

S.87-38

*As Amended
by Senate
Dec. 14 /87*

SIMON FRASER UNIVERSITY

MEMORANDUM

TO: Senate

FROM: J.W.G. Ivany,
Chair, SCAP

SUBJECT: Faculty of Arts
Centre for the Arts
Reference: SCUS 87-24, 87-25, 87-41
SCAP 87-10, 87-11

DATE: Nov.19, 1987

Action undertaken by the Senate Committee on Academic Planning/Senate Committee on Undergraduate Studies gives rise to the following motion:

MOTION: "That Senate approve and recommend approval to the Board of Governors, as set forth in S.87-38 the following new courses:

FPA 243- ³ 5	Gamelan I
FPA 246-3	Music Composition II
FPA 343-3	Gamelan II
FPA 346-3	Music Composition IV
FPA 432-5	Advanced Film/Video Production II
FPA 433-5	Experimental Film/Video Production II
FPA 437-5	Advanced Video and Electronic Cinema <i>Electronic</i>

FOR INFORMATION

Acting under delegated authority, SCUS approved minor changes to the curriculum for the concentration in Music and calendar revisions, as follows, for a number of existing courses as set out in S.87-38

- change of course description for FPA 122, FPA 123, FPA 162
- change of prerequisites for FPA 220, FPA 221, FPA 224, FPA 229, FPA 245, FPA 320, FPA 321, FPA 324, FPA 347, FPA 348, FPA 425, FPA 489
- change of title for FPA 345

OCT 1 1987

MEMORANDUM
Memo to Evan Alderson,
Chairman, FACC

October 1, 1987

from Martin Bartlett,
Chairman,
Centre for the Arts Curriculum Committee

Curriculum Changes

I. New Course Proposals

FILM

We wish to add the new course FPA 437-5, Advanced Video and Electronic Cinema. Demand for more work in video is high; the department currently offers one video course, and students who have completed it often come back to request directed study. At present, the lower level video course is offered in both fall and spring semesters, and the numbers have been limited to 12 students because of equipment constraints. It has recently been possible to purchase new video equipment, and the Film Area proposes now to offer the lower level course (FPA 233) in the fall only, with a larger class size. It will then be possible to offer FPA 437 in the spring without additional faculty or equipment resources.

MUSIC

In 1986, the Indonesian government presented to the University a complete ensemble of gamelan instruments, Kyai Madu Sari ("the Venerable Essence of Honey"). This is a set of about 80 instruments, mainly bronze gongs and bar metallophones. This presentation was not entirely fortuitous, as it recognized our existing work in the area of Asian music in general and gamelan in particular. Asian Music has been offered three times in the last five years under the heading Special Topics in Music (FPA 249/349). Gamelan has been offered in two Summer Institutes, and is now being taught in the fall semester, again under the Special Topics heading.

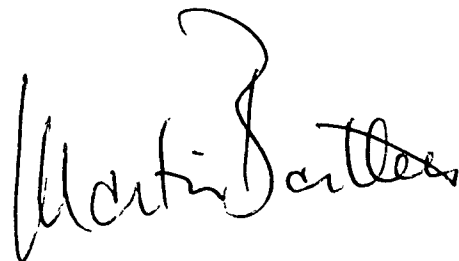
The pedagogical and artistic merits of gamelan are discussed in the course proposal, I just want to address the feasibility question here. Clearly, the instruments are here to stay, occupying a large part of the CA music studio, and we want to make use of them. Since we have been doing this as Special Topics, no extra faculty are required. There are two course numbers proposed, but there will be only one class. It is customary in the gamelan for participants to play several, if not all, the instruments. The techniques required range from simple to quite difficult. The availability of two course numbers allows students to take the course twice, specializing the second time in learning the parts for the difficult elaborating (panerusan) instruments. Also, students taking 349 will write a research paper on theoretical or ethnomusicological aspects of gamelan.

Two new composition courses, FPA 246 and 346, are also proposed. The craft of composition is a difficult one. At the moment we offer two composition courses, FPA 245 and 345, but encounter two problems. First, one lower level semester is often insufficient to develop a student's craft to the point of being really ready for upper division work, and second, a number of students take both composition courses in a single year and then, desiring and needing further study, want to enroll as Directed Studies students. We currently have five students so enrolled, who we would prefer to be taking a regular three unit composition course rather than the five unit directed study, which is not even reflected in our enrollment statistics.

The format of our composition classes is one weekly seminar and one individual meeting between student and professor, an hour a week for the upper level, half an hour for the lower. Class size is controlled through an interview procedure to ensure that numbers are kept manageable and that only students capable of serious work are permitted. Frequently, 245 and 345 are taught by the same instructor, and students from both courses meet together for the seminar. We currently teach 245 and 345 in both fall and spring semesters. If the proposed courses are approved, we intend to offer 245/345 in the fall and 246/346 in the spring, representing no increase in faculty load except perhaps a slight increase in the number of students enrolled in composition courses at any one time.

II. Other Changes

The remainder of the curriculum changes are minor changes in description or prerequisite structure. The only point to mention here is that in the Centre for the Arts "permission of the Department" usually means an audition or interview with the instructor. Studio courses in the fine arts require a great deal of personal attention to students' work on the part of the instructor, and class size must be limited accordingly. Also, a number of courses such as Electroacoustic Music (FPA 347) require student access to equipment, so that if each student is to have four hours a week of individual work in the studio, the number of students is limited by the available hours.

A handwritten signature in cursive script, reading "Martin Bartles". The signature is written in dark ink and is positioned in the lower right quadrant of the page.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 243 Credit Hours: 3 Vector: 0-2-~~4~~

Title of Course: Gamelan I

Calendar Description of Course: Practical and theoretical study of music for gamelan ensemble, based on, but not limited to, traditional Javenese music. This course is designed as an introduction to the study of the music of non-Western cultures and as a method of developing ensemble musicianship.

Nature of Course: Seminar/Studio

Prerequisites (or special instructions): Permission of the department

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

2. Scheduling

How frequently will the course be offered? annually

Semester in which the course will first be offered? 88-3

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

3. Objectives of the Course

1. To acquaint students with the music of non-Western cultures..
2. To improve ensemble musicianship.

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

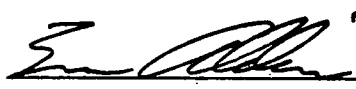
Equipment

5. Approval

Date:

Sept. 29/87 Oct 8, 87


Department Chairman


Dean


Chairman, SCUS

RATIONALE FOR FPA. 243-3

For some time we have been offering courses in Asian Music under the auspices of FPA 249 and 349. With the acquisition of the complete set of gamelan instruments it seems an excellent opportunity to include these courses as part of our regular curriculum. It seems preferable to focus these courses on the gamelan, with the opportunity for actual playing experience, than to continue with the more general rubric of "Asian music", based on lectures and recordings, though Asian music could still be offered from time to time under 249-349 if desirable.

Gamelan has formed part of the curriculum at a number of American universities for more than fifteen years and has demonstrated its effectiveness as a practical way of involving large numbers of students in music-making while expanding their musical horizons. It has been shown to be a particularly useful complement to studies of contemporary music, especially in the light of the significant number of 20th century composers who have been affected and influenced by it, and it is significant that many of the institutions where gamelan is taught (Wesleyan, Mills, UCLA, UCSD) are universities with a strong contemporary music presence.

Such a course would be the first of its kind in Canada, and appearing in the calendar, would represent a definite attraction to potential students.

Since gamelan is already being offered as Special Topics in Music, no additional faculty or resources are required.

FPA 243-3
GAMELAN I
COURSE OUTLINE

I. Practical experience playing in the Javanese-style gamelan ensemble, including:

Names of instruments, nomenclature, notational signs.

Basic compositional forms: *lancaran*, *bubaran*, *ketawang* and *ladrang*.
Simple compositions in each form.

The concept of *balungan*, or "inner melody". The technique of the *balungan* instruments: *saron*, *saron peking*, *demung*, and *slentem*.

The colotomic or punctuating instruments: *gong*, *kenong*, *kempul*, *ketuk*.

Basic drum patterns.

Ornamentation on the *bonang* and *bonang panerus*.

II. Theoretical aspects of gamelan, including:

The two tuning systems, *slendro* and *pelog*.

Irama, or time relationship.

Compositional style

Social context of gamelan: gamelan as "functional music" for dance, *wayang* and social ritual.

Gamelan and western music; relationship to contemporary music.

EVALUATION

The minimum level of expectation is the ability to play, in the ensemble, *balungan* and colotomic parts of a repertoire of pieces in the basic forms of *lancaran*, *bubaran*, *ketawang*, and *ladrang*, from memory. In addition all students are expected to know basic drumming patterns in *lancaran*, *Irama* I, and the simplest level of *bonang* ornamentation. Students who are able to play more elaborate ornamenting parts and drumming styles will receive higher grades.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 246 Credit Hours: 3 Vector: 0-2-2

Title of Course: Music Composition II

Calendar Description of Course: Composition for small instrumental groups. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. This course is a continuation of FPA 245-3

Nature of Course: Seminar/Studio

Prerequisites (or special instructions): FPA 245 or permission of the department

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

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? Spring 1989

Which of your present faculty would be available to make the proposed offering possible? M. Bartlett, D. MacIntyre, O. Underhill

3. Objectives of the Course

To study music composition through the creation of original music works for public presentation.

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:

Sept 29/87 Oct 5, 1987

G. Stace
Department Chairman

E. Allen
Dean

Edmund
Chairman, SCUS

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

RATIONALE FOR FPA. 246-3

It has been apparent for some time that there is a need for more music composition study at the 200 and 300 levels in order to better prepare students for work in five credit Directed Studies at the 400 level.

Currently, a music student takes only 245 and 345 before moving on to Directed Study. Consequently, we often have students enrolling in FPA. 448-5 in order to continue their music composition study when they are only just beginning their 3rd year of study.

The introduction of two new courses in music composition will alleviate this problem. These new courses will allow for a sequence of four courses in composition to be taken over a two year period. This new sequence of Music Composition I, II, III, and IV will give students a better understanding of the craft of music composition and better prepare them for Directed Study at the 400 level. This approach is similar to the approach offered by the other disciplines in the Centre for the Arts (ie. Playmaking I, II, III, IV; Visual Art Studio I, II, III and IV) in a format that combines seminars and individual instruction.

There is no additional cost related to the introduction of FPA 246 and 346, since FPA 245 and 345 are currently offered every semester. The new sequence would be: FPA 245/345 in the Fall Semester and FPA 246/346 in the Spring.

The introduction of these courses will not add to the load of faculty since all composition courses are usually taught by one faculty member each semester.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 343 Credit Hours: 3 Vector: 0-2-4

Title of Course: Gamelan II

Calendar Description of Course: Continuation of FPA 243, with increased emphasis on theoretical and ethnomusicological aspects of gamelan.

Nature of Course: Seminar/Studio

Prerequisites (or special instructions): Permission of the department

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

2. Scheduling

How frequently will the course be offered? annually

Semester in which the course will first be offered? 88-3

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

3. Objectives of the Course

1. To acquaint students with the music of non-Western cultures..
2. To improve ensemble musicianship.

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: Sept 29/87 Oct 9/87


Department Chairman


Dean


Chairman, SCUS

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

RATIONALE FOR FPA 343-3

For some time we have been offering courses in Asian Music under the auspices of FPA 249 and 349. With the acquisition of the complete set of gamelan instruments it seems an excellent opportunity to include these courses as part of our regular curriculum. It seems preferable to focus these courses on the gamelan, with the opportunity for actual playing experience, than to continue with the more general rubric of "Asian music", based on lectures and recordings, though Asian music could still be offered from time to time under 249-349 if desirable.

Gamelan has formed part of the curriculum at a number of American universities for more than fifteen years and has demonstrated its effectiveness as a practical way of involving large numbers of students in music-making while expanding their musical horizons. It has been shown to be a particularly useful complement to studies of contemporary music, especially in the light of the significant number of 20th century composers who have been affected and influenced by it, and it is significant that many of the institutions where gamelan is taught (Wesleyan, Mills, UCLA, UCSD) are universities with a strong contemporary music presence.

Such a course would be the first of its kind in Canada, and appearing in the calendar, would represent a definite attraction to potential students.

Since gamelan is already being offered as Special Topics in Music, no additional faculty or resources are required.

FPA 343-3 GAMELAN II

COURSE OUTLINE

Further study of techniques of gamelan performance. Students will be expected to develop their abilities to play the ornamental levels of gamelan heterophony, and to lead the ensemble from the drum.

In addition, they will be required to prepare a research paper on a theoretical or ethnomusicological topic assigned by the instructor. Examples of such topics include:

- Tonometric studies of gamelan instruments

- Transcription and analysis of gamelan compositions from recordings.

- Analysis of particular techniques of ornamentation.

- Stylistic comparisons of regional gong-orchestra musics of Southeast Asia.

- Study of new compositions for gamelan ensemble.

EVALUATION

The research paper count for 35% of the course grade. The remaining 65% will be based on the student's progress in performance skills.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 346 Credit Hours: 3 Vector: 0-2-2

Title of Course: Music Composition IV

Calendar Description of Course: Composition for small instrumental groups. Students are also encouraged to do work involving collaboration with dance, film, theatre and visual art. This course is a continuation of FPA 345-3

Nature of Course: Seminar/Studio

Prerequisites (or special instructions): FPA 345 or permission of the department

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

2. Scheduling

How frequently will the course be offered? once per year

Semester in which the course will first be offered? Spring 1989

Which of your present faculty would be available to make the proposed offering possible? M. Bartlett, D. MacIntyre, O. Underhill

3. Objectives of the Course

To study music composition through the creation of original music works for public presentation.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

None

Audio Visual

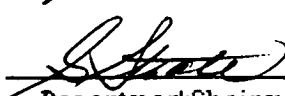
Space

Equipment

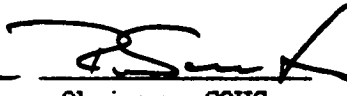
5. Approval

Date:

Sept 29/87 Oct 9/87


Department Chairman


Dean


Chairman, SCUS

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

RATIONALE FOR FPA 346-3

It has been apparent for some time that there is a need for more music composition study at the 200 and 300 levels in order to better prepare students for work in five credit Directed Studies at the 400 level.

Currently, a music student takes only 245 and 345 before moving on to Directed Study. Consequently, we often have students enrolling in FPA 448-5 in order to continue their music composition study when they are only just beginning their 3rd year of study.

The introduction of two new courses in music composition will alleviate this problem. These new courses will allow for a sequence of four courses in composition to be taken over a two year period. This new sequence of Music Composition I, II, III, and IV will give students a better understanding of the craft of music composition and better prepare them for Directed Study at the 400 level. This approach is similar to the approach offered by the other disciplines in the Centre for the Arts (ie. Playmaking I, II, III, IV; Visual Art Studio I, II, III and IV).

There is no additional cost related to the introduction of FPA 246 and 346, since FPA 245 and 345 are currently offered every semester. The new sequence would be: FPA 245/345 in the Fall Semester and FPA 246/346 in the Spring.

The introduction of these courses will not add to the load of faculty since all composition courses are usually taught by one faculty member each semester.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 432-5 Credit Hours: 5 Vector: 0-0-10

Title of Course: Advanced Film/Video Production II

Calendar Description of Course:

This course is intended to complete the student's two-semester course series in advanced film-making. Students will be expected to complete the group projects begun in FPA. 430. Particular emphasis will be given to advanced film craft in the post-production phase. The exact nature of each student's involvement will be assigned by the supervising instructor.

Nature of Course

Prerequisites (or special instructions):

FPA 430-5 and 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? Spring

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

3. Objectives of the Course

To instruct students in advanced methods of editing, sound editing and mixing, title shooting, and other aspects of film post-production; to encourage critical awareness of their own and other students' work.

N.B.: This is an existing course that was scheduled to be dropped in 1987-88 because of budget constraints. Fund for Excellence in Education money has become available to allow us to maintain a more advanced level of film training than

4. Budgetary and Space Requirements (for information only) previously anticipated.

What additional resources will be required in the following areas:

Faculty 1 sessional to teach this or another course

Staff None

Library None

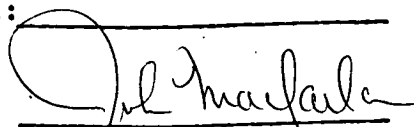
Audio Visual Increased use of existing equipment

Space None

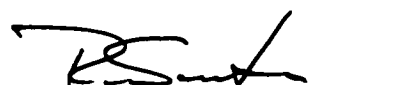
Equipment "

5. Approval

Date:


Department Chairman

Dean


Chairman, SCUS

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

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 433 Credit Hours: 5 Vector: 0-0-10

Title of Course: Experimental Film/Video Production II

Calendar Description of Course: This course is intended to complete the student's two-semester series in experimental filmmaking. Students will be expected to complete projects begun in FPA. 431 in a manner appropriate to film as an art form. Special emphasis will be placed on contemporary attitudes towards image and sound, and resultant structural organization. Similarly, students will be encouraged to explore, through practice, avant garde influences in the areas of composition and cine-language.

Nature of Course Laboratory

Prerequisites (or special instructions):

FPA 431-5

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? Spring

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

Jesionka, Gruben

3. Objectives of the Course

To instruct students in the use of advanced technologies and non-narrative formal techniques in film and video. To develop a critical vocabulary and appreciation for experimental approaches to these media.

N.B.: This is an existing course that was scheduled to be dropped in 1987-88 because of budget constraints. Fund for Excellence in Education money has become available to allow us to maintain a more advanced level of film training by retaining a two-

4. Budgetary and Space Requirements (for information only) semester format in the 4th year

What additional resources will be required in the following areas:

Faculty 1 sessional to teach this or another course

Staff None

Library None

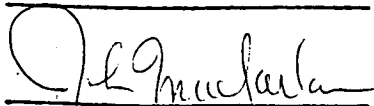
Audio Visual None

Space None

Equipment Increased use of existing equipment/

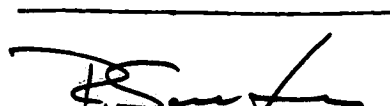
5. Approval

Date:



Department Chairman

Dean



Chairman, SCUS

FPA. 433-5 EXPERIMENTAL FILM/VIDEO PRODUCTION II

This course is intended to complete the student's two-semester series in experimental filmmaking. Students will be expected to complete projects begun in FPA. 431 in a manner appropriate to film as an art form. Special emphasis will be placed on contemporary attitudes towards image and sound, and resultant structural organization. Similarly, students will be encouraged to explore, through practice, avant garde influences in the areas of composition and cine-language.

Possible areas of exploration may include:

- a) film as multi-media event and performance,
- b) film/video hybrids
- c) film using special effects such as 3-D, front and rear projection, optical printing.

PREREQUISITES:

FPA. 431 and Departmental permission.

COURSE REQUIREMENTS:

Public presentation of the student's completed project with a written analysis of project. Deadlines on all phases of production will be strictly adhered to.

SIMON FRASER UNIVERSITY

MEMORANDUM

To.....Evan Alderson

Chairman, Faculty of Arts Curriculum
Committee

Subject...FPA...432/433.....

From.....Grant Strate, Director

Centre for the Arts

Date.....August 12, 1987.....

I am firmly in support of the film area's request that FPA. 432-5 and FPA. 433-5 be reintroduced into the curriculum of the Centre for the Arts with the same descriptions, vectors and requisites as before. The courses were scheduled to be dropped this year in accordance with our plan for restructuring curriculum occasioned by budget cuts imposed over two years ago. We expected to have neither the faculty nor the production funds to support these courses which had been fundamental to the film curriculum.

The elimination of FPA. 432-5 and FPA. 433-5 was projected knowing full well that such reduction of film production would seriously jeopardize the entire film program. It represents part of a 60% cumulative cut to its operating budget. This was done in the belief that outside or new funding for film was a possibility; certainly moreso for film than for any other of our study areas. Recent events have proved this prognostication to be correct. Funds for Excellence in Education now supports the Praxis Film Development Workshop, an extension of our film program. Last year we received \$240,000 and have been awarded \$233,000 for 1987-88 with the understanding that this amount is to become part of our base budget. Through Praxis we have been able to direct production funds, sessional salaries and new equipment toward the film program thus freeing up resources to allow us to continue offering FPA. 432 and FPA. 433, which we still regard as essential courses.

Both FPA. 432 and 433 are continuations of the final level of film production curriculum. If we drop them, we will have one semester each of dramatic/documentary and experimental production. This means that students must conceive, write, shoot, edit, and score their films in the space of three months, resulting in shorter and more hastily-made work. If each production stream can continue into the spring semester, the students will be able to undertake more ambitious and better-planned projects, which will give them more opportunity for the development of critical skills and prepare them better for professional work after graduation.

In making this request I do so with the support of the faculty of the Centre. I urge you to put this matter forward as soon as possible.



OFFICE OF THE DEAN

AUG 17 1987

FACULTY OF ARTS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES
NEW COURSE PROPOSAL FORM

1. CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 437 Credit Hours: 5 Vector: 2-1-1

Title of Course: Advanced Video and Electronic Cinema

Calendar Description of Course: Advanced examination of the conceptual and technological systems which support contemporary work in video, digital art and integrated media. Students will be responsible for the production of a 'work' and are encouraged to extend the boundaries of the medium(s) through collaboration with dance, theatre and visual art.

Nature of the Course: Lecture/Seminar/Studio

Prerequisites: FPA. 233 and/or permission of the department.

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

2. Scheduling

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

Semester in which the course will first be offered? Spring 1989.

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

3. Objectives of the Course: To study electronic/digital media by analytically engaging primary source materials (video art, speculative and critical writing) and creating of original art work for public presentation.

4. Budgetary and Space Requirements

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

None

Space

Equipment

5. Approval

Date:

Sept 29/87 Oct 9/87

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

ADVANCED VIDEO - FPA 437

Instructor: Henry Jesionka
Room: CA513
Phone: 291-4136

COURSE DESCRIPTION:

This video production and analysis course will continue at an advanced level the practical exploration of the overall problem of making independent video art: conceiving and writing a project, organizing group production activities, acting and directing, integrating a suitable editing strategy into the work and working with image processing and synthesis systems. The class group will structure a discourse which will accommodate group exercises and critiques. The critiques will be supported by readings and viewings of video works which will engage the student with critical issues in contemporary video art. This electronic image analysis will be contextualized as part of a larger dynamic system of cultural codes, investigating these systems' interaction for their philosophical, political and psychological content and implications. This course will also investigate the use of a microcomputer based 2-D, 3-D and animation system with a view to integrate the synthetically generated imagery with the more traditional film and video based imaging systems.

Student that wish to interpret rather than make media will explore the use of video tools for solving urban problems and for restructuring life in urban environments. Emphasis will be on the City of Vancouver as a model. Six categories of video technology will be considered: (1) cable television networks; (2) satellites; (3) home computers; (4) portable and home video recording equipment; (5) video disc and video cassette distribution; and (6) new video display technologies for images and text. Our approach will be prescriptive rather than predictive, with the starting premise that these tools hold the potential for transforming hierarchical urban structures into non-hierarchical structures of participatory communities of peers. We will try to identify political and economic constraints on the realization of this potential. Problems to be considered include: What is a viable policy for public access to cable television and satellites? How can public service programming be supported technically and economically? How can the arts be applied to improving the quality of urban environments?

Students will be required to complete one project in making or interpretation or a combination of both which is to be proposed by the second week of classes.

PREREQUISITES:

FPA 233 and/or permission of department.

REQUIRED TEXTS:

There is no single textbook(s) for the course. Instead, a body of selected readings, assigned in relationship to the tapes screened each week, will be placed on reserve in the library, and will constitute the required reading for the course. A list of these readings will be issued at the beginning of the semester.

COURSE REQUIREMENTS/GRADING:

Seminar participation:-----25%
Assignments:-----25%
Final Project:-----50%

RATIONALE FOR 'ELECTRONIC CINEMA' FPA 437

The substantial number of students that have enrolled in a directed study to continue video production at an advanced level reflects the need for an upper level course in the electronic image.

Currently, video students taking the existing FPA 233 only begin to acquire a language to critically engage video art, with much of the class time dedicated to the acquisition of basic production skills. FPA 437 will allow students to continue production at an advanced level in order to release the videomaker from the technical obstacles which prevent her/his progress in developing a personal style and direction. The lecture/seminar component would continue a critical examination of historical and contemporary video art. This course would also introduce digital imaging systems and methods by which existing moving image technologies may be integrated.

The addition of this course would establish video as an autonomous practice within the Centre for the Arts, reflecting the attention Canadian video art deserves in the international art scene. Witness the most recent Venice Biennale, an international competition in which video was almost solely represented by Canadian artists.

Since Electronic Cinema will be alternated with Video Production, no additional faculty or resources are required.

FOR INFORMATION

Change of concentration requirements in Music
Requirements (page 80)

FROM

Lower Division: Minimum 15 hours, including:

FPA. 143-3 History of Musical Style

One of:

FPA. 140-3 Introduction to Contemporary Music

FPA. 245-3 Music Composition I

One of:

FPA. 141-3 Introduction to Music Performance

FPA. 240-3 Contemporary Music Performance I

One of:

FPA. 147-3 Introduction to Electroacoustic Music

CMNS 258-3 Introduction to Electroacoustic Communication

Plus an additional 3 hours from the courses above, or:

FPA. 249-3 Selected Topics in Music I

Upper Division: Minimum 15 hours chosen from:

FPA. 340-3 Contemporary Music Performance II

FPA. 344-3 Contemporary Music Analysis and Criticism

FPA. 345-3 Music Composition II

FPA. 347-3 Electronic Music Composition and Performance

FPA. 348-3 Computer Music Composition

FPA. 349-3 Selected Topics in Music II

FPA. 448-5 Directed Study in Music I

FPA. 449-5 Directed Study in Music II

CMNS 358-4 Sound Tape Recording: Theory and Uses

FOR INFORMATION

TO

Lower Division: Minimum 15 hours, including:

FPA. 143-3 History of Music Style

One of:

FPA. 140-3 Introduction to Contemporary Music

FPA. 245-3 Music Composition I

FPA. 246-3 Music Composition II

One of:

FPA. 141-3 Introduction to Music Performance

FPA. 240-3 Contemporary Music Performance I

One of:

FPA. 147-3 Introduction to Electroacoustic Music

CMNS 258-3 Introduction to Electroacoustic Communication

Plus an additional 3 hours from the courses above, or one of:

FPA. 243-3 Gamelan I

FPA. 249-3 Selected Topics in Music I

Upper Division: Minimum 15 hours chosen from:

FPA. 340-3 Contemporary Music Performance II

FPA. 343-3 Gamelan II

FPA. 344-3 Contemporary Music Analysis and Criticism

FPA. 345-3 Music Composition II

FPA. 346-3 Music Composition IV

FPA. 347-3 Electronic Music Composition and Performance

FPA. 348-3 Computer Music Composition

FPA. 349-3 Selected Topics in Music II

FPA. 448-5 Directed Study in Music I

FPA. 449-5 Directed Study in Music II

CMNS 358-4 Sound Tape Recording: Theory and Uses

Rationale:

These new courses have been approved and must therefore be included in the Lower and Upper division requirements as spelled out by the calendar.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF DESCRIPTION ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 122 Credit Hours: 4 Vector: 0-0-10

Title of Course:

Contemporary Dance I

Current Description:

First studio course in a series designed for students intending to major in Dance. Emphasizes work in technique, composition and improvisation. Introduces fundamentals of movement and theoretical approaches to modern dance.
(Studio)

Proposed Description:

First studio course in a series designed for students intending to major or concentrate in Dance. Emphasizes work in technique, composition and improvisation. Introduces fundamentals of movement and theoretical approaches to modern dance.
(Studio)

Rationale:

FPA. 122 is the entry level course for both the major and the concentration. During the curriculum revision process of 1985, the omission of a reference to the concentration was overlooked.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF DESCRIPTION ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 123 Credit Hours: 3 Vector: 0-0-10

Title of Course:

Contemporary Dance II

Current Description:

Second studio course in a series designed for students intending to major in Dance. Emphasizes work in technique, composition and improvisation. Introduces fundamentals of movement and theoretical approaches to modern dance.
(Studio)

Proposed Description:

Second studio course in a series designed for students intending to major or concentrate in Dance. Emphasizes work in technique, composition and improvisation. Introduces fundamentals of movement and theoretical approaches to modern dance.
(Studio)

Rationale:

FPA. 123 is the entry level course for both the major and the concentration. During the curriculum revision process of 1985, the omission of a reference to the concentration was overlooked.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF DESCRIPTION ONLY

Calendar Information

Department: Centre for the Arts

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

Title of Course:

Introductory Drawing

Current Description:

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 methods of spatial construction and depiction.

Proposed Description:

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.

Rationale:

Life drawing will no longer be the concentration in this course: other problems will be equally stressed.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number 220 Credit Hours: 4 Vector: 0-0-10

Title of Course:

Contemporary Dance III

Description of Course:

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance and ballet. Includes composition and improvisational work as well as the development of technical facility in movement.

Current Prerequisite:

FPA. 123 and permission of the department. This is a limited entry course. Written permission of the department is required in advance of registration. Students with credit for KIN. 244 may not take FPA. 220 for further credit.

Proposed Prerequisite:

FPA. 123 and permission of the department. Written permission of the department is required in advance of registration.

Rationale:

FPA. 220, as it was restructured during the 1985 curriculum change process, is no longer a duplication of the former KIN. 244.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 221 Credit Hours: 4 Vector: 0-0-10

Title of Course:

Contemporary Dance IV

Calendar Description of Course:

Studio work designed to expand movement vocabulary and acquaint the student with form and style in contemporary dance and ballet. Includes composition and improvisational work as well as the development of technical facility in movement.

Current Prerequisite:

FPA 220 or equivalent.

Proposed Prerequisite:

FPA 220 and department permission.

Rationale:

The addition of a permission requirement is meant to allow dance faculty to evaluate a student's preparedness to enter this studio course if there has been a significant passage of time since completion of the previous course. Any student who has successfully completed the previous course immediately prior to registering in this one, will be given permission automatically. It should be noted that the prerequisite for Fall dance studio courses (122, 220, 320 and 420) already includes department permission. The reference to 'or equivalent' has been deleted as unnecessary.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number 224 Credit Hours: 3 Vector: 0-0-4

Title of Course:

Dance Composition I

Description of Course:

Study in the craft of dance composition emphasizing specific problems in space, time, dynamics, structure and imagery. Students will perform compositions

Current Prerequisite:

FPA. 123 or equivalent and permission of the department.

Proposed Prerequisite:

FPA. 123 and permission of the department.

Rationale:

The reference to "or equivalent" is considered unnecessary as in most, if not all departments, it is generally understood that a student who does not have the course-specific prerequisite as stated, but who feels s/he has the equivalent, may seek permission to register in the course on the basis that s/he has the equivalent.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 229 Credit Hours: 3 Vector: No assigned vector

Title of Course:

Selected Topics in Dance I

Description of Course:

A specific topic in dance which is not otherwise covered in depth in regular courses. The work will be practical (studio), theoretical, or a combination of the two, depending on the particular topic in a given semester.

Current Prerequisite:

FPA. 122 and/or permission of the department.

Proposed Prerequisite:

FPA. 122 and/or permission of the department. Contact department.

Rationale:

Because the course content may vary in different semesters, the prerequisite may or may not include department permission. The addition of a direction to contact the department is intended to ensure that students confirm the prerequisite before they attempt to register.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE

1. CALENDAR INFORMATION

DEPARTMENT: CENTRE FOR THE ARTS

Abbreviation Code: FPA Course Number: 245 Credit Hours: 3 Vector 2-0-1

Title of Course:

Music Composition I

Description of Course:

Composition for small instrumental groups. Students are also encouraged to do work involving collaborations with dance, theatre, film and visual art.

Current Prerequisite:

FPA. 140 or departmental permission.

Proposed Prerequisite:

FPA. 140 and departmental permission.

Rationale:

During the restructuring of the Centre for the Arts, the prerequisite of FPA. 140 was changed to remove FPA. 104 as a prerequisite. The prerequisite for FPA. 245 was not changed - it is still completion of FPA. 140 or permission. Therefore it would be possible for a student to enter FPA. 245 without sufficient musical background. Furthermore, the composition course format of a combination of seminars and individual instruction makes it necessary to keep numbers small.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE ONLY

CALENDAR INFORMATION

DEPARTMENT: CENTRE FOR THE ARTS

Abbreviation Code: FPA Course Number: 320 Credit Hours: 5 Vector: 0-0-12

Title of Course:

Contemporary Dance V

Description of Course:

The first of four upper division courses which build upon the movement vocabulary of modern dance and ballet. Includes extended involvement in composition and improvisation.

Current Prerequisite:

FPA. 220 and 221 or equivalent and permission of the department. This is a limited entry course. Written permission of the department is required in advance of registration. Students with credit for FPA. 320 under its former title and credit designation may not take the course for further credit.

Proposed Prerequisite:

FPA. 220 and 221 and permission of the department. This is a limited entry course. Written permission of the department is required in advance of registration. Students with credit for FPA. 320 under its former title and credit designation may not take the course for further credit.

Rationale:

The reference to "or equivalent" is considered unnecessary as in most, if not all departments, it is generally understood that a student who does not have the course-specific prerequisite as stated, but who feels s/he has the equivalent, may seek permission to register in the course on the basis that s/he has the equivalent.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 321 Credit Hours: 5 Vector: 0-0-12

Title of Course:

Contemporary Dance VI

Description of Course:

Continues and expands upon the work undertaken in FPA. 320-5.

Current Prerequisite:

FPA. 320. Students who have completed the course under its former title and credit designation may not take the course for further credit.

Proposed Prerequisite:

FPA. 320 and permission of the department. Students who have completed the course under its former title and credit designation may not take the course for further credit.

Rationale:

The addition of a permission requirement is meant to allow dance faculty to evaluate a student's preparedness to enter this studio course if there has been a significant passage of time since completion of the previous course. Any student who has successfully completed the previous course immediately prior to registering in this one, will be given permission automatically. It should be noted that the prerequisite for Fall dance studio courses (122, 220, 320 and 420) already includes department permission. The reference to 'or equivalent' has been deleted as unnecessary.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number 324 Credit Hours: 3 Vector: 0-2-4

Title of Course:

Dance Composition II

Description of Course:

Students will generate and develop their own choreographic works with faculty guidance. Interaction and collaboration with the other arts will be encouraged and emphasized.

Current Prerequisite:

FPA. 224 or equivalent. Students with credit for KIN. 344 may not take this course for further credit.

Proposed Prerequisite:

~~FPA 221~~ FPA. 224.

Rationale: FPA. 324 is intended for students with significant background in dance. It requires that students have some mastery of compositional and critical skills as well as the ability to undertake a major choreographic project which is largely self-directed. Its upper-level status reflects the level at which students are expected to perform. The inclusion of FPA. 221 in the prerequisite will ensure that students have adequate preparation for FPA. 324.

As KIN. 344 has not been offered for over 6 years, and its content was more elementary than the content of FPA. 324, it is no longer necessary to prohibit students who have completed KIN. 344 from taking FPA. 324.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF TITLE

1. CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 345 Credit Hours: 3 Vector: 2-0-1

Current Title:

Music Composition II

Proposed Title:

Music Composition III

Description of Course:

A continuation of FPA. 245

Rationale:

With the introduction of FPA. 246 and FPA. 346 it is necessary to change the title of FPA. 345 to Music Composition III.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE

CALENDAR INFORMATION

DEPARTMENT: Centre for the Arts

Abbreviation Code: FPA Course Number: 347 Credit Hours: 3 Vector: 0-2-3

Title of Course:

Electronic Music Composition and Performance

Description of Course:

The theory and practice of electronic music synthesis and composition. Compositional work will focus on the principal of voltage control as used in the electronic music synthesizers, and on related techniques for live electronic performance. Students will have the opportunity for practical compositional work.

Current Prerequisite:

FPA. 147 or CMNS 258.

Proposed Prerequisite:

FPA 147 or CMNS 258 and departmental permission.

Rationale:

The prerequisite for FPA. 347 is now FPA. 147 or CMNS 258 which means that anyone who has done one of those courses is eligible to register in FPA. 347 so there is no control over which students get in (it is strictly first-come first served). If the music area wants to be able to screen potential FPA. 347 students and take a select group, "and department permission" should be added to the prerequisite. Because of limited studio facilities, access to these courses needs to be carefully controlled.

FOR INFORMATION
SENATE COMMITTEE ON UNDERGRADUATE STUDIES
CHANGE OF PREREQUISITE

CALENDAR INFORMATION

DEPARTMENT: Centre for the Arts

Abbreviation Code: FPA **Course Number:** 348 **Credit Hours:** 3 **Vector:** 0-2-3

Title of Course:

Computer Music Composition

Description of Course:

The theory and practice of digital techniques and computer systems as applied to sound synthesis and music composition. The course will consider the major types of hardware and software systems developed for music from 1955 to the present, and will discuss such issues as machine programmability, user interaction, acoustic models for sound synthesis, and compositional algorithms. Students will have the opportunity for practical compositional work.

Current Prerequisite:

FPA. 147 or CMNS 258.

Proposed Prerequisite:

FPA. 147 or CMNS 258 and departmental permission.

Rationale:

The prerequisite for FPA. 348 is now FPA. 147 or CMNS 258 which means that anyone who has done one of those courses is eligible to register in FPA. 348 so there is no control over which students get in (it is strictly first-come first-served). If the music area wants to be able to screen potential FPA. 348 students and take a select group, "and department permission" should be added to the prerequisite. Because of limited studio facilities, access to these courses needs to be carefully controlled.

FOR INFORMATION
SENATE COMMITTEE ON UNDERGRADUATE STUDIES
CHANGE OF PREREQUISITE ONLY

CALENDAR INFORMATION

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 425 Credit Hours: 2 Vector: No assigned vector

Title of Course:

Intensive Studies in Dance

Description of Course:

Intensive advanced study in particular styles of contemporary dance and/or participation in repertory works staged by experienced artists.

Current Prerequisite:

FPA. 221 and permission of the department.

Proposed Prerequisite:

Permission of the department.

Rationale:

As the most important criterion for admission to this course is department permission, it is considered unnecessary to mention a specific course.

FOR INFORMATION

SENATE COMMITTEE ON UNDERGRADUATE STUDIES CHANGE OF PREREQUISITE

1. CALENDAR INFORMATION

DEPARTMENT: Centre for the Arts

Abbreviation Code: FPA Course Number: 489 Credit Hours: 5 Vector: 0-0-0

Title of Course:

Interdisciplinary Project in Fine and Performing Arts

Description of Course:

This course permits students to explore the relationships among the arts by undertaking creative projects involving more than one art form. Students will work under the close supervision of one or more faculty and will be required to discuss their work on a regular basis with others involved in the course.

Current Prerequisite:

FPA. 221, 231, 251 or 261 and consent of the course advisors.

Proposed Prerequisite:

Completion of second year studio in any one concentration and consent of the course advisors.

Rationale:

Since no music courses are mentioned in the current prerequisite, music students may be unnecessarily discouraged from taking FPA. 489. The proposed prerequisite is meant to clarify the situation.