

**Bachelor of Arts (BA) in Dance**  
**Bachelor of Fine Arts (BFA) in Dance**  
**Combined BA in Dance / Bachelor of Kinesiology**  
**Bachelor of Fine Arts (BFA) in Drama**  
**Concurrent BFA in Drama Education / Bachelor of Education**  
**Bachelor of Arts (BA) in Music**  
**BA Honours in Music**  
**Bachelor of Music**  
**Concurrent BMUS in Music Education / Bachelor of Education**  
**(Minors in Dance, Drama, Music and Sonic Arts are also offered)**

**School of Creative and Performing Arts**  
**Faculty of Arts**

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## Overview and Context of the Program:

The School of Creative and Performing Arts (SCPA) was formed in 2013 through the combination of the former academic units of Dance, Drama and Music. The first official director of the SCPA came on board in January 2015. Since its inception, the SCPA has been involved in an ambitious process of self-definition, one predicated on an unwavering commitment to excellent discipline-specific programming combined with progressive interarts and interdisciplinary opportunities, both formal and informal, at the graduate and undergraduate levels. The thorough curriculum review represented in these pages reflects the School's investment in these dual objectives and provided an excellent opportunity for all of us to consider precisely where we are, where we want to go, and how we can get there.

Dance, Drama and Music have long histories at the University of Calgary, and the School's evolution will continue to respect and celebrate that distinctiveness. But the observations and proposals contained in this report also directly reflect all three divisions' intention to capitalize on the opportunities only possible through their close physical and philosophical cohabitation. Through an extensive consultation process the SCPA collaboratively established a set of common priorities to guide curriculum and programming design and revision. As clearly demonstrated in this report, these priorities are interpreted distinctly by each of the three divisions, yet as shared principles they also clearly inform the ongoing development of each unit in fundamental ways. The three main priorities are as follows:

1. A careful balance between rigorous discipline-specific programming and advanced interdisciplinary opportunities, both formal and informal.
2. A commitment to contemporary and emergent pedagogical approaches to all aspects of our programming.
3. An active conversation between research scholarship and creative practice at multiple levels of programming (for instance, within and between courses, programs, and divisions).

The Curriculum Review (CR) process involved three separate CR committees, one for each division. Each of the committees was co-chaired by the SCPA Director and the respective Division Chair. Each committee involved full (Dance) or majority (Drama and Music) faculty membership, and each met regularly throughout the 2015/16 academic year. At two critical points in the CR process all three committees were brought together for a full joint meeting. At these gatherings the committees reported on their independent progress and then explored points of intersection and opportunities for interaction and collaboration.

In order to utilize the course mapping data a preliminary responsibility of each committee was to establish key program outcomes. However, all three committees translated this step into the identification of *key graduate attributes* in order to shift the emphasis from standardized knowledge acquisition to individual student capacity, aptitude, and agency. On the basis of the core SCPA priorities identified above and the combined graduate attributes of the individual divisions outlined in the following section, the School also articulated a common statement of Vision, Mission, and Values.

### VISION

The School of Creative and Performing Arts is reimagining artistry for the twenty-first century through a careful balance of tradition and innovation, coupled with a deep engagement with our contemporary world.

## MISSION

At the School of Creative and Performing Arts we are celebrating the distinctiveness of our three disciplines of dance, drama and music and exploring uncharted interdisciplinary terrain. With focused emphasis on the physical and intellectual demands required for the creation, performance, and study of artistic process and works, we are a home both for individuals seeking to become rigorously trained, keenly independent and sophisticated artists as well as those aspiring to become intellectually agile, deeply engaged and creative scholars.

## VALUES

The SCPA...

...provides a precise and evolving combination of *discipline-specific sophistication and rigour with interdisciplinary exploration and strategy*.

...embraces and reflects the *complexity of our contemporary moment* in all our *pedagogical approaches* to creation, critical analysis, performance, and historical study.

...engages in an animated and explicit dialogue between *research scholarship* and *artistic creation* within our curriculum and our programming.

...offers our students first-hand *international experiences* by facilitating their *direct engagement with the world* and introducing *artistic and cultural diversity* into their on-campus experience.

...celebrates our unique *sense of place and culture* as Calgarians, Albertans, and Canadians, including an informed and reflective engagement with *local Indigenous populations*.

...prepares our students for *diverse opportunities* and *direct transitions* beyond their degrees through integrated vocational training, in- and post-program professional opportunities, and rigorous preparation for extended study, in order to foster high levels of *personal independence, agency, and initiative*.

## Guiding Questions for the Curriculum Review:

1. What are the key attributes that we want to foster in students who graduate from our program(s)?
2. How well do the program-level graduate attributes reflect the key priorities adopted by the School of Creative and Performing Arts?
3. How well are the program-level graduate attributes reflected in the courses and in the learning tasks?
4. Looking at the scope and sequence of the courses within the program, are there any overlaps and gaps in learning outcomes? If so, where/what are the overlaps and gaps? Are the courses sequenced properly? How well do they interface with one another? Is there continuity? How well do they support students in meeting the graduate attributes?
5. To what extent are students developing breadth and depth in their field of study?
6. For instructors, is there alignment between program-level attributes and how well students are achieving these goals?
7. How well do students clearly relate to what they are studying in the program in terms of relating this to their organizational/professional contexts?

## Action Plan:

### SCPA

Recommendations	Action Items	Participants	Due Date
Interarts courses: 1 <sup>st</sup> year and 2 <sup>nd</sup> year courses required of all SCPA students; 3 <sup>rd</sup> year and 4 <sup>th</sup> year courses recommended for all SCPA students	Creation of SCPA 290, 399, 499, 599	SCPA Director, Division Chairs and subcommittees for each course	Ongoing. Courses approved for 17/18 calendar; SCPA 290 first offered W18; development of other courses ongoing (1 new course/year)
Expand interdisciplinary SCPA course offerings	Creation of 'Special Topic' interdisciplinary SCPA course offerings at 300, 400 and 500 level	SCPA Director and Division Chairs	2017 CARC Calendar submission [due December 2017]
Cultivate additional professional and personal management competence	Creation of SCPA 401 Performing Arts Management	SCPA Director, Division Chairs, and course instructor	Complete, approved for 17/18 calendar.

### DANCE

Recommendations	Action Items	Participants	Due Date
Further distinguish the BA Dance from the BFA Dance by offering a Dance Pedagogy Concentration for BA Dance majors	Creation of DNCE 359, DNCE 447, & DNCE 465	SCPA Director, Curriculum Review team	Completed. Dance Pedagogy Concentration, DNCE 359, 447 & 465 approved for 17/18 calendar
Further distinguish the BA Dance from the BFA Dance by offering a Dance Production Concentration for BA Dance majors	Creation of DNCE 437	SCPA Director, Curriculum Review team	Completed. Dance Production Concentration, and DNCE 437 approved for 17/18 calendar
Further distinguish the BA Dance from the BFA Dance by placing more emphasis on theory and less on studio practice.	Reduce Studio Options in the BA Dance from 6 to 3 units, and increase Theory Options from 6 to 9 units. Creation of DNCE 347	SCPA Director, Curriculum Review team	Completed. Change to BA Dance requirements, DNCE 347 approved for 17/18 calendar

Further distinguish the BA Dance/B.Kin degree from the BA Dance and the BFA Dance.	Require DNCE 463 of BA Dance/B.Kin majors only, and remove DNCE 463 requirement from BA Dance and BFA Dance. Creation of DNCE 359 for BFA Dance and BA Dance only as substitute for KNES 259.	SCPA Director, Curriculum Review team	Completed. Change to BA Dance and BFA Dance requirements, DNCE 359 approved for 17/18 calendar
Bring the BFA Dance in line with current methodological approaches to creative process, and highlighting the academic goals of integrating practice and theory.	Creation of DNCE 435	SCPA Director, Curriculum Review team	Completed. DNCE 435 approved for 17/18 calendar
Increase the breadth of knowledge in the BA Dance by introducing new areas of study: Dance Psychology and Dance Dramaturgy, offering bridges between dance creation, dance science, dance pedagogy, and psychology.	Creation of DNCE 437 & DNCE 467	SCPA Director, Curriculum Review team	Completed. DNCE 437, 467 approved for 17/18 calendar
Become a registered provider of the Healthy Dance Practice Certificate offered by Safe in Dance International (SiDi) through the delivery of DNCE 235, DNCE 447 & DNCE 449	Submit HDPC registered provider application to Safe in Dance International. Include Healthy Dance Practice core principles in the course content of DNCE 235, 447 & 449 in 2017 Change course title and description of DNCE 235 to more accurately reflect the focus on safe, healthy dance practice.	Dance Division Chair, Curriculum Review team, HDPC Registered Provider sub-committee	HDPC registered provider application submitted to SiDi. Course title and description change to DNCE 235 approved for 17/18 calendar

## DRAMA

Recommendations	Action Items	Participants	Due Date
Split full-year courses into half-year courses at the 300-level and below	Changes to: Drama 240, 340, 200, 300, 362	SCPA Director, Chair of Drama, Curriculum Committee	Completed. Still remaining is Dram360
Requirement of Practicum Course in the BFA Dram	Refine process for identifying practicum opportunities for students	Chair of Drama, Production Manager Academic, Coordinator of Acting Courses	Completed Calendar Change. Practical implementation happening now.
Creation of 500-level course where students will work in integrated ways	Create Dram513 as a part of the directing and design course streams and integrate dramaturgy	SCPA Director, Chair of Drama, Curriculum Committee	Completed. First offering of Dram513 will be in Winter 2019.
Creation of BA Drama	Curriculum Creation	SCPA Director, Chair of Drama, Curriculum Committee	Ongoing. Process begins Sept. 2017
Assessment and Review of Design/Technical Theatre Curriculum	Data collection and assessment	SCPA Director, Chair of Drama, Faculty and Sessionals in Design area	Jan. 2018
Creation of 3-year cycle of courses	Creation of 3-year calendar	SCPA Director, Chair of Drama, Curriculum Committee	Jan. 2018

## MUSIC

Recommendations	Action Items	Participants	Due Date
New History core for BMUS and BA MUSI programs (to create room in programs for SCPA history course)	Creation of MUSI 335/337; MUSI 231/233/331/333 deleted from program requirements	Curriculum Review Team; Music History instructors	Completed. MUSI 335/337 approved for 17/18 calendar; MUSI 231/233 not offered in 17/18; MUSI 331/333 last offered in 17/18; "old" courses deleted for 18/19 calendar

Required course at 200-level in music technology (currently missing from curriculum)	Creation of MUSI 255 (Introduction to Music Technology), required of all students in BMUS and BA MUSI	Curriculum Review Team; Music Technology instructors	Completed. MUSI 255 approved for 17/18 calendar and first offered during that academic year
Delete BMUS Music History and Theory major (low enrolment program)	Prepare paperwork for deletion of major; communicate plan with students	Curriculum Review Team; Division Chair	Ongoing. Paperwork for deletion submitted and working its way through university committees. Will require government approval.
Review all BMUS majors with an eye toward the number and types of required courses	Budget situation has changed since our curriculum review. Must now review all programs regarding reliance on sessionals and number of required courses.	Subcommittees for each major made up of instructors from Division of Music.	Spring/Summer and Fall 2017; calendar changes for 18/19 will be due December 2017
Review MUPF Ensembles	Budget situation has changed since our curriculum review. Ensembles are heavily dependent on sessionals, yet they are important to the university community and our students. Examine the number and types of ensembles we offer; also consider number of ensembles BMUS students are allowed to take for credit.	Performance faculty and Division of Music	Spring/Summer and Fall 2017; calendar changes for 18/19 will be due December 2017
Reorganization of non-major courses	300-level courses can again be informal topics courses; return to former organization and delete 400-level non-major courses.	Division chair, in consultation with Division of Music faculty and sessional instructors	Spring/Summer and Fall 2017; calendar changes for 18/19 will be due December 2017
Revival of Music Education	Update Music Education program, incorporating needs of	Music Education instructors	Ongoing; calendar changes for 18/19



	today's teachers into curriculum; explore ways to collaborate with Werklund School of Education.		will be due December 2017
New History core requires more and varied seminar topics; Canadian music and ethnomusicology have been suggested	New Music History core is effective Fall 2017, main effect will be felt in 18/19. Discussions amongst colleagues and students as to types of seminars that are of interest/value to students.	Music History instructors	Ongoing; "Introduction to Ethnomusicology" will be offered in Fall 2017; aim to offer Canadian music in 18/19 academic year
Examination of BA MUSI program	Distinguish BA MUSI program from the BMUS both in terms of requirements/program organization and the way in which we talk about the program; examine retention rate	Division of Music subcommittee	Ongoing; calendar changes for 18/19 will be due December 2017

**Conclusion:**

As noted above, the Curriculum Review (CR) came at a pivotal moment in the young history of the SCPA and provided an excellent window for self-reflection, self-analysis, and future planning. All three divisions retain elements from earlier frameworks that were historically supported by larger numbers of faculty members. Thus, the CR provided an opportunity to consider all SCPA programming within the light of reduced faculty complements and altered fields of expertise. An overall question, implicit but pressing throughout this process, relates to the most productive use of our resources, in terms of both personnel and facilities, within our current circumstances.

Each division reviewed its full curricular programming and questioned both the specifics and the overall integrity of their offerings. All three established detailed articulations of desired graduate attributes, resulting in an unprecedented level of precision in programming objectives, as well as clearly identified areas of common intention and opportunities for collaboration across the School. The resulting curricular changes, both immediate and planned over the next several years, are substantial. Some of the key developments:

1. The creation of a new stream of Interdisciplinary course offerings, the first two years of which are required courses for all SCPA students, regardless of individual program. This is a critical gesture that will effectively establish a full-School cohort each year, one that will facilitate collaboration across divisions in multiple ways and on multiple levels.

2. The creation of two new concentrations within the division of Dance, one in Dance Pedagogy and one in Dance Production, which will enhance and diversify Dance graduates' areas of expertise and professional opportunities.
3. The thorough redesign of the first two foundational years of Drama programming, providing a thorough introduction to students' degree options, coupled with enhanced curricular 'maps' and consultation for independent plans of study.
4. The revision of Music division history offerings to enhance interdisciplinary options and the streamlining of Music degree specialization options for programming clarity and impact.

It is important to note that the CR was conducted under considerably more 'bullish' conditions within the Faculty of Arts, during a period of considerable growth in faculty capacity. Thus, while the need to reduce our reliance on sessional instructors was a distinct factor in our planning and the CR explicitly targeted efficiencies at all levels, the severity and pace of the reduction of sessionals was not known at the time the committees were meeting. Thus, the SCPA is now recalibrating some of its initial CR aspirations, and the 5-year plan reflects an accelerated effort towards more 'streamlined' and flexible programming.

As we head into a full Unit Review in the coming year, we are excited by our prospects. The addition of multiple new faculty members, across all divisions, is generating new and progressive programming opportunities. A substantial number of our faculty members—established as well as recently arrived—are exploring interarts intersections ranging from single course offerings through to a newly reimagined interdisciplinary student performance festival. We are confident that the curriculum revisions already complete and those lined up over the span of this 5-year plan will result in focused, efficient and highly effective programs, allowing the SCPA to retain and extend its status as a distinct destination for performing arts education within Canada and beyond.