

MEMORANDUM

To..... SENATE	From..... SENATE COMMITTEE ON UNDERGRADUATE STUDIES
Subject..... CENTRE FOR THE ARTS NEW COURSE PROPOSALS - FPA. 152-3 INTRODUCTION TO ACTING II; FPA. 162-2 INTRODUCTORY DRAWING	Date..... MAY 14, 1981

Action undertaken by SCUS, at its meeting of May 5, 1981 gives rise to the following motion.

MOTION:

"That Senate approve and recommend approval to the Board of Governors, as set forth in S.81-104, the proposed new courses:

FPA. 152-3 Introduction to Acting II;
FPA. 162-2 Introductory Drawing."

Subject to approval by Senate and the Board, it is intended that these courses be first offered in Spring, 1982.

Careful attention was given by SCUS to the nature of FPA. 162-2 Introductory Drawing, and a number of questions were raised concerning the most suitable grading system, the matter of transfer credits, and the place of the course relative to present programs and proposed programs under the anticipated 5 year plan from the Centre. These questions are addressed in the memorandum from the Director dated May 12, 1981, with the understanding that these proposals will not go forward until the 5 year plan is provided for discussion at Senate, or following that time.

[It is noted that FPA. 162-2 is the first of a closely coordinated group of courses which will be introduced in the proposal of the Major programme. Introducing this course in Spring, 1982, before the Major is approved, would give an opportunity for the Centre to make this area of work available to students in the Minor programme.]

15.C.81-5

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 152 Credit Hours: 3 Vector: 0-0-6

Title of Course: INTRODUCTION TO ACTING II

Calendar Description of Course:

This course introduces the process of working with a text, as well as elementary techniques of physical and vocal expression.

Nature of Course Studio

Prerequisites (or special instructions):

FPA.151-3 or Departmental Permission

What course (courses), if any, is being dropped from the calendar if this course is approved: None (NOTE: one section of FPA.151 currently being offered will be dropped in the Spring).

2. Scheduling

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

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

Which of your present faculty would be available to make the proposed offering possible? Peter Feldman and Marc Diamond

Objectives of the Course

The objective of this course will be to provide the student actor with the analytical tools and technical skills which will enable him/her to build a character. The student will be asked to recognize and exploit aspects of the text such as imagery, subtext, objectives, and sense memory.

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

} None

5. Approval

Date: April 8/86

Grant Stute
Department Chairman

27 April 81

J. W. Bolger
Dean

MAY 5 '81

J. M. Munro
Chairman, SCUS

FPA. 152-3 INTRODUCTION TO ACTING II

To begin to realize a dramatic role the student actor will be introduced to both textual analysis and related physical skills. Class work will begin with a warmup and the introduction of physical skills needed to build a character from a text. Then the student will begin the process of working from specific texts.

I. Exercises will prepare the student physically for class work and performance. During warmups students will be asked to work with images in order to give the exercises a specific focus. (Learning to work constantly with a focus is perhaps the central issue of acting training, and this theme will inform all the classwork in some manner.). Students will be asked to explore ways of moving in space as a means of developing an expressive physical vocabulary. They will then be introduced to aspects of non-verbal communication. Methods of physical contact, emotional contact, communication of rhythm, communication of specific information etc. may be explored without the aid of the voice. Finally, developing the voice as a medium for emotional and poetic expression will be introduced. The basic principles of vocal production for the stage will be analyzed through a series of exercises. The relationship of breathing to voice projection will be emphasized. Exercises will be chosen to demonstrate how an awareness of this relationship enhances the work of interpreting the text.

II. The text work will begin with a study of what constitutes a dramatic action. Texts will be analyzed with the intent of isolating and labeling the specific actions. Exercises will be introduced to give physical form to these actions.

The concept of the actor's objective will be introduced. The necessity of working with a concrete objective will be stressed. Exercises designed to demonstrate how the use of objectives gives shape to action will be undertaken.

The principle of working with an interior monologue will be introduced. Students will be asked to create and experience the inner life of a character. The exercises here will be designed to demonstrate that the interior monologue is a useful tool in the realization of objectives.

The use of imagery will be discussed and demonstrated. Students will be asked to explore the images in the text in order to discover how these give focus to the psycho-physical life of the character. The neutral mask will be introduced at this point as a tool for the physical exploration of imagery.

The students will be asked to memorize and perform scenes. These scenes will provide the students with opportunities to integrate the physical, vocal, and acting work described. These scenes will be critiqued in class and then performed a second time, and perhaps even a third time. The students will be encouraged to relate their work in these scenes to the vocabulary of technique acquired in earlier exercises.

RATIONALE FOR FPA.152-3

The Theatre Minor has been designed around the idea that the study of acting provides a useful point of entry into the forms and functions of the theatrical experience. The main thrust of the course work has been to facilitate the exploration and practice of the actor's craft. The work is supplemented by a number of student and faculty directed projects which provide students with an opportunity to enrich their class studies through practical experience.

At present the Centre offers one introductory acting course, FPA.151-3, to first-year students. This course, which concentrates on the development of improvisational skills, provides an introduction to the dynamics of performance and gives the student an opportunity to build confidence in his or her own expressive potential. The next phase of this study, the creation of a character, which involves work with a text and the assimilation of techniques designed to make the resources of the voice and body available for interpretive work, begins in the second year. The proposed FPA.152 would introduce elementary aspects of creating a character in the second semester of the first year.

There are cogent reasons for introducing such work in the first year. The basic skills of performance take years to assimilate. The sooner such work is begun, the more fruitful will be the student's later work in both class and production. Students entering the second year with this foundation will be in an advantageous position when it comes to participation in production work. Instead of focusing exclusively on the technical problems of building a character, students at this level will be able to give attention to issues of style and interpretation. A similar argument can be made in regard to the second year studio work. Students will be able to spend less time grappling with the acquisition of technical skills, and more time with the central issues involved with creating a character.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA. Course Number: 162 Credit Hours: 2 Vector: 0-0-4

Title of Course: INTRODUCTORY DRAWING

Calendar Description of Course: A studio course in basic drawing skills, media, and techniques. Drawing is taught in the context of its functions in contemporary art. Basic skills, approaches and techniques are practised both to develop students' physical abilities and their capacities to use drawing as a creative and imaginative method in all artistic work. This course is based on life drawing and on methods of spatial construction and depiction.

Nature of Course Studio

Prerequisites (or special instructions):

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? Each Fall and Spring

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

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

3. Objectives of the Course

To introduce students to the functions of drawing as a working and conceptualizing method and tool in all visual art; to provide an introduction to the basic perceptual and graphic skills, techniques and sensibilities, and an opportunity for students to practise drawing intensively under directed conditions; to provide a basis for relating drawing work to all other processes characteristic of contemporary art.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff Professional models (approx. 40 hours per semester)

Library None

Audio Visual None

Space None

Equipment Augmentation of existing studio drawing furniture and equipment (drawing benches and boards). Sufficient equipment has been included in this year's capital

5. Approval equipment request.

Date: April 8 1981

27 April 81

MAY 5 '81

Grant Slater
Department Chairman

J. W. Robert
Dean

J. M. Mauro
Chairman, SCUS

INTRODUCTORY DRAWING

This course provides an introduction to the basic drawing skills, media, processes, approaches and techniques in the context of their function in contemporary art. Studio work in gestural drawing, life drawing and the techniques of spatial construction are aimed at developing students' perceptual sensitivity to form, tone, light, and materials as well as training their physical capacities for all artistic work.

The course is based on:

- 1) study of the live model, nude and draped. This life drawing is dealt with in a variety of media, and is aimed not simply at developing traditional academic drawing abilities (though these are not dispensed with), but rather at the whole range of contemporary attitudes in drawing toward gesture, representation, materials, and structures of meaning;
- 2) studies in spatial projection, construction and representation. Work in basic perspectival systems and their variations, as well as experiments in modern spatial structures which are critical of traditional solutions, are aimed at developing students' ability to visualize and imagine complex situations graphically and to express them creatively.

All class work is intended to investigate the possibilities of drawing as a basic working and thinking process in the visual arts. Students are not expected merely to conform to an established academic canon of 'excellence' in drawing, but rather to work through the practice of drawing toward an awareness of the fundamentals of visual expression. Through the activity of developing their own resources in this area, students are expected to begin to define for themselves the place and function of drawing in their own artistic work as a whole.

Class critiques are held regularly in the studio and students are expected to contribute to these. These critiques are intended to provide experience in assessing works of art through the work of constructing a critical vocabulary which authentically reflects the situation of contemporary art and the place of drawing within it.

PRE-REQUISITE/CO-REQUISITE: FPA.160-3

Attendance at all classes is a requirement.

Students will be required to purchase their basic drawing materials. An outline of recommended materials will be given at the beginning of each semester.

RATIONALE for FPA. 162-2 INTRODUCTORY DRAWING

The rationale for this course exists in its relationship both to the existing Minor programme in Visual Arts and the forthcoming proposed Major. The course is necessary as a recommended elective within the existing Minor for the following reasons:

Drawing is a central working method and tool for all visual art. The act and art of drawing takes many forms, generally depending on its relation to other media, but through all the variety certain issues persist. These are basically the role of drawing in the development and enrichment of perceptual or visual sensitivity as a whole, and its role as a physical ability -- the ability to imagine concretely, to predict or envision all the qualities of a thing or situation. These aspects can be taken as aesthetic objects in and for themselves (and the drawing consequently appreciated as a work of art in itself), or as necessary elements in a more extensive productive process in any of the media associated with contemporary art. Our Minor students now need the opportunity to practise drawing within this frame of reference as a basic aspect of their studio work.

The existing studio courses in the minor programme constitute what can be called the 'core' studio progression, the central experiential practical and critical framework through which all students move. They are intensive and experimental engagements with important artistic problems, approaches and issues which are realized in a variety of media. Thus, they are 'open studios' with a multidisciplinary nature. Drawing would be added to this core as the first of several 'area studios'.

The area studios broaden the technical and experiential base of the student work and thus strengthen the multidisciplinary structure of the core. In the Minor programme now, the value of the core structure is limited by the students' relative lack of practical experience in any field. This inexperience -- most problematic in the second year -- hinders students in working as fully and innovatively as they might had they a firmer grasp of at least one major field of artistic practice. With this firmer sense, students gain real confidence in dealing with challenging assignments and situations; they bring to the core studio greater resources, and consequently a stronger sense of artistic identity and a more developed experience of working materially on artistic problems.

The Major programme will be built on the foundation of the existing Minor and will provide opportunity for work in one or several 'area' studios. In addition to FPA.162-2, the following courses will eventually be added:

FPA.262-2 DRAWING II; FPA.163-2 INTRODUCTORY PAINTING; FPA.263-2 PAINTING II;
FPA.164-2 INTRODUCTORY SCULPTURE; FPA.264-2 SCULPTURE II; FPA.165-2 INTRO-
DUCTORY VIDEO; FPA.265-2 VIDEO II; FPA.176-3 PHOTOGRAPHY AS AN ART FORM;
FPA.276-3 PHOTOGRAPHY II.

We want to construct the conditions for a sense of specific artistic areas to develop in relative freedom on a limited scale. This activity is designed to develop both interest and experience in the various fields, and to feed stimulated, experienced, and opinionated students into the core studios at every level. In the core courses, their involvement with their chosen areas is subjected to the kinds of provocative investigations characteristic of those courses. People who are becoming involved with drawing, for example, may in their core course have to work on projects involving, say, live actions or events in real places, or with painting issues, projects in which drawing is both necessary and takes unpredictable forms. Their interest in drawing is re-directed and they are obliged to come

at it from directions not specifically worked on in the drawing classes. The experience of the drawing class, though, makes it possible for them to respond to these situations more resourcefully. The fact that the core studios will be filled with students working in all five areas, and bringing into the core experiences and attitudes generated by the areas, indicates that these core studios will be extremely lively, varied, and intense. Inversely the kind of cross-fertilizing that this should stimulate will reflect back into each of the area studios, creating an atmosphere of questioning there as well. In this way, the areas cannot develop a routinized attachment to the usual definitions of their art form, but are continually shaken up, rethought, reworked, criticized and re-invented from within.

Therefore, FPA. 162-2 is the first of a closely coordinated group of courses which will be introduced in the proposal of the Major programme. Introducing this course in Spring 1982, before the Major is approved and begins gives us an opportunity to make this important area of work available to students in the Minor programme.

SIMON FRASER UNIVERSITY

MAY 13 1981

MEMORANDUM

REGISTRAR'S OFFICE
MAIL DESK

To: Mr. Harry Evans, Registrar

From: Grant Strate, Director

Centre for the Arts

Subject: Proposed FPA.163 - Introductory
Drawing

Date: 12 May, 1981

Further to our conversation regarding the queries of SCUS about the proposed course FPA.162, Introductory Drawing, I submit the following as additional rationale.

In line with the educational policy of the Centre for the Arts, no course will ever be devoted entirely to skill training. On several occasions we have firmly declared our intention in favour of arts education as opposed to arts training. In that sense all of our studio courses are hands on only to the extent necessary to devise new directions and concepts. We are not anti-technique because technique is required to realize ideas, but our primary concern is the generation of ideas.

If one thinks of drawing, sculpting or any crafting process as the vocabulary of art, one can make a clear analogy to creative writing, for instance. Each art form has its own specific literacy. It is difficult therefore to proceed to creative drawing without sufficient literacy in that medium. The designers of FPA.162 realize that Centre students require more literacy than is now provided to advance to higher levels of perception and more sophisticated concepts.

FPA.162 cannot be likened to a course in typing or shorthand because drawing is an inseparable part of the art act. By definition art remains non-functional. I should point out that FPA.162 is the first of a series of courses planned for the future, courses which we refer to as "area studio courses" in our new Proposal for the Further Development of the Centre for the Arts soon to be submitted. Other such area courses will deal with painting, sculpture and video. It is perhaps helpful at this point to quote from the document.

" The area studio courses constitute a two semester opportunity for students to concentrate on a favourite field of work; they do not, however, represent a separate stream or division of the program. Entry into area courses is based on full involvement in the core system courses. Core courses will retain their present characteristics, demanding of students an intensive and investigative engagement with important artistic problems, approaches and issues which are realized in a variety of media. These courses broaden the technical and experiential base of student work and thus strengthen the interdisciplinary, experimental core system.

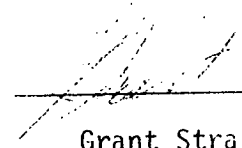
By adding these area courses, students will enter 2nd, 3rd and 4th year studies better equipped to work confidently in innovative directions with the knowledge of at least one major field of artistic practice."

We therefore contend that FPA.162 should be a credit course, evaluated in the same way as any other credit course. It is no more difficult to assess than is any other course to do with creativity.

Memo to H. Evans, Registrar
12 May, 1981
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In the same way that dance and theatre studio courses now recognize unassigned transfer credits, we expect to give a limited number of unassigned transfer credits to studio art courses offered by reputable post-secondary institutions.

Should you require further discussion or explanation I will be happy to provide it.



Grant Strate
Director
Centre for the Arts

MPF

cc. Dean T. Calvert
S. Aloï
J. Wall