

**Senate Curriculum Committee Meeting**  
**January 30, 2017 8:30 am in 324 ECH**

1. Welcome and an invitation for discussion or questions regarding any item of the SCC vetting process throughout the past term.

Supplementary information regarding two of the submissions this month has been provided to SCC members via email correspondence (Department of English Language and Literature and Department of Criminology & Criminal Justice).

**Materials:**

**2. Department of Philosophy: New Course Proposal**

**1. Type of Proposal**

This course proposal is meant to become a regular offering

**2. Course Name and Proposed Number**

*PHIL 2263. The Art of Living: Ancient Greek Strategies for Happiness in the XXIst Century*  
**Abbreviated Title:** The Art of Living

**3. Calendar Description (75 words)**

Can Greek philosophers help us live a fulfilling life? This course examines a rich tradition known as “therapy for the mind,” that developed from Socrates to Hellenistic Philosophy. These thinkers argue that philosophy improves many facets of our lives and can help us become happy. What do they have to say about happiness, emotions, desires, love, and death? Can this advice be useful for us today? The course presupposes no background in philosophy. Prerequisites: none.

**4. Theme or Category Grouping**

This course should be listed under “III: Moral Philosophy”

**5. Impact on Programme Requirements**

This course will count as one of the six (6) credit requirements in moral philosophy for Honours and Majors.

## **6. Cross-Listing**

This course will not be cross-listed.

## **7. Rationale for the Course**

This course has three main aims. (1) To introduce students to philosophical thinking about what it means to have a good life. This includes both the interpretation and evaluation of arguments. (2) To explore whether authors who developed these arguments in a vastly different historical context can speak to us today. (3) To assess whether there is any inherent incompatibility between philosophy as a theoretical pursuit and philosophy as a way of life.

The course will also give majors and honours an additional option to fulfill their moral philosophy requirement. Philosophy as “therapy for the mind,” and philosophy as a way to improve our lives has undergone a revival in since the late 1980’s, coinciding with the increased interest in Hellenistic philosophy. This course will therefore fill an underrepresented gap in our existing program.

## **8. Instructor’s Name**

This course will be taught by Dr. Jean-Philippe Ranger

## **9. Course Description**

This course will introduce students to debates about living well, primarily through readings of works in ancient Greek philosophy from Plato to the Sceptics, with a special emphasis on Epicureans and Stoics. Key themes include: happiness and teleology, human relationships, the role of emotions and desires, questions of life and death, as well as the role of spirituality and mindfulness in a good and fulfilled life. We will explore these themes in various ways. First, we will examine the answers these philosophers provide to difficult questions about life. Second, we will assess the kind of evidence they provide to make their claims. Finally, we will ask whether these answers can help us today.

PHIL 2263 will not overlap with any existing courses. A first (1) apparent overlap would be with GRID 2006 and 2106 (The Quest for the Good Life I and II). However, while GRID 2006 and 2106 draw on various different disciplines (literature, religion, philosophy, politics), the material from PHIL 2263 will only focus on philosophical issues and answers about the way to organize one’s life. Furthermore, the material for PHIL 2263 draws on arguments from Hellenistic philosophers, authors who are not covered in GRID 2006 and 2106.

A second (2) apparent overlap would be the inclusion of the *Nicomachean Ethics*, already extensively covered in PHIL 2213 (Introduction to Moral Philosophy). However, PHIL 2263 will

only cover a few key arguments of the *Nicomachean Ethics*: chapters 1-4 of *EN I*. There, Aristotle develops the groundwork from which the Hellenistic philosophers (the main focus of PHIL 2263) begin their investigation of the art of living.

A third (3) apparent overlap would be the study of the Hellenistic philosophers who are covered in PHIL 2123 (Ancient Philosophy II: Aristotle and Hellenistic Philosophy). However, the main focus of PHIL 2123 is Hellenistic physics and logic, whereas the main focus of PHIL 2263 is Hellenistic ethics. While there will be no overlap between PHIL 2123 and PHIL 2263, the two courses are designed to be complimentary.

## 10. Evaluation System

Test 1: 15%

Test 2: 25%

Essay: 30%

Final Exam: 30%

## 11. Possible Course Texts and Other Materials

Grube, G. & J. Cooper (2001) *The Trial and Death of Socrates*. Indianapolis: Hackett Publishing Company.

Inwood, B. & L. Gerson (1997) *Hellenistic Philosophy: Introductory Readings*. Indianapolis: Hackett Publishing Company.

Irwin, T. (2000) *Aristotle. Nicomachean Ethics*. Indianapolis: Hackett Publishing Company.

Long, A. & D. Sedley (1987) *The Hellenistic Philosophers. Volume I*. Cambridge: Cambridge University Press.

Sprague, R. (1992) *Plato. Laches and Charmides*. Indianapolis: Hackett Publishing Company.

Zeyl, D. (1987) *Plato. Gorgias*. Indianapolis: Hackett Publishing Company.

## 12. Bibliography

**‘\*\*’ indicates that the Harriet Irving Library owns a copy of the book.**

\*\*Algra, K., and J. Barnes, J. Mansfeld and M. Schofield (eds.) (1999) *The Cambridge History of Hellenistic Philosophy*. Cambridge: Cambridge University Press.

- \*\*Annas, J. (1993) *The Morality of Happiness*. Oxford: Oxford University Press.
- \*\*Annas, J. & J. Barnes, (2000) *Sextus Empiricus. Outlines of Scepticism*. Cambridge: Cambridge University Press.
- \*\*Annas, J. & J. Barnes (eds.) (1985) *The Modes of Scepticism: Ancient Texts and Modern Interpretations*. New York: Cambridge University Press.
- \*\*Asmis, E. (1984) *Epicurus' Scientific Method*. Ithaca NY: Cornell University Press.
- Barnes, J. (1990) *The Toils of Scepticism*. New York: Cambridge University Press.
- Bett, R. (2003) *Pyrrho, his Antecedents, and his Legacy*. Oxford: Clarendon Press.
- \*\*Brennan, T. (2005) *The Stoic Life*, Oxford: Oxford University Press.
- \*\*Bobzien, S. (2001) *Determinism and Freedom in Stoic Philosophy*. Oxford: Clarendon Press.
- Brunschwig, J. (1994) *Papers in Hellenistic Philosophy*. Cambridge: Cambridge University Press.
- Burnyeat, M. (ed.) (1983) *The Skeptical Tradition*. Berkeley: University of California Press.
- Burnyeat, M. & M. Frede (eds.) (1998) *The Original Sceptics: A Controversy*. Indianapolis: Hackett Publishing.
- \*\*Chase, M. (ed.) (2013) *Philosophy as a Way of Life: Ancients and Moderns: Essays in Honor of Pierre Hadot*. Chichester: Wiley-Blackwell.
- \*\*Gosling, J.C.B. and C.C.W. Taylor. 1982. *The Greeks on Pleasure*. Oxford: Oxford University Press.
- \*\*Hadot, P. (2002) *What is Ancient Philosophy?* Cambridge: Harvard University Press. (\*)
- \*\*Inwood, B. (2003) *The Cambridge Companion to the Stoics*. Cambridge: Cambridge University Press.
- \*\*Inwood, B. (2005) *Reading Seneca: Stoic Philosophy at Rome*. Oxford: Oxford University Press.
- \*\*Inwood, B. (1985) *Ethics and Human action in Early Stoicism*. Oxford: Oxford University Press.
- \*\*Irvine, W. (2009) *A Guide to the Good Life: The Ancient Art of Stoic Joy*. Oxford: Oxford University Press.
- \*\*Long, A. (2002) *Epictetus: a Stoic and Socratic guide to life*. Oxford: Oxford University Press.
- Long, A. A. (1996) *Stoic Studies*. Berkeley: University of California Press.
- \*\*Long, A., (1986) *Hellenistic Philosophy: Stoics, Epicureans, Sceptics*. London: Duckworth.
- \*\*Mitsis, P. (1988) *Epicurus' Ethical Theory: The Pleasures of Invulnerability*. Ithaca NY: Cornell University Press.

- \*\*Nussbaum, M. (1994) *The Therapy of Desire: Theory and Practice in Hellenistic Ethics*. Princeton: Princeton University Press.
- \*\*Rist, J. (1969) *Stoic Philosophy*. Cambridge: Cambridge University Press.
- \*\*Rist, J. (1972) *Epicurus: An Introduction*. Cambridge: Cambridge University Press.
- \*\*Sandbach, F. (1994) *The Stoics*. London: Duckworth.
- \*\*Schofield, M., M. Burnyeat & J. Barnes (eds.) (1980) *Doubt and Dogmatism: Studies in Hellenistic Epistemology*. Oxford: Clarendon Press.
- \*\*Schofield, M. & G. Striker (eds.) (1986) *The Norms of Nature*. Cambridge: Cambridge University Press.
- \*\*Sedley, D. (1998) *Lucretius and the Transformation of Greek Wisdom*. Cambridge: Cambridge University Press.
- \*\*Sellars, J. (2006) *Stoicism*. Berkeley: University of California Press.
- \*\*Sharples, R. (1996) *Stoics, Epicureans and Skeptics*, London: Routledge.
- \*\*Sorabji, R. (2000) *Emotion and Peace of Mind: from Stoic agitation to Christian temptation*. Oxford: Oxford University Press.
- \*\*Striker, G. (1996) *Essays on Hellenistic Epistemology and Ethics*. Cambridge: Cambridge University Press.
- \*\*Warren, J. (ed.) (2009) *Cambridge Companion to Epicureanism*. Cambridge: Cambridge University Press.
- \*\*Warren, J. (2004) *Facing Death: Epicurus and his Critics*. Oxford: Clarendon Press.

### **3. Department of English Language and Literature: Special Topics Proposal**

*ENGL 4XX6. Reading the Sonnet. Honours Seminar I and II (2017-2018)*

#### **1. Type of Proposal**

This is a Special Topics Proposal. Specifically, I am proposing a 4<sup>th</sup> year Honours Seminar Course.

#### **2. Course Name and #**

*ENGL 4xx6. Reading the Sonnet*

\*Please note that information received from the Chair of the Department of English Language and Literature regarding the precise course number has been made available to SCC members via email correspondence.

### **3. Calendar Description**

This course offers an historical study of sonnets written in English. It will begin by looking at the historical antecedents of the sonnet form, such as Petrarch, Wyatt, and Surrey. It will emphasize the sonnet's increasing complexity as English authors such as Sidney, Spenser, Shakespeare, Wroth, and several others develop it. Focus will be given to both sonnet sequences and occasional sonnets.

### **4. Theme or Category Grouping**

The course fulfills 6ch of the 12ch in pre-1800 literature required by Honours students.

### **5. Impact on Program Requirements**

This course will help to satisfy the requirement for Honours English students to take two Seminars during their course of study.

### **6. Cross-Listing**

N/A

### **7. Rationale for the course.**

This course provides the opportunity for an in depth study of an essential literary form in the field of English Literature.

### **8. Instructor's Name**

Dr. Dennis Desroches

### **9. Course Description**

The sonnet form has been central to the evolution of English poetry. This course offers a critical study of sonnets by first examining its antecedents in such poets as Petrarch (translated from the Italian), Wyatt, and Surrey. It will emphasize the sonnet's increasing complexity as authors such as Sidney, Spenser, Shakespeare, Wroth, and several others develop it. The authors studied exhibit a wide range of approaches to the sonnet form. From sophisticated treatments of the form itself, to the transformation of its subject matter, we shall study how sonnets take on subjects as diverse as love, religion, politics, and even the problematization of the form and content of the sonnet. To this end, we will focus on both sonnet sequences as well as occasional sonnets, informing our study with both recent scholarship on the subject, as well as recent advances in literary theory.

## **10. Evaluation System**

The evaluation of this course will be based on participation, seminar presentations, and a final paper. Participation will be worth 20%, and the final essay will be worth 30%. The number of seminar presentations will vary according to how many students are enrolled, but they will be worth a total of 50% of the course. The seminar will include a written component to be submitted to the instructor.

## **11. Possible Course texts and other materials**

*English Sixteenth-Century Verse: An Anthology.* Richard S. Sylvester, ed.

Sonnet Central—an online resource

## **12. Bibliography**

Call numbers accompany items available at the Harriet Irving library.

PD1.J7

Baroway, Israel. "The Imagery of Spenser and the Song of Songs." *Journal of English and Germanic Philology* 33 (1934): 23-45.

-----, "The Bible as Poetry in the English Renaissance: An Introduction." *Journal of English and Germanic Philology* 32 (1933): 447-480.

PR2362.A42

Beilin, Elaine V. "The Onely Perfect Vertue': Constancy in Mary Wroth's *Pamphilia to Amphilanthus*," in *Spenser Studies 2*, eds. Patrick Cullen and Thomas P. Roche Jr. Pittsburgh: U of Pennsylvania P, 1981. 229-245.

PR2343.S57 1984

Campbell, Marion. "Unending Desire: Sidney's Reinvention of Petrarchan Form in *Astrophil and Stella*" in *Sir Philip Sidney and the Interpretation of Renaissance Culture: The Poet in his Time and in Ours*, ed. Gary F. Waller and Michael D. Moore. New Jersey: Barnes & Noble, 1984. 84-94.

HQ461.A58 1959 (or 1969)

Capellanus, Andreas. *The Art of Courtly Love*, trans. by John Jay Parry. New York: Norton, 1969.

CB351. J78

Chinitz, David. "The poem as sacrament: Spenser's *Epithalamion* and the golden section." *Journal of Medieval and Renaissance Studies* 21 (Fall 1991): 251-268.

PN45.5.C6

Colie, Rosalie L. *The Resources of Kind: Genre-Theory in the Renaissance*. Berkeley: U of California P, 1973.

----- . *Paradoxia Epidemica: The Renaissance Tradition of Paradox*. Princeton NJ: Princeton UP, 1966.

PMLA (access online)

Dasenbrock, Reed Way. "The Petrarchan Context of Spenser's *Amoretti*." *PMLA: Publications of the Modern Language Association of America* 100.1 (January 1985): 38-50.

Writing and Difference: B2430.Dv82 E513

----- . "Structure, Sign, and Play in the Discourse of the Human Sciences."

PR535.L7 D83 1995



Dubrow, Heather. *Echoes of Desire: English Petrarchism and its Counterdiscourses*. Ithaca: Cornell UP, 1995.

PR 2984.D77 1987

----- . *Captive Victors: Shakespeare's Narrative Poems and Sonnets*. Ithaca NY: Cornell UP, 1987.

PR539.S7 F47 1983

Ferry, Anne. *The "Inward" Language: Sonnets of Wyatt, Sidney, Shakespeare, Donne*. Chicago: U of Chicago P, 1983.

Online Access

Fienberg, Nona. "The Emergence of Stella in *Astrophil and Stella*." *SEL: Studies in English Literature 1500-1900* 25.1 (Winter 1985): 5-19.

Online Access

Gil, Daniel Juan. "The Currency of the Beloved and the Authority of Lady Mary Wroth." *Modern Language Studies* 29.2 (Fall 1999): 73-92.

Online Access

Hanson, Elizabeth. "Boredom and Whoredom: Reading Renaissance Women's Sonnet Sequences." *The Yale Journal of Criticism* 10.1 (1997): 165-191.

Online Access

Hull, Elizabeth M. "All My Deed But Copying Is: The Erotics of Identity in *Astrophil and Stella*." *Texas Studies in Literature and Language* 38.2 (Summer 1996): 175-190.

PR2360 .A53 J64 1990

Johnson, William Clarence. *Spenser's Amoretti: Analogies of Love*. Lewisburg: Buckness UP, 1990.

Klein, Lisa M. *The Exemplary Sidney and the Elizabethan Sonneteer*. Newark: U of Delaware P, 1998.

PR242. E87 1986

Kinney, Arthur F. *Essential Articles for the study of Sir Philip Sidney*. Hamden, Conn.: Archon Books, 1986.

Online Access

----- . "Let us love, dear love, lyke as we ought": Protestant Marriage and the Revision of Petrarchan Loving in Spenser's *Amoretti*," in *Spenser Studies: A Renaissance Poetry Annual X*, ed. Patrick Cullen and Thomas P. Roche, Jr. New York: AMS Press, 1992. 109-138.

PR535 .L7 L68 1993

Low, Anthony. *The Reinvention of Love: Poetry, Politics and Culture from Sidney to Milton*. Cambridge: Cambridge UP, 1993.

Online Access

Manganaro, Elise Salem. "Songs and Sonnets in *Astrophil and Stella*: A Reading of Sidney's Poetics." *Explorations in Renaissance Culture* 15 (1989): 121-136.

Online Access

Mazzola, Elizabeth. "Marrying Medusa: Spenser's *Epithalamion* and Renaissance Reconstructions of Female Privacy." *Genre: Forms of Discourse and Culture* 25.1 (Spring 1992): 193-210.

Online Access

Miller, Paul Allen. "Sidney, Petrarch, and Ovid, or Imitation as Subversion." *ELH* 58.3 (Fall 1991): 499-522.

PR2343 .S57 1984

Montgomery, Robert L. "Astrophil's Stella and Stella's Astrophil" in *Sir Philip Sidney and the Interpretation of Renaissance Culture: The Poet in his Time and in Ours*, ed. Gary F. Waller and Michael D. Moore. New Jersey: Barnes & Noble, 1984. 44-55.

Online Access

Moore, Mary. "The Labyrinth as Style in *Pamphilia to Amphilanthus*." *Studies in English Literature 1500-1900* 38.1 (Winter 1998): 109-125.

PR539 .S7 R63 1989

Roche, Thomas P., Jr. *Petrarch and the English Sonnet Sequences*. New York: AMS Press, 1989.

Available as an E-Book

Singleton, Charles S. "Dante: Within Courtly Love and Beyond," in *The Meaning of Courtly Love*, ed. F.X. Newman. Albany: State U of New York P, 1968. 43-54.

PR428. H66 S6 1994

Smith, Bruce R. *Homosexual Desire in Shakespeare's England: A Cultural Poetics*. Chicago: U of Chicago P, 1991.

Online Access

Smith, Rosalind. "Lady Mary Wroth's *Pamphilia to Amphilanthus*: The Politics of Withdrawal." *ELR* 30.3 (Autumn 2000): 408-431.

Online Access

Villeponteaux, Mary A. "'With her own will beguyl'd': The Captive Lady in Spenser's *Amoretti*." *Explorations in Renaissance Culture* 14 (1988): 29-39.

#### **4. Department of Criminology & Criminal Justice**

The Department is requesting the following changes:

## **1. Renumbering of *CRIM 4503: Discourse and Crime* to *CRIM 3403: Discourse and Crime***

Rationale: moving this course to the 3rd year level would make it more accessible to a larger number of students, rather than restricted to a small number of 4th year students. Further, the course could be more readily paired/package with *CRIM 3263: Crime and Media*, *CRIM 3503 Wrongful Conviction!*, and *CRIM 3103 Advanced Qualitative Research Methods*. Pairing such courses builds strength within and across course streams, which benefits the overall DCCJ curriculum.

## **2. Cross-listing *CRIM 4403: Feminist Criminology with Women and Gender Studies Programme*.**

Attached to this email is the correspondence between Dr. Karla O'Regan and Dr. Marilee Reimer regarding this request. The DCCJ fully supports the course being cross-listed.

\*Please note that a copy of this correspondence has been forwarded to SCC members via email.

## **5. Fine Arts Programme**

### **1. New course proposal**

#### **1. Type of Proposal**

Regular offering

#### **2. Course Name and Proposed Number**

*FNAR (2XX3) Film Production*

#### **3. Calendar Description**

In this course, students will produce and direct a short film. To this end, students will explore the three stages of filmmaking: pre-production, production, and post-production. Topics will include script breakdowns, storyboards, shot lists, call sheets, staff and crew roles, direction, cinematography (camera and lighting techniques), sound recording, and editing. The course culminates in a screening of their short films for a public audience.

#### **4. Theme or Category Grouping**

N/A

## **5. Impact on Programme Requirements**

Course Workload: 3ch; Credits Earned: 3; Prerequisites: None

## **6. Cross-listing**

N/A

## **7. Rationale for the Course**

The main rationale for the proposed course is to attract students seeking performing arts training to St. Thomas University. The course will be one of only a few university-level film production courses in Eastern Canada. For this reason, the course will attract local students as well as students from Prince Edward Island, Nova Scotia, and Newfoundland. This course is one of the specialties of Leigh Rivenbark, a new hire in FNAR.

## **8. Instructor's Name**

Leigh Rivenbark

## **9. Course Description**

In this course, students will produce and direct a short film. To this end, students will explore the three stages of filmmaking: pre-production, production, and post-production. Topics will include script breakdowns, storyboards, shot lists, call sheets, staff and crew roles, direction, cinematography (camera and lighting techniques), sound recording, and editing. The course culminates in a screening of their short films for a public audience.

## **Learning Outcomes**

During the pre-production stage, students will:

- Break down a script.
- Storyboard sequences.
- Make shot lists.
- Create call sheets.
- Learn about the roles of production staff and crew.

During the production stage, students will:

- Direct actors.
- Explore various aspect of cinematography, such as camera techniques (pan, tilt, dolly, pull focus, transitions, etc.), composition techniques (rule of thirds, camera height, dramatic

angle, bird's eye view, screen direction, canted angle, leading the eye, interior frame, etc.), perspective techniques (POV, tension away, tension to camera, broken wall, voyeur, mask, vignette, etc.), and lighting techniques (three point lighting, etc.).

- Record sound (micing, booming, mixing, etc.).

During the post-production stage, students will:

- Edit picture and sound on Adobe Premiere.
- Practice picture editing techniques (jump cut, match cut, cross cut, cutaway, freeze frame, cut zoom in, cut zoom out, montage sequence, split screen, photo to scene, impact flash, flashed cut, flashed jump, cut, etc.).

### **Equipment and Resources**

The Fine Arts Department owns a professional cinema camera (Canon C100 Mark II). UNB will allow our students to use their film and sound equipment, editing software, and media lab for the proposed course.

### **10. Evaluation System**

Students will be evaluated in the following areas:

Pre-production Project	25%
Short Film	50%
Class Participation	25%

### **11. Possible Texts and Other Materials**

Students will work primarily from the *Setting Up Your Shots* by Jeremy Vineyard. The library owns this book.

### **12. Bibliography**

Course materials will include selections from the following texts; the ones available at the library are followed by (HIL):

- *Master Shots Volumes 1* by Christopher Kenworthy
- *Master Shots Volumes 2* by Christopher Kenworthy
- *Master Shots Volumes 3* by Christopher Kenworthy
- *Setting Up Your Shots* by Jeremy Vineyard (HIL)

- *Cinematic Storytelling* by Jennifer Van Sijll
- *How Not to Make a Short Film* by Roberta Marie Munroe
- *The Filmmaker's Handbook* by Steven Ascher and Edward Pincus
- *In the Blink of an Eye* by Walter Murch (HIL)
- *Film Scenes for Actors* by Joshua Karton
- *99 Film Scenes for Actors* by Adam Nicholas

These books represent some of the leading practical and theoretical texts on film production. The Fine Arts Department will purchase these books for the library.

## **2. Request for Course Revisions: Changes to Course Numbers, Names and Course Calendar Descriptions**

**Type of Proposal:** Regular offering

### **Old Course Numbers, Names and Course Calendar Descriptions:**

#### *FNAR 2133 Musical Theatre I*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre I and II is a year-long sequence to be taken with Acting, Singing, Dancing I and II. Prerequisites: None. Corequisites: FNAR 2151 (Acting, Singing, Dancing I).

#### *FNAR 2233 Musical Theatre II*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre I and II is a year-long sequence to be taken with Acting, Singing, Dancing I and II. Prerequisites: FNAR 2133. Corequisites: FNAR 2151 (Acting, Singing, Dancing II).

#### *FNAR 3133 Musical Theatre III*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre III and IV is a year-long sequence to be taken with Acting, Singing, Dancing III and IV. Prerequisites: FNAR 2133, 2233. Corequisites: FNAR 3151 (Acting, Singing, Dancing III).

#### *FNAR 3233 Musical Theatre IV*

In this course, students research, rehearse and perform a musical. To this end, students will learn

how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre III and IV is a year-long sequence to be taken with Acting, Singing, Dancing III and IV. Prerequisites: FNAR 2133, 2233, 3133. Corequisites: FNAR 3251 (Acting, Singing, Dancing IV).

*FNAR 4133 Musical Theatre V*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre V and VI is a year-long sequence to be taken with Acting, Singing, Dancing V and VI. Prerequisites: FNAR 2133, 2233, 3133, 3233. Corequisites: FNAR 4151 (Acting, Singing, Dancing V).

*FNAR 4233 Musical Theatre VI*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre V and VI is a year-long sequence to be taken with Acting, Singing, Dancing V and VI. Prerequisites: FNAR 2133, 2233, 3133, 3233, 4133 Corequisites: FNAR 4251 (Acting, Singing, Dancing VI).

**New Course Numbers, Names and Course Calendar Descriptions:**

*FNAR 2136 Musical Theatre I*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre I is a year-long course to be taken with Acting, Singing, Dancing I. Prerequisites: None. Corequisites: FNAR 2153 (Acting, Singing, Dancing I).

*FNAR 3136 Musical Theatre II*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre I is a year-long course to be taken with Acting, Singing, Dancing I. Prerequisites: 2136. Corequisites: FNAR 3153 (Acting, Singing, Dancing I).

*FNAR 4136 Musical Theatre III*

In this course, students research, rehearse and perform a musical. To this end, students will learn how to prepare for a role; engage in a rehearsal process; implement acting, singing, and dancing



techniques in performance; assist with technical elements; and demonstrate professionalism in their work. The course culminates in a fully-staged production of a musical for a public audience. Musical Theatre I is a year-long course to be taken with Acting, Singing, Dancing I. Prerequisites: FNAR 3136. Corequisites: FNAR 4153 (Acting, Singing, Dancing I).

**Instructor's Name:** Leigh Rivenbark

**Course Workload:** 6ch

**Credits Earned:** 6

**Cap:** 30 students

**Prerequisites:** FNAR 2136 (Musical Theatre I) is a prerequisite for FNAR 3136 (Musical Theatre II). FNAR 3136 (Musical Theatre II) is a prerequisite for FNAR 4136 (Musical Theatre III).

**Corequisites:** FNAR 2153 (Acting, Singing, Dancing I) is a corequisite for FNAR 2136 (Musical Theatre I). FNAR 3153 (Acting, Singing, Dancing II) is a corequisite for FNAR 3136 (Musical Theatre II). FNAR 4153 (Acting, Singing, Dancing III) is a corequisite for FNAR 4136 (Musical Theatre III).

**Rationale:**

Currently Musical Theatre I and II, III and IV, and V and VI are year-long sequences. For simplicity, we propose to change the course names to Musical Theatre I (formerly Musical Theatre I and II), Musical Theatre II (formerly Musical Theatre III and IV), and Musical Theatre III (formerly Musical Theatre V and VI).

**Learning Outcomes (no changes):**

During this course, students will learn to:

- Prepare for a role. Assignments include writing a biography of the writers, an overview of the writers' works, and a production history of the musical; identifying the dominant themes in the musical; creating an image bank; completing a character analysis; and exploring the given circumstances of the musical.
- Engage in a rehearsal process.
- Implement acting, singing, and dancing techniques in performance.
- Assist with technical elements.
- Demonstrate professionalism in the following areas: attendance, punctuality, attitude, preparedness, commitment, ability to make informed choices, openness to direction, willingness to take creative risks, ownership of process, and working relationships with all members of the company.

**Bibliography (no changes):**

Course materials will include selections from the following texts:

- Libretto of a musical (TBA)
- *Singer's Musical Theatre Anthology* by Richard Walters

**Evaluation (no changes):**

Students will be evaluated on the following assignments:

- |                             |     |
|-----------------------------|-----|
| • Preparation Project       | 25% |
| • Rehearsals                | 25% |
| • Technical Element Project | 25% |
| • Performances              | 25% |

**3. Request for Course Revisions: Changes to Course Numbers, Names and Course Calendar Descriptions:**

**Type of Proposal:** Regular offering

**Old Course Numbers, Names and Course Calendar Descriptions:**

*FNAR 2151 Acting, Singing, Dancing I*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing I and II is a year-long sequence to be taken with Musical Theatre I and II. Prerequisites: None. Corequisites: FNAR 2133 (Musical Theatre I).

*FNAR 2251 Acting, Singing, Dancing II*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Musical Theatre I and II is a year-long sequence to be taken with Acting, Singing, Dancing I and II. Prerequisites: FNAR 2151. Corequisites: FNAR 2233 (Musical Theatre II).

*FNAR 3151 Acting, Singing, Dancing III*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing III and IV is a year-long sequence to be taken with Musical Theatre III and IV. Prerequisites: FNAR 2151, 2251. Corequisites: FNAR 3133 (Musical Theatre III).

*FNAR 3251 Acting, Singing, Dancing IV*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and

ballet classes. Acting, Singing, Dancing III and IV is a year-long sequence to be taken with Musical Theatre III and IV. Prerequisites: FNAR 2151, 2251, 3151. Corequisites: FNAR 3233 (Musical Theatre IV).

*FNAR 4151 Acting, Singing, Dancing V*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing V and VI is a year-long sequence to be taken with Musical Theatre V and VI. Prerequisites: FNAR 2151, 2251, 3151, 3251. Corequisites: FNAR 4133 (Musical Theatre V).

*FNAR 4251 Acting, Singing, Dancing VI*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz and ballet classes. Acting, Singing, Dancing V and VI is a year-long sequence to be taken with Musical Theatre V and VI. Prerequisites: FNAR 2151, 2251, 3151, 3251, 4151 Corequisites: FNAR 4233 (Musical Theatre VI).

**New Course Numbers, Names and Course Calendar Descriptions:**

*FNAR 2153 Acting, Singing, Dancing I*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz classes. Acting, Singing, Dancing I is a year-long course to be taken with Musical Theatre I. Prerequisites: None. Corequisites: FNAR 2136 (Musical Theatre I).

*FNAR 3153 Acting, Singing, Dancing II*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz classes. Acting, Singing, Dancing I is a year-long course to be taken with Musical Theatre I. Prerequisites: 2153. Corequisites: FNAR 3136 (Musical Theatre I).

*FNAR 4153 Acting, Singing, Dancing III*

This course offers students intensive training in acting, singing, and dancing. Students will learn fundamental acting techniques and apply them to scenes and songs from the musical theatre repertoire. In addition, students will do practical exercises to develop their breathing, phonation, resonance, and articulation skills. Students will also hone their dancing abilities by taking jazz classes. Acting, Singing, Dancing I is a year-long course to be taken with Musical Theatre I. Prerequisites: 3153. Corequisites: FNAR 4136 (Musical Theatre I).

**Instructor's Name:** Leigh Rivenbark

**Course Workload:** 3ch

**Credits Earned:** 3

**Cap:** 30 students

**Prerequisites:** FNAR 2153 (Acting, Singing, Dancing I) is a prerequisite for FNAR 3153 (Acting, Singing, Dancing II). FNAR 3153 (Acting, Singing, Dancing II) is a prerequisite for 4153 (Acting, Singing, Dancing III).

**Corequisites:** FNAR 2136 (Musical Theatre I) is a corequisite for FNAR 2153 (Acting, Singing, Dancing I). FNAR 3136 (Musical Theatre II) is a corequisite for FNAR 3153 (Acting, Singing, Dancing II). FNAR 4136 (Musical Theatre III) is a corequisite for FNAR 4153 (Acting, Singing, Dancing III).

### **Rationale:**

Currently Acting, Singing, Dancing I and II, III and IV, and V and VI are year-long sequences. For simplicity, we propose to change the course names to Acting, Singing, Dancing I (formerly Acting, Singing, Dancing I and II), Acting, Singing, Dancing II (formerly Acting, Singing, Dancing III and IV), and Acting, Singing, Dancing III (formerly Acting, Singing, Dancing V and VI). The rationale for increasing the credits earned from two to three credits is to more accurately reflect the workload.

### **Learning Outcomes (no changes)**

During this course, students will:

- Develop proficiency in acting skills (i.e. objectives, actions, transference, emotional memory, sensory recall, endowment, conditioning circumstances, playing the fourth wall/side, making an entrance, subtext, etc.).
- Develop proficiency in singing and voice skills (i.e. breathing, phonation, resonance, articulation, etc.) and vocal awareness (i.e. physiology of the voice, how the voice works, vocal problems, vocal care and health, etc.).
- Develop proficiency in dance skills (i.e. jazz, etc.) and actor movement techniques (Viewpoints, Laban Movement Analysis, etc.).

### **Bibliography (no changes)**

Course materials will include selections from the following texts; the ones available at the library are followed by (HIL):

- *An Actor Prepares* by Constantin Stanislavski (HIL)
- *Respect for Acting* by Uta Hagen (HIL)
- *The Art of Acting* by Stella Adler
- *To the Actor* by Michael Chekhov (HIL)
- *Sanford Meisner On Acting* by Sanford Meisner and Dennis Longwell (HIL)
- *On the Art of Singing* by Richard Miller (HIL)

- *Singing and Teaching Singing* by Janice Chapman (HIL)
- *On Singing Onstage* by David Craig (HIL)
- *Freeing the Natural Voice* by Kristin Linklater (HIL)
- *The Right to Speak* by Patsy Rodenburg
- *Voice and the Actor* by Cicely Berry (HIL)
- *Speaking North American Naturally* by David Smukler
- *The Use And Training Of The Human Voice* by Arthur Lessac
- *Actor Training the Laban Way: An Integrated Approach to Voice, Speech, and Movement* by Barbara Adrian (HIL)
- *Laban for Actors and Dancers* by Jean Newlove (HIL)
- *Laban for All* by Jean Newlove and John Dalby
- *The Viewpoints Book: A Practical Guide to Viewpoints and Composition* by Anne Bogart and Tina Landau (HIL)

The library owns most of these books. The Fine Arts Department will purchase the rest for the library.

### **Evaluation**

Students will be evaluated on their class work and performances in the following areas:

Acting Technique	40%
Singing Technique	30%
Dancing Technique	30%

### **4. Request for a Course Revision: Changes to Course Number, Name and Course Calendar Description:**

#### **Type of Proposal**

Regular offering

#### **Old Course Name, Proposed Number, and Calendar Description**

##### *Dance Technique FNAR 1231*

This course offers students fundamental dance training in jazz, ballet, and tap. During the course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome.

#### **New Course Names, Proposed Numbers, and Calendar Descriptions**

##### *FNAR 1231 Dance Technique I*

This course offers students fundamental training in jazz and contemporary dance. During the

course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome. Prerequisite: None.

#### *FNAR 2231 Dance Technique II*

This course offers students fundamental training in jazz and contemporary dance. During the course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome. Prerequisite: FNAR 1231.

#### *FNAR 3231 Dance Technique III*

This course offers students fundamental training in jazz and contemporary dance. During the course, students will develop strength, flexibility, muscular control, endurance, and discipline; improve their technical proficiency in a variety of dance styles; learn dance terminology; cultivate their performance skills; and examine the contributions of significant choreographers from 1900 to the present. The course culminates in a public performance. The instructor will adapt exercises to the abilities of individual students. All levels welcome. Prerequisite: FNAR 2231.

### **Theme or Category Grouping**

N/A

### **Impact on Program Requirements**

Course Workload: 3ch; Credits Earned: 1; Prerequisites: None

Course Cap: 20

### **Cross-listing**

N/A

### **Rationale**

We propose to expand our current Dance Technique course into a course sequence (Dance Technique I, II, III). This proposed course sequence will give students an opportunity to take ongoing training in dance as part of their overall Bachelor's degree. In addition, Dance Technique I,

II, III will compliment our Musical Theatre I, II, III course sequence as a strong education in this field includes dance as one of its core areas. We expect that this course sequence will attract new students to St. Thomas University. The three levels will be taught within the same section (many course sequences in FNAR are taught in this way).

### **Instructor**

Qualified PT faculty available in Fredericton.

### **Facilities**

Classes will take place in our newly renovated rehearsal studio (MMH 101). The room is equipped with a professional rehearsal floor and 24 feet of mirrors.

### **Learning Outcomes**

During this course, students will:

- Develop strength, flexibility, muscular control, endurance, and discipline.
- Improve their technical proficiency in a variety of jazz dance styles such as musical theatre, contemporary, lyrical, Latin/salsa, hip hop, and urban.
- Learn dance terminology.
- Enhance their posture.
- Cultivate their performance skills.
- Examine the contributions of significant choreographers from 1900 to the present.
- Foster an appreciation of dance as a non-verbal art form.

### **Evaluation**

Students will be evaluated on the following assignments:

- |                   |     |
|-------------------|-----|
| • Dance Technique | 40% |
| • Rehearsals      | 30% |
| • Performance     | 30% |

### **Possible Texts and Other Materials**

The instructor will draw from texts such as *History of Dance* by Mary Clark, *Dance Imagery for Technique and Performance* by Eric Franklin, *Dance Technique and Injury Prevention* by Justin Howse, *Jazz Dance: A History Of The Roots And Branches* by Wendy Oliver and Lindsay Guarino, and *What the Eye Hears: A History of Tap Dancing* by Brian Seibert.

## Bibliography

Course materials may include selections from following texts; the ones available at the library are followed by (HIL):

- Anderson, Jack. *Ballet & Modern Dance: A Concise History*. Princeton, NJ: Princeton Book, 1992. Print. (HIL)
- Jonas, Gerald. *Dancing: The Pleasure, Power, and Art of Movement*. New York: Harry N. Abrams, 1992. Print. (HIL)
- Haas, Jacqui. *Dance Anatomy*. Trade Paperback, 2010. Print. (HIL)
- Franklin, Eric N. *Conditioning for Dance*. Champaign, IL: Human Kinetics, 2004. Print. (HIL)
- Franklin, Eric N. *Dance Imagery for Technique and Performance*. Champaign, IL: Human Kinetics, 1996. Print. (HIL)
- Grant, Gail. *Technical Manual and Dictionary of Classical Ballet*. Mineola, NY: Dover Publications, 2014. Print. (HIL)
- Bogart, Anne, and Tina Landau. *The Viewpoints Book: A Practical Guide to Viewpoints and Composition*. New York: Theatre Communications Group, 2007. Print. (HIL)
- Guarino, Lindsay, and Wendy Oliver. *Jazz Dance: A History of the Roots and Branches*. Gainesville, FL: University Press of Florida, 2015. Print. (HIL)
- Dils, Ann, and Ann Cooper Albright. *Moving History/Dancing Cultures: A Dance History Reader*. Middletown, CT: Wesleyan UP, 2001. Print. (HIL)
- Nadel, Myron Howard, and Marc Strauss. *The Dance Experience: Insights into History, Culture, and Creativity*. Hightstown, NJ: Princeton Book, 2003. Print. (HIL)
- Clarke, Mary, and Clement Crisp. *The History of Dance*. New York: Crown, 1981. Print.
- Cass, Joan. *Dancing Through History*. Englewood Cliffs, NJ: Prentice Hall, 1993. Print.
- Fuhrer, Margaret, and Alicia Graf Mack. *American Dance: The Complete Illustrated History*. Minneapolis, MN: Voyageur Press, 2014. Print.
- Seibert, Brian. *What the Eye Hears: A History of Tap Dancing*. Farrar, Straus and Giroux, 2015. Print.
- Howse, Justin, and Shirley Hancock. *Dance Technique and Injury Prevention*. London: A & C Black, 1992. Print.
- Blom, Lynne Anne, and L. Tarin Chaplin. *The Intimate Act of Choreography*. Pittsburgh, PA: University of Pittsburgh, 1982. Print.
- Lihs, Harriet R. *Appreciating Dance: A Guide to the World's Liveliest Art*. Hightstown, NJ: Princeton Book, 2002. Print.
- Kendrick, John. *Musicals101.com*. Web. 4 Feb. 2016.

The library owns many of these texts. The Fine Arts Department will purchase the rest for the library's permanent collection.







