

SIMON FRASER UNIVERSITY

S.82-126

MEMORANDUM

To..... SENATE

From..... SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject..... FINE AND PERFORMING ARTS - CHANGES

Date..... NOVEMBER 17, 1982

Action undertaken by the Senate Committee on Undergraduate Studies at its meeting of November 16, 1982 gives rise to the following motion:-

MOTION:

"That Senate approve and recommend approval to the Board of Governors, as set forth in S.82-126 ,

a) Proposed new courses -

FPA. 111-3 Issues in the Fine and Performing Arts
FPA. 212-6 The Arts in Context: Baroque and Enlightenment
FPA. 312-6 The Arts in Context: Baroque and Enlightenment
FPA. 215-6 The Arts in Context: The Contemporary Period
FPA. 315-6 The Arts in Context: The Contemporary Period
FPA. 224-3 Dance Composition I
FPA. 322-3 Ballet III
FPA. 323-3 Ballet IV
FPA. 332-5 Screenwriting and Film Directing

with discontinuation of

FPA. 116-6 The Arts in Context: North American Styles
FPA. 216-6 The Arts in Context: North American Styles

b) Changes in requirements for the Minor in Dance; and
Changes in requirements for the Major in Dance.

c) Changes in requirements for the Film Minor"

It was noted that there was request for nine new courses but that in reality the impact was not that great. The proposal provides for extension of current patterns rather than introducing fully new courses. Intent is to provide offerings over a five semester pattern rather than the current four semester pattern. All of the proposals are in keeping with the earlier approved five-year development plan.

FOR INFORMATION:

Many of the changes in the submission made from the Centre for the Arts are of a housekeeping nature.

Acting under delegated authority at its meeting of November 16, 1982 the Senate Committee on Undergraduate Studies approved changes as follows:-

a) ARTS IN CONTEXT

- 1) Change in number, prerequisite
FROM - FPA. 110-6 The Arts in Context: European Romanticism
TO - FPA. 210-6 The Arts in Context: The Renaissance
- 2) Change in description, prerequisite
FPA. 310-6 The Arts in Context: The Renaissance
- 3) Change in number, description, prerequisite
FROM - FPA. 113-6 The Arts in Context: European Romanticism
TO - FPA. 213-6 The Arts in Context: Romanticism
- 4) Change in title, description, prerequisite
TO - FPA. 313-6 The Arts in Context: Romanticism
- 5) Change in title, description, number, prerequisite
FROM - FPA. 114-6 The Arts in Context: The Modernist Era
TO - FPA. 214-6 The Arts in Context: Modernism
- 6) Change in description, prerequisite
TO - FPA. 314-6 The Arts in Context: Modernism

b) DANCE

- 1) Change in relationship between FPA. 120/121 and
FPA. 122/123
- 2) Change in description
FPA. 220-3 Contemporary Dance III
FPA. 221-3 Contemporary Dance IV
- 3) Change in description, title, prerequisite, vector
FPA. 324-3 Dance Composition II
- 4) Change in course description
FPA. 320-5 Contemporary Dance V
FPA. 321-5 Contemporary Dance VI
FPA. 420-5 Contemporary Dance VII
FPA. 421-5 Contemporary Dance VIII
- 5) Change in number
FROM - FPA. 327-3 History of Dance: Origins of the 20th Century
TO - FPA. 328-3 History of Dance: The 20th Century
- 6) Change in prerequisite
FPA. 426-3 Dance Analysis

c) FILM

- 1) Change of title, prerequisite
FPA. 234-3 Introduction to Film Studies
- 2) Change of prerequisite
FPA. 331-3 The Crafts of Film III
FPA. 334-3 Film Analysis
- 3) Change of title, prerequisites
FPA. 430-5
FPA. 431-5
FPA. 432-5
FPA. 433-5
- 4) Change in prerequisite
FPA. 436-5 Selected Topics in Film Studies I

d) THEATRE

1) Change of description, title

FPA. 151-3 to FPA. 151-3 Introduction to Acting I

2) Change in title

FROM - FPA. 250-3 Dramatic Interpretation I

TO - FPA. 250-3 Acting II

FROM - FPA. 251-3 Dramatic Interpretation II

TO - FPA. 251-3 Acting II

FROM - FPA. 252-3 Theatre Production I

TO - FPA. 252-3 Playmaking I

FROM - FPA. 253-3 Theatre Production II

TO - FPA. 253-3 Playmaking II

FROM - FPA. 254-3 Supplementary Studies for Actors I

TO - FPA. 254-3 Theatre Laboratory I

FROM - FPA. 255-3 Supplementary Studies for Actors II

TO - FPA. 255-3 Theatre Laboratory II

FROM - FPA. 350-3 Scene Studies for Actors I

TO - FPA. 350-3 Acting III

FROM - FPA. 351-3 Scene Studies for Actors II

TO - FPA. 351-3 Acting IV

FROM - FPA. 352-3 Theatre Production III

TO - FPA. 352-3 Playmaking III

FROM - FPA. 353-3 Theatre Production IV

TO - FPA. 353-3 Playmaking IV

FROM - FPA. 354-3 Supplementary Studies for Actors III

TO - FPA. 354-3 Theatre Laboratory III

FROM - FPA. 355-3 Supplementary Studies for Actors IV

TO - FPA. 355-3 Theatre Laboratory IV



(The following pages are not included at Senate - 21, 22, 23, 24, 25, 26, 28, 29, 30, 35, 37, 38, 44, 45, 53, 59, 60, 61, 62, 63, 64, 65, 66, 67, 69, 70, 71, 72, 73)

Centre for the Arts. Summary of Proposed Calendar Changes: Interdisciplinary Area

FPA.111-3. Issues in the Fine and Performing Arts. It is proposed to add a new course, FPA.111-3, as an introduction to some basic issues in the fine and performing arts. This course will be a recommended preparation for the Department's Arts in Context courses.

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

It is proposed to drop these first year Arts in Context courses.

FPA.210-6 The Arts in Context: The Renaissance,
FPA.213-6 The Arts in Context: Romanticism, and
FPA.214-6 The Arts in Context: Modernism.

It is proposed to replace FPA.110-6, 113-6 and 114-6 by these second year courses with essentially the same content. Note the new titles for FPA.213-6 and 214-6 and new prerequisite structure. FPA.116-6 will not be replaced.

FPA.212-6 The Arts in Context: Baroque and Enlightenment and
FPA.215-6 The Arts in Context: The Contemporary Period.

It is proposed to introduce these new courses - which will be taught concurrently with FPA.312-6 and FPA.315-6 - to become part of the sequentially offered Departmental series: The Arts in Context.

FPA.310-6 The Arts in Context: The Renaissance,
FPA.313-6 The Arts in Context: European Romanticism, and
FPA.314-6 The Arts in Context: The Modernist Era.

It is proposed to restructure the prerequisites of these three courses and to introduce new titles for FPA.313-6 and FPA.314-6.

FPA.312-6 The Arts in Context: Baroque and Enlightenment and
FPA.315-6 The Arts in Context: The Contemporary Period.

It is proposed to introduce these new courses - which will be taught concurrently with FPA.212-6 and 215-6 - to become part of the sequentially offered Departmental series: The Arts in Context.

FPA.316-6 The Arts in Context: North American Styles.

It is proposed to drop this course from the Arts in Context series.

SIMON FRASER UNIVERSITY

MEMORANDUM

To..... Marc Diamond, Chairman
..... Departmental Curriculum Committee
.....
Subject..... Context Courses

From..... Evan Alderson, Jeff Wall, and Donna Za
..... Centre for the Arts
.....
Date..... 20 September, 1982

Following the various departmental discussions of the Context courses and their place in the curriculum, we are submitting the following proposal for a partial restructuring and reorientation of courses:

- 1) There should be five context courses, covering sequentially the Western European tradition from the Renaissance to the present. The division would be as follows: The Renaissance (to roughly 1600); Baroque and Enlightenment (c. 1600 to c. 1750); Romanticism (c. 1750 to c. 1850); Modernism (c. 1850 - 1920); and the Contemporary period (c. 1920 to the present). The North American Styles course should be dropped, although much of its most immediately useful material would find a place in the modernist and contemporary courses. The net increment of one course should entail no increase in costs, because the courses would be planned to run sequentially, completing a cycle every two and a half years, instead of the present two year cycle. The intent of this change is to provide a clearer sequence of courses than exists at present and to give attention to periods now neglected in the 17th, 18th, and 20th centuries.
- 2) Each course should endeavour to examine within its own purview problems and conditions which have particular relevance to the present situation of art-making. The courses should be historical in their basic orientation, but each course should constitute a kind of preamble to the modern situation. This emphasis would not require large changes in the way the courses are presently taught, and certainly should not preempt attention to the particulars of a given period. However, the clear enunciation of this aim within an historically oriented sequence should go some way toward alleviating the impression among some students that the courses are abstract and irrelevant requirements.
- 3) Courses should be taught at the 200 and 300 levels. The bifurcation of levels seems essential in order for the courses to fit within the varied curricular patterns of the Centre, in order to draw a maximum audience, and in order to enable interested students to take as many of the courses as possible. The introduction of the proposed FPA.111 and the existing and proposed historically oriented courses at the lower division in each discipline should provide sufficient grounding for 200 level students. The separation of tutorials, described below, should overcome the awkwardness of the present 100/300 levels arrangement.
- 4) Tutorials would no longer be divided by discipline, but would be separate for 200 and 300 level students. As the disciplines have developed their own lower division history courses, the need for disciplinary tutorials has waned. Moreover, this requirement has sometimes led to the undesirable practice of tutorials taught as semi-separate courses by people not closely connected with the rest of the course. The reorientation of tutorials into lower and upper division would provide for ways to meet the different needs of the presumed

Memo to Marc Diamond
from E. Alderson, J. Wall, D. Zapf
20 September, 1982
Page 2

different audiences at the 200 and 300 levels: the lower division tutorials could be oriented so far as necessary toward helping students master lecture material, through discussion and regular written assignments; the upper division tutorials could be more specialized, taking advantage of the skills of those teaching them to examine the period through a given discipline or through a given set of problems. These tutorials might involve "practical explorations in an art form" where appropriate, as might the lower division tutorials in more limited ways. Instead of continuing the language in the calendar description, however, it would seem more appropriate to allow for and encourage imaginative teaching of various kinds in all tutorials at their own level. With this change the 200 and 300 level courses in a given semester would share only the course lectures; separate tutorials and examination requirements would provide a clearer differentiation between the courses than at present.

5) The restructuring of the courses should permit more coherent and economical teaching arrangements for the courses. We propose that normally three faculty representing different areas of competence would be responsible for the pair of courses, 200 and 300 level, in a given semester. The division of duties among these three might vary considerably, depending upon their own desires and the surrounding conditions. One faculty might take primary responsibility for the lectures and teaching upper division tutorials, while another faculty (or sessional) gives a body of lectures, attends all lectures and gives both lower division tutorials, and a third faculty, heavily committed elsewhere, gives a number of lectures and teaches the second upper division tutorial. In another case the three faculty might share the course planning and presentation responsibilities more equally. In any event, the new system should permit greater responsiveness to actual course enrollments and should encourage fuller responsibility for the courses by all those participating in teaching them. It is hoped that regular faculty who are qualified to teach in the courses but who have not done so could be drawn into participating in exchange for sessional relief in their own areas.

EA/JW/DZ

MPF

SIMON FRASER UNIVERSITY

MEMORANDUM

To..... Marc Diamond, Chairperson D.C.C.

Centre for the Arts

Subject..... FPA.111

From..... Evan Alderson

Date..... 1 October, 1982

As you know, this course has been in the planning stage for some time. The basic intention of the course is to provide a specifically introductory interdisciplinary course within the Centre which is not historically delimited like the Context courses but which can serve usefully as a preparation for them. The experience of the Context courses over several years is that upon entering the University many students have adequate intellectual and cultural preparation to accept and benefit from the challenge those courses provide. A number of intellectually capable students who attempt these courses, however, simply have not had the opportunity to consider very basic matters of criticism and perception of the arts nor have had critical exposure to a variety of art forms. The Context courses necessarily pre-suppose cultural preparation of this kind. Although it seems inadvisable to make this course the only available pre-requisite for the Context courses - the available lower division history courses within each discipline will also serve this purpose - it is hoped that the course will be attractive to students who need to increase the level of their general cultural preparation for studies in the Centre.

Aside from its use as an available pre-requisite for the Context courses, the introduction of this course would seem to offer some further advantages. First, it will provide an interdisciplinary perspective on the arts at an introductory level. Second, it is specifically designed in relation to studies in the Centre for the Arts. Although some of the matters it addresses are basic issues of art appreciation such as would be approached from other angles in introductory literature or aesthetic courses, it is oriented toward aspects of art criticism which receive more concentrated attention in various upper division courses in the Centre. However, in keeping with the educational philosophy of the Centre, it concentrates on specific and direct experience of individual works of art, and develops critical issues from that experience, assuring at the least that students who take it will have been exposed to specific works in a variety of art forms. Finally, because it is structured to require the regular writing of short papers, it will provide a means for the Centre to monitor the writing ability of its students and to assist them in improving their writing skills.

E. Alderson

MPF

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information Department: Centre for the Arts
 Abbreviation Code: FPA. Course Number: 111 Credit Hours: 3 Vector: 2-1-2

Title of Course: Issues in the Fine and Performing Arts

Calendar Description of Course: This course introduces students to some basic issues in the fine and performing arts through the presentation and discussion of selected works in dance, film, music, theatre and visual art. It is designed to give students who intend further study in one or more of these arts some familiarity with critical issues affecting all of them. It is a recommended preparation for the Department's "Arts in Context" courses.

Nature of Course. lecture/tutorial

Prerequisites (or special instructions):

none

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? 1983-3

Which of your present faculty would be available to make the proposed offering possible? E. Alderson with the assistance of specialized faculty or sessionals

3. Objectives of the Course

see attached memo 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 \$500 per annum

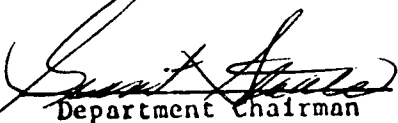
Space

Equipment

5. Approval

Date: 20 October, 1982

21st Oct. 1982


 Department Chairman


 Dean

 Chairman, SCUS

COURSE OUTLINE

FPA.111-3 Issues in the Fine and Performing Arts

The following outline presents nine basic questions to be addressed in the course, together with a brief explanation of the approach to each question and examples of art works or art historical topics which might provide the "texts" for the discussion of each. It should be understood that the particular examples of art chosen for presentation and some emphases of the course would depend upon the knowledge and interests of the course instructors. It is anticipated, however, that the central concerns of the course - an introduction to these basic critical issues through an exposure to and explication of works in various art forms from various periods - would remain constant.

1) THE QUESTION OF FORM

A basic discussion of the phenomenon of structure in works of art

Possible example: Beethoven's 3rd symphony

2) THE QUESTION OF FORMAL VARIETY

Some discussion and presentation of various works exemplifying the wide range of relative "orderedness" which has been considered appropriate in art.

Possible examples: paintings by Raphael, Tintoretto, Turner, Pollock, Stella;
music by Bach, Webern, Reich; a romantic ballet, folk dance,
post-modern dance

3) THE QUESTION OF REPRESENTATION

A basic introduction to mimetic theory; realism/abstraction; in abstraction, what is being represented?; representational conventions and their acceptance.

Possible examples: Hitchcock The Birds; Ionesco Rhinoceros; Stravinsky/Bejart The Firebird; Hogarth drawings; Manet's Olympia; Kadinsky, Klee, Ernst

4) THE QUESTION OF HISTORICAL INFLUENCE

An examination of artistic response, both in style and subject matter, to historical situations and events. Two approaches would be taken, one a biographical discussion of a single artist, the other a presentation of selected works created by various artists within a limited time and place.

Possible examples: The Life and Times of Gustav Courbet; The Arts in the Weimar Republic (or a portion thereof)

5) THE QUESTION OF INSTITUTIONS

An examination of the use of the arts for institutional purposes and the effect of such use on formal traditions. The issue to be approached through discussion of a single historical example with as much specificity as time will allow.

Possible example: The Arts under the Court of Louis XIV

COURSE OUTLINE

FPA.111 Issues in the Fine and Performing Arts

Page 2

6) THE QUESTION OF SENSIBILITY: CLASSICISM AND ROMANTICISM

A discussion of classicism and romanticism viewed as basic categories of taste and perception.

Possible examples: Balanchine Concerto Barocco; Graham Night Journey; Cocteau Blood of a Poet; Antonioni Zabriski Point; Renais Last Year at Marienbad; paintings by Munch, Seurat

7) THE QUESTION OF PERSONAL RESPONSE

An introduction to the importance of subjective experience in art judgment, emphasizing the student's awareness and articulation of his or her own responses.

Possible example: Copland Appalachian Spring, followed by Graham/Copland Appalachian Spring

8) THE QUESTION OF DIFFICULTY IN ART

What is the artist's responsibility to make his or her work accessible, and to whom? What is the viewer's responsibility when confronted by work which is not immediately pleasing or understandable? Some discussion of modernist tendencies to avant-guardism, elitism, self-reflexivity.

Possible examples: A Michael Snow film; a Morton Feldman composition; a John Chowning composition; minimalist painting and sculpture; Clyfford Still, Mark Rothko; Beckett Happy Days

9) THE QUESTION OF FUNCTION

A brief examination of the range of functions art and art-making can serve, both at a personal and a societal level. The emphasis here will be on the student's own prospective choices and awareness of the social implications of those choices.

FPA.111 Issues in the Fine and Performing Arts

COURSE REQUIREMENTS

Students are required to attend two one hour lectures, a one hour tutorial, and one two hour period for the presentation of films, slides or music each week.

There will be no midterm or final examination, though quizzes are a possibility. Students will be required to write 6 short papers (2-3 pages each) during the course. The subject matter of these papers will be chosen from a total of 9 sets of topics distributed in class.

9

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 212 Credit Hours: 6 Vector: 6-2-0

Title of Course: The Arts in Context: Baroque and Enlightenment

Calendar Description of Course: A selective study of painting, sculpture, architecture, music, dance and theatre in the context of the 17th century and the first half of the 18th century. Lectures for this course and for FPA.312 are the same, but they have separate tutorials and separate examination requirements.

Nature of Course lecture/tutorial

Prerequisites (or special instructions):

Any one of the following: FPA. 102, 103, 111*, 127*, 128*, 136, 137, 166, 167 or equivalent. Students who have completed FPA.312 may not take this course for further credit.

What ^{*proposed course} 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 every 2½ years

Semester in which the course will first be offered? 1984-1

Which of your present faculty would be available to make the proposed offering possible? Alderson, Blaser, Wall and others as guest lecturers

3. Objectives of the Course

see attached course outline

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

NONE

Audio Visual

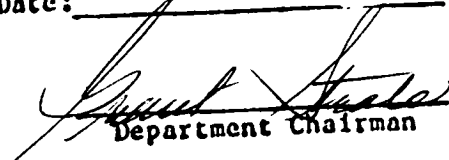
Space

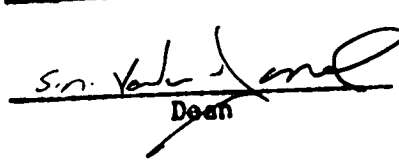
Equipment

5. Approval

Date: 20 October, 1982

29th Oct. 1982


Department Chairman


Dean

Chairman, SCUS

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

10

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 312 Credit Hours: 6 Vector: 6-2-0

Title of Course: The Arts in Context: Baroque and Enlightenment

Calendar Description of Course: A selective study of painting, sculpture, architecture, music, dance and theatre in the context of the 17th century and the first half of the 18th century. Lectures for this course and for FPA.212 are the same, but they have separate tutorials and separate examination requirements.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions): 60 credit hours which must include any one of FPA. 210, 213, 214 or 215*, or any two of FPA.102, 103, 111*, 127*, 128*, 136, 137, 140, 150, 166, 167 or equivalents. Students who have completed FPA.212 may not take this course for further credit.

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

2. Scheduling

How frequently will the course be offered? Once every 2½ years

Semester in which the course will first be offered? 1984-1

Which of your present faculty would be available to make the proposed offering possible? Alderson, Blaser, Wall and others as guest lecturers

3. Objectives of the Course

see attached 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

NONE

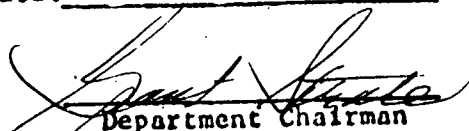
Space

Equipment

5. Approval

Date: 20 October, 1982

29th Oct. 1982


Department Chairman


Dean

Chairman, SCUS

Course Outline for

FPA.212 and 312

The Arts in Context: Baroque and Enlightenment

(As in previous outlines for context courses presented to Senate, the following is one way in which the course material might be taught, rather than the standard way in which it should be taught.)

The course will be structured into five sections:

1) The City and the Court (about 3 weeks)

Several European cities will be examined through slides and maps - among them at least the Rome of Bernini, the Amsterdam of Rembrandt, the London of Christopher Wren, the Paris and Versailles of Louis XIV. The emphasis will be on architecture and the organization of space, with some attention to the decorative arts. This section will serve to introduce some of the historical foundations for the period and some of the themes for the course. For example:

- a) The political and geographical diversity of Europe in the seventeenth century, with attention to the effects of the Reformation and Counter-Reformation.
- b) The effects of economic expansion and colonization in creating new demand for the arts
- c) The growth of royal power and the development of patronage, with particular attention to the court of Louis XIV, the Academy and the salon.
- d) Ways in which the political, social and intellectual climates become determinants of style: spatiality, allegoricism, formal intricacy, public and private decoration.

The following three sections will take up arts and artists individually, locating them within the thematics of the first section and modifying those generalizations through the close examination of selected works.

2) Music (about three weeks)

- a) G. Gabrieli and the beginnings of baroque style
- b) The rise of instrumental music and the alterations of musical instruments. The creation of virtuosic instrumental music.
- c) The development of opera from the late Italian Renaissance: Monteverdi, Purcell, Lully, A. Scarlatti, Handel -- to Rameau and Gluck.
- d) The life and works of J.S. Bach -- as exemplar of baroque style and the situation of music in the period.

continued

3) Theatre and Dance (about 2 weeks)

- a) The development of theatrical spaces: the Globe, court theatres, Comedie Francaise, Theatre Royal (Covent Garden). The closing of the theatres in England; royal patents in France.
- b) The court entertainments: masque, ballet, opera.
- c) Varieties of dramatic literature. Possible examples: Shakespeare, Hamlet; Moliere, Tartuffe; Congreve, The Way of the World; Lessing, Miss Sara Sampson.

4) Visual Art -- primarily painting (about 3 weeks)

Attention to a range of painters for different regions of Europe, with emphasis on the detailed examination of a few works: Caravaggio, Canaletto, Guardi; El Greco, Velasquez, Murillo; Rubens, Van Dyck; Hals, Rembrandt, Vermeer; Poussin, Le Brun, Watteau.

5) Rationalism, empiricism and neo-classicism (about 2 weeks)

As a reprise of some of the issues of the first section and to establish a departure point for romanticism, certain issues of intellectual history will be addressed, with some reference to related manifestations in the arts of the eighteenth century.

- a) A brief description of rationalist and empiricist philosophy from Descartes to Hume.
- b) Developments in science, particularly Newton.
- c) Theories of Government: Hobbes, Locke and the Philosophes; Reading: Locke, from Two Treatises of Government; Pope, Essay on Man; Voltaire, Candide.

continued

Course Requirements

FPA.212

Tutorial: Students will write 3 short papers to be assigned on different topics in the course.

Lecture: Midterm and final examinations concentrating on basic mastery of the course material

FPA.312

Tutorial: Students will join in an extended study of a single artist or set of artists or an aesthetic or cultural problem of the period. They will be required to complete a short paper at midterm and a longer paper or project by course end.

Lecture: Midterm and final examinations with questions separate from the FPA.212 examinations, examining both basic mastery of course material and the ability to reflect more widely on issues raised in the course.

NEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 215 Credit Hours: 6 Vector: 6-2-0Title of Course: The Arts in Context: The Contemporary Period

Calendar Description of Course: A selective study of painting, sculpture, architecture, music, dance, film and theatre in their context from about 1920 to the present. Lectures for this course and for FPA.315 are the same, but they have separate tutorials and separate examination requirements.

Nature of Course. Lecture/Tutorial

Prerequisites (or special instructions):

Any one of the following: FPA.102, 103, 111*, 127*, 128*, 136, 137, 166, 167 or equivalent. Students who have completed FPA.315 may not take this course for further credit.

*proposed course
What course (courses), if any, is being dropped from the calendar if this course is approved: FPA.116

2. SchedulingHow frequently will the course be offered? once every 2½ yearsSemester in which the course will first be offered? 1985-3

Which of your present faculty would be available to make the proposed offering possible? Alderson, Blaser, Wall, MacIntyre, Diamond, Garland

3. Objectives of the Coursesee attached course outline4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

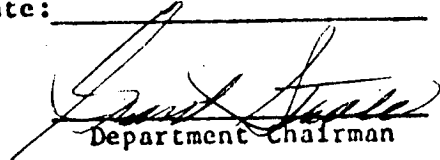
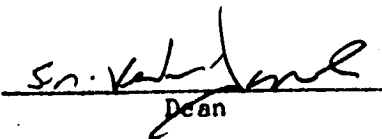
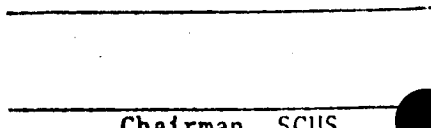
Staff

Library NONE

Audio Visual

Space

Equipment

5. ApprovalDate: 20 October, 198229th Oct. 1982
Department Chairman
Dean
Chairman, SCUS

NEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 315 Credit Hours: 6 Vector: 6-2-0Title of Course: The Arts in Context: The Contemporary Period

Calendar Description of Course: A selective study of painting, sculpture, architecture, music, dance, film and theatre in their context from about 1920 to the present. Lectures for this course and for FPA.215 are the same, but they have separate tutorials and separate examination requirements.

Nature of Course. Lecture/Tutorial

Prerequisites (or special instructions): 60 credit hours which must include any one of FPA.210, 212*, 213 or 214, or any two of FPA.102, 103, 111*, 127*, 128*, 136, 137, 140, 150, 166, 167 or equivalents. Students who have completed FPA.215 may not take this course for further credit. *proposed new course

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA.316

2. SchedulingHow frequently will the course be offered? once every 2½ yearsSemester in which the course will first be offered? 1985-3

Which of your present faculty would be available to make the proposed offering possible? Alderson, Blaser, Wall, MacIntyre, Diamond, Garland

3. Objectives of the Course

see attached course outline

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

NONE

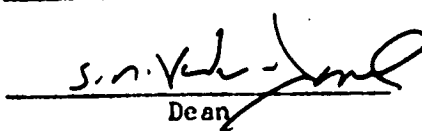
Audio Visual

Space

Equipment

5. ApprovalDate: 20 October, 198229th Oct. 1982


Department Chairman


Dean

Chairman, SCUS

COURSE OUTLINE

FPA. 215/315 The Arts in Context: The Contemporary Period

This course will introduce students to some of the important works of art of Europe and North America created between 1920 and the present and to the environment of their creation. Any such undertaking must be highly selective, at once imposing the coherence of a point-of-view and acknowledging the extraordinary diversity of artistic production in the period. The following outline is one imagining of how such a course might be structured. Specific readings and works to be emphasized within such a structure would be the choices of those organizing the course at the time it is taught.

The course is divided into three main sections. The first section concentrates on the relationship of art production to political and economic processes between 1920 and 1945, without excluding detailed attention to specific works. In the post-war period a somewhat arbitrary division is made between a brief study of large cultural forces together with works which exemplify them and some attention to contemporary styles in various art disciplines.

I 1920-1945 (6 weeks)

1. Europe/America in the 1920's - The social order resulting from World War I and the Russian Revolution
 - A. Emergence of communications media/culture corporations (Hollywood, RCA as American model), 'Fordism' and tycoonism
 - B. Sovietism and the Third International as a cultural force - Constructivism, montage, futurism (Eisenstein, Mayakovsky, Lissitzky, Tatlin, Malevich, Vertov, Meyerhold). The heroic constructivist modernism of the Soviet 20's and the ideal of redesigning society. The ideal of abstract art.
 - C. Europe as Weimar - Weimar culture as the model of European developments
 - the Failed European revolutions and the rise of fascism in a social democratic setting
 - Americanization: The New objectivity, Bauhaus and UFA culture
 - Sovietization: Radical Modernism and Comintern culture - Brecht, Piscator, Heartfield
 - Expressionism and its decline: German cinema, Fritz Lang
 - D. Paris in the Twentieth Century
 - Surrealism and Surrealism in the service of Revolution: Andre Breton, Benjamin, Peret, Louis Aragon, Artaud
 - Maestros and Tycoons: the art image of the 20's - Picasso, Cocteau, Dali
 - The Readymade: Duchamp
 - Modernist Classicism: Leger, Matisse
 - Surrealism and Cinema: Buñuel

continued

COURSE OUTLINE

FPA.215/315 The Arts in Context: The Contemporary Period

Page 2

2. The 1930's - Fascism, Stalinism, The New Deal

- A. The Corporate State and Modernism - Mussolini's futurism
- B. Problems in the Third International (Aesthetics of the show trial - Shostakovich, Lukacs, Dimitrov. The new monumentalism and the Popular Front (1934-1940). Literature of the International Brigades.
- C. Nazi Culture
 - The folk ideal and the Greek ideal - painting, sculpture
 - The Big Lie: mass media - radio, literature
 - Triumph of the will - cinematic Wagnerianism
 - Nazi architecture and the Thousand Year Reich
- D. The New Deal: Popular Monumentalism
 - Hollywood Populism: Vidor, Capra
 - American Regionalism: Benton, Copland, Barber, Graham, Williams
 - The WPA and Documentarism: Walker Evans and Life magazine; committed literature, The Group Theatre
 - The Mass Ornament: musicals, corporate design, advertising
 - blues, jazz, radio, records
- E. The art situation in Canada in the '30's.

3. The War and propaganda as modern art

- stereotyping in cinema and comics
- emblems of the state: swastika, hammer and sickle, stars and stripes
- symbolist documentarism: newspaper and magazine design

II POLITICS AND POPULAR CULTURE - 1945 ON (3 weeks)

1. Dominance of mass culture forms

- A. Increased centralization of mass media industries
- B. Technological explosion: t.v., computers, credit cards
- C. Reorganization of culture industry through t.v.: changes in Hollywood; tie-in, spin-off system; t.v. sports and journalism; 20's montage and t.v. advertising
- D. Rock n' Roll

continued

COURSE OUTLINE

FPA.215/315 The Arts in Context: The Contemporary Period

Page 3

2. Official Culture

- A. The idea of the Cold War in culture: culture purges
- B. Increased integration of state and corporate structures on New Deal pattern
 - the Managerial Revolution
 - New Art institutions, academies
 - NFB, Canada Council, National Ballet, Stratford
 - British Council and European variants
- C. The Venice Biennale and the new European Art world
- D. Brecht in the GDR; academicism in Eastern Europe
- E. The new art markets
- F. The career of George Balanchine

3. Accommodation and Resistance

- A. The literature of existentialism and the theatre of the absurd - Beckett
- B. Neo-realism and the revival of personal cinema
 - Rosellini, De Sica, Visconti, Pasolini, Antonioni
 - Breathless (1959)
 - Auteurism and Hollywood as art
- C. The New Left as a cultural movement
 - the revival of the Frankfurt school
 - Parisian cultural theory
 - the student movement and the University as cultural institute
 - 1968 Paris, Berlin, Prague
- D. Forms of Counter-culture
 - Hippies
 - Pop art and Warholism
 - Performance, Theatre, cultural terrorism - Living Theatre, varieties of performance art, happenings
 - Underground cinema

continued

COURSE OUTLINE

FPA.215/315 The Arts in Context: The Contemporary Period

Page 4

III SOME TRADITIONS OF THE NEW (4 weeks)

1. Visual Art - Abstract Expressionism, Minimalism, Conceptualism
2. Music - Webern, Berio, Stockhausen, Cage
3. Dance - Cunningham, The Judson Church group
4. Film - the French New Wave and New German Cinema; Godard, Fassbinder;
cinema as social theory
4. Theatre - Brook, Grotowski, Handke

COURSE REQUIREMENTS

FPA.215

Tutorial: Students will write 3 short papers to be assigned on different topics in the course

Lecture: Midterm and final examinations concentrating on basic mastery of the course material

FPA.315

Tutorial: Students will join in an extended study of a single artist or set of artists or an aesthetic or cultural problem of the period. They will be required to complete a short paper at midterm and a longer paper or project by course end.

Lecture: Midterm and final examinations with questions separate from the FPA.212 examinations, examining both basic mastery of course material and the ability to reflect more widely on issues raised in the course.

DANCE

October 1982

B
27

SUMMARY OF PROPOSED CALENDAR CHANGES: DANCE AREA Centre for the Arts

FPA.120-3/121-3 and 122-3/123-3. A change in relationship is proposed among the first year dance studio courses.

FPA.220-3 and 221-3. A change in course description is proposed to more fully identify the course content of the second year studio courses.

FPA.320-5, 321-5; 420-5, and 421-5. Similar changes are proposed as for FPA.220-3/221-3.

FPA.322-3 Ballet III and 323-3 Ballet IV. It is proposed to introduce third year ballet courses.

FPA.224-3 Dance Composition I and FPA.324-3 Dance Composition II. It is proposed to add a course FPA.224-3 Dance Composition I and to provide it as a prerequisite for FPA.324-3.

FPA.327-3 History of Dance: Origins to the 20th Century and 328-3 History of Dance: the 20th Century. It is proposed to move the History of Dance courses to the 100 level.

FPA.426-3 Dance Analysis. A change in the prerequisite structure is necessitated by the realignment of the Dance History courses.

The Dance Minor. Changes proposed reflect the above listed changes.

The Dance Major. Changes proposed reflect the above listed changes.

Centre for the Arts

DANCE

Proposed Curricular
Change

It is proposed to add a course: FPA.224-3 Dance Composition I and to provide it as a prerequisite for FPA.324-3 in order to establish a more progressive learning experience in composition.

NEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 224 Credit Hours: 3 Vector: 0-0-4Title of Course: Dance Composition I

Calendar Description of Course: Study in the craft of dance composition emphasizing specific problems in space, time, dynamics, structure, and imagery. Students will perform compositions for critical analysis and participate in the rehearsal and performance of their colleagues' compositions.

Nature of Course, studio

Prerequisites (or special instructions):

FPA.123-3 or equivalent and permission of the Department.

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

2. SchedulingHow frequently will the course be offered? once per yearSemester in which the course will first be offered? Fall '83

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

3. Objectives of the Course

see rationale

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

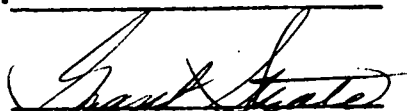
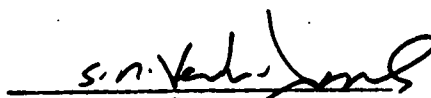
Staff NONE

Library

Audio Visual

Space

Equipment

5. ApprovalDate: 20 October, 198229 Oct. 1982
Department Chairman
Dean
Chairman, SCUS

FPA.224-3. Dance Composition I

COURSE OUTLINE

I. Components of Composition

A. Space

1. Dimension
2. Planes
3. Diagonals and transversals
4. Shaping
5. Range
6. Design (floor plan, stage space, etc.)

B. Time

1. Rhythm (pulse, meter, counterpoint, accent, syncopation, tempo)
2. Sensed time and metered time

C. Dynamics (Laban's Efforts, Flow, Texture)

D. Gesture (natural, stylized, abstracted)

II. Form

A. Traditional Forms

(ABA, Theme and Variation, Rondo, Canon, Fugue, Narrative, etc.)

B. Post-Modern Forms

(Repetition: core phrases, spoken phrases, journey; retrograde; inversion; pulverization; displacement; cinematic techniques: montage, flashback/flashforward, etc.)

III. Content

Examples: Symbols, Text, Sculpture, Images, Concepts, Nature, Character Study, Current Events

IV. Resources

(Selecting music, Props, Texts, Slides, Visuals, Film, etc. and working effectively with mixed media)

continued

REFERENCES:

Humphrey, Doris. The Art of Making Dances. Grove Press, N.Y. 1962.

Turner, Margery. New Dance: Approaches to Nonliteral Choreography. University of Pittsburg Press. 1971.

Horst, Louis. Pre-Classic Dance Forms. Dance Horizons, 1960.

Horst, Louis. Modern Dance Forms in Relation to the Other Modern Arts. Dance Horizons, 1961.

Battock, Gregory. Breaking the Sound Barrier: A Critical Anthology of the New Music. Dutton. N.Y. 1981.

Battock, Gregory. The New Art: A Critical Anthology. Dutton. N.Y. 1973.

COURSE EVALUATION:

Students will be evaluated on their successful completion of specific compositional problems to be performed and critiqued in the class. Students will be expected to participate in the works of other members of the class. There will be approximately 12 creative assignments including a final project.

FPA.224-3 Dance Composition I and Changes in FPA.324-3 Dance Composition II

RATIONALE:

A reorganization of compositional and choreographic study in the Dance Program is proposed in order to achieve a more integrated and progressive learning experience. The introduction of a basic composition course at the lower division (FPA.224-3) will better prepare students for their choreographic production work at the upper division. Composition and choreographic study and performance is a unique feature of the S.F.U. Dance Program.

While short compositional studies are assigned as part of the studio work in FPA.122, 123, 220, and 221, the main emphasis of these courses is dance technique and theory. A concentrated study of compositional work, form and critical analysis is needed before the more advanced work of the upper division studio courses and FPA.324-3 and the production of student choreographed works. FPA.224-3 Dance Composition I provides this study and will be required of all Dance majors.

FPA.324-3 Dance Composition II will be organized so that students generate their own creative topics and structures and develop their dances to performance level under the guidance of a faculty advisor. These dances will be suitable for performance in the annual student dance concert. Critique sessions will be held every week and observations and evaluation given by faculty advisors and other students in the course. In the intervals students will rehearse their work. This formalizes a process which has been occurring without credit and will not require additional resources or faculty commitments in the introduction of the new course FPA.224-3 Dance Composition I. FPA.324-3 Dance Composition II would be an optional course and students will have to demonstrate in FPA.224-3 a capability for independent work. Collaborations with other students (music composers, visual artists, etc.) will be encouraged and worked into the course structure where possible (e.g. project collaboration with FPA.341-3 music students).

The creative work included in FPA.320, 321, 420, and 421 will provide a necessary enrichment of the process of developing improvisational skills and providing stimuli and source materials for the more individual work required in FPA.324-3 and 423-5.

The change in vector for 324-3 from 0-0-4 to 0-2-4 will allow for the several faculty involved to meet weekly with all students for a group critique. FPA.224-3 will inherit both the vector 0-0-4 and the method of instruction from the original description of FPA.324-3.

New Course Proposals: FPA.322-3 and FPA.323-3. Ballet III and IV

It is proposed to introduce third year ballet courses.

As the Dance programs mature, our students are requiring increased exposure to the application of placement and anatomical possibilities and the rich vocabulary of movement and movement combinations derived from the classical code of ballet. The high standard of dance aspired to by the program requires that ballet studies occur in conjunction with modern dance studies.

These courses can be added without additional faculty, space or resources. Traditionally, once a student of dance reaches an upper intermediate level of accomplishment, the same material can be covered on a higher level. Therefore, upper-intermediate students, the level attained during the second year of ballet classes, are able to cover the same material in the third year and to accomplish it on an advanced technical level. FPA.322 students will join FPA.225 students in the same studio class. FPA.323 students will join FPA.226 students in the same manner. This is possible in an upper intermediate or advanced level dance class due to the fact that the instructor is able to give individual attention and correction, and that the different levels of instruction and performance are traditional and clear to both instructor and student.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

40

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 322 Credit Hours: 3 Vector: 0-0-6

Title of Course: Ballet III

Calendar Description of Course: An extension of the theory and practice of classical ballet technique to an advanced level of performance.

Nature of Course. Studio

Prerequisites (or special instructions): FPA.226 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? 1983-3

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

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

Staff

Library

Audio Visual

Space

Equipment

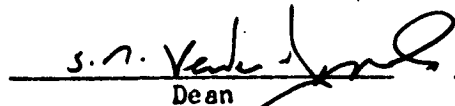
NONE

5. Approval

Date: 20 October, 1982

29th October 1982


Department Chairman


Dean

Chairman, SCUS

FPA.322-3 Ballet III

This course is an extension of the work completed in FPA.225-3 and 336-3. It will be taught concurrently with FPA.225-3.

- (1) Barre exercises designed to enhance strength, flexibility, balance and control. This is an intensive and integral part of each class.
- (2) Centre work combines the various movements and steps of the ballet vocabulary to challenge students and to increase their endurance and overall mobility.
- (3) In each class students are instructed in phrasing and performance values of the movement combinations, thus relating the more abstract experience of the class to the reality of stage presentation.
- (4) Theoretical instruction, discussion, application and assignments are given to students throughout the semester of work.

REFERENCES

Kristein & Stuart. The Classic Ballet - Basic Technique and Terminology. Alfred A. Knopf: N.Y.

Arlene Croce. After Images. Vintage Books, N.Y.

Barbara Newman. Striking a Balance. Houghton Mifflin and Company, Boston.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 323 Credit Hours: 3 Vector: 0-0-6

Title of Course: Ballet IV

Calendar Description of Course: Continues and expands upon the work undertaken in FPA.322 in the theory and practice of classical ballet technique to an advanced level of performance.

Nature of Course: Studio

Prerequisites (or special instructions): FPA.322 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 per year

Semester in which the course will first be offered? 1984-1

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

3. Objectives of the Course

see introduction and course outline

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

NONE

Library

Audio Visual

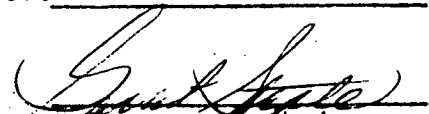
Space

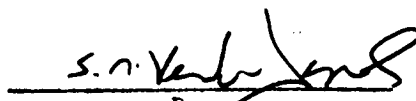
Equipment

5. Approval

Date: 20 October, 1982

29th October 1982


Department Chairman


Dean

Chairman, SCUS

FPA.323-3 Ballet IV

This course is an extension of the work completed in FPA.322-3. It will be taught concurrently with FPA.226-3.

- (1) Barre exercises designed to enhance strength, flexibility, balance and control. This is an intensive and integral part of each class.
- (2) Centre work combines the various movements and steps of the ballet vocabulary to challenge students and to increase their endurance and overall mobility.
- (3) In each class students are instructed in phrasing and performance values of the movement combinations, thus relating the more abstract experience of the class to the reality of stage presentation.
- (4) Theoretical instruction, discussion, application and assignments are given to students throughout the semester of work.

REFERENCES

Cyril W. Beaumont. Manual of the Theory and Practice of Classical Ballet.

Mary Clarke and Clement Crisp. The Ballet Goer's Guide. Alfred A. Knopf.
N.Y. 1981.

Proposed Calendar Change: Dance Minor

It is proposed to change the Dance Minor to incorporate the specific changes listed earlier in this package, and to encourage all students to undertake a studio course in the Minor requirements.

Current Calendar Entry:

DANCE MINOR PROGRAM

Lower Division Requirements - as prerequisites

21 hours of credit, as prerequisite distributed as follows:
all of:

- FPA. 120-3* Introduction to Contemporary Dance
- 121-3* Contemporary Dance Fundamentals
- 125-3 Structural Approach to Ballet I
- 220-3 Contemporary Dance III
- 221-3 Contemporary Dance IV
- *FPA.122 and 123 may be substituted for 120 and 121

plus one of:

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

Upper Division Requirements

16 hours of credit selected from the following:

- FPA. 320-5 Contemporary Dance V
- 321-5 Contemporary Dance VI
- 324-3 Dance Composition
- 327-3 History of Dance: Origins to the 20th Century
- 328-3 History of Dance: The 20th Century
- 382-3 Aesthetics of Performance
- 384-3 Criticism of Performance
- 420-5 Contemporary Dance VII
- 421-5 Contemporary Dance VIII
- 423-5 Directed Studies in Choreography
- 424-5 Directed Study in Dance Performance
- 425-5 Intensive Studies in Dance
- 426-3 Dance Analysis
- 429-5 Directed Studies in Dance Research

Proposed Calendar Entry: *

DANCE MINOR PROGRAM

Lower Division Requirements - as preprerequisites

24 hours of credit, as prerequisite distributed as follows:

**changes are indicated in italics*

continued

Proposed Change in Dance Minor (pg.2)

all of:

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

plus one of:

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

plus one of:

- FPA.127-3 History of Dance: Origins to the 20th Century*
- 128-3 History of Dance: The 20th Century*

UPPER DIVISION REQUIREMENTS

16 hours of credit selected from the following:

- FPA.320-5 Contemporary Dance V
- 321-5 Contemporary Dance VI
- 322-3 Ballet III
- 323-3 Ballet IV
- 324-3 Dance Composition II
- 329-3 Selected Topics in Dance II
- 382-3 Aesthetics of Performance
- 384-3 Criticism of Performance
- 420-5 Contemporary Dance VII
- 421-5 Contemporary Dance VII
- 423-5 Directed Studies in Choreography
- 424-5 Directed Study in Dance Performance
- 425-5 Intensive Studies in Dance
- 426-3 Dance Analysis
- 429-5 Directed Studies in Dance Research

Rationale

These changes reflect many of the proposed calendar changes outlined earlier in this package. The increase to 24 hours of lower division prerequisite credit (from the present 21) is due to the placement of the dance history courses (either FPA.127 or 128 required as prerequisite) in the lower division. Minors should be exposed to at least one of these courses.

Students who have reached an intermediate level in dance but who are not advanced enough to qualify for entry to FPA.320-5 (and the advanced technique and theory stream) will be able to complete a Dance Minor by taking all the theoretical courses in the upper division along with FPA.425-5 (an intensive studio course) which includes both intermediate and advanced sections.

It is now considered advisable that students should be required to take a studio course in the upper division before completing a Dance Minor.

Proposed Curricular Change: THE DANCE MAJOR

It is proposed to adjust the Major program in the light of the Calendar changes listed earlier in this package.

Current Calendar Entry:

DANCE MAJOR PROGRAM

The Centre for the Arts offers a Bachelor of Arts Degree for students wishing to specialize in contemporary dance. The Program consists of courses in contemporary dance and ballet technique, improvisation and composition; and an opportunity for performing choreographic, and production work. Historical and critical study of the arts will be included, and Dance students will be encouraged to take courses within other artistic disciplines in the Centre for the Arts. This general program is designed for students who wish to pursue the study of dance within an academic environment which encourages exploration and integration of the stimuli from other artistic and academic disciplines.

Lower Division Requirements - as prerequisites

At least 30 hours in FPA. courses including 24 hours as listed:

REQUIRED COURSES

all of:

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

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

plus one of:

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

plus at least one lower division FPA. course outside the Dance Area.

SUGGESTED COURSES

- FPA. 104-3 Fundamentals of Music
- 126-3 Structural Approach to Ballet II
- 132-3 Introduction to Film-making
- 136-3 The History and Aesthetics of Cinema I
- 137-3 The History and Aesthetics of Cinema II
- 140-3 Introduction to Contemporary Music
- 150-3 Basics of Theatre
- 151-3 Introduction to Acting
- 160-3 Introductory Studio in Visual Art I
- 170-3 Introduction to Technical Theatre
- 225-3 Ballet I
- 226-3 Ballet II

continued

Current Calendar Entry: The Dance Major (Pg. 2)

UPPER DIVISION REQUIREMENTS

1. At least 29 to 31 hours in FPA. courses, distributed as follows:

REQUIRED COURSES

all of:

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

plus one of:

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

plus one of:

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

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

one of:

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

In addition to these specific requirements, students' programs must fulfill the following general requirements: 120 semester hours of credit, 45 or which must be in upper division courses and 24 or which must be completed in courses outside the Centre for the Arts.

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

- KIN. 100-3 Introduction to Human Structure and Function
- 110-3 Current Topics in Human Nutrition
- 241-3 Sports Injuries, Prevention and Rehabilitation
- 326-3 Functional Anatomy
- CMNS. 258-3 Introduction to Electroacoustic Communication
- 259-3 Acoustic Dimensions of Communications I
- PHIL. 242-3 Philosophy of the Arts

The Department encourages students to develop coherent programs of study related to Dance through course-work in other department. Students wishing to do so should seek Departmental advice at an early stage.

continued

Proposed Curricular Change: The Dance Major (Pg. 3)

DANCE MAJOR PROGRAM (*changes noted in italics*)

The Centre for the Arts offers a Bachelor of Arts Degree for students wishing to specialize in contemporary dance. The Program consists of courses in contemporary dance and ballet technique, improvisation and composition; and an opportunity for performing, choreographic, and production work. Historical and critical study of the arts will be included, and Dance students will be encouraged to take courses within other artistic disciplines in the Centre for the Arts. This general program is designed for students who wish to pursue the study of dance within an academic environment which encourages exploration and integration of the stimuli from other artistic and academic disciplines

LOWER DIVISION REQUIREMENTS - as prerequisites

At least 30 hours in FPA. courses including 27 hours as listed:

REQUIRED COURSES

all of:

- FPA. 122-3 Contemporary Dance I
- 123-3 Contemporary Dance II
- 125-3 Structural Approach to Ballet I
- 127-3 *History of Dance: Origins to the 20th Century*
- 128-3 *History of Dance: The 20th Century*
- 220-3 Contemporary Dance III
- 221-3 Contemporary Dance IV
- 224-3 *Dance Composition I*

plus at least one lower division FPA. course outside the Dance Area

SUGGESTED COURSES

- FPA. 104-3 Fundamentals of Music
- 126-3 Structural Approach to Ballet II
- 132-3 Introduction to Film-making
- 136-3 The History and Aesthetics of Cinema I
- 137-3 The History and Aesthetics of Cinema II
- 140-3 Introduction to Contemporary Music
- 150-3 Basics of Theatre
- 151-3 Introduction to Acting
- 160-3 Introductory Studio in Visual Art I
- 170-3 Introduction to Technical Theatre
- 225-3 Ballet I
- 226-3 Ballet II

UPPER DIVISION REQUIREMENTS

36 to 40 hours in FPA. courses, distributed as follows:

REQUIRED COURSES

all of:

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

continued

Proposed Calendar Entry: The Dance Major (Pg.4)

plus one of

- FPA. 324-3 *Dance Composition II*
- 423-5 Directed Studies in Choreography
- 424-5 Directed Studies in Dance Performance
- 425-5 Intensive Studies in Dance
- 426-3 Dance Analysis
- 429-5 Directed Studies in Dance Research

plus one of:

- FPA. 310-6 *The Arts in Context: The Renaissance*
- 313-6 *The Arts in Context: European Romanticism*
- 314-6 *The Arts in Context: The Modernist Era*
- 316-6 *The Arts in Context: North American Styles*

plus one of:

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

In addition, students must include 4 to 6 additional hours in FPA. courses which may include general electives in Dance.

A maximum of 42 semester hours of credit in upper division dance studio, performance and choreography courses may be applied toward the general degree requirement of 120 hours for graduation.

GENERAL REQUIREMENTS: 120 semester hours of credit, 45 of which must be in upper division courses and 24 of which must be completed in courses outside the Centre for the Arts.

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

- KIN. 100-3 Introduction to Human Structure and Function
- 110-3 Current Topics in Human Nutrition
- 241-3 Sports Injuries, Prevention and Rehabilitation
- 326-3 Functional Anatomy
- CMNS. 258-3 Introduction to Electroacoustic Communication
- 259-3 Acoustic Dimensions of Communications I
- PHIL. 242-3 Philosophy of the Arts

The Department encourages students to develop coherent programs of study related to Dance through course work in other departments. Students wishing to do so should seek Departmental advice at an early stage.

continued

Proposed Curricular Change: The Dance Major (Pg. 5)

Rationale

All of these changes stem from the proposed changes listed earlier in this package.

The change in the number of lower division required hours to 27 from 24 is due to adding both FPA.127-3 and 128-3 as prerequisites. At present only one of the two dance history courses is so listed. We feel that both courses present a foundation for the study of dance and are necessary in order to put the present into context. This change is parallel to the requirements of two foundation history courses in the Visual Art and Film programs.

The omission of FPA.120-3 and 121-3 from the Major will help clarify the status of those courses in the minds of our students.

The composition course, FPA.224-3, has been added to better balance this emphasis within the program.

Since students will be taking the History of Dance (FPA.127-3 and 128-3) at the 100 level, we propose that the Arts in Context courses be taken at the 300 level.

The moving of the Arts in Context courses to the upper division has resulted in a condensing of the groupings in the last Calendar. There is no effective change in hours.

The maximum of 42 semester hours of credit in upper division dance technique/theory, performance, and choreography courses within the Major has been included to ensure that upper division students continue to develop interdisciplinary and/or theoretical interests.

Proposed Curricular Changes for the Film Minor Program

It is proposed to reorganize the Film Minor to allow greater flexibility for student choice now that film studies has become a possible focus.

This will require the raising of the Lower Division prerequisite hours from 24 to 27 and the addition of one course, FPA.332-5 Screenwriting and Film Directing. FPA.332-5 covers an area that has been dealt with within Directed Studies in Film Production I.

Calendar Change for FPA.234-3 Introduction to Film Studies. Change of title and prerequisite to clarify central position of course in curriculum.

Calendar Change for FPA.331-3. The Crafts of Film III. Change of prerequisite to clarify central position of FPA.234-3 in curriculum.

New Course Proposal FPA.332-5 Screenwriting and Film Directing. Refocussing of the study area at a more appropriate level and time in sequence.

Calendar Change for FPA.334-3 Film Analysis. Change of prerequisite to facilitate optional course progression.

Calendar Changes for FPA.430-5 Directed Studies in Film Production I, FPA.431-5 Directed Studies in Film Production II, FPA.432-5 Directed Studies in Film Production III, and FPA.433-5 Directed Studies in Film Production IV. Changes in titles and prerequisites to better illustrate course sequencing to students.

Calendar Change for FPA.436-5 Selected Topics in Film Studies I. Changes in prerequisite to facilitate optional course progression.

FILM MINOR PROPOSED CALENDAR CHANGESCurrent Film Minor

LOWER DIVISION REQUIREMENTS - as prerequisites

24 hours of prerequisite credit, distributed as follows:

all of:

- FPA. 132-3 Introduction to Film-making
- 133-3 Film-making Fundamentals
- 230-3 The Crafts of Film I
- 231-3 The Crafts of Film II
- 234-3 Introduction to Film Studies

plus one of:

- FPA. 136-3 The History and Aesthetics of Cinema I
- 137-3 The History and Aesthetics of Cinema II

plus one of:

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

UPPER DIVISION REQUIREMENTS

18 hours of credit distributed as follows:

both of:

- FPA. 334-3 Film Analysis
- 430-5 Directed Study in Film Production I

plus two of:

- FPA. 431-5 Directed Study in Film Production II
- 432-5 Directed Study in Film Production III
- 433-5 Directed Study in Film Production IV
- 436-5 Selected Topics in Film Studies I

Students intending to minor in film are advised to take FPA.176-3 Photography as an Art Form. Students intending to minor in film, with an emphasis on film production, are advised to take FPA.331-3, The Crafts of Film III. Students intending to minor in film, with an emphasis on film studies, are advised to take FPA.436-5, Selected Topics in Film Studies I.

continued

Proposed Film Minor Reorganization

LOWER DIVISION REQUIREMENTS -- as prerequisites

27 hours of prerequisite credit, distributed as follows:

all of:

- FPA.132-3 Introduction to Film-making
- 133-3 Film-making Fundamentals
- 230-3 The Crafts of Film I
- 136-3 The History of Aesthetics of Cinema I
- 137-3 The History and Aesthetics of Cinema II
- 234-3 Introduction to Film Theory*

plus one of:

- FPA.110-6 The Arts in Context: The Renaissance
- 113-6 The Arts in Context: European Romanticism
- 114-5 The Arts in Context: The Modernist Era
- 116-6 The Arts in Context: North American Styles

plus one of:

- FPA.231-3 The Crafts of Film II
- 239-3 Selected Topics in Film I

UPPER DIVISION REQUIREMENTS

At least 16 hours of credit, selected from the following:

- FPA.331-3 The Crafts of Film III
- 332-5 Screenwriting and Film Directing**
- 334-3 Film Analysis
- 339-3 Selected Topics in Film II
- 382-3 Aesthetics of Performance
- 430-5 Advanced Film Production I***
- 431-5 Experimental Film Production I***
- 432-5 Advanced Film Production II***
- 433-5 Experimental Film Production II***
- 436-5 Selected Topics in Film Studies I
- 489-5 Interdisciplinary Project in Fine and Performing Arts

*previously listed as 'Introduction to Film Studies'

**new course proposal

***previously listed as 'Directed Studies in Film Production I, II, III, IV'

NOTE: Women's Studies 300 level Special Topics courses dealing with Film issues may be taken for Upper Division Film Minor credit by special arrangement with the Centre for the Arts.

PROPOSED REORGANIZATION OF THE FILM MINORRationale

The Film Minor is being reorganized to allow for greater flexibility (in terms of course selection) at the Upper Division Level, and a more direct integration into a future Film Major. This reorganization features the addition of one course (FPA.332-5 Screenwriting and Film Directing) and a reorganization of the Upper Division production course progression. FPA.239, 339 and 331 are integrated for the first time within the Minor curriculum.

LOWER DIVISION

In keeping with our belief that film production and film studies comprise the necessary 'halves' of a comprehensive grounding in film, the Lower Division requirements have been altered. The History and Aesthetics of Cinema courses (FPA.136 and 137 -- the first covering roughly 1896-1940, and the second 1940 to the present) have been added to the Lower Division requirements as co-requisites with the first year production courses. This change reflects the status which we feel must be accorded first year film studies courses, since these courses (along with FPA.234 - Introduction to Film Theory) represent the only film studies courses that will be taken by some film production students. Both courses (the silent era as well as the sound era) are seen as being necessary for the student's grounding in film history and aesthetics. This change increases the Lower Division requirements from 24 hours of prerequisite credit to 27 hours.

Within the amended Minor program, students would be required to complete a first year program of core co-requisites in film production and film studies; admission into the second year would be made by portfolio interview and film faculty approval. The second year of the Minor allows for greater flexibility: a student may select between film production and film studies. A student may choose to continue in film production (FPA.231-3, The Crafts of Film II -- a course that focuses on synchronous sound craft and techniques) or he or she may choose to continue in film studies (FPA.239-3 Selected Topics in Film I -- a film studies seminar course). This option is not only advantageous academically but has practical ramifications as well. FPA.231 is an equipment-intensive course with severe limits on enrolment and facilities. By offering a second option to a film studies student, we can avoid imposing compulsory attendance on students whose interests may lie outside of synchronous sound and we can avoid over-inflated student numbers - a condition that is detrimental to the educational environment.

UPPER DIVISION

The Lower Division course pair (FPA.234 and 231) will be maintained as the prerequisite courses for all Upper Division film production course progressions. We have eliminated FPA.334, Film Analysis, as a required course for 400-level production work because this course is taught at the level of advanced theory and may not be appropriate for advanced film production students. We have retained FPA.234 as prerequisite for Upper Division production courses because we feel that a general grounding in introductory film theory is indispensable for all production students. FPA.234 will be maintained as the prerequisite course for all Upper Division film studies courses. In the amended Minor, FPA.231 is dropped from prerequisite listing because it is not necessary to extend the practical studies of film production into the specialized areas of synchronous sound film-making for film studies students. Obviously, should a student desire to study synchronous

continued

Proposed Reorganization of the Film Minor (continued - page 2)

sound, they may do so. The amendments to the prerequisites will allow the student to determine his or her Upper Division course progression. For example, a student wishing to emphasize film studies would be able to select the following Upper Division course sequence:

- FPA.334-3 Film Analysis
- 339-3 Selected Topics in Film II
- 382-3 Aesthetics of Performance
- 436-5 Selected Topics in Film Studies I
- 489-5 Interdisciplinary Project in Fine and Performing Arts

A student wishing to emphasize film production would be able to select a film production course sequence that may focus on group dramatic productions:

- FPA.331-3 The Crafts of Film III
- 332-5 Screenwriting and Film Directing
- 430-5 Advanced Film Production I
- 432-5 Advanced Film Production II

or a sequence that feature more experimental-art production work:

- FPA.334-3 Film Analysis
- 431-5 Experimental Film Production I
- 433-5 Experimental Film Production II
- 489-5 Interdisciplinary Project in Fine and Performing Arts

The diversity of possible approaches to film studies and production requires a flexibility at the Upper Division for student course planning. However, the specific skills and knowledge that are required for advanced film production work also require the existence of specific courses dedicated to the development of those skills and knowledge (e.g., FPA.331-3, 332-5). Admission to the Upper Division courses is by portfolio interview with the film faculty; these admission procedures are more in keeping with the principles of counselling and course planning.

NEW COURSES

FPA.332-5 is introduced as a third year course to better meet the student's needs for a course specific to screenwriting and dramatic direction (in cinema). We feel that it is necessary to offer this course at a 300 level once a year. The introduction of FPA.332-5 will allow the student to explore screenwriting and dramatic direction separately from production. Our current model allows some screenwriting and dramatic direction within the rubric of Directed Studies in Film Production I in the Spring.

The 400-level production courses will be broken up into two distinct course 'streams': Documentary and Dramatic productions requiring full crews, locations and large casts (FPA.430 and 432), and the experimental art productions which occupy and entirely different place in the film production curriculum and whereby a student engages in more process oriented work without the need to conform to conventional production models. We anticipate that these changes will not only benefit our existing Minor, but will also allow for a smoother transition to any proposed Major program.

Summary of Proposed Calendar Changes: Theatre Area

There are no new courses being proposed. The revisions asked for will clarify the structure and content of the existing Theatre Minor. The Theatre area feels the current entries provide inadequate descriptions of the current Theatre curriculum. Course content remains unchanged.

FPA.151-3 (Introduction to Acting I). A new description of course content is proposed. The purpose of this change is to clarify course content. FPA.152-3 Introduction to Acting II has been introduced and this title is adjusted to show the relationship.

FPA.250-3, 251-3 (Dramatic Interpretation I, II) and FPA.350-3, 351-3 (Scene Study I, II). The proposed calendar revision includes a new course title (Acting) and new course descriptions. The Theatre Area feels that the new titles are more appropriate because both dramatic interpretation and scene study are only two of the many aspects that make up the acting program. The description of course content, particularly that of FPA.250, is intended to outline the parameters of the acting curriculum. It should be noted that the content of these courses has moved from an emphasis on "method" approaches to acting to a broader consideration of the actor's art. This development is the result of the influence of such theorists as Grotowski, Marowitz, Chaikin, and Brook, as well as faculty research.

FPA.252-3, 253-3, 352-3, 353-3 (Theatre Production I, II, III, IV). The proposal includes a new title for these courses (Playmaking I, II, III, IV). The Area feels that the present titles are now inappropriate because they might be confused with recently instituted courses in technical theatre. The description of course content, particularly that of FPA.252, is intended to bring Area objectives for these courses into sharper focus. The area is committed to giving students the means to create their own original material for theatre through research into the components of the theatrical event.

FPA.254-3, 255-3, 354-3, 355-3 (Supplementary Studies for Actors I, II, III, IV). The newly proposed titles for these courses (Theatre Laboratory) reflect Area dissatisfaction with the previous titles which seemed inaccurate. The term laboratory seems appropriate because the course content emphasizes research and instruction into the technical elements of performance. The revisions in the course description are in the interest of clarifying the course content, which remains unchanged in practice.

Proposed Calendar Change for FPA.254

1) Present Calendar Entry:

FPA.254-3 Supplementary Studies for Actors I

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. (Seminar/Laboratory)

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

2) Proposed Calendar Entry:

FPA.254-3 Theatre Laboratory I

This is the first of four courses in performance research, each one of which is 'attached' to one of the four courses: FPA.250, 251, 350, and 351. The

~~work is comprised of movement, voice training, play reading, and production~~ work. The play reading seminar will focus on Greek Drama (Seminar/Laboratory)

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

3) Rationale:

The proposed change provides a more accurate description of the course content, as well as placing the course in the context of a series of courses which make up the theatre laboratory program of the theatre area. The proposed title is more accurate than the somewhat ambiguous Supplementary Studies.

Proposed Calendar Change for FPA.255-3

1) Present Calendar Entry:

FPA.255-3 Supplementary Studies for Actors II

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. (Seminar/Laboratory)

Prerequisites: FPA.250 and 254.

2) Proposed Calendar Entry:

FPA.255-3 Theatre Laboratory II

This is the second of four courses in performance research. The work is comprised of movement, voice training, play reading and production work.

The play reading seminar will concentrate on medieval and Elizabethan drama.

(Seminar/Laboratory)

Prerequisites: FPA.250 and 254.

3) Rationale:

The proposed entry is consistent with the change in the proposed entry for FPA.254.

- Proposed Calendar Change for FPA.350

1) Present Calendar Entry:

FPA.350-3 Scene Study for Actors I

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

Prerequisites: FPA.251 and 255 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 will normally take FPA.350 and 354 concurrently.

2) Proposed Calendar Entry:

FPA.350-3 Acting III

Continues and expands upon the work undertaken in FPA.250 and 251. Work with established texts will receive increasing emphasis. Scene work may lead to a series of informal presentations. (Studio)

Prerequisites: FPA.251 and 255 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 will normally take FPA.350 and 354 concurrently.

3) Rationale:

The proposed entry establishes that FPA.350-3 is part of a sequence of acting courses. The statement in the current entry concerning realistic drama no longer reflects the primary orientation of the teaching faculty and should be deleted. The proposed title will establish that the course is part of a sequence beginning with FPA.250 (Acting I). It will also be more accurate as scene study is only one aspect of the work to be undertaken.

Proposed Calendar Change for FPA.351

1) Present Calendar entry:

FPA.351-3 Scene Study for Actors II

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. (Studio)

Prerequisites: FPA.350 and 354 or equivalent. Students will normally take FPA.351 and 355 concurrently.

2) Proposed Calendar Entry:

FPA.351-3 Acting IV

Continues and expands upon the work of FPA.350. (Studio)

Prerequisites: FPA.350 and 354 or equivalent. Students will normally take FPA.351 and 355 concurrently.

3) Rationale:

The proposed entry will make the calendar offerings in acting consistent.

Proposed Calendar Change for FPA.352.

1) Present Calendar Entry:

FPA.352-3 Theatre Production III

Gives students experience in preparing and performing in various kinds of theatrical production under faculty supervision. Students will organize a production unit which will undertake a series of performance projects. The projects undertaken will relate to the acting studies in FPA.350. (Studio)

Prerequisite: Admission to FPA.350. Normally, students enrolling in this course should take FPA.350 and 354 concurrently.

2) Proposed Calendar Entry:

FPA.352-3 Playmaking III

A course designed to continue the development of the playmaking research begun in FPA.252 and 253. Emphasis will be placed upon the creation of original material with the possibility of presentation before an audience. (Studio)

Prerequisite: Admission to FPA.350. Normally, students enrolling in this course should take FPA.350 and 354 concurrently.

3) Rationale:

The proposed entry reflects the changes in the earlier proposed entry for FPA.252 and 253 and indicates that this course is part of a sequence of courses.

Proposed Calendar Change for FPA.353

1) Present Calendar Entry:

FPA.353-3 Theatre Production IV

Gives students experience in preparing and performing in various kinds of theatrical production under faculty supervision. Students will organize a production unit which will undertake a series of performance projects. The projects undertaken will relate to the acting studies in FPA.351 (Studio)

Prerequisite: Admission to FPA.351. Normally, students enrolling in this course should take FPA.351 and 355 concurrently.

2) Proposed Calendar Entry:

FPA.353-3 Playmaking IV

Continues the playmaking work of FPA.352. (Studio)

Prerequisite: Admission to FPA.351. Normally, students enrolling in this course should take FPA.351 and 355 concurrently.

3) Rationale:

The proposed entry will make the entry consistent with other playmaking courses.

Proposed Calendar Change for FPA.354

1) Present Calendar Entry:

FPA.354-3 Supplementary Studies for Actors III

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 (Seminar/Laboratory)

Prerequisites: FPA.251 and 255.

2) Proposed Calendar Entry:

FPA.354-3 Theatre Laboratory III

This is the third of four courses in performance research. The work is comprised of movement, voice training, playreading, and production work. The playreading seminar will concentrate on drama after 1800.

(Seminar/Laboratory)

Prerequisites: FPA.251 and 255.

3) Rationale:

The proposed entry will make the entry consistent with other theatre laboratory courses.

Proposed Calendar Change for FPA.355

1) Present Calendar Entry:

FPA.355-3 Supplementary Studies for Actors IV

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. (Seminar/Laboratory)

Prerequisites: FPA.350 and 354.

2) Proposed Calendar Entry:

FPA.355-3. Theatre Laboratory IV

This is the fourth of four courses in performance research. The work is comprised of movement, voice training, play reading, and production work.

The play reading seminar will focus on an aspect of modern drama.

Prerequisites: FPA.350 and 354. (Seminar/Laboratory)

3) Rationale:

The proposed entry will make the entry consistent with other theatre laboratory courses.