOR IN THEATRE

Theatre minors will complete 21 hours of Lower Division credit, distributed as follows:

Any one of:

- FPA. 110-6 (formerly G.S. 110) The Arts in Context:
The Renaissance
- FPA. 114-6 The Arts in Context: The Modernist Era
- FPA. 116-6 The Arts in Context: North American Styles

or Similar six credit "Arts in Context" courses to be introduced in this series.

Plus all of:

- FPA. 150-3 Basics of Theatre
- FPA. 250-3 Dramatic Interpretation I
- FPA. 251-3 Dramatic Interpretation II
- FPA. 254-3 Supplementary Studies for Actors I
- FPA. 255-3 Supplementary Studies for Actors II

Theatre minors will also complete 18 hours of Upper Division credit, distributed as follows:

All of:

- FPA. 350-3 Scene Study for Actors I
- FPA. 351-3 Scene Study for Actors II
- FPA. 354-3 Supplementary Studies for Actors III
- FPA. 355-3 Supplementary Studies for Actors IV
- FPA. 456-3 Conceptual Approaches to Drama

Plus one of:

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

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 151 Credit Hours: 3 Vector: 0-0-6

Title of Course: Introduction to Acting

Calendar Description of Course: An approach to the elements of acting based on improvisation, with some attention to working from established texts. The course is designed for students who wish to extend the acting studies begun in FPA. 150 without necessarily continuing to FPA. 250. It is also available by departmental permission to students in other disciplines who may require some familiarity with acting.

Nature of Course Laboratory (Studio)

Prerequisites (or special instructions):

FPA. 150 or permission of the department.

What course (courses), if any, is being dropped from the calendar if this course is approved: None, but this course will replace the current theatre workshop.

2. Scheduling

How frequently will the course be offered? At least 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

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	A sessional lecturer will be appointed to replace the current non-faculty workshop instructor.
Staff	None
Library	None
Audio Visual	None
Space	Additional rehearsal space is desirable.
Equipment	None

5. Approval

Date: Feb 25, 1977

March 8, 1977

April 21/77

Em. Allan
Department Chairman

Robert C. Brown
Dean

DeLozich
Chairman, SCUS

FPA. 151 - RATIONALE

The Centre for the Arts has attempted to maintain relatively open access to theatre experience consistent with the development of an excellent university level program. We have done this through a system of open auditions for productions and the continuation of a non-credit theatre workshop. We now find, however, that the purposes of the current theatre workshop will be better filled, and the same resources better applied, through the introduction of FPA. 151.

FPA. 151 is a course in acting which substantially extends the limited acting training possible in FPA. 150 - Basics of Theatre; at the same time, it avoids the highly disciplined approach to the art begun in FPA. 250. We anticipate that students who have a genuine interest in theatre, without necessarily having the talent to enter 250, may wish to follow FPA. 150 with this course. For 150 students who gain admission to 250, 151 constitutes an entirely optional continuation of 150 which will not significantly duplicate the studies in the courses required for the theatre minor. Although for most students FPA. 150 is a desirable prerequisite for this course, students in the Centre's dance or film programs, or students from other departments may find 151 a more directly useful supplement to their main area of study, and may be admitted by departmental permission. In addition, members of the university community who now take advantage of the workshop may enter this course on a "special audit" basis, provided spaces are available.

FPA. 151 - COURSE OUTLINE

The focus of FPA. 151 will be to develop a basic approach toward the acting process, and both a conceptual and practical understanding of the actor's task. A strong emphasis will be placed on appreciating the actor as the core of the theatre event, and the actor's relationship both to director and to text. The course does not intend to emphasize finish or polish, but rather to engender an understanding of approach.

Weeks 1 - 3

Basic improvisations, focussed toward an appreciation of the importance of environment and role. The ideas underlying emotional recall will be introduced in these first weeks.

Weeks 4 - 7

Character studies, focussed toward an appreciation of the importance of moment to moment reality, and the development of a character base. Life studies, research into the actualities of working people's daily existence, will play an important function here. Students will observe individuals in their working environment and create roles around their observations.

Weeks 8 - 13

An introduction to text analysis using Stanislavski's approach. Plays will be studied from first the directoral point of view, leading to an understanding of the relationship between the individual actor and the theatre event as a whole. This will be followed by "out-scene" improvisation, and finally scenework drawn from fully analysed texts.

The course may culminate in a student production of scenes drawn from assigned classwork.

Grading will be based on both intellectual understanding of the approach, and practical progress.

FPA. 151

READING LIST

Chekhov:	<u>The Three Sisters</u>
Pinter:	<u>The Birthday Party</u>
Albee:	<u>The Zoo Story</u> <u>The American Dream</u>
Ionesco:	<u>The Bald Soprano</u>
Reaney:	<u>Sticks and Stones</u>
Ryga:	<u>Captives of the Faceless Drummer</u>
Stanislavski:	<u>The Actor Prepares</u>
Brecht:	<u>The Messingkuaf Dialogues</u>

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 254 Credit Hours: 3 Vector: 0-2-4

Title of Course: Supplementary Studies for Actors I

Calendar Description of Course:

This course is a companion course to FPA. 250. It is designed to enlarge each acting student's experience through appropriate skills oriented laboratories, production requirements, and readings in dramatic literature.

Nature of Course Seminar/Laboratory

Prerequisites (or special instructions):

FPA. 150 or equivalent and admission to FPA. 250.

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? 77-3

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

3. Objectives of the Course

See attached statement and reading list.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second continuing appointment (authorized).

Staff Temporary Instructional Specialists

Library None

Audio Visual None

Space Additional rehearsal space is desirable.

Equipment None

5. Approval

Date: Feb 25, 1977

Em. Allen
Department Chairman

Dean

April 21/77
DR Birch
Chairman, SCUS

THE NATURE AND INTENT OF FPA. 254, 255, 354 and 355

This series of courses is designed to solve a difficult problem in establishing a small theatre program: how to arrange for theatre education that is sufficiently varied and flexible within a sharply limited number of courses served by only a small number of continuing faculty. Any small program must have a central focus; ours is contained in the four courses FPA. 250, 251, 350 and 351. These courses centre on the art of the actor; they combine a highly practical approach with a concern for the reach of the actor's discipline toward text and analysis. Three vital aspects of theatre education, however, cannot be given sufficient attention within these courses. These necessary areas are the training of specialized skills, such as voice, movement, singing, and mime; work on productions, be it on stage, in the wings, in the shop or the costume and prop rooms; and consistent reading of dramatic literature in order to build up a working knowledge of the actor's basic materials. 254, 255, 354 and 355 are designed to provide this essential periphery.

The training of specialized skills will be accomplished in a laboratory setting. Two or more skills laboratories will be scheduled each semester. Instructional specialists from among the professional theatre community will be contracted to teach the laboratory under the direction of continuing faculty. This system will enable Simon Fraser economically to provide training that is a costly part of many university theatre programs. It will also permit to a substantial degree the tailoring of the program to meet the needs of individual students. Each student's progress through the four courses will be guided by the faculty. Those with particular talent as actors can receive relatively intensive training in areas of weakness; those whose best use of their training may be in educational theatre can be trained in a usefully diverse set of skills. The laboratory component of each course will count toward one-half of the final grade, a grade which will be assigned by the faculty member responsible for the course, following consultation with the relevant instructional specialist.

The reading component of the courses will involve a set of reading lists arranged in such a way that over the four courses the students will become familiar with a range of major texts in chronological order. In a two hour seminar each week students will have the opportunity to discuss the texts in relationship to problems of performance. There will be an examination on the required reading at the end of each course. The reading component will also count towards one-half the final grade.

The production requirement for each course is designed to give each student a broader understanding of the complexity of the field of theatre. The value of such exposure has been confirmed in many theatre programs elsewhere. Because exposure, not independent training is the goal of this component, the requirement consists of only 20 hours of work on an assigned crew during the semester. The student must complete this requirement, but is not graded on his performance. Any work over and above the 20 hours that a student may volunteer is not being done for credit. The variety of production experiences a student must attain by this requirement, however, together with appropriate skills training and consistent reading, should produce students with reasonable breadth in relation to the core of acting courses.

FPA. 254

READING LIST

Euripides:

Medea
Trojan Women
The Bacchae
Electra

Aeschylus:

Agamemnon
Choephorae
The Eumenides

Aristophanes:

The Birds
Lysistrata

Unknown:

Everyman
The Wakefield Crucifixion

Plautus:

Pot of Gold
The Brothers Menaechmus

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 255 Credit Hours: 3 Vector: 0-2-4

Title of Course: Supplementary Studies for Actors II

Calendar Description of Course:

This course is a companion course to FPA. 251. It is designed to enlarge each acting student's experience through appropriate skills oriented laboratories, production requirements, and readings in dramatic literature.

Nature of Course Seminar/Laboratory

Prerequisites (or special instructions):

FPA. 250 and 254

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? 78-1

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

3. Objectives of the Course

See attached reading list and statement appended to FPA. 254 proposal form.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second continuing appointment (authorized).

Staff Temporary Instructional Specialists

Library None

Audio Visual None

Space Additional rehearsal space is desirable.

Equipment None

5. Approval

Date: Feb 25, 1977 March 8, 1977 April 21/77
Sam Alderman Robert C Brown D. Rotenberg
Department Chairman Dean Chairman, SCUS

SCUS 73-34b:- (When completing this form, for instructions see Memorandum SCUS 73-34a16 Attach course outline).

Oct. '73

FPA. 255

READING LIST

Marlowe: The Jew of Malta

Jonson: Volpone
The Alchemist

Middleton: The Changeling

Webster: The Duchess of Malfi

Shakespeare: Midsummer Night's Dream
The Merchant of Venice
Twelfth Night
Hamlet
Othello
Measure for Measure
King Lear
Macbeth

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 350 Credit Hours: 3 Vector: 0-0-8

Title of Course: Scene Study for Actors I

Calendar Description of Course:

An approach to the acting of scenes from major plays of the modern era, with particular emphasis on problems of characterization in realistic drama.

Nature of Course Laboratory (Studio)

Prerequisites (or special instructions):

FPA. 251 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 a 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? D. Rotenberg

3. Objectives of the Course

See attached statement.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second continuing appointment (authorized).

Staff None

Library None

Audio Visual None

Space Additional rehearsal space is desirable.

Equipment None

5. Approval

Date: Feb 25, 1977 March 7, 1977 April 21/77

Eric Allman
Department Chairman

Robert C. Brown
Dean

D. Rotenberg
Chairman, SCUS

FPA. 350 - COURSE OBJECTIVES AND OUTLINE

FPA. 350 continues the study of acting as an art which was begun in FPA. 250 and 251. Those courses develop the understanding and use of the "method" approach; analysis of text in terms of action beats and the playing of an action through to its logical conclusion are major concerns. In this course another of the actor's major concerns - that of characterization - comes more into focus. The actor is taught how to read texts in search of characterization while maintaining the concept of playing an action. Because the emphasis of the course is strongly on the presentation of scene work, the actor is forced to practice this approach continually. Scenes will be drawn primarily from major modern drama. The necessity of background research will be introduced early in the course and emphasized throughout. Students will be required to present scenes every other week and a whole act from a play by the end of the semester. The whole approach is very practical and yet at the same time the intrinsic values of the literature are not ignored.

Scenes will be chosen from: Ibsen, Chekhov, Strindberg, Pinero, Wilde, Shaw, Miller, Williams, O'Neill, Odets, Giraudoux, Anouilh, Cocteau, Ryga, and Tremblay.

1st Week

Introduction to character analysis using a play of the instructor's choice and Michael Chekhov's book To the Actor.

2nd Week

Presentation and critique of 1st scene. If necessary, scenes are re-done.

3rd Week

Improvisation and other acting techniques to elaborate problems brought to light by the 1st scene presentation.

4th Week

Repetition of week two with new scenes.

5th Week

Repetition of week three using the problems from the second scene.

6th, 8th, and 10th Weeks

Presentation and critique of scenes.

7th, 9th, and 11th Weeks

Work on acting problems brought out by the previous week's scenes.

12th and 13th Weeks

Work as a class on one act of one of the classics from the modern era to be presented on the final days of class.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 351 Credit Hours: 3 Vector: 0-0-8

Title of Course: Scene Study for Actors II

Calendar Description of Course:

An approach to the acting of scenes from medieval, Renaissance, and later plays, with particular emphasis on problems of acting in period, verse, and absurdist drama.

Nature of Course Laboratory (Studio)

Prerequisites (or special instructions):

FPA. 350 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 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? D. Rotenberg

Objectives of the Course

See attached statement.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second continuing appointment (authorized).

Staff None

Library None

Audio Visual None

Space Additional rehearsal space is desirable.

Equipment None

5. Approval

Date: Feb 25, 1977

March 8, 1977

April 21, 1977

Eric Allman
Department Chairman

Robert C Brown
Dean

Robert C Brown
Chairman, SCUS

FPA 351 - COURSE OBJECTIVES AND OUTLINE

The concerns in 351 are similar to those in 350 with one vital change. Up to this time in the training the actors have been working primarily with scenes that succumb to the method breakdown that they learned in 250 and 251. In 351 the actor is faced with texts that do not readily give way to method approaches. They are faced with the inevitable problem of bending a system to fit the given circumstance of texts without losing the intrinsic value of the method approaches. Scene study is once again the major instructing tool. The actor will be required to both act and direct their scenes for presentation every other week. In the final two weeks the actors will work together in the presentation of an act of one of the plays.

Because of the nature of the scenes that will be explored both the problem of speaking verse and the origin of much of the new drama will be covered in class.

Scenes will be chosen from: The Wakefield Masters, Comedie d'el arte, Beaumont and Fletcher, Wycherly, Goldsmith, Sheridan, Büchner, Brecht, Pirandello, Handke, Shephard, Durang, Innurato, and Raab.

1st Week

Examination of Woychek in terms of its character and method beat breakdown.

2nd, 4th, 6th, 8th, and 10th Weeks

Presentation of scenes and critiques of those scenes.

3rd, 5th, 7th, 9th, and 11th Weeks

Acting work based on the problems exposed in the scenes of the previous weeks.

12th and 13th Weeks

Work as a class on an act of one of the major works under scrutiny.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 354 Credit Hours: 3 Vector: 0-2-4

Title of Course: Supplementary Studies for Actors III

Calendar Description of Course:

This course is a companion course to FPA. 350. It is designed to enlarge each acting student's experience through appropriate skills oriented laboratories, production requirements, and readings in dramatic literature.

Nature of Course Seminar/Laboratory

Prerequisites (or special instructions):

FPA. 251 and 255

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? 77-3

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

3. Objectives of the Course

See attached reading list and statement appended to FPA. 254 proposal form.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second continuing appointment (authorized).

Staff Temporary Instructional Specialists

Library None

Audio Visual None

Space Additional rehearsal space is desirable.

Equipment None

5. Approval

Date: Feb 25, 1977 March 8, 1977 April 21, 1977

Em. Alderman
Department Chairman

Robert C Brown
Dean

DR Brich
Chairman, SCUS

FPA. 354

READING LIST

Ibsen:	<u>The Dolls House</u> <u>Little Eyolf</u> <u>When We Dead Awaken</u> <u>The Masterbuilder</u>
Strindberg:	<u>Miss Julie</u> <u>The Father</u>
Chekhov:	<u>The Three Sisters</u> <u>The Cherry Orchard</u> <u>Uncle Vanya</u>
Pirandello:	<u>Six Characters in Search of an Author</u>
Shaw:	<u>Saint Joan</u>
Williams:	<u>A Streetcar Named Desire</u>
O'Neill:	<u>Long Days Journey Into Night</u> <u>The Ice Man Cometh</u>

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 355 Credit Hours: 3 Vector: 0-2-4

Title of Course: Supplementary Studies for Actors IV

Calendar Description of Course:

This course is a companion course to FPA. 351. It is designed to enlarge each acting student's experience through appropriate skills oriented laboratories, production requirements, and readings in dramatic literature.

Nature of Course Seminar/Laboratory

Prerequisites (or special instructions):

FPA. 350 and 354

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? 78-1

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

Objectives of the Course

See attached reading list and statement appended to FPA. 254 proposal form.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second continuing appointment (authorized).

Staff Temporary Instructional Specialists

Library None

Audio Visual None

Space Additional rehearsal space is desirable.

Equipment None

5. Approval

Date: Feb 25, 1977 March 8, 1977 April 21, 1977

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

READING LIST

Büchner:	<u>Danton's Death</u> <u>Woyzeck</u>
Brecht:	<u>Baal</u> <u>In the Jungle of the Cities</u>
Handke:	<u>Insulting the Audience</u>
Genet:	<u>The Balcony</u>
Ibsen:	<u>Peer Gynt</u>
Strindberg:	<u>The Dream Play</u> <u>The Ghost Sonata</u>
Shephard:	<u>The Tooth of Crime</u> <u>Le Tourista</u> <u>Operation Sidewinder</u>
Beckett:	<u>Waiting for Godot</u> <u>Happy Days</u>

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 456 Credit Hours: 3 Vector: 0-2-4

Title of Course: Conceptual Approaches to Drama

Calendar Description of Course:

An intensive examination of some plays by Shakespeare leading to the development and classroom performance of new conceptual approaches to the plays.

Nature of Course Seminar/Laboratory

Prerequisites (or special instructions):

FPA. 351 or permission of the department.

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

2. Scheduling

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

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

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

3. Objectives of the Course

This course is designed to extend the experience of the student actor toward the realm of the director and to acquaint theatre students with the relationships between analysis and performance. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty A second continuing appointment (authorized).

Staff None

Library None

Audio Visual None

Space Additional rehearsal space is desirable.

Equipment None

5. Approval

Date: Feb 25, 1977

March 8, 1977

April 21/77

Eric Allan
Department Chairman

Robert C Brown
Dean

DR Brich
Chairman, SCUS

FPA. 456 - COURSE OUTLINE

This course is designed to put into practice both the theoretical and practical skills that have been taught in earlier theatre courses. The approach is both analytical and performance oriented. The class will approach between three and five of Shakespeare's texts from an analytical point of view and then elaborate these approaches to include their ramifications in performance. One half of the class will develop an approach to one of the texts and direct the other half of the class in the workshop presentation of that format. The roles will then be reversed so that everyone is required to both perform and direct. The process of the class is towards new interpretations of the classics using the university and its community as potential resources.

1st Week

Introduction to the concept of directoral prerogative.

2nd Week

Discussion of No More Masterpieces by Brustein and Artaud.

3rd and 4th Weeks

Application of these two texts to Macbeth.

5th, 6th, and 7th Weeks

Twelfth Night analysis and presentation of scenes.

8th, 9th, and 10th Weeks

Pericles analysis and presentation.

11th, 12th, and 13th Weeks

Analysis and presentation of an act of either The Tempest or The Duchess of Malfi.

FPA. 456

READING LIST

Artaud:	<u>No More Masterpieces</u>
Brustein:	<u>No More Masterpieces</u>
Shakespeare:	<u>Macbeth</u> <u>Twelfth Night</u> <u>Pericles, Prince of Tyre</u> <u>The Tempest</u>
Webster:	<u>The Duchess of Malfi</u>