

SIMON FRASER UNIVERSITY

S.75-134

MEMORANDUM

To	SENATE	From	SENATE COMMITTEE ON UNDERGRADUATE
			STUDIES
Subject	NEW COURSE PROPOSALS - G.S. 110-7, G.S. 140-3, G.S. 142-3 (FINE ARTS)	Date	SEPTEMBER 24, 1975

MOTION:

1. "That Senate approve and recommend approval to the Board of Governors, as set forth in S.75-134, the new course proposals for:

G.S. 110-7 - The Arts in Context: The Renaissance
G.S. 140-3 - Basics of Theatre
G.S. 142-3 - An Introduction to Film and Video Techniques.

2. That Senate waive the normal two semester time lag requirement in order that these courses may first be offered in the Spring semester, 1976."

SIMON FRASER UNIVERSITY

S. 75-134

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject FINE ARTS COURSES: GS.110-7;GS.140-3;
and GS.142-3

Date 24th September, 1975

MOTIONS

That Senate approve and recommend approval to the
Board of Governors:

GS.110-7 - The Arts in Context: The Renaissance;
GS.140-3 - Basics of Theatre; and
GS.142-3 - An Introduction to Film and Video
Techniques.

That Senate waive the normal two semester time-
lag requirement in order that these courses may first be offered
in the Spring semester, 1976.

In order to place these three courses in context,
SCUS particularly directs the attention of Senators to the attached
excerpt from the minutes of the Academic Planning Committee meeting
of September 17th.

The following points may be salient to consideration
of the motions:

1. SCUS suspended its rule that it only consider courses which had been circulated to Chairmen of Faculty Curriculum Committees two weeks prior to the relevant SCUS meeting. It did so only after members satisfied themselves that adequate consultation had taken place and assurances had been provided regarding lack of overlap.
2. Considerable discussion took place on the number of semester hours credit allocated to GS.110-7 and members were assured that the objectives and pedagogy of the course required substantial time and credit for an intensive and integrative experience.
3. Concern was expressed regarding library holdings to support the courses, particularly GS.110 and the committee was informed that the presentation of material and the nature of the tutorial experiences would be such that they would place less than the usual stress on library resources. Furthermore, a student had been engaged through the summer employment program to inventory resources available in the lower mainland through S.F.U., U.B.C. and other institutions and the availability of adequate resources to support instruction had been assured.

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4. Course enrolment limits were questioned. It is anticipated that GS. 110-7 can accommodate 195 students; GS.140-3, 45; GS.142-3, 25. Members asked that where stringent limits were to be placed on enrolment, criteria for admission be stated explicitly and made readily available to students. The statement of prerequisites for GS.142-3 was framed accordingly.
5. Attention was given to the appropriate timing for first offering these courses and it was agreed that mounting the courses in the 1976-1 semester would provide a useful opportunity for obtaining information about student interest and for testing and refining the proposed approach to fine arts. Senate is, therefore, requested to waive the two semester time-lag requirement. Offering of the courses in 1976-1 would still be subject to fiscal and administrative feasibility.

In summary, SCUS recommends the approval of these three courses as the first step in a coherent approach to developing a fine arts program. The Committee recognizes that it is not thereby giving implicit approval to subsequent steps in the development of that program.



Daniel R. Birch

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att.

SIMON FRASER UNIVERSITY

Sc 575-37

MEMORANDUM

Chairman, Senate Committee on
Undergraduate Studies.

From Dr. B.G. Wilson, Chairman,
Academic Planning Committee.

Subject Fine Arts Courses

Date 19th September, 1975.

G.S. 110-7; G.S. 140-3; G.S. 142-3

Attached are three course proposals which have been presented to the Academic Planning Committee by the Ad hoc Committee on Fine and Performing Arts. The courses are part of a series of proposals which, if approved by Senate and the Board, eventually will result in the establishment of an integrated program in the Fine and Performing Arts at this University. While the Committee recognizes the problem of introducing individual courses with^{our} the presence of an integrated program proposal, we feel that these particular courses are worthy of consideration in their own right. Thus, they are forwarded to you with our endorsement.



Attachments

SIMON FRASER UNIVERSITY

MEMORANDUM

To SENATE COMMITTEE ON UNDERGRADUATE
STUDIES

From Daniel R. Birch
Associate Vice-President, Academic

Subject Minute from Academic Planning
Committee pertaining to FINE AND

Date 23rd September, 1975
PERFORMING ARTS

3. APC.75-8b: FINE AND PERFORMING ARTS

Professor E. Alderson attended this portion of the meeting to answer questions about the proposal.

W. Brown advised that the proposal before Academic Planning had been prepared by an ad hoc committee (of which E. Alderson was chairman) formed at the request of Academic Planning to develop the Fine and Performing Arts

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program, taking into consideration studies and discussions which had taken place in the university.

E. Alderson presented an overview of the proposal. The intent was to propose a program that could begin on a modest scale and develop into a major program while retaining coherence throughout the development process. It should not conflict with or imitate programs currently offered by local colleges or universities and should take into consideration the interest of students at large as well as those exceptionally talented in the arts. It should make the best possible use of currently available university and community resources. Once the general goals had been outlined, the committee had proceeded by listing all the problems the members could possibly foresee and arriving at a consensus about ways to solve the problems.

The three courses proposed to be sent to SCUS and Senate are models of the two kinds of courses which would dominate the program. The first kind consists of craft courses, represented in the submission by G.S. 140-3 Basics of Theatre and G.S. 142-3 An Introduction to Film and Video Techniques. These two courses in conjunction with KIN. 144-3 Aesthetic Forms of Human Movement (essentially a course in beginning dance currently offered through Kinesiology) will introduce the basics of an art. Students would not have to be familiar with art to take these courses and two such courses would be required of anyone working toward a concentration. However, the courses would also serve as a type of one-semester audition to determine who could proceed to serious concentration in that particular art.

The other kind of course, represented in the submission by G.S. 110-7 The Arts in Context: The Renaissance, is designed to solve the problems of arts literacy courses. When the committee reviewed current curriculum for courses that could be used in a fine arts program, it was found that any arts-related courses which did exist had been designed for a specific discipline and were structured in content and prerequisites toward the interests of that particular department; i.e. Sociology of Art. The General Studies courses had been established mostly in response to an interest expressed by a particular faculty member rather than as an attempt to create a unified program. The Renaissance course was therefore designed to serve as a model for further "literacy" courses in the Fine Arts Program. It attempts to put arts together in a given period and study all the arts relevant in that period. The lecture component would be complemented by a series of tutorials, each concentrating on a particular art at that period through the practice of the art itself. The work would not be expected to be of a sophisticated level but practice would be used as a way to learn about a historical period. The course would serve to bring the arts together and to bring theory and practice together. The committee felt these principles should continue throughout the program. Students would be expected to take two of these courses for a total of two of each kind - the craft and the literacy.

The upper levels would gradually move into different strengths. 200 level courses would serve to continue production courses for arts such as dance, where constant practice is a necessity. Various streams may develop in time, such as a high technology stream in cooperation with Computing Science.

The committee expects upper division courses to develop from the principles established in the lower division but did not suggest any specific courses. The members felt it would be an attempt to catch a moving object; that it was necessary to set up long term goals but to expect that the people

who became involved along the way would temper the program over time. The essence of the upper division is that there should be two kinds of approaches available in a given art: one oriented toward performance and the other oriented toward criticism and understanding art, but with performance included. It was felt the "critical" stream could be accomplished with a four year program, but the "performance" stream would require more time in order to ensure both a broad basis in art during the lower levels and an increasing intensity in performance during the upper levels. The committee was suggesting a five year Bachelor of Fine Arts degree.

E. Alderson noted that the committee was recommending initial development of the performance stream in the areas of film, dance, and theatre, as these are already strongly developed on campus through the Centre for Communication and the Arts. At a later date the streams of visual arts and music should be added.

Discussion proceeded on the proposal. The members were concerned about budget and space requirements, particularly the need for a large amount of additional space in 1978. B. Wilson noted that initial funding requirements had been included in this year's asking budget. Space requirements had been submitted in the context of estimates for the next five years, so the 50,000 square feet required by Fine Arts had been included in that budget request. E. Alderson pointed out, however, that although the space is required for full development of the Fine Arts Program, the proposal had taken into consideration the potential lack of both money and space and was designed to be limited in several ways. He noted that using the three courses included in the proposal along with currently-offered workshops within the Centre for Communication and the Arts would make it possible to offer a minor by 1976/77. The program could be stopped at that point for as long as necessary until funds became available to progress into the major program. Similarly, it could be decided to defer development of one of the arts - visual arts for example - until funds or space became available. He stated that although it would set the major program back considerably if space were not forthcoming in 1978, the arts program could still continue at the minor level. It was noted that the proposed schedule for implementation was included in the proposal. It was also pointed out that a great deal of transference of funding would occur between the program and the Arts Centre.

J. Blaney was concerned with budget priorities and whether Fine Arts should take precedence over other programs for the limited funds available. He was reluctant to endorse the proposal until other programs such as community education competing for the same funds had been assessed. J. Ellis concurred with the doubts as to budget priority but commended E. Alderson on the quality of the program. He suggested an internship year in the performance stream might relieve some of the cost to the university while providing excellent training. E. Alderson replied that that aspect had been investigated but that numerous problems were inherent in having students spend a year out of the supervision of the university. J. Blaney suggested that full use of community resources could reduce the costs considerably. E. Alderson stated that this, too, had been considered and was seen to be possible in some areas. The committee felt it imperative, however, to retain an on-campus presence for the program to ensure it served all students on campus rather than becoming a rather elite separate school.

R. Brown felt that the priority nature of the program had been established by the approval Senate had given the proposal originally.

B. Wilson disagreed, as he felt it was possible for priorities to change over time, but felt that budget priorities were not the questions in point at this time. He felt it was in order to vote on the program in principle and determine the priority in the future.

R. Brown suggested the committee indicate whether or not the proposal before it was the one Simon Fraser should begin to implement. He did not feel the proposal itself should go to Senate at this time but that the three courses should be transmitted to SCUS. There was some comment that Senate would not want to approve courses in isolation but would probably require at least an introduction to the program. R. Brown noted that other fine arts type courses had received Senate approval with the understanding that upon the implementation of a full fine arts program the courses would be reviewed. D. Birch suggested that there be consultation with the Registrar before the courses were given to SCUS.

It was moved and seconded:

"That the 'Propositions toward the Development of an Arts Program' be endorsed by the Academic Planning Committee."

MOTION APPROVED

It was moved and seconded:

"That the course outlines for

G.S. 110-7 The Arts in Context: The Renaissance

G.S. 140-3 Basics of Theatre

G.S. 142-3 An Introduction to Film and Video Techniques

included in the proposal be forwarded to SCUS for implementation as early as the 1976-1 semester."

MOTION APPROVED

Although no formal motion was presented, it was agreed that the Ad Hoc Committee currently chaired by Dr. Alderson should continue development of a proposal which would be presented to Senate in the future.

SIMON FRASER UNIVERSITY

MEMORANDUM

To Members of the Senate Committee

on Undergraduate Studies.

Subject Apologia

From R.C. Brown, Dean, Faculty of

Interdisciplinary Studies.

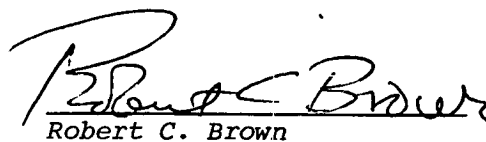
Date 19th September, 1975.

The materials before SCUS concerning three General Studies Fine Arts courses have been expedited and require the indulgence of the Committee.

In one way or another, the Academic Planning Committee has been trying to formulate a program proposal for the Fine and Performing Arts for at least the last five years. Consultants have been hired, reports have been drafted and little success has been achieved. In the Spring of this year, I appointed an Ad Hoc Steering Committee, Chaired by Dr. Evan Alderson, to once again attempt to resolve the problem. The Committee presented a report during the Summer which involves a series of planned steps which will eventually result in an integrated degree program in the Fine and Performing Arts. This general proposal has been approved in principle by the Academic Planning Committee, but requires further work before it can be taken to Senate. These three courses represent the first stage in this process, however, and the Academic Planning Committee has agreed that they can stand on their own without the formal presentation of a comprehensive proposal.

In order for these courses to be presented in the Spring, they must go to the October meeting of Senate. If we do not make that meeting, the scenerio for the development of the program will be delayed a minimum of another eight months. I believe that would be a pity. Therefore, I request your indulgence in waiving the rules of SCUS to this particular case.

RCB/et


Robert C. Brown

SIMON FRASER UNIVERSITY

MEMORANDUM

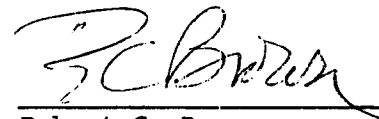
To *Mr. Harry Evans, Secretary,*
Senate Committee on Undergraduate Studies.
Subject *Fine Arts Courses*

From *R.C. Brown, Dean, Faculty of*
Interdisciplinary Studies.
Date *19th September, 1975.*

This is to confirm that the following courses have been reviewed by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee and that while there is some general overlap in content with courses in Communication Studies, the orientation of the courses is considerably different and thus complementary. We endorse the courses.

<i>G.S. 110-7</i>	<i>The Arts in Context: The Renaissance</i>
<i>G.S. 140-3</i>	<i>Basics of Theatre</i>
<i>G.S. 142-3</i>	<i>An Introduction to Film and Video</i>

RCB/et


Robert C. Brown

SIMON FRASER UNIVERSITY

MEMORANDUM

To	Chairman	From	Evan Alderson, Chairman
	Senate Committee on Undergraduate Studies		Arts Program Steering Committee
Subject	New Course Proposals -	Date	September 19, 1975
	G.S. 110-7, G.S. 140-3, G.S. 142-3		

On behalf of the Arts Program Steering Committee I am presenting three course proposals. We propose that these courses be introduced this January as General Studies Courses. In one respect they are similar to a number of other courses presently in existence: they are General Studies courses in the area of Fine Arts which eventually will be continued or dropped, depending on whether they fit in with the longer term development of an Arts Program at Simon Fraser. We hope that they can be approved on this understanding. We have been able to secure sufficient instructional resources to offer these courses in 76-1.

In another sense, however, these courses represent a new departure in the Arts at Simon Fraser: they are designed to lead toward the eventual development of a full credit program in the Fine and Performing Arts. In accordance with the charge to my Committee, we have been planning for an arts program in such a way that at each stage of its development, a coherent group of courses can be made available to students interested in the Fine and Performing Arts. A tentative version of the larger plan has received the encouragement of the Academic Planning Committee; the present courses are consonant with that plan and have been forwarded to SCUS by the APC.

Although the academic merit of these courses should be considered independently, I should make some comments here about the place of the immediate proposals in the larger context. The three courses represent the two types of courses which we see as constituting the predominant lower level requirements for any eventual concentration in an art at Simon Fraser. The first type of course is represented here by the proposed General Studies 110--The Arts in Context: The Renaissance. Such courses will provide the fundamental grounding in art as it has been experienced and practiced by others--they are what is often called "arts literacy" courses. They will be neither "art history" nor "art appreciation" courses in any simple sense, however, for each of them will have two special characteristics: they will involve consideration of several art forms and place these in the context of other cultural developments; and they will involve practical explorations in a single art form as a means of appreciating--upon the pulses--the styles and possibilities of arts within an historical period. All this is explicated further in the attached documentation surrounding our G.S. 110 proposal.

Here it might be useful to add that we see a sequence of such courses developing over time, including additional stylistic periods--Enlightenment, Romantic, Modern, then to Classical and Medieval--and possibly also some area courses, e.g. North American styles. Each student planning on an Arts concentration will be required to take two of them. We see the intensive

SIMON FRASER UNIVERSITY

MEMORANDUM

To.....	Chairman	From.....	Evan Alderson, Chairman
	Senate Committee on Undergraduate Studies		Arts Program Steering Committee
Subject.....	New Course Proposals--Page 2	Date.....	September 19, 1975

nature of these courses, reflected in the G.S. 110 proposal, as necessary to their purposes. They are designed to provide an important context for study of the arts at Simon Fraser--as far as possible integrating the arts with each other and art theory with art practice. Individually, they are relatively expensive courses to mount; given a fuller program, in which these courses would replace an endless proliferation of possible introductory offerings in each of the arts, they should prove highly economical.

The second type of lower division course is represented here by General Studies 140--Basics of the Theatre, and General Studies 142--Introduction to Film and Video Techniques. These courses, together with the existing Kinesiology 144, comprise the first of a small number of courses which will introduce students to the basic craft of individual arts. Similar courses in music and design will be planned for introduction later. Each student in an Arts concentration would be required to take two of these courses as well.

These basic "craft" courses are more usual than the "context" courses discussed above; any university arts program that does not select participants by audition prior to entry must have such courses. Despite the common existence of such courses at other universities, there is no significant overlap with present credit courses in this University. G.S. 140 and 142 will, however, replace the non-credit introductory workshops in these areas offered from time to time by the Centre for Communications and the Arts. They therefore require relatively little new expenditure of University monies.


Evan Alderson

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SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: General Studies

Abbreviation Code: G.S. Course Number: 110 Credit Hours: 7 Vector: 5-2-0

Title of Course: The Arts in Context: The Renaissance

Calendar Description of Course:

A selective study of painting, sculpture, architecture, music, and theatre in the context of the Renaissance. Tutorials will involve practical explorations in a single art form in relation to the styles of the period.

Nature of Course Lecture/tutorial

Prerequisites (or special instructions):

None

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? At least once every 2 years.

Semester in which the course will first be offered? 76-1

Which of your present faculty would be available to make the proposed offering possible? R. Blaser can be seconded from the English Department.

3. Objectives of the Course

see attached statement

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual \$1000

Space CC 7101 and 7102 should be devoted to tutorials in this course

Equipment One of these rooms should be provided with a studio sink. Studio benches should be supplied.

5. Approval

Date: June 30, 1975

Eric Alderman
Department Chairman

Dean

Chairman, SCUS

General Studies 110 - The Arts in Context: The Renaissance

This course assumes that it is possible and desirable to inculcate a basic awareness of the traditions of individual art forms by treating them, at the initial level, in an integrated fashion, cognisant of the interrelationships both between various arts and art and other developments in a culture. It is designed to be a highly-intensive course, consisting of five lecture hours per week plus two-hour tutorial groups.

The lectures will be under the direction of a single person, although we would expect there to be a substantial number of visitors brought in for single lectures or short series. The lecture will use a large amount of audio-visual material, and quite possibly some live performance as it can be arranged. It will deal with several art forms - at least pictorial, sculptural, and architectural arts, music, drama, and possibly dance. It will also attempt to place these arts significantly in the time. It will not be a survey course, rather it will select from the incredible richness of the subject those specific topics which the lecturers find most reflective of the whole. The course should be re-imagined each time it is taught. We attach an initial imagining of the course by Professor Robin Blaser in lieu of a course outline. We propose that Professor Blaser teach the first offering of the course in the spring of 1976. He is currently planning the course out more fully, but the attached document should give some sense of its nature and direction.

The tutorials in the course are designed to reinforce through practical experience the learning that should take place in the lectures. Each of them will involve practical explorations in a single art as it was practised in the period. In a tutorial concentrating on drama, for example, the group of fifteen

students might spend the semester studying and producing a single Commedia. By learning the characteristic stylistic exaggeration of this dramatic mode through themselves enacting it, students should learn in a very powerful way something important about Renaissance styles. It is important to recognize that the group would consist of mixed talents. It is designed neither as pre-professional training for actors, nor an enforced recreation for those not interested. It is rather a mode of historical learning, in which students at different levels of skill can apply themselves seriously to the understanding of Renaissance arts.

There should be a significant range of topics in tutorials, so that students can have some latitude of choice. Such a tutorial in visual arts might undertake a concentrated study of perspective drawing as it was discovered and developed in the Renaissance. Again, students with different levels of skill could learn experientially. Another visual arts group might study and practise life drawing, as a means of appreciating the importance of the renewal of anatomical realism in the period. Groups in music could undertake more detailed study of specific musical forms than can be presented in the lectures, together with voice or recorder experience. We hope that some of the current residents will be able to undertake tutorial groups. In addition, talented faculty from other departments can be asked to contribute their knowledge and teaching experience. The co-operation of the Centre for Communications and the Arts has also been sought in scheduling events and on-campus productions during '76-1 which will enrich the environment for the course.

ROBIN BLASER

May 26, 1975

THE ARTS IN CONTEXT

Outline of a Course in the Renaissance Context

I think of this course as primarily experiential by way of slides and film strips, which would introduce students to a considerable range of the painting, sculpture and architecture of the period between roughly 1450 and 1650. This course is also intended to be intellectually penetrating, even at the introductory, lower-division level - (I do not believe in the usefulness of the standard college-outline approach, but I do believe there is a way to present the complexity of imagination, ideas, attitudes and modes at the introductory level without the reductiveness often associated with standard history of art courses). The intellectual concerns of the course could best be effected by relating the necessary historical overview to carefully selected examples of painting, sculpture and architecture which would be studied in depth. To know the range and variety of styles in the period - style considered as the way of imagination and thoughtfulness, not as generalized characteristics - is one thing; the instructor should, however, give special attention to the selection of certain works for study and experience in depth. There should be a kind of dramatic relation between those sections of the course which tend to survey and those which stop to look in depth. The course should be structured to follow the imaginative patterns of the period - (the word imagination is used here with full emphasis on image) - which is to say that the point would be to follow the developing modes of an image of the world, as these involve the interchange of feeling and thought, content and form, particular and universal, the conditions of the time and the past. Every effort should be made not to

Robin Blaser

May 26, 1975

The Arts in Context (continued)

turn this into aesthetic theory or aesthetic judgment after the event - such is, in my view a modern misunderstanding of the crucial place of art in thought - but rather, the course should present the way in which the art of the period entangles men and women with the world - their beliefs and disbeliefs included.

The in-depth selection need not always deal with masterpieces. Here, I think of a few examples in architecture, which would go far toward presenting the variety of public architecture in the period; the partly monstrous St. Peter's of The Vatican (1506-1626), the freed, imaginative forms of The Tempio Malatestiano (Rimini, 1450-1457) which involved the work of Matteo de 'Pasti, Agostino di Duccio, Matteo Nuti, Piero della Francesca, the advice of Alberti, etc., and the very beautiful Santa Maria dei Miracoli (Venice, c. 1489) by Lombardo. Such examples would, of course, change with the instructor in relation to the way he imagined the course. Each of the examples I have noted above allows for historical and intellectual comment on art in context. Sigismundo Malatesta and his Tempio could set the context of Italy - the city states, the contest of ancient and modern, etc. But these are only examples.

1. I have chosen in this projective of a course to make the Italian aspect of The Renaissance central because it seems to me that the course should not become a survey, simplified and hung out to dry in the wind. From the Italian centre, it would be possible to trace direct interchange of elements from the ancient past, the constantly reformed versions of the Roman imperium, the survival of pagan elements, the Catholic universality and its fragmentation, the heretical and the "humanistic" aspects.

Robin Blaser

May 26, 1975

The Arts in Context (continued)

2. In such a course, the transition from the medieval world view to whatever is meant by The Renaissance would be crucial to the meaning of the course. The choice of material at the beginning of the course would depend upon the stance of the instructor, but the selection should be made carefully to allow for the backward and forward movement of imaginative content. The choice of material at the beginning and at the end of the course should open the way to a dynamic relation between this content and that of other period courses to be offered later. Here, I notice a few examples in order to imagine this course:
- (a) one could begin by centering on the imagination of Dante preparatory to moving into Renaissance Florence. Useful notice could be given to Michelino's allegorical portrait (in the Duomo) and of Botticelli's illustration of The Comedy, thus setting the ground.
 - (b) or one could, and probably should, for purposes of transition deal briefly with the dance of death motif. (See Huizinga in his The Waning of the Middle Ages - a useful book, with or without agreement with him.)
 - (c) or one could open with lectures on tomb sculpture. "...it is precisely in its attitude toward the dead that the new epoch most vigorously asserted its modernity." (Panofsky, Tomb Sculpture, p.67) The interchange of universal and particular is most clearly seen in this art. I would suggest special attention to Margaret of Austria's chapel at Brou (France), 1480-1530. Panofsky speaks of this chapel, "where the intricacies of an autumnal Gothic and the freshness of a vernal Renaissance form as complete and enigmatic a unity

The Arts in Context (continued)

as do the intentionally contradictory ideas in her omnipresent, calmly disillusioned motto, Fortune Infortune Fort Une.." (p. 75)

- (d) or one could usefully describe the transition by way of Hubert and Jan van Eyck's altarpiece, Adoration of the Lamb (Ghent, 1415-1432). Here, I am following Huizinga's suggestion that the Van Eycks represent the end of a vision and are not inside The Renaissance. Certainly, the imagery of that altarpiece offers a focus from which to move forward into changes of vision. Or Fra Angelico (1387-1455) - but I become too detailed. These are only suggestions in order to say that the course is possible with planning and it could be fundamental to the contemporary imagination, since contemporary fragmentation continues to be a departure from this structure. Or so I see it.

The course would then follow through into an introduction of the work of:

Donatello	(1386-1466)
Brunelleschi	(1379-1446)
Masaccio	(1401-1428)
Ghiberti	(1378-1455)
('Gates of Paradise')	

Then broadly and selectively, between 1400 and 1600:

Uccello
 Antonio Pollaiuolo
 Verrucchio
 Piero della Francesca
 Signorelli
 Botticelli
 Leonardo
 Michelangelo
 Raphael
 Mantegna
 Antonello da Messina
 Carpaccio

Robin Blaser

May 26, 1975

The Arts in Context (continued)

Giovanni Bellini
Giorgione
Titian
Tintoretto
Correggio
Veronese
Caravaggio

- * Detailed selection for in-depth study to be made by the instructor.

The above is a standard list which would allow for lecture-discussion in detail of religious and secular subjects, of classical matter, of the development of portraiture and landscape.

- * Here, I have given no outline for the way in which the Italian Renaissance could be tied to the north. The ties to the north should be part of the course interest, but I would want to do some digging before I proposed the details. I would not wish to imagine this course without Bosch, Dürer and Breugel.

3. I have already noted that the way in which the course closes would also be crucial. In order to imagine the possibility of all this, I suggest closing with Poussin (1594-1665). The point here would be to end with Poussin's preoccupation with ancient art and culture - the manner of his use of it and his mythological mode.

At the same time that this course is offered, upper division workshops in music, dance and drama should undertake performances of works of the period. I suggest, without any accurate judgment of their difficulty:

Claudio Monteverdi's L'Orfeo (1607)

(the "first music drama" - Phyllis Mailing assures me this is possible)

Lope de Vega's Justice without Revenge (1631)

"a novelesque play based on Italian fiction"

Robin Blaser

May 26, 1975

The Arts in Context (continued)

Giovanni Bellini
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Lope de Vega's Justice without Revenge (1631)

"a novelesque play based on Italian fiction"

Robin Blaser

May 26, 1975

The Arts in Context (continued)

or Shakespeare's Winter's Tale

These are, as I have said, only suggestions in order to imagine this course and a possible structure in Fine Arts. Problems remain: i.e., the history of music and drama in the period, leading to the full power of Monteverdi, Lope de Vega and Shakespeare. I do not want to "thin" the context course in order to cover these, so perhaps special lectures or seminars could be offered to fill out a necessary sense of development.

My fundamental point is that the course outlined here would show the interchange of past and present inside the thought and feeling of the arts - the imagined world.

- * This outline has kept in mind the usefulness of experiencing this art in a city which lacks a museum. The instructor chosen should be absolutely alive to the thoughtful task of the period. The course should at no point be reduced to an ordinary history of art routine, to a grid of general ideas, or to a smattering of this and that. The most careful handling of the "humanism" of this period would, for example, be crucial to Renaissance and contemporary meaning. The complex movement of Renaissance humanism worked from the fragmentation of the so-called medieval vision toward a new vision of the past, which then became a reformation of the present. That reformation can be left open-ended in such a course, since the course is not intended to be a matter of intellectual history.

Robin Blaser

May 26, 1975

The Arts in Context (continued)

A kind of layering and commotion of belief and disbelief should be shown in the lectures - for example, the vital importance of heresy - the difficulty in symbolism and "far-out" meaning: i.e., Bosch (1450-1516), on whom and the Adamites, see Franger, The Millenium of Hieronymus Bosch

R.B.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: General Studies

Abbreviation Code: G.S. Course Number: 140 Credit Hours: 3 Vector: 2-1-0

Title of Course: Basics of Theatre

Calendar Description of Course:

This course is designed to acquaint the student with the basic mechanics and requirements of the theatre in its four primary areas: acting, directing, design, and stage management. Students will undertake small projects in each area in conjunction with the course.

Nature of Course Lecture/tutorial

Prerequisites (or special instructions):

None

What course (courses), if any, is being dropped from the calendar if this course is approved: None, but this course replaces non-credit introductory theatre workshop

2. Scheduling

How frequently will the course be offered? 2 times per year

Semester in which the course will first be offered? 76-1

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

3. Objectives of the Course

see attached statement

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: June 30, 1975

Era Alderman

Department Chairman

Dean

Chairman, SCUS

TO: Evan Alderson
FROM: Richard Ouzounian
RE: Basics of Theatre Course/ January, 1975

The thrust of the proposed one-semester Basics of Theatre Course proposed for January, 1975, would be threefold:

- 1) It would serve to acquaint the student with the basic mechanics and requirements of the theatre in its four primary areas: ACTING, DIRECTING, DESIGN, and STAGE MANAGEMENT. (A course in PLAYWRIGHTING, although desirable, could not be encompassed in so brief a time span.)
- 2) It would provide a linkage with the Theatre productions of the Centre for Communications and the Arts, and create a more educated awareness of these activities.
- 3) It would help serve as a two-way assesment of each student's talents, abilities, and interests, and help the Department and the student determine whether or not he/she should continue in theatre, and, if so, in which area.

I would suggest the following structural breakdown for the course.

- A) One two-hour lecture each week, to be given by the Head Instructor of the course, with occasional guest lecturers. The type of material to be dealt with will be discussed later.
- B) One one-hour discussion group each week, with the basic group broken down into as many units as it would take to provide no more than 15 students in each subgroup. Consequently, the number of Assistant Instructors necessary would depend on the enrollment in the course.
- C) One half-hour session biweekly. This would be a personal one-on-one session between student and instructor, in which the work of the previous two weeks would be evaluated, discussed, and criticized. This personal contact is especially necessary in theatre.

COURSE STRUCTURE:

As the Simon Fraser Repertory Ensemble will be presenting Ibsen's PEER GYNT as their major production of the first term in 1976, it is to be hoped that most of the basic material covered in the course would relate back to that production, thereby rooting whatever is to be discussed in the reality of an actual production.

Assuming a twelve-week period of class-work (excluding holidays), the following breakdown could be suggested.

WEEK ONE:

LECTURE: INTRODUCTION TO COURSE

DISCUSSION GROUP: INTRODUCTION TO COURSE

WEEK TWO:

LECTURE: THE ACTOR - BASIC PROBLEMS

DISCUSSION GROUP: SAME

SINGLE SESSION: ASSIGNMENT OF FIRST SCENE

WEEK THREE:

LECTURE: THE ACTOR - SPEECH AND MOVEMENT

DISCUSSION GROUP: SAME

WEEK FOUR:

LECTURE: THE ACTOR - PRODUCTION PROBLEMS

DISCUSSION GROUP: MAKEUP, ETC.

SINGLE SESSION: FIRST SCENES, PERFORMANCE AND EVALUATION

WEEK FIVE:

LECTURE: THE DIRECTOR - HIS BASIC DUTIES

DISCUSSION GROUP: SAME

WEEK SIX:

LECTURE: THE DIRECTOR - CONCEPTUALIZING

DISCUSSION GROUP: BASICS OF BLOCKING

SINGLE SESSION: ASSIGNMENT OF DIRECTING SCENE

WEEK SEVEN:

LECTURE: THE DIRECTOR - EXECUTION

DISCUSSION GROUP: DIRECTOR-ACTOR RELATIONSHIPS

WEEK EIGHT:

LECTURE: THE DESIGNER - SETTINGS

DISCUSSION GROUP: ACTOR-DESIGNER-DIRECTOR RELATIONSHIPS

SINGLE SESSION: DIRECTING SCENE, PERFORMANCE AND EVALUATION

WEEK NINE:

LECTURE: THE DESIGNER - COSTUMES

DISCUSSION GROUP: PRACTICALITY IN DESIGN

WEEK TEN:

LECTURE: THE DESIGNER - LIGHTING

DISCUSSION GROUP: THEATRE SPACES

SINGLE SESSION: DESIGN PROJECT, ASSIGNMENT

(3)

WEEK ELEVEN:

LECTURE: THE STAGE MANAGER - HIS DUTIES

DISCUSSION GROUP: THEATRE ORGANIZATION

WEEK TWELVE:

LECTURE: OTHER AVENUES OF THEATRE

DISCUSSION GROUP: GETTING A JOB IN THEATRE

SINGLE SESSION: EVALUATION OF DESIGN PROJECT - FINAL CRITIQUE

This program does not pretend to teach a student all he or she needs to know about Acting, Directing, Design, or Stage Managemtn in the course of one term, but, rather, to provide a basic orientation and familiarity with the various forms of Theatre Arts, from which the student can choose which area, if any, is right for him/her. Such a system will also allow us to evaluate the talents of the students involved and help them to determine which area they should follow.



Richard Ouzounian
June 10, 1975

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: General Studies

Abbreviation Code: G.S. Course Number: 142

Credit Hours: 3 Vector: 2-0-4

Title of Course: An Introduction to Film and Video Techniques

Calendar Description of Course:

This course is designed to give the student a basic familiarity with film and video equipment and its use. Lectures and demonstrations will be accompanied by limited individual projects.

Nature of Course Lecture/Laboratory

Prerequisites (or special instructions):

Admission by interview only. Criteria may be obtained in writing from the faculty office.

What course (courses), if any, is being dropped from the calendar if this course is approved: None, but this course replaces the introductory non-credit film workshop.

2. Scheduling

How frequently will the course be offered? 2 times per year.

Semester in which the course will first be offered? 76-1

Which of your present faculty would be available to make the proposed offering possible? Film and Video Residents can teach this course in addition to other duties.

3. Objectives of the Course

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual \$1575 - stock, processing and maintenance charges.

Space

Equipment \$8000 of new equipment desirable but course can be satisfactorily taught prior to obtaining it.

5. Approval

Date: June 30, 1975

Em. Alderman
Department Chairman

Dean

Chairman, SCUS

AN INTRODUCTION TO FILM AND VIDEO TECHNIQUES

A one semester course, taught by two faculty with part-time assistance from the Centre for Communications and the Arts film and video workshop assistants. Equipment mainly scheduled from CC & A. Space: schedule multi-media theatre in A/V for lecture-demonstrations and screenings. Labs held in Arts Centre Area. Sound-Sync Super 8 mm equipment needs to be purchased: minimum-\$8,000. Office hours and Lab resource hours essential.

Three credit course. Maximum enrollment - 25. Laboratory sessions mainly demonstrations but with very small individual projects (e.g. 1 roll/tape per student) individually booked through lab assistant. 2 hour lecture/demonstrations - 4 hour labs.

WEEK

- | | |
|-----|--|
| L/D | 1. Introduction-Relationship Film/Video. Technical orientations. |
| L/D | 2. Shooting equipment and lighting. |
| Lab | 3. Practice shooting - 1 roll/tape per student. |
| L/D | 4. Critique of video shooting and introduction to studio switching. Introduction to sound recording. |
| L/D | 5. Critique of film shooting. Continue with sound recording. |
| Lab | 6. Sync-Sound shooting session - film. Studio session with sound-video. |
| L/D | 7. Intro.to editing. |
| L/D | 8. Intro.to sound cutting and dubbing. |
| Lab | 9. Editing session film and video. |
| L/D | 10. Concepts of post-production. Techniques for video experimentation. |
| L/D | 11. Techniques of post-production. |
| Lab | 12. Film-final mix. Video-Experimental forms. |
| L/D | 13. Intro to, and ethical behavior connected with;
Scriptwriting
Crew management
Budget |

Budget: Salary Film Instructor/Resident	\$1,750
Video Instructor/Resident	1,750
Lab Assistants(employed by Arts Centre) 2 @ \$500	1,000
New Equipment - \$8,000 minimum	8,000
Stock: 2 x 1 hour x 1"	100
25 x 1/2 hour x 1/2"	325
(and processing) film: Super 8 mm Sync.	750
Equipment Maintenance: and A/V charges	500
	\$13,225

THE SENATE, SIMON FRASER UNIVERSITY

September 1, 1975

(Amended)

Term expires, with proviso
individual continues in
office until the successor
is elected/appointed.

Universities Act
Section 35, 2

a) Chancellor	J. Diamond	May 31, 1978
b) President	P. Jewett	-
c) Vice-President, Academic	B. G. Wilson	-
d) Deans of Faculties:		
Arts	W.A.S. Smith	-
Education	J. F. Ellis	-
Interdisciplinary Studies	R. C. Brown	-
Science	S. Aronoff	-
e) Librarian	D. A. Baird	-
f) Dean of Continuing Studies	J. P. Blaney	-
g) Faculty Members:		
Arts	W. E. Williams	May 31, 1978
Arts	R. K. Debo	May 31, 1977
Education	A. Kazepides	May 31, 1978
Education	D. A. Erickson	May 31, 1977
Interdisciplinary Studies	T. W. Calvert	May 31, 1978
Interdisciplinary Studies	A. J. Davison	May 31, 1977
Science	J. S. Barlow	May 31, 1978
Science	C.H.W. Jones	May 31, 1977
Joint Faculty Members:	K. E. Rieckhoff	May 31, 1978
	F. Cunningham	May 31, 1978
	J. F. Hutchinson	May 31, 1978
	T. D. Sterling	May 31, 1977
	T. Finlayson	May 31, 1977
	A. E. Curzon	May 31, 1977
	E. A. Fattah*	May 31, 1977
	J.P.M. Mackauer	May 31, 1976
	R. L. Carlson	May 31, 1976
	B. D. Pate	May 31, 1976
	J. Walkley	May 31, 1976
	E. McWhinney	May 31, 1976
	D. I. Allen	May 31, 1976
	R. A. Holmes*	May 31, 1976
h) Student Members	J. A. Catalano	May 31, 1976
	M. M. Dorsel	May 31, 1976
	B. E. Emery	May 31, 1976
	S. Harrison	May 31, 1976
	R. A. Ironside	May 31, 1976
	C. G. McCoy*	May 31, 1976
	S. G. McCoy	May 31, 1976
	R. Schiffer	May 31, 1976
	M. Shillow	May 31, 1976
	J. A. Versfelt	May 31, 1976
	D. C. Wallbaum	May 31, 1976
i) Convocation Members	D. E. Knight	May 31, 1978
	A. G. Martel	May 31, 1978
	M. J. Overholt	May 31, 1978
	S. Thomas	May 31, 1978
j) Government Appointees	P. M. Doherty	May 31, 1978
	L. Hindle	May 31, 1978
	L. Latham	May 31, 1978
	S. Morin	May 31, 1978
l) Dean of Graduate Studies	J. Wheatley	-
Associate Vice-President, Academic	D. R. Birch*	-

Section 62, 2

Secretary of Senate and	
Registrar (non-voting)	H. M. Evans

- * Membership on Senate approved at meeting of Senate June 2, 1975 for Associate Vice-President, Academic, and elections of two faculty members under Section 35(g) and one student member under Section 35(h) followed.