

SIMON FRASER UNIVERSITY

MEMORANDUM

To: Senate

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

Subject: Centre for the Arts - Curriculum
Revisions

Date: November 17, 1988

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.88-62 curriculum and program changes including

New courses	FPA 129-2	Fundamental Integration of Human Movement
	FPA 228-3	New Directions in Dance Composition
	FPA 322-3	Ballet I
	FPA 323-3	Ballet II
	FPA 427-3	Ballet III
	FPA 428-3	Ballet IV
Deletion of	FPA 324-3	Dance Composition II

RATIONALE

Instituted in 1980, our dance major program was modest, with the intention of developing organically according to the needs and interests of a developing field in Canada. Since that time, the program has been shaped and modified at various times to make it more streamlined and effective. We are at the point now where we are attracting technically better students for whom we are providing good quality training. However, it is clear that if we are to continue to improve the education we provide, to ensure that the S.F.U. program remains one of the strongest in this country, some further development of our curriculum is necessary.

Through the proposed new structure, we will be able to provide a stronger base for creative work among our students as well as more thorough technical training. There has been considerable student pressure for changes of this sort, and we may have lost several students who would have been excellent university dancers, and students, in part because of their desire for more intensive training opportunities. It is true that the Dance Major program at S.F.U. does not offer as much technical training as some other university programs. Moreover, at this time all university dance programs are competing with conservatories which have adopted some of the features once unique to university dance training. We feel strongly that the changes we propose will help us to attract and keep talented students without tipping the balance towards a 'conservatory' model. By instituting separate ballet courses we will provide further options for students in upper level studio courses, and we will be able to increase the creative and analytical work in contemporary dance courses which is integral to the aims of the Program. We are committed to strengthening the field of dance through university training. This revision is an attempt to improve dance education while providing students with the intellectual and artistic stimulation available in our context.

The goals of these proposed changes are to increase the studio component of the curriculum at both the lower and upper divisions, and to make some of our courses more accessible to students outside of our Program.

PROPOSED DANCE CURRICULAR CHANGES continued

1. 1st Year

1.1. Course Description Changes (FPA.122-4 and FPA.123-4)

From: FPA.122-4. 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.

To: FPA.122-4. First studio course in a series designed for students intending to major or concentrate in Dance. Emphasizes work in modern dance and ballet technique and includes some improvisation and composition. Introduces theoretical approaches to modern dance.

From: FPA.123-4. Second studio course in a series designed for students intending to major or concentrate in Dance. Emphasizes work in technique, composition and improvisation and introduces fundamentals of movement and theoretical approaches to modern dance.

To: FPA.123-4. Second studio course in a series designed for students intending to major or concentrate in dance. Emphasizes work in modern dance and ballet technique and includes some improvisation and composition. Introduces theoretical approaches to modern dance.

Rationale: Ballet is necessary for the entire four years of the Major. At present it is added in the second year. The continuity of students entering the Program with ballet training is broken and the technical abilities of the students suffer. Also, it is being proposed that Fundamentals of Movement be moved into a separate course that would be available to students who are not dance majors or dance concentration FPA.majors.

1.2. New Course Proposal (See attached form and outline)

0/0/4

FPA.129-2. Fundamental Integration of Human Movement.

This studio/theory course incorporates techniques of body awareness, centering, and structural re-alignment. The course will be of interest to dancers, actors, kinesiologists, athletes.

Pre-Requisites: none. Dance majors and Dance Concentration students must take this course concurrently with FPA. 122-4.

PROPOSED DANCE CURRICULAR CHANGES continued

Rationale: This course should be of interest and value to a wider constituency than dance students. It is important to separate it as a course to enable transfer students into the Dance Program to obtain this foundation background without requiring them to take the full contemporary dance courses of the first year.

2. 2nd Year - New Course Proposal

(See attached form and outline)

0/0/4

FPA.228-3. New Directions in Dance Composition.

This course is a continuation of FPA.224-3. Dance Composition I. The course will specifically explore new compositional trends in choreography and investigate the creation of new forms.

Pre-Requisites: FPA.224-3 or permission of the Department.

Rationale: This course replaces the current FPA.324-3. Dance Composition II. There is a need for a continuation of FPA.224-3 at the lower division level. The current FPA.324-3 will be deleted and the course content of the new course re-structured.

3. Changes to the Lower Division Dance Major Program

FROM: REQUIREMENTS

Lower level: A minimum 25 hours as listed:

FPA. 122-4. CONTEMPORARY DANCE I
FPA. 123-4. CONTEMPORARY DANCE II
FPA. 127-3. HISTORY OF DANCE: ORIGINS TO THE 20TH CENTURY
FPA. 220-4. CONTEMPORARY DANCE III
FPA. 221-4. CONTEMPORARY DANCE IV
FPA. 224-3. DANCE COMPOSITION I

One of:

(studio course in artistic discipline outside of dance. Courses listed in Calendar.)

TO: REQUIREMENTS

Lower Level: A Minimum of 30 hours, as listed:

FPA.122-4. CONTEMPORARY DANCE I
FPA.123-4. CONTEMPORARY DANCE II
FPA.127-3. HISTORY OF DANCE; ORIGINS TO THE 20TH CENTURY
FPA.129-2. FUNDAMENTAL INTEGRATION OF HUMAN MOVEMENT
FPA.220-4. CONTEMPORARY DANCE III

PROPOSED DANCE CURRICULAR CHANGES continued

FPA.221-4. CONTEMPORARY DANCE IV
FPA.224-3. DANCE COMPOSITION I
FPA.228-3. NEW DIRECTIONS IN DANCE COMPOSITION

One of:

(Studio course in artistic discipline outside of dance. Courses listed in Calendar.)

4. Changes to the Dance Concentration (FPA Major) Requirements,

FROM: REQUIREMENTS

Lower level: Minimum 16 hours in dance:

FPA. 122-4 CONTEMPORARY DANCE I
FPA. 123-4 CONTEMPORARY DANCE II
FPA. 220-4 CONTEMPORARY DANCE III
FPA. 221-4 CONTEMPORARY DANCE IV

TO: REQUIREMENTS

Lower level: Minimum 21 hours in dance:

FPA.122-4. CONTEMPORARY DANCE I
FPA.123-4. CONTEMPORARY DANCE II
FPA.129-2. FUNDAMENTAL INTEGRATION OF HUMAN MOVEMENT
FPA.220-4. CONTEMPORARY DANCE III
FPA.221-4. CONTEMPORARY DANCE IV
FPA.224-3. DANCE COMPOSITION I

Rationale: Students in the Dance Concentration cannot maintain the adequate level in technique courses if they lack Fundamentals and compositional skills gained by Dance Majors in FPA. 224-3 and the proposed FPA. 129-2.

5. Changes to the Upper Division Dance Major Courses

5.1. FPA.324-3. Dance Composition 11. Course deletion.

Rationale: The students lack preparation in compositional skills for the level of this course. FPA.228-3. New Directions in Dance Composition. has been proposed to fill this need. The material of the current FPA.324-3 will be included in FPA.423-5. Directed Studies in Choreography. They will also have further experience at the 300 level in composition in FPA.320-5 and 321-

PROPOSED DANCE CURRICULAR CHANGES continued

5.2. FPA.320-5, 321-5, 420-5, and 421-5. Course Description Change.

From: 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.

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

Rationale: It is proposed that ballet be taught in separate courses. This will enable the dance major to have a more thorough technical training than is currently available. The present course structure does not allow sufficient time for work in modern dance technique, composition, and improvisation which is the emphasis of the Dance Program. The studio component possibility will be increased to 8 classes a week from the present 5 classes. This proposal is more in line with other institutional programs.

5.3. New Course Proposals (See attached forms.)

FPA.322-3. Ballet I
FPA.323-3. Ballet II
FPA.427-3. Ballet III
FPA.428-3. Ballet IV

Rationale: See above Rationale. Three classes of ballet per week is more conducive for mastery of this style of dance. The changes in the Major Requirements will allow the student more options moving between ballet and modern dance courses according to individual needs. Third and fourth year students would be combined in one course so FPA. 322-3 and FPA. 427-3 will be taught in one class by one faculty member. The same procedure prevails for FPA. 323-3 and FPA. 428-3. Whereas four new courses are proposed here, the faculty load and space requirements involved are the equivalent of two new courses. This precedent has been defended previously and exists currently in FPA.320/420 and 321/421.

6. Changes to the Upper Division Dance Major Program

From: Upper level: 39 hours as follows:

FPA.320-5. CONTEMPORARY DANCE V
FPA.321-5. CONTEMPORARY DANCE VI
FPA.328-3. HISTORY OF DANCE: THE 20TH CENTURY
FPA.420-5. CONTEMPORARY DANCE VII
FPA.421-5. CONTEMPORARY DANCE VIII

ONE OF: FPA.324-3. DANCE COMPOSITION II
FPA.426-3. DANCE/MOVEMENT ANALYSIS

ONE OF: FPA.310-5, 312-5, 313-5, 314-5, 315-5 (CONTEXT COURSES).

ONE OF: FPA.382-3 OR 384-3 (AESTHETICS OR CRITICISM).

PROPOSED DANCE CURRICULAR CHANGES continued

PLUS: 5 ADDITIONAL HOURS IN FPA WHICH MAY INCLUDE DANCE.

To:

Upper level: Students must complete 45 hours as designated below:

all of:

FPA. 328-3. HISTORY OF DANCE: THE 20TH CENTURY
FPA. 426-3. DANCE/MOVEMENT ANALYSIS

A minimum 26 hours, as listed:

FPA.320-5. CONTEMPORARY DANCE V
FPA.321-5. CONTEMPORARY DANCE VI
FPA.322-3. BALLET I
FPA.323-3. BALLET II
FPA.420-5. CONTEMPORARY DANCE VII
FPA.421-5. CONTEMPORARY DANCE VIII
FPA.427-3. BALLET III
FPA.428-3. BALLET IV

One of: FPA.310-5, 312-5, 313-5, 314-5, 315-5 (CONTEXT COURSES).

One of: FPA.382-3, 384-3 (AESTHETICS OR CRITICISM).

Plus 5 ADDITIONAL HOURS IN FPA WHICH MAY INCLUDE ELECTIVE COURSES IN DANCE.

Rationale: The total number of hours required has been increased from 39 to 45. However, the increased studio work is essential to meet the needs of the Program and the demands of the profession. Students have more options of choosing between the contemporary dance and ballet core courses. Students who are interested in dance performance may elect more studio courses while students pursuing other career goals within dance may elect the minimum studio requirement. This gives flexibility for individual needs.

FINANCIAL IMPLICATIONS OF PROPOSED CHANGES IN UPPER AND LOWER DIVISION:

1. The proposed FPA. 129-2. Fundamental Integration of Human Movement. can be taught without additional faculty support.
2. The proposed addition of ballet to FPA. 122-4 and 123-4 can be taught with present faculty. The proposed new ballet courses (FPA. 322-3, 323-3, 427-3, 428-3) can be taught with present faculty. No additional faculty support is necessary.
3. The addition of the FPA.228-3. New Directions in Dance Composition. and the addition of upper division studio work in contemporary dance (FPA. 320-5, 321-5, 420-5, 421-5) can be covered by our present faculty complement. However, the Dance faculty propose that a 'Visiting Artist' position be allocated on a sessional basis for one semester per year. This position would be responsible for the continuance of the Off-Centre Dance Company in their preparation of the tour to B.C. high schools. This group of advanced students requires Directed Study and/or a Special Topics course which has been an overload for dance faculty. With the proposals presented here, such an overload will not be possible without additional teaching support.

Rationale: The infusion of new ideas from the artists in the community is very important to the success of our Program. This was in our initial Dance Major Proposal in 1980 and existed for the first few years. It is a drawing card for students and it provides interchange with the professional dance community.

4. There will be additional accompanists costs for FPA.122, 123, and the upper division ballet and modern courses.

Additional accompanist costs:

2 classes per week: FPA.122 and 123,
3 classes per week for FPA.322/427 and 323/428.

We believe these minimal costs to improve our Program will enable us to keep our Program healthy and maintain our viability among other institutional Dance Programs in Canada.

* END *

NEW COURSE PROPOSAL FORM

1. Calendar InformationDepartment Centre for the ArtsAbbreviation Code: FPA. Course Number: 129 Credit Hours: 2 Vector: 0-0-4Title of Course: Fundamental Integration of Human Movement

Calendar Description of Course: This studio/theory course incorporates techniques of body awareness, centering, and structural re-alignment. The course will be of interest to dancers, actors, kinesiologists, and athletes.

Nature of Course 2 - 2 hour studio classes per week.

Prerequisites (or special instructions): None. To be taken concurrently with FPA. 122-4. Required of Dance Majors.

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 year, in the fall semester.Semester in which the course will first be offered? 89-3

Which of your present faculty would be available to make the proposed offering possible? Santa Aloï, Iris Garland, Monique Giard, Mairin Wilde

3. Objectives of the Course

This course is intended to offer both theoretical and experiential approaches to basic movement principles. Students will learn re-patterning skills with applications to dance, but relevant to a broad range of movement activities.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. ApprovalDate: Nov / 88 Nov / 88 Nov. 21/88.[Signature]
Department Chairman[Signature]
Dean[Signature]
Chairman, SCUS

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

FPA. 129-2: Fundamental Integration of Human Movement

Course Outline:

1. STRUCTURAL ORGANIZATION OF THE BODY

Week One:

Breath support

- introduction to respiratory function
- enhancing breath using dimensional imagery
- motion and stasis

Repatterning

- body image and transformation
- introduction to tactile guidance technique

Week Two:

Spinal Relationships

- sagittal pelvic cycle
- integrated spinal sequencing
- body attitude (concave and convex)
- spinal initiation (atlas/coccyx relationship)

Week Three:

Upper and Lower Patterning

- femoral flexion
- sagittal weight shift
- symmetrical push/reach patterns

Week Four:

Laterality

- awareness of midline (right/left)
- lateral flexion and extension
- lateral rotation on the vertical axis
- lateral weight shift
- femoral rotation

Week Five:

Cross Laterality and Diagonal Connectivity

- limb gestures (proximal mid-limb, distal)
- complex diagonals in the torso

Week Six:

Developmental Movement Progression

- spinal patterns
- homologous patterns
- homolateral patterns
- crosslateral patterns

Week Seven:

Mid-term Review

- video screening: "Discovering the Expressive Body" with Peggy Hackney
- review of structural organization
- individual assessments

11. REFINED MOVEMENT PRINCIPLES

Week Eight:

Dynamic Postural Alignment

- centering and grounding
- verticality and spinal sagittal curves
- horizontal supports (static balance propulsion acceleration and deceleration)

Week Nine:

Upper Body Mobility

- small and cervical spine
- head/neck relationship
- humeral/scapular rhythm
- eye tracking

Week Ten:

Lower Body Mobility

- sagittal propulsion cycle with level change
- bipedal locomotion
- heel/coccyx connection
- feet articulation

Week Eleven:

Body Part Coordination

- limb gestures (spatial clarity)
- sequencing (simultaneous, successive, sequential)
- initiation and impulsion
- stability and mobility (balance and countertensions)

Week Twelve:**Phrasing Movement**

- breath cycles
- exertion and recuperation
- transitions

Week Thirteen:**The Articulate Body**

- personal movement signatures
- review and individual assessment

NEW COURSE PROPOSAL FORM

1. Calendar InformationDepartment Centre for the ArtsAbbreviation Code: FPA Course Number: 228 Credit Hours: 3 Vector: 0/0/4Title of Course: NEW DIRECTIONS IN DANCE COMPOSITION

Calendar Description of Course: This course is a continuation of FPA. 224-3. Dance Composition 1. The course will specifically explore new compositional directions in choreography and investigate the creations of new forms.

Nature of Course Studio

Prerequisites (or special instructions):

FPA. 224-3 or permission of the Department

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA. 324-3.

2. SchedulingHow frequently will the course be offered? once per yearSemester in which the course will first be offered? 89-1

Which of your present faculty would be available to make the proposed offering possible? Santa Aloï, Iris Garland, Monique Giard

3. Objectives of the CourseSee appendices attached. (B)4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty a visiting sessional to off-load.

Staff

Library

Audio Visual

Space

Equipment

5. ApprovalDate: Oct 24/88 Oct 28/88 11/15/88[Signature]
Department Chairman[Signature]
Dean[Signature]
Chairman, SCUS

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

FPA-228-3 NEW DIRECTIONS IN DANCE COMPOSITION

Objectives of the course: 1) To explore new ways of making dances in breaking the rules of the expected and in taking risks. 2) To express and communicate an idea, an emotion or an atmosphere through dance with the support of other art forms if necessary (visual arts, video, film, or theatre), 3) To develop a movement vocabulary /language as the dominant focus of choreographic interest.

The students will be asked to analyse their creative process, to comment on the direction they are taking and about the uniqueness and innovation of their work.

They will work in collaboration with artists (students and faculty) in our context, as well as artists from the community.

The analytical aspect of this course is an attempt to improve their understanding of their own creative process. The individuals then begin to explore other possibilities of dance development and to examine personal gesture or other aspects of dance dynamics.

Content of the course:

1) The students involved in this composition course will go out on LOCATIONS and experiment the relationship with their environment. How does nature -as opposed to buildings and city environment- do influence their creativity?

2) In collaboration with THEATRE students, they will experiment the deconstruction and reconstruction of a theatre play into a dance piece.

3) Dance students will explore the intimate relationship of dance to MUSIC originating in one of several ways:

- dance and music composed simultaneously with the choreographer and composer working together;

- dance created first, with music composed for it;

- composed music with dance choreographed to it;

- dance and music created independently and performed simultaneously in performance;

- a working sketch of the dance is created and then suitable composed music is found.

4) The choreographer works with a heavily symbolic art form and modern dance has made use of a wide range of

abstraction, from highly emotional message dances to fantastic images. The more a dance is abstracted, the more it is characterized by pure movement, by qualities, timing, line and shape. The purpose of this exploration is to produce dynamic images to create impressions and communicate information. With the support of other art forms (video, slides, visual art..) the students will explore different degrees of abstraction from very representational (daily movements clearly defined) to highly abstract and removed from the original and not easily recognizable.

5) From a "Personal Movement Style Check List" described in Lynne Anne Blom and tarin Chaplin 's book, (The Intimate Act of Choreography), the dance students will explore their particular movement affinities and tendencies. They will discover their movement idiosyncracies or their favorite ways of using space for exemple.

BIBLIOGRAPHY:

Blom, Lynne Anne and L.Tarin Chaplin. The Intimate Act of Choreography. Pittsburgh, Pa.: University of Pittsburgh Press. 1982.

Kreemer, Connie. Further Steps. (Fifteen Choreographers on Modern Dance). N.Y., N.Y.: Harper & Row Publishers. 1987.

Battock, Gregory.(ed.). Breaking The Sound Barrier. A Critical Anthology of the New Music. N.Y.: E.P. Dutton. 1981.

Davis, Douglas. Art and the Future. A History/Prophecy of the Collaboration Between Science, Technology and Art. N.Y.: Praeger. 1973.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

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 I

Calendar Description of Course:

This course explores the vocabulary and movement range of classical ballet technique on the elementary level. Attention will be given to the understanding of body placement, balance, flexibility and strength. Practical studio experience is offered within the context of specific theoretical principles.

Nature of Course Studio

Prerequisites (or special instructions):

FPA. 221-4 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? Three times per week once a year. This course will be combined with the proposed FPA. 422-3 & taught by one faculty member.
Semester in which the course will first be offered? 1989-3

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

3. Objectives of the Course

To provide ballet experience to enhance the present curriculum

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: Oct 24 / 88

Oct 28 / 88

11/15/88

[Signature]
Department Chairman

[Signature]
Dean

[Signature]
Chairman, SCUS

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

COURSE OUTLINE

FPA. 322-3

BALLET I INSTRUCTOR: GRANT STRATE

This course explores the vocabulary and movement range of classical ballet technique on the elementary level. Students should already understand the basic vocabulary of the ballet barre and centre floor work. Attention will be given to the understanding of body placement, balance, flexibility and strength.

Theoretical principles of the technique will be introduced within the studio work. Theory and practice are combined. This course will be taught together with FPA. 323

Studio Clothing:

Students are required to wear tights and leotards or T shirts. Soft ballet shoes are essential.

Reference Books:

The Dance Encyclopedia 1967

.REFCOL GV 1585 C5 1967

Dictionary of Modern Ballet 1959

.REFCOL GV 1787 D513

A Dictionary of Gestures 1975

.REFCOL BF 591 B3

Dance as a Theatre Art 1974

.GV 1781 C63

Evaluation

Grades will be assigned on the basis of attendance, progress and potential. There will be a final ensemble demonstration of set combinations of ballet movements that will be worth 10% of the grade.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Abbreviation Code: FPA. Course Number: 323

Department Centre for the Arts

Credit Hours: 3 Vector: 0/0/6

Title of Course: Ballet II

Calendar Description of Course:

This course explores the vocabulary and movement range of classical ballet technique on the lower intermediate level. Further attention will be given to the understanding of body placement, balance, flexibility and strength. Practical studio experience is offered within the context of specific theoretical principles.

Nature of Course Studio

Prerequisites (or special instructions):

FPA. 322-3 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? Three times per week. once per year. This course will be combined with the proposed FPA. 423-3 and taught by one faculty member
Semester in which the course will first be offered? 1990-1

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

3. Objectives of the Course

To provide ballet experience to enhance the present curriculum.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: Oct. 24/88 Oct. 28/88 11/15/88

G. Strate
Department Chairman

RCB
Dean

R. Smith
Chairman, SCUS

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

COURSE OUTLINE

FPA. 323-3

BALLET II INSTRUCTOR: GRANT STRATE

This course explores the volabulary and movement range of classical ballet technique on the lower intermediate level. Students must have completed FPA. 322-3 or be able to demonstrate equivalent experience. Further attention will be given to the understanding of body placement, balance flexibility and strength. The ability to accomplish simple pirouettes and beats in jumps is expected.

Theoretical principles of the technique will be introduced within the studio work. Theory and practice are combined. This course will be taught together with FPA. 322-3.

Studio Clothing:

Students are required to wear tights and leotards or T shirts. Soft ballet shoes are essential.

Reference Books:

The Dance Encyclopedia 1967
.REFCOL GV 1585 C5 1967

Dictionary of Modern Ballet 1959
.REFCOL GV 1787 D513

A Dictionary of Gestures 1975
.REFCOL BF 591 B3

Dance as a Theatre Art 1974
.GV 1781 C63

Evaluation

Grades will be assigned on the basis of attendance, progress and potential. There will be a final ensemble demonstration of set combinations of ballet movements that will be worth 10% of the grade.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information Department Centre for the Arts
Abbreviation Code: FPA. Course Number: 427 Credit Hours: 3 Vector: 0/0/6
Title of Course: Ballet III
Calendar Description of Course:
This course is an extension of classical ballet technique on an upper intermediate level. Understanding of basic principles is assumed and attention will be focussed on combinations of movement, musicality and performance.
Nature of Course Studio
Prerequisites (or special instructions):
FPA. 323-3 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? Three times per week . once per year combined with the proposed FPA. 322-3
Semester in which the course will first be offered? 1990-3
Which of your present faculty would be available to make the proposed offering possible?
Professor Grant Strate
3. Objectives of the Course To provide ballet experience to enhance the present curriculum.
4. Budgetary and Space Requirements (for information only)
What additional resources will be required in the following areas:
Faculty
Staff
Library
Audio Visual
Space
Equipment
5. Approval
Date: Oct. 24/88 Oct. 28/88 11/15/88
G. Strate R. C. Brown R. S. Smith
Department Chairman Dean Chairman, SCUS

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

COURSE OUTLINE

FPA. 427-3

BALLET III INSTRUCTOR: GRANT STRATE

This course treats the vocabulary and movement range of classical ballet technique on the upper intermediate level. Students must have completed FPA. 323-3 or be able to demonstrate equivalent experience. The understanding of the fundamentals of theoretical principles is assumed and attention will be focussed on more complex combinations of movement, musicality and performance values.

This course will be taught together with FPA. 428-3.

Studio Clothing:

Students are required to wear tights and leotards or T shirts. Soft ballet shoes are essential.

Reference Books:

The Dance Encyclopedia 1967
.REFCOL GV 1585 C5 1967

Dictionary of Modern Ballet 1959
.REFCOL GV 1787 D513

A Dictionary of Gestures 1975
.REFCOL BF 591 B3

Dance as a Theatre Art 1974
.GV 1781 C63

Evaluation

Grades will be assigned on the basis of attendance, progress and potential. There will be a final in class ensemble demonstration of combinations of classical movements from the ballet repertoire. The demonstration will be worth 20% of the grade.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department Centre for the Arts

Abbreviation Code: FPA. Course Number: 428

Credit Hours: 3 Vector: 0/0/6

Title of Course: Ballet IV

Calendar Description of Course:

This is an advanced course. Students must have a thorough background in the vocabulary and techniques of classical ballet. Attention will be given to movement sequences from the ballet repertoire.

Nature of Course Studio

Prerequisites (or special instructions): FPA. 422-3 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? Three times per week.. once per year combined with the proposed FPA. 323-3.
Semester in which the course will first be offered? 1991-1

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

3. Objectives of the Course To provide ballet experience to enhance the present curriculum

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: Oct 24/88 Oct 28/88 11/15/88
[Signature] R C Brown [Signature]
Department Chairman Dean Chairman, SCUS

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

COURSE OUTLINE

FPA. 428-3

BALLET IV INSTRUCTOR: GRANT STRATE

This course treats the vocabulary and movement range of classical ballet technique on the advanced level. Students must have completed FPA. 427-3 or be able to demonstrate equivalent experience. A thorough background in the vocabulary and techniques of classical ballet is required for this course. Attention will be given to the movement sequences of the ballet repertoire.

This course will be taught together with FPA. 427-3.

Studio Clothing:

Students are required to wear tights and leotards or T shirts. Soft ballet shoes are essential.

Reference Books:

The Dance Encyclopedia 1967

.REFCOL GV 1585 C5 1967

Dictionary of Modern Ballet 1959

.REFCOL GV 1787 D513

A Dictionary of Gestures 1975

.REFCOL BF 591 B3

Dance as a Theatre Art 1974

.GV 1781 C63

Evaluation

Grades will be assigned on the basis of attendance, progress and potential. There will be a final in class ensemble demonstration of combinations of classical movements from the ballet repertoire. The demonstration will be worth 20% of the grade.