

SIMON FRASER UNIVERSITY

S. 72-55

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject COURSE PROPOSALS - FINE AND
PERFORMING ARTS

Date APRIL 12, 1972

MOTION:

"That Senate approve the new course proposals for:-

General Studies 100-3 - Modern Art and Its Mainsprings
- The Eighteenth Century

and

General Studies 200-3 - Modern Art and Its Mainsprings
- The Nineteenth Century."

If approved, the following motion will be made:

"That Senate suspend its rules with regard to the
two semester time lag requirement for the offering
of new courses in order that General Studies 100
may first be offered in the Fall semester 72-3,
and General Studies 200 in the Spring semester 73-1."

SIMON FRASER UNIVERSITY

S 72-55

MEMORANDUM

Mr. H. Evans

From Senate Committee on Undergraduate Studies

Secretary of Senate

Subject Course Proposals - Fine and
Performing Arts

Date April 11th, 1972

The Senate Committee on Undergraduate Studies approved the submission of the Division of General Studies relating to course proposals in the Fine and Performing Arts, as set forth in SCUS 72-7, and recommends approval to Senate.

John Chase

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SIMON FRASER UNIVERSITY

SCUS 72-7

MEMORANDUM

Senate Committee on
Undergraduate Studies

From R. C. Brown,
A/Dean, Division of General Studies

Subject Course proposals
Fine & Performing Arts

Date March 15th, 1972

I attach the following course proposals for the consideration of the Committee. They have been reviewed and approved by the Dean's Advisory Committee.

RC Brown

RCB/ft

TO: The Dean,
 Division of General Studies,
 Simon Fraser University.

A. I am pleased to submit a proposal for a series of two lecture courses in the area of Fine Arts. The courses could be scheduled, the one (C 1) for the Fall semester of 1972, and the other (C 2) for the Spring semester of 1973. They may be offered as individual courses under the auspices of the Division of General Studies; that is to say, as courses not attached to any academic department. However, their nature is such that they may be included as part of an academic program of a historical orientation in the Department of Fine and Performing Arts, presently in the planning stage at Simon Fraser University. Although the course proposed as C 2 may be viewed as a sequence to C 1, each is, nevertheless, designed complete in itself. Both courses are designed to fill a need for history of art in the academic framework of the general humanities program for undergraduates.

B. a) Title of the series of courses; b) Rationale for the series;
 c) Area covered.

a) I propose to entitle the series, "Modern Art and Its Mainsprings", and label C 1, Modern Art and Its Mainsprings - The Eighteenth Century, and C 2, Modern Art and Its Mainsprings - The Nineteenth Century.

b) The subject matter of the series is Western art - primarily the painting, but to some extent also the sculpture and architecture of Western Europe and North America - beginning with the then "shocking" works of art in the first decades of the Twentieth century and going back to the beginning of the Eighteenth in C 1, and to the beginning of the Nineteenth century in C 2. The hypothesis explored in C 1 and C 2 is the same, viz., that, contrary to the opinion that "modern art begins nowhere because it begins everywhere" (Canaday, 1959 and 1962), it makes sense to view modern art as having its mainsprings almost fully developed by the beginning of the Eighteenth century. What I label "mainsprings" are those theoretical propositions of a practice (such as painting) that the exploring and argumentative practitioners - not in every instance fully self-consciously - either accept and support, or criticize and reject by their work.

Here is a list of some of these propositions:

1. That certain arts - finally reduced to five - form the System of Fine Arts (the "Beaux-Arts") (Abbe Batteux, 1746).
2. That the principles that can be elucidated and proved to be operative in, or applicable to, only this system are evaluative principles. That is to say, they serve as criteria for selecting from among various objects those which are of the class Art (rather than art, or craft, or "non-art"); hence the acceptance of the notion "a work of art". (Hutcheson, 1772).
3. That the ancient principle of Imitation (Mimesis) is such a principle (although the ancient Greeks recognized its importance, they did not, however, employ it to prove the System of Fine Arts) (Abbe Batteux, 1746).
4. That, just as "reason is something invariable and fixed in the nature of things", so "taste has likewise invariable principles" (Sir Joshua Reynolds, 1776), and also "the imagination is ... affected according to some invariable and certain laws", or else the canons of art criticism and art appreciation are "mere rules for caprice ... legislature for whims and fancies". (Burke, 1756).
5. That, although taste has invariable laws, this is not to imply that art can be learnt or taught; and that those who teach art are engaged in doing the impossible (Mendelssohn, 1757).
6. That art should teach a moral lesson (Diderot, 1754) and that it should depict simple things and poor people who are inherently noble (Rousseau, 1762; Hutcheson, 1772).

I must emphasize that the series "Modern Art and Its Mainsprings" is designed to show that the practice of art is, and not only theoretical writing of the period, concerned with either embracing or rejecting these propositions.

c) Course content by names of artists.

In C 1 - Modern Art and Its Mainsprings - The Eighteenth Century, the following artists and their work will be discussed (in the order of listing) :

G. B. Tiepolo, Pietro Longhi, Canaletto, Francesco Guardi, Francesco Piranesi;

Watteau, Boucher, Fragonard, Mengs, Greuze, Chardin;

Hogarth, Reynolds, Gainsborough, Rowlandson;

Benjamin West, Copley, Peale, Gilbert Stuart, Thomas Sully;

Romney, Raeburn, Thomas Lawrence, William Etty, George Stubbs, Wilson, Cozens;

Constable, Fuseli, Blake, Goya;

Gericault, Jacques Louis David.

The Text for C 1:

Michael Levey, ROCOCO TO REVOLUTION, Major Trends in Eighteenth Century Painting, Frederick A. Praeger, N. Y., Washington, 1966, 252 pages, 155 illustrations (\$7.50).

In C 2 - Modern Art and Its Mainsprings - The Nineteenth Century, the following artists and their works will be discussed (in the order of listing) :

Delacroix, Ingres, Daumier, Courbet;

Rousseau, Dupre, Daubigny, Millet, Corot;

Manet, Monet, Pissaro, Degas;

Rodin, Renoir, Toulouse-Lautrec;

Washington Allston, Thomas Cole, Homer, Thomas Eakins;

Turner, Bingham, Rossetti, William Morris, Hunt, Millais, Ruskin;

Seurat, Maillol, Van Gogh, Cezanne.

The Text for C 2:

John Canaday, MAINSTREAMS OF MODERN ART, David to Picasso, New York, Simon & Schuster, 1959/1966.
576 pages, 700 illustrations. Price \$12.95.

C. a) Level of courses; b) Enrolment Figures; c) Method of Teaching

a) I suggest that the level of C 1 is established as a 100-level and the level of C 2 is established as a 200-level credit-courses so as to encourage those students who successfully complete the C 1 in the Fall semester to enrol in C 2 in the next semester. I expect also that students taking Fine Arts courses at the two-year colleges (City College, Douglas College, etc.) in which the courses generally fall into the categories "survey courses", and "studio courses" will be attracted by both C 1 and C 2. The latter fall properly into the category "history of art", and are detailed enough to offer the student who has completed a "survey course" an interesting sequence, whilst being general enough to serve as "introductory courses".

b) It seems to me that it would be overly optimistic to expect the enrolment to exceed 250 in either of the courses C 1 and C 2. That figure however, should be the cut off point, for reasons of size of lecture theatres. As for Teaching Assistants necessary for a class of that size, I have been assured co-operation by the Fine Arts Department of the University of British Columbia, to allow its graduate students to apply for T. A. ships with us.

c) I propose both C 1 and C 2 to consist of three contact hours every week for the duration of the course, distributed as follows:

One 2-hour lecture, and
One 1-hour tutorial per student.

A 2-hour lecture would make it easier to show a number of slides while arguing a point of pictorial history.

D. Materials for the Courses C 1 and C 2.

I must mention that I was pleasantly surprised to find a sizeable Fine Arts section in the SFU Library, even in the absence of any Fine Arts courses. Some books, however, will have to be purchased for the purpose of the proposed courses. Also, the slide collections of the Library and the Communications Centre are quite good. Again, a small number of slides would have to be purchased to fill out the few gaps for the purpose of the two proposed courses. There is sufficient time to attend to these tasks.

D. Some final remarks on the content of the proposed courses.

One of the most important aspects of C 1 and C 2 has not yet been mentioned. This is -- making the student conscious of the various methods of art history whilst discussing the pictorial content of the courses.

Here I offer a few remarks on that aspect. It is trivial to say that art history relates art and history, or that the methods of art history undergo certain changes from time to time. There is, for example, a now generally discredited method of art history, that of describing the cultural and economic background, and the personal character of each artist. Then there is also a formalistic method in opposition to the biographical. In using the formalistic method, one is primarily concerned with analysis of the pictorial composition, style and with what is called "perceptual schemata", and thus one generally attempts at classification of artists into "periods" and "themes", e.g. the late antique, mannerism, baroque, romantic, neo-classical. Finally, the most recently employed method associated with the Warburg-Courtauld Institute in London consists of examining in each case, the inter-dependence between the pictorial and literary evidence, thus discouraging the formalist method with its emphasis on "boundaries of periods". It is pointed out that it is very often the case that when one examines a picture neglecting independent evidence, as a result the picture gets praised for the very qualities it is intended to mock.

Arvid J. Grants,
February 10th, 1972

DIVISION OF GENERAL STUDIES

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

Program: ~~General Studies~~
~~Fine & Performing Arts~~ Course Number: 100 Title: Modern Art and Its
Mainsprings - The Eighteenth
Century

Sub-title or Description:

Introduction to the History of Modern Western Painting

Credit Hours: 3

Vector Description: (2-1-0)

Pre-Requisite(s): No pre-requisites

2. ENROLLMENT AND SCHEDULING

Estimated Enrolment: 250

Semester Offered (e.g. yearly, every Spring, twice yearly, Fall and
Spring):

Yearly

When will course first be offered? Fall 1972

3. JUSTIFICATION

- A. What is the detailed description of the course including differentiation from lower level courses, from similar courses in the same department, and from courses in other departments in the University?

This course may be described as a traditional art history course of an introductory nature. It attempts to do two things: develop an awareness of the methods of art history, and develop such visual skills as are used by art historians. There are presently no similar courses offered in the university.

- B. What is the range of topics that may be dealt with in the course?

The topics will be the work of the following 18th century artists:

G.B. Tiepolo, Pietro Longhi, Canaletto, Francesco Guardi, Francesco Piranesi, Watteau, Boucher, Fragonard, Magnasco, Mengs, Greuze, Chardin, Hogarth, Reynolds, Gainsborough, Rowlandson, Benjamin West, Copley, Peale, Gilbert Stuart, Sully, Romney, Raeburn, Lawrence, Etty, Stubbs, Wilson, Cozens, Constable, Fuseli, Blake, Goya, Gericault, David

C. How does this course fit the goals of the program?

This is a traditional course in art history and is being offered as an elective in response to student demand. It is not part of a degree program.

D. How does this course affect degree requirements?

No effect

E. What are the calendar changes necessary to reflect the addition of this course?

New course, addition.

F. What course, if any, is being dropped from the calendar if this course is approved?

None

G. What is the nature of student demand for this course?

Petitions circulated by students indicates their broad interest in Fine Arts. This course would be a partial fulfillment of that demand.

H. Other reasons for introducing the course.

3.

4. BUDGETARY AND SPACE FACTORS

A. Which faculty will be available to teach this course?

A. J. Grants

B. What are the special space and/or equipment requirements for this course?

Lecture Theatre equiped with slide projector and screen

C. Any other budgetary implications of mounting this course:

Addition of a one-half faculty position to present university commitments.

Approval:

Dean of Division:

Senate:

DIVISION OF GENERAL STUDIES

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

~~General Studies~~
~~Fine & Performing Arts~~ Program. Course Number: 200 Title: Modern Art and Its
Mainsprings - the Nineteenth
Century

Sub-title or Description:

Introduction to the History of Modern Western Painting

Credit Hours: 3 Vector Description: (2-1-0)

Pre-Requisite(s): No pre-requisites

2. ENROLMENT AND SCHEDULING

Estimated Enrolment: 250

Semester Offered (e.g. yearly, every Spring, twice yearly, Fall and Spring):

Yearly

When will course first be offered? Spring 1973

3. JUSTIFICATION

- A. What is the detailed description of the course including differentiation from lower level courses, from similar courses in the same department, and from courses in other departments in the University?

This course may be described as a traditional art history course of an introductory nature. It attempts to do two things: develop an awareness of the methods of art history, and develop such visual skills as are used by art historians. There are presently no similar courses offered in the university.

- B. What is the range of topics that may be dealt with in the course?
The topics will be the work of the following 19th Century artists:
Delacroix, Ingres, Daumier, Courbet, Rousseau, Dupre, Daubigny, Millet, Corot, Manet Monet, Pissaro, Degas, Rodin, Renoir, Toulouse-Lautrec, Washington Allston, Thomas Cole, Homer, Thomas Eakins, Turner, Bingham, Rossetti, William Morris, Hunt, Millais, Ruskin, Seurat, Maillol, Van Gogh, Cezanne.

2.

C. How does this course fit the goals of the program?

This is a traditional course in art history and is being offered as an elective in response to student demand. It is not part of a degree program.

D. How does this course affect degree requirements?

No effect.

E. What are the calendar changes necessary to reflect the addition of this course?

New course, addition.

F. What course, if any, is being dropped from the calendar if this course is approved?

None.

G. What is the nature of student demand for this course?

Petitions circulated by students indicates their broad interest in Fine Arts. This course would be a partial fulfillment of that demand.

H. Other reasons for introducing the course.

3.

4. BUDGETARY AND SPACE FACTORS

A. Which faculty will be available to teach this course?

A. J. Grants

B. What are the special space and/or equipment requirements for this course?

Lecture Theatre equipped with slide projector and screen.

C. Any other budgetary implications of mounting this course:

Addition of a one-half faculty position to present university commitments.

Approval:

Dean of Division:

Senate: