

## MEMORANDUM

To..... Senate

From..... Senate Committee on  
Undergraduate StudiesSubject..... New Course and Proposed Major  
in Fine and Performing Arts

Date..... 1980-06-18

Actions taken by the Senate Committee on Undergraduate Studies at its meetings of 20 May and 3 June 1980 give rise to the following motions:

MOTION 1

That Senate approve and recommend approval to the Board of Governors, as set forth in paper S80-97, the new course FPA. 489-5 (Interdisciplinary Project in Fine and Performing Arts).

Note -

This is the only proposed new course regarded as essential for the major program in Fine and Performing Arts. Subject to approval of the course, SCUS has waived the time lag requirement to permit offering in the Spring semester 81-1.

MOTION 2

That Senate approve and recommend approval to the Board of Governors, as set forth in paper S80-97, the following new courses:

FPA. 310-6 The Arts in Context: The Renaissance  
FPA. 313-6 The Arts in Context: European Romanticism  
FPA. 314-6 The Arts in Context: The Modernist Era  
FPA. 316-6 The Arts in Context: North American Styles  
and arrangements proposed.

Note -

Subject to approval of the course, SCUS has waived the time lag requirement to permit offering of FPA. 316-6 in the Spring semester 81-1.

1980-06-18

re: New Course & Proposed Major  
in Fine and Performing Arts

MOTION 3

That Senate approve and recommend approval to the Board of Governors as set forth in S80-97, requirements for the major in Fine and Performing Arts.

Note -

Completion of a minor now requires 18 upper division credit hours. The major will require completion of a minor plus 12 additional upper division credit hours accompanied by 8 additional co-requisite approved credit hours. The minor plus 12 hours represents the normal minimum of 30 credit hours for a major.

Members of SCUS questioned whether a BFA would not be a more appropriate designation than a BA. We were informed that the BFA designation normally indicates a professional orientation and inclusion of a greater degree of studio work than is proposed.

*W. R. Birch*

# SIMON FRASER UNIVERSITY

## MEMORANDUM

To H. Evans  
Registrar

From Senate Committee  
on Academic Planning

Subject

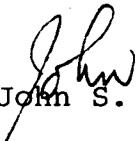
Date June 19, 1980

Action taken by the Senate Committee on Academic Planning at its meeting on June 4, 1980 gave rise to the following motion which was approved unanimously:

"That SCAP approve the Major in the Fine and Performing Arts."

Would you please ensure that this motion and accompanying materials are placed on the Agenda for the next meeting of Senate.

JSC:dw

  
John S. Chase

# SIMON FRASER UNIVERSITY


## MEMORANDUM

SCUS 80-23

Mr. Harry Evans	From Janet Blanchet, Assistant to the Dean
Registrar	Faculty of Interdisciplinary Studies
Subject Major in Fine and Performing Arts (I.S.C. 80-1)	Date May 13, 1980

Attached please find a proposal for a Major in Fine and Performing Arts (I.S.C. 80-1) which was approved at a meeting of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee on May 6, 1980.

Please place this on the agenda of the next meeting of the Senate Committee on Undergraduate Studies.

  
Janet M. Blanchet

JMB:mm

Attachment

## A MAJOR IN FINE AND PERFORMING ARTS

The Centre for the Arts proposes the introduction in January of 1981 of a B.A. Degree with a major in Fine and Performing Arts. The proposed degree program would require students to build an interdisciplinary awareness of the arts from a base of practical and critical work in one arts discipline. The program will enable students in the various fine and performing arts disciplines to concentrate their studies in the Centre for the Arts and will provide a focus for one central aim of the Department, study of the interactions among the arts.

The idea of an interdisciplinary arts program at Simon Fraser has a history as old as the institution itself. The Centre for Communications and the Arts from 1965 established the image of a group of artists from different disciplines working together. Although the old Centre flourished with that image for a time, the fact that under a non-credit structure students did not receive coherent and sequential training in any arts discipline was an underlying weakness. When the Centre for the Arts began credit programs in 1976, our first effort was to establish fairly rigorous sequences of studio work in each discipline, while attempting to retain an environment open to experiment. We believe that our present and proposed minor programs now provide disciplinary work of a nature and extent sufficient to ground a degree program which emphasizes interdisciplinary study of the arts. We further believe that such a program will build upon special strengths and interests at Simon Fraser to provide a unique and attractive opportunity for undergraduate study of the fine and performing arts in British Columbia.

A Fine and Performing Arts major was first suggested in a development paper presented to Senate in the Spring of 1978, though which the Centre received approval in principle for dance and theatre majors and a visual arts minor. Although the visual art minor and the dance major are now fully approved, a theatre major has not been proposed formally, in part because of our recognition of the need to define our programs as clear alternatives to programs already existing in the Province. The major in dance and the specific thrust of our minor programs have been responsive to this need.

In addition to the dance major, we now have four minor programs in place - in dance, film, theatre and visual art - with a minor in contemporary music proposed. Each of the minor programs has a sequence of fairly intensive studio courses at its core; each of these studio sequences attempt in its own way to balance fairly rigorous instruction in technique with the more directly creative aspects of the art form, and each studio sequence is in turn balanced within the minor program by some critical and historical study of the art in itself and in relation to other arts. These structures, which are quite rigorous by the standards

of normal minors within the University, have proven effective in giving students a good basic exposure to an art form and its context. They have attracted and maintained the interest of some very serious students in the arts, several of whom have gone on to graduate study or career practice in an arts discipline on the basis of study in one of our programs.

The minor programs do have one significant disadvantage: because they are not majors, many students find it difficult to concentrate work in the Department even though their primary interest is in the fine and performing arts. Some of our students complete one or more minors within the framework of a Bachelor of General Studies; some of them take our courses and programs without working toward a degree at all; some complete a major in another field as well as one of our minors. For these latter, the difficulty of maintaining two programs is often severe, not so much because of the formal requirements as because of their understandable interest in production work and other activities in our Department. For the student who is genuinely centred in another discipline and who is taking one of our programs as adjunct to a program elsewhere, this does not necessarily constitute a severe problem. Others must often make difficult decision to abandon degree goals or defer full involvement in the area of study which is most attractive to them. At present, except in the area of dance, students whose primary interest is in the fine and performing arts cannot work toward a degree with requirements structured around those interests.

For the student with a strong vocational interest in one of the disciplines or with a confirmed orientation towards academic study of the arts, this is probably as it should be. Such student might better be served elsewhere in a professional training program, a strong B.F.A. program, or a University with well-developed academic arts departments. A large proportion of our students, however, and many of the very best, have genuine interests and abilities in more than one art form, and an exploratory approach toward connections among the arts. Furthermore, the presence of such students in our programs frequently has an opening effect on students who begin from a narrower perspective. A Fine and Performing Arts major, as we conceive it, then, is not designed to meet every interest, but to provide a degree structure for interests and talents we presently observe and wish to encourage and to formalize a unique opportunity for study at Simon Fraser. Because the FPA major will build upon and utilize existing courses and programs of study, it can be introduced and maintained without special funding.

The principles underlying the proposed degree requirements are as follows:

1) Each student must acquire fairly extensive practical experience in at least one art form. We have decided that a major in this Department should be reserved for those with the talent and perseverance to complete the requirements of one of our studio-based minor programs. The FPA major will not be a program for those who wish only an abstract or historical knowledge of the arts but for those who wish to acquire the understanding of an art which only practical experience can convey, and to extend that understanding toward critical and practical awareness of the arts in relation to each other.

2) The critical and historical work in the Department will continue to have an interdisciplinary emphasis. Although there are some historically oriented courses within each of the disciplines, the current interdisciplinary courses will very gradually be extended. The first way of doing this we propose is to make our "context" courses available for upper division credit. This proposal is detailed in attached material; its effect will be to give an integrated approach to art history a more central place in the Department and in individual programs of study. Although we are unable to match the resources available at U.B.C. for the historical study of fine art, theatre, or music, these courses help to make available an historical grounding in the arts tailored to the perspectives of the FPA major.

We will also develop over time and as faculty resources permit a small number of critical courses which have an interdisciplinary thrust. We anticipate that these courses will be developed and staffed by those holding joint appointments with other Departments and will not involve new faculty positions. One such course may focus on the institutional environment for the creative artist in contemporary Canada, one on the impact of developing technologies on the arts, one on the specific study of artists whose wholistic visions have opened pathways for others. The offering of even one such course per semester, together with the context courses and other critical and historical courses currently available will provide a core of critical work which can effectively balance the practical work available within the Department. These courses will be proposed to Senate individually as they are prepared.

3) Within a basic pattern of requirements, specific course requirements for the degree will be set for individual students by the Department. We are very concerned that each student's program of study should have coherence and rigour. Nevertheless, beyond certain basic stipulations, it is impossible to prescribe the variety of coherent courses of study available, and it would undermine the nature of the program to attempt to do so: our aim is to encourage exploration across usual boundaries.

Moreover, we should not be overly prescriptive about the most effective balance between work within a discipline and across the arts. What we will insist upon is that each student give some forethought to what range of courses and projects will constitute a program for that student involving both a centre of study and an extension from that centre. The advisory system will enable us to protect the rigour of the degree, to emphasize its interdisciplinary intent and yet to leave a relatively open set of possibilities for each student.

The only entirely new course we wish to add at this time is one which is specifically designed to encourage investigations across the arts. FPA.489-5, Interdisciplinary Project in Fine and Performing Arts, will provide the opportunity for collaborative work under close faculty supervision. This course is described more fully in the attached material.

PROPOSED CALENDAR ENTRY  
THE FINE AND PERFORMING ARTS MAJOR

The Centre for the Arts offers a Bachelor of Arts degree with a major in fine and performing arts. The fine and performing arts major enables the student to pursue an individually planned and approved program of study in the fine and performing arts which includes substantial study of dance, film, theatre or visual art together with courses in other art forms and interdisciplinary work. The requirements, which include a sequence of studio courses in at least one art form and critical study of several arts, are designed to enlarge the student's experience and comprehension of the fine and performing arts in the contemporary world.

Lower Division Prerequisite Requirements:

At least 24 hours of credit in FPA. courses. These courses must include the prerequisite credits for any <sup>ONE</sup> of the minor programs within the Centre for the Arts.

Upper Division Requirements:

Students must complete 38 hours of <sup>UPPER DIVISION</sup> credit in approved courses, distributed as follows:

1. At least 18 hours of credit must be obtained from among upper division FPA. courses within one of the disciplines of dance, film, theatre or visual art. These courses must include all disciplinary requirements for one of the minor programs within the Centre. Note that such courses may not count toward both a minor program and a fine and performing arts major.

2. At least 12 hours of credit must be obtained from among upper division courses outside the discipline in which the student chooses to concentrate his or her work. These may include seminar or studio courses in another discipline or interdisciplinary courses.

3. At least 8 additional hours, as co-requisite credit, must be obtained from courses approved as directly related to the student's major program of study. These courses may be from within or outside of the Centre for the Arts.

The approval of specific courses within the above guidelines will be at the discretion of a departmental faculty advisor, who will act in consultation with other faculty as appropriate. The intent of the advisory system is to insure that each major undertakes a coherent program of study in the fine and performing arts. Students are responsible for obtaining prior approval of their programs in accordance with departmental procedures.

In addition to these specific requirements, students' programs must fulfill the following general requirements: 120 semester hours of credit, 45 of which must be in upper division courses and 24 of which must be completed in courses outside the Centre for the Arts.

### NOTE ON THE MAJOR REQUIREMENTS

Because the degree requirements deliberately allow a wide range of possibilities it is difficult to show normal course sequences through which students might move. However, it may be useful to show some typical ranges of courses available as part of degree requirements to students with particular interdisciplinary interests.

A) Let us first hypothesize a student whose interest in visual art takes the particular direction of performance art. In addition to the two lower ~~DIVISION~~ context courses and three visual studio courses required at the lower level, such a student might take two semesters of introductory dance, an introduction to acting and the four film courses prerequisite to upper division work.

The 18 hour disciplinary requirement for that student at the upper level would then include two further semesters of visual art studio, two critical and theoretical seminars on problems in visual art and a directed project in visual art.

The requirement of 12 hours in the Department outside the discipline might be selected from among the following:

- History of Dance
- Film Analysis
- Aesthetics of Performance
- Criticism of Performance
- Dance Composition
- Conceptual Approaches to Drama
- Directed Studies in Film Production
- Interdisciplinary Project in the Fine and Performing Arts.

The 8 required co-requisite hours might include some of the above courses, but the student might also be advised to take some work in modern literature and criticism in the English Department, 20th century European history, or Philosophy courses related to aesthetics.

It is likely that such a student would complete more than the required 30 upper division credit hours within the Department. However, the general requirement to complete at least 24 credit hours outside the Department as well as the advisory system will insure that students undertake substantial work outside the fine and performing arts.

B) A frequent combination of interests in the Department is film and theatre. The disciplinary requirement for the major within the area of film would require four practically oriented courses and two courses on film history and aesthetics in the lower division, plus

fifteen credit hours of film production work and the film analysis course in the upper division. After completing at least one context course and three theatre courses at the lower level, the student would also have available a number of upper division theatre courses, including acting studios, supplementary courses for actors providing theatre skills laboratories and reading in dramatic literature, theatre production and directed studies courses. The specific list of courses, however, does not convey the kind of use such a student could make of them to study, say, writing and directing for film and theatre. Again, the advisory system would enable the faculty to insist that such a cross-disciplinary concentration not become too narrow in its perspectives.

NEW COURSE PROPOSAL FORM1. Calendar InformationDepartment: Centre for the ArtsAbbreviation Code: FPA. Course Number: 489 Credit Hours: 5 Vector: N/ATitle of Course: Interdisciplinary Project in Fine and Performing Arts

Calendar Description of Course: This course permits students to explore the relationships among the arts by undertaking creative projects involving more than one art form. Students will work under the close supervision of one or more faculty and will be required to discuss their work on a regular basis with others involved in the course.

Nature of Course Directed StudyPrerequisites (or special instructions): FPA.221, 231, 251 or 261 and consent of the course advisors

What course (courses), if any, is being dropped from the calendar if this course is approved: None

2. SchedulingHow frequently will the course be offered? Twice a yearSemester in which the course will first be offered? 1981-1Which of your present faculty would be available to make the proposed offering possible? Many3. Objectives of the Course

See attached rationale

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty In some instances, a single sessional replacement

Staff

Library

Audio Visual

Space

Equipment

5. ApprovalDate: April 30, 198013 May 80

JUN 3 '80

Eric Allan  
Department Chairman

J.W. Robert  
Dean

Don R. Birch  
Chairman, SCUS

RATIONALE AND OUTLINE

This course is designed to provide students in any of the arts with the opportunity to explore the possibilities of collaboration across the arts and to gain practically-based insight into relationships among the arts.

The course may in some instances be offered as a "directed study" course, in which students who have a specific collaborative project to propose may undertake the project under the supervision of one or more faculty. As in the Department's other directed study offerings, the Department will require in advance a specific outline of work to be achieved and will assure itself that students have sufficient background to complete the work satisfactorily.

On other occasions, and if possible at least once each year, the course will be offered in a more structured format, in which students are invited to explore interrelationships among the arts through projects designed and supervised by one or more faculty. Such an offering might, for example, invite student filmmakers, choreographers, and theatre directors to work from a common theme or idea within their own media of expression, but with regular discussions and exchanges among the whole group. Presentation of the projects at the end of the semester might then provide a larger public to share in some of the explorations which had taken place.

There are numerous other possibilities for the specific design of this course in a given semester. In every instance, however, the basic requirements will remain: the work will be specifically designed for the purposes of the course; it will be closely supervised; and it will be available for credit only to those deemed adequately prepared to undertake it.

### RATIONALE

The four "Arts in Context" courses which the Centre for the Arts has introduced have proven to be both demanding and successful courses. Because they are unusual in their structure and they are an important foundation of all our programs, we have reviewed them carefully. Our conclusion is that the most effective use of them should involve no major restructuring of the courses themselves, but the introduction of four new course numbers, under which upper level students could study the same material as lower level students, but with additional requirements, for upper division credit.

The four courses engage the arts of the Renaissance, European Romanticism, Modernism, and North America selectively and intensively. Because each course addresses a wide range of material they employ considerable resources. Instructors' qualified in art history, music history and literary history are joined occasionally by dance, film, and theatre historians in presenting the arts of a period. Contributions regarding other aspects of the period frequently are made by faculty from the Departments of Philosophy, History and Geography and by a variety of special guests from outside the University. In addition to lectures carefully structured around the themes of the course, each course presents a rich variety of art materials directly: slides, films and recordings are occasionally supplemented by such groups as a Renaissance dance ensemble or the Purcell String Quartet in live performance.

At the time the courses were first introduced, there was some question as to whether their substance was not more appropriate to upper division work. Because we wanted to introduce our students to an interdisciplinary concept of the arts at an early stage, however, and because we recognize this as a complex undertaking, it seemed important to us to attempt the presentation of fairly sophisticated material to relatively inexperienced students. In fact, the courses have worked well as lower division courses. The most frequent complaint is that the tutorials, which concentrate on an individual art form, do not give sufficient help in keeping up with the lectures. We are attempting to remedy this deficiency by introducing additional teaching assistance into the course, so that students may have lecture materials re-explained, terms defined, unfamiliar background provided, without sacrificing the special qualities of the tutorials.

Although lower level students do profit from these courses, the courses have also drawn a second audience, often from other departments, of more academically mature students who are prepared to engage the course material on somewhat different terms. The courses are rich enough

to provide a learning experience appropriate to the upper division. We believe that with separate examination requirements and additional tutorial assignments such students should be able to receive upper division credit. The advantage to these students would be that they would not be so strictly limited in the number of these courses they could take toward a degree. Courses of this nature can directly enhance a concentration in history, or literature, or the fine and performing arts. Given the expense and intensity of the present courses, introduction of a separate set of courses exclusively intended for upper level students is a financial impossibility. The advantage of the change to lower level students would be that examination requirements in the lower division courses can be tailored more closely to mastery of the course material at an appropriate level.

The mechanics of the parallel courses would be as follows: students with 15 hours of credit could enroll in the 100 level ~~DIVISION~~ as at present; students with 60 hours of credit could enroll in the 300 level ~~DIVISION~~, or at their choice the 100 level ~~DIVISION~~. Normal course add and drop regulations would apply, and would be applied rigorously. Separate class lists would indicate to the instructors involved which students were enrolled in which course, and the clearest possible explanation of the differing course requirements would be given prior to the end of the course change period. For the lower division course, requirements would remain virtually as at present: for the lectures, a midterm and final, with possible short papers throughout the term to demonstrate mastery of the material; for the tutorial, written report or project work and participation in class discussion; course grade to be assigned according to stipulated percentage values for each requirement. For the upper division course, the procedure would be the same, except that the midterm and final would involve a more demanding set of questions and the tutorial requirements would include an additional term project or essay involving independent work. The course assistant would be available to students in either course, but would be asked to be especially active in relation to lower level students.

We recognize that this is an unusual proposal, but we believe in the particular instance of these courses, such a mechanism is warranted. The energy and care which has gone into the teaching of these courses, the complexity of the material they cover, and the usefulness of the subject matter to students in the arts and humanities at all levels justify the formalization of two separate and coherent levels of challenge at which the courses may be met.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 310 Credit Hours: 6 Vector: 0-6-2

Title of Course: THE ARTS IN CONTEXT: The Renaissance

Calendar Description of Course: A selective study of painting, sculpture, architecture, dance, music, and theatre in the context of the Renaissance. Tutorials will focus on a single art form and may involve practical explorations in that form in relation to the styles of the period. This course meets concurrently with FPA 110, but has separate examination requirements and additional tutorial assignments.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions): At least 60 semester hours credit.

Students who have completed G.S.110 or FPA.110 may not take this course for further credit.

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? Once every 2 years

Semester in which the course will first be offered? 1981-3

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

3. Objectives of the Course

See attachment

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty none

Staff none

Library none

Audio Visual none

Space none

Equipment none

5. Approval

Date: April 30, 1980

13 May 80

JUN 3 '80

*Erin Alderman*  
Department Chairman

*J. Whelan* *Van R. Birch*  
Dean Chairman, SCUS

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

COURSE OUTLINE

This course is intended to introduce the student to painting, sculpture, architecture, theatre, dance and music of the period between roughly 1450 and 1650. This is not a survey course. Something like one third of the lectures will be given over to the music of the period. The other aspects of the term's program will be selected for in-depth experience with certain works of the period - Donatello, Piero della Francesca, Leonardo da Vinci, Michelangelo, for example. To know the range and variety of the styles of the period - style considered as the way of imagination and thoughtfulness, not as generalized characteristics - will be one concern of the instructor. The broad intellectual concerns of the course - The movement from a medieval vision of the world to the Renaissance and Reformation vision, humanism, hermeticism, classicism, belief and heresy will relate the necessary historical overview to the carefully selected examples of the different arts and styles. The instructor will make an effort to show the crucial place of art in thought and, hopefully, present the way in which the art of the period entangles men and women with the world - their belief and disbelief included. The course will open with a discussion of the special relevance of Renaissance conditions, and imagination to contemporary thought and concern.

The course allows for historical and intellectual comment on art in context as well as the contest of the ancient and modern. 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. Guest Lecturers will be invited for specialised aspects of the course. Each tutorial will undertake intensive study of a single art form. Tutorials will involve practical explorations in an art as one way of learning about the styles and possibilities of the period. Tutorials will not assume extensive previous training in the art form they focus on, but the whole course, lectures and tutorials alike, is designed for students wishing an intensive introduction to the arts of the Renaissance.

Required Texts:

Hartt. F.,	<u>History of Italian Renaissance Art</u>	Prentice-Hall
Friedlander. M.,	<u>From van Eyck to Brueghel</u> (2 Volumes)	Phaedon

## Course Requirements

Tutorial: A project will be assigned by the tutorial leader based on the experiential approach of tutorial sessions but also requiring a brief paper locating the project in an art historical context.

Lecture: a mid-term, largely slide identification, and a final examination demanding reflective comment on the lecture material and assigned reading will be required.

Special Project Paper: All students taking the course for 300 level credit will be required to undertake a course project paper with the advice and consultation of the course instructor. A few suggestions:

1. Bibliographical project with the advice and direction of the instructor. For example:

Compile a selected bibliography for a short paper on the change of style to be seen in Cimabue and Giotto. The central issue here would be a brief description of an early aspect of Renaissance interest in "realism" of feeling.

2. Historical viewpoints on the Renaissance achievement.

- a) Using Burckhardt, The Civilization of the Renaissance in Italy, work out the view expressed and discuss his historical method. If the student is judged advanced enough, one could ask him to follow through with Hayden White's Metahistory: The Historical Imagination in Nineteenth-Century Europe, or the relevant part of it.

3. Renaissance philosophy. For example:

The student would be asked to read Ernst Cassirer, ed., The Renaissance Philosophy of Man, an anthology including Petrarca, Valla, Ficino, Pico, Pompanazzi, along with Oskar Kristeller's Eight Philosophers of the Italian Renaissance. With the advice of the instructor, a paper would be required on the generalized concerns of those thinkers as they are seen to delineate Renaissance thought or with the additions of further reading, a paper could be done on any one of them.

4. Special study of symbolic systems in the period.

Background: John Read, Prelude to Chemistry and Frances Yates, An Art of Memory. (Note! few students would be allowed to undertake this one.)

5. Literature is full of possibilities - special study of Renaissance theatre, again a bibliographical project in part, and meant to settle on a given author. The student could work from Dante to Petrarca; with Lope de Vega or Shakespeare. The Renaissance epic is of special interest, Ariosto, Tasso, Spenser - see A. Bartlett Giannatti, The Earthly Paradise and the Renaissance Epic.
6. The Twentieth century challenge to Renaissance humanist perspective. I would begin by reading John Berger's Ways of Seeing and Toward Reality and then concentrating on Picasso's Les Femmes d'Alger (O.J.) (1907), read Max Kozloff Cubism/Futurism.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 313 Credit Hours: 6 Vector: 0-6-2

Title of Course: THE ARTS IN CONTEXT: EUROPEAN ROMANTICISM

Calendar Description of Course: A selective study of painting, sculpture, architecture, music, dance, and theatre in context of the late eighteenth century and the first half of the nineteenth. Tutorials will focus on a single art form and may involve practical explorations in that form in relation to the styles of the period. This course meets concurrently with FPA.113, but has separate examination requirements and additional tutorial assignments.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions): At least 60 hours credit. Students who have completed FPA 113 may not take this course for further credit.

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? Once every 2 years.

Semester in which the course will first be offered? 1982-1

Which of your present faculty would be available to make the proposed offering possible? J. Wall, J. Zaslove, E. Alderson, D. MacIntyre

3. Objectives of the Course

See Attachment

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty none

Staff none

Library none

Audio Visual none

Space none

Equipment none

5. Approval

Date: Amil 30, 1980

13 May 80

JUN 3 '80

E. Alderson  
Department Chairman

J. Wholbert  
Dean

Chairman, SCUS

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

COURSE OUTLINE

The course will present and analyze the visual art, music, theatre, dance, and some literature of the period 1750-1840 in Europe, that is, from the beginnings of the bourgeois revolution of 1789 to the beginnings of the working class revolutions of 1848. It has three major objectives:

- to provide a general picture of the historical and theoretical conditions within which all works of art of the period were made;
- to identify exemplary works or bodies of work which can represent this period and embody its Romanticism;
- to provide an intensive series of critical encounters with these works of art.

The course will single out and concentrate upon a series of important figures or single major works and discuss them in depth. This approach emphasizes the individual artist as against the general panorama of activity and the work of art itself as against the complex of convention and influences out of which it emerges. This emphasis is intentional and reflects the attitude of the course organizers that it is only out of concrete, informed contact with the work of art in all its immediacy and ambiguity that a focussed and well-proportioned understanding of it can be achieved. It also acknowledges that the art of this period was based in a new and significant way on the individual, and will therefore make this modern sense of individualism in art and culture a primary topic of discussion. Out of the sequence of such studies, an overall image or "definition" of the structure of Romantic art will be constructed. This will include an analysis of the distinctions between the major Romantic cultures in Europe - the English, the French, the German - considered in terms of the great historical forces to which all Europe was responding, and in terms of the specific relationships between the arts which characterize each national culture.

Week 1 INTRODUCTION

- Structure of the culture of the Enlightenment
- Inner Conflicts in the 18th Century Thought and Culture - Voltaire/Diderot/Rousseau/Burke/Kant
- J.J. Winckelmann: Neo-Classicism as a Romantic Aesthetic

Week 2 Jacques-Louis David: The Art of the French Revolution and the Napoleonic PeriodWeek 3 Wolfgang von Goethe: The Sorrows of Young Werther  
Friedrich Schiller: The Robbers

- Week 4 Ludwig von Beethoven
- Week 5 Theodore Gericault: The Raft of the Medusa: Romanticism and Naturalism in France
- Week 6 Stendhal: The Red and the Black
- Week 7 Eugene Delacroix
- Week 8 Frederic Chopin  
The Romantic Dance
- Week 9 J.M.W. Turner: English Theories of Landscape
- Week 10 Percy B. Shelly: Prometheus  
Mary Shelly: Frankenstein  
William Blake: Variations on Prometheus
- Week 11 Caspar David Friedrich: Landscape as Absolute Spirit
- Week 12 Georg Buchner/Robert Schumann: The Romantic Agony
- Week 13 Francisco Goya: Realism, Terror and the National Struggle

#### Course Requirements

25% mid-term - identification of work - plus one or two conceptually-oriented brief essay questions (open book, in class; questions distributed in advance).

25% tutorial work - encounter-based project work - concentration in particular media. Written or other project by agreement with tutorial leader as term assignment.

50% term paper - on one of set of "300" assigned topics - or on topic suggested by the student with agreement of instructor.

(These requirements contrast with the following FPA.113 requirements:

25% mid-term - primarily identification, basic concept identification work.

25% tutorial work - encounter-based project work. Brief written assignments aimed at recapitulating major aspects of lecture material from viewpoint of specific art.

50% term paper - one of set of "100" assigned topics).

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA Course Number: 314 Credit Hours: 6 Vector: 0-6-2

Title of Course: THE ARTS IN CONTEXT: The Modernist Era

Calendar Description of Course: A selective study of European painting, sculpture, architecture, music, dance, film and theatre in the context of the late nineteenth century and the first half of the twentieth. Tutorials will focus on a single art form and may involve practical explorations in that form in relation to the styles of the period. This course meets concurrently with FPA.114, but has separate examination requirements and additional tutorial assignments.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions): At least 60 semester hours credit. Students who have completed FPA.114 may not take this course for further credit.

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? once every 2 years

Semester in which the course will first be offered? 1982-3

Which of your present faculty would be available to make the proposed offering possible? J. Wall, R. Blaser, B. Barber, D. MacIntyre.

3. Objectives of the Course

SEE ATTACHMENT

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty none

Staff none

Library none

Audio Visual none

Space none

Equipment none

5. Approval

Date: April 30, 1980

13 May 80

2001 3 '80

Eva Adams  
Department Chairman

J. W. Bolvet  
Dean

D. R. Birch  
Chairman, SCUS

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COURSE OUTLINE

Course Requirements

- 25% mid-term exam - identification of work - plus one or two conceptually-oriented brief essay questions (open book, in class; questions distributed in advance).
- 25% tutorial work - encounter-based project work - concentration in particular media. Written or other project by agreement with tutorial leader as term assignment.
- 50% term paper - on one of set of "300" assigned topics - or on topic suggested by the student with agreement of instructor.

(These requirements contrast with the following FPA.114 requirements:

- 25% mid-term - primarily identification, basic concept identification work.
- 25% tutorial work - encounter-based project work. Brief written assignments aimed at recapitulating major aspects of lecture material from viewpoint of specific art.
- 50% term paper - one of set of "100" assigned topics).

Required Texts

- P. Pool, Impressionism
- E. Lucie Smith, Symbolist Art
- J. Willett, Expressionism
- J. Golding, Cubism
- H. Richter, Dada
- C. Gray, The Russian Experiment in Art
- M. Nadeau, The History of Surrealism

## LECTURE SUBJECT OUTLINE

### I. COURBET AND THE REALISM OF THE 1850's

Modernism begins with the frontal assault on the Grand Tradition of European art launched by Courbet in the context of the Revolutions of 1848.

The Academy and Official Art. Courbet's Painting. Honoré Daumier. Lithography, Photography and Painting: The Utility of the Work of Art. The Modern Tradition in Art Criticism: Stendhal, Baudelaire, the Realist Critics and Aestheticians. "The Painter of Modern Life".

### II. MANET AND THE NATURALISM OF THE 1860's

Manet's art manipulates traditional imagery and the history of art itself to create a new kind of meaning in the visual arts.

Paris, Capital of the Nineteenth Century: The City as Subject, Metaphor and Method. The Destruction of Genres of Painting and a New Definition of "L'Art Philosophique". From Realism to Naturalism: Zola, the Goncourt, Literary Naturalism.

### III. THE POSITION OF POETRY I

Romantic and post-Romantic poetry and criticism, in France, England, Germany.

France: Lamartine, Hugo, Vigny, Gautier, Baudelaire, Verlaine.

### IV. IMPRESSIONISM

The Impressionist painters - particularly Claude Monet - establish a painting which reinvents the relationship between sensations and ideas, thereby bringing to a close the Grand Tradition which stemmed from the Renaissance.

The structure of Monet's work. Renoir. The Impressionist Group and Independent Exhibitions. The City, The Paris Commune, and the Conception of Nature in Painting. New Writers on Impressionism: Stephane Mallarme, Jules Laforgue.

V. IMPRESSIONISM AND THE PROBLEM OF STRUCTURE: DEGAS, CÉZANNE, SEURAT

These painters objected to limitations within Impressionism in the name of intellectual values identified with the Grand Tradition. Their work reaffirms, but at the same time, redefines these values in new terms.

VI. NATURALISM AND THE NOVEL: FROM THE RED AND THE BLACK TO AGAINST NATURE

The work of art as reproduction of Reality. The social position of the writer and the value of the act of writing. The repudiation of "Nature" as a problem of method. French and English novels.

VII. THE EMERGENCE OF SYMBOLISM

An anti-Impressionist, anti-'Materialist' counter-tradition which has been present in European art as a whole since its modern formulation in 18th Century "sentiment" and mysticism, comes to the surface of cultural life around 1885. This line of development, often condemned and dismissed as "decadent", escapist and "hermetic", plays a critical role in the molding of 20th century art and ideas about its position vis-a-vis its audience and society as a whole, as well as an image (or self-image) of the artist.

Impressionist "Renegades" and the Inner World of "Primitive" Art: Gauguin and Van Gogh. Gustave Moreau: Mythology and Psychoanalysis. Other Second Empire Precursors: Hugo, Grandville. Symbolist Painters: The Nabis, Redon. Huysmans as Art Critic. Ruskin as Art Critic: English Pre-Raphaelites, Aesthetes and Utilitarians. Nature and Decor: Art Nouveau.

VIII. THE POSITION OF POETRY II

French Symbolist Poetry. Lautréaumont, Rimbaud, Villiers de L'Isle-Adam, Laforque, Mallarmé. The Aesthetics of Kant, Schopenhauer, Hegel and their impact on French Art. Later Symbolist developments: Raymond Roussel, Alfred Jarry. Symbolism and the Emergence of a Revolutionary Theory of Language. Symbolism and the Artist as Homme Revolté.

IX. THE EMERGENCE OF GERMAN PAINTING AND SCULPTURE 1865-1910

Modern art in Germany develops more slowly and sporadically than in France or England. Nevertheless, great social and intellectual forces accumulate, making possible a new and extremist type of art at the turn of the century.

German Aesthetics and German Art. The German Realists and Painters of Ideas: Liebl, Menzel and Feuerbach. The Mystical Tradition and Modern Symbolism. Jugendstil. The Expressionists of 1905: Kandinsky and The Blue Rider group, Kirchner and Die Brücke group. Graphic Art: Word and Image.

X. THE ORIGINS OF MATISSE AND PICASSO 1895-1905

These two painters bring together aspects of all the conflicting currents of the previous two decades and establish the basis for the great new styles of the early 20th century.

The Rediscovery of Cézanne. Primitive Art and Abstraction: A New Painting of Ideas. Symbolism: Colour as a Basis of Meaning. Matisse and "Luxe, Calme and Volupté". Fauvism.

XI. CUBISM

This new painting, beginning around 1907 in the work of Picasso and Braque, elaborates yet again a more critical, and crisis-ridden, concept of Nature and of the act of art-making.

Methods of Cubist Painting: the Work of Picasso and Braque 1907-1913. Picture, Collage and Construction. Juan Gris, Fernand Leger. Gleizes and Metzinger, the Cubist Academy. Apollinaire as Art Critic. The Cubist Poets.

XII. THE ORIGINS OF MARCEL DUCHAMP

Deeply attached to the Symbolists' attitudes to Nature and language, Duchamp is the first artist to put the very notion of the "work of art" in general into question.

Sources of Duchamp's work to 1913. Duchamp's critique of Cubism. The Mystique of the Machine. The Readymade and the Concept of Anti-Art, or Non-Art.

XIII. EUROPEAN MUSIC: WAGNER TO SATIE

A brief discussion of the elaboration of new musical structures and their status as "Modernist" art.

Mahler, Schoenberg, Webern, Stravinsky, Antheil, Satie.

XIV. EUROPEAN THEATRE: FROM MALLARME'S IGITUR AND ROUSSEL'S IMPRESSIONS D'AFRIQUE TO ARTAUD'S THEATRE OF CRUELTY

Jarry: Ubu Roi, Expressionist Theatre in Germany. Craig, Appia, The Young Brecht.

XV. AN ACCOUNT OF THE YEAR 1913

By 1913 all the major characteristics of a new artistic world and a new type of artist had emerged. One lecture, consisting of a travelogue, illustrated with documentary slides, through the European modern art scene in this crucial year.

XVI. WORLD WAR I AND DADA

Dada renewed the political problems of the modern artist, and reflected the fact that they had reached a revolutionary level unmatched since 1848.

Anti-Expressionism in Germany. The Art Scene from Salon to Cabaret. Art as a Public Gesture of Revolt and Refusal, and the Artist as Revolutionary and Faker. Dada in Zurich, Berlin, Cologne, and Munich 1913-1916. Dada in Paris 1916-1919. Dada in New York 1915-1918. Dada and Literature.

XVII. THE EMERGENCE OF RUSSIAN AND ITALIAN MODERNISM: FUTURISM

Russian art develops in the overheated atmosphere of the Revolution, in which the problem of the Machine is re-interpreted and brought together with the image of the artist in revolt against bourgeois society.

Russian Painting from Cubism to Abstract Art: Kasimir Malevich. The Machine Age of Art: The Bauhaus in Germany and Russian Constructivism: Gabo, Pevsmer. "Productivism", Factory and Laboratory Art: Tatlin, Rodchenko, Lissitzky. Art as Spectacle and Education: the Constructivist Theatre: Meyerhold, Eisenstein.

In Italy, the idea of an art based on modern life emerges convulsively with the Apotheosis of the Machine.

The Machine and the War Machine. Marinetti: 'Liberated Words'. The Futurist Painters and Sculptors. The Mystery and Mechanics of Motion.

XVIII. CINEMA

Even more intensively than still photography, the presence of motion pictures transforms the conditions of production of all the arts, as well as their relationship to their audience.

Film as the Inheritor of 19th Century Naturalism. Film within the Modernist Tradition. Dioramas and Documents. Melies, Lumiere. Griffith, Eisenstein.

XIX. FROM DADA TO SURREALISM 1919-1923

Out of the destruction of the authority of previous cultural values in the convulsion of the 1914-1918 period, there emerged the basis of a new artistic tradition. André Breton recognized that this new tradition implied a new morality for the artist. Surrealism was his attempt to create an institution and a way of life based upon a revolutionary concept of art. The Surrealist Manifesto, 1923. Nadja (1926) and the collapse of the Naturalist novel.

XX. THE REPRESENTATIONAL TRADITION IN SCULPTURE: RODIN TO BRANCUSI

Including: Degas' bronzes, Bourdelle, Maillol. Expressionist sculpture, the Cubist construction, the sculpture of Matisse.

XXI. ABSTRACT ART 1910-1925

The great break in the status and meaning of the visual image. Frank Kupka, Paul Klee, Kandinsky, and the Bauhaus, Malevich, Piet Mondrian: works 1890-1925. Duchamp 1915-1923. Matisse and Picasso 1913-1925.

R. Blaser; J. Wall

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 316 Credit Hours: 6 Vector: 0-6-2

Title of Course: THE ARTS IN CONTEXT: North American Styles

Calendar Description of Course: A selective study of the decorative folk, visual and performing arts in Canada and the United States from the 16th to the 20th century. Tutorials will focus on a single art form and may involve practical explorations in that form in relation to regional styles. This course meets concurrently with FPA.116, but has separate examination requirements and additional tutorial assignments.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions): At least 60 semester hours credit. Students who have completed FPA.116 may not take this course for further credit.

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? once every 2 year

Semester in which the course will first be offered? 1981-1

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

3. Objectives of the Course

SEE ATTACHMENT

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty	<u>None</u>
Staff	<u>none</u>
Library	<u>none</u>
Audio Visual	<u>none</u>
Space	<u>none</u>
Equipment	<u>none</u>

5. Approval

Date: April 30, 1980

13 May 80

EDM 3 180

Eva Albina  
Department Chairman  
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I. W. Robert Jan R. Birch  
Dean Chairman, SCUS

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

THE ARTS IN CONTEXT: NORTH AMERICAN STYLES

This is an advanced study of the decorative, folk, visual and performing arts in Canada and the United States from the 16th century to the 20th century. The course will be conducted concurrently with FPA 116-6. In addition to an emphasis on the development of the arts within national and regional contexts special consideration will be given to the connection between particular arts and major stylistic movements, including the parallels and paradoxes between the Western European and North American components of these movements.

The course is organized in three parts: lectures, tutorials and general colloquia held during one scheduled lecture period. Students will be involved with each part every week of the course. A brief description of each part follows:

LECTURES: a timetable giving the subject of the two-hour lectures will be issued at the first class. lectures will begin with the styles of North American visual art as exemplified by "art objects"; beyond this, they will describe the production and social functions of all the arts. Guest lectures by North American artists and art critics are planned.

TUTORIALS/WORKSHOPS: will involve a more intensive study of North American styles as expressed in a particular art form.

GENERAL COLLOQUIA: will function to promote a strong connection between the lecture material and the perspective of North American styles given in each tutorial/workshop. Parallels and paradoxes between these two will be invited by the colloquia. Since all faculty will be present they will give students of one workshop an exposure to the expertise of faculty conducting other workshops. Such an exposure is essential background to the course tests and essay which is specifically designed to interpret comparatively at least two art forms in relation to European art movements and to the production of contemporary North American arts.

REQUIRED TEXTS:

- Alan Gowans. IMAGES OF AMERICAN LIVING: FOUR CENTURIES OF ARCHITECTURE AND FURNITURE AS CULTURAL EXPRESSION. Harper & Row, 1976.  
Harold Rosenberg. DISCOVERING THE PRESENT: THREE DECADES IN ART, CULTURE AND POLITICS. University of Chicago Press, 1973.

Additional texts may be required or recommended by workshop faculty and a list of reserve materials will be issued at the beginning of the course.

PREREQUISITE: Sixty credit hours are required and students advised that a good background to the special emphasis of FPA.316-6 will be gained from taking one or several of the following ENGL 221-3, ENGL 222-3, HIST 212-3 HIST 217-3 and HIST 218-3.

COURSE REQUIREMENTS: The course grade will consist of four equally weighted parts:

- 25% a) Two, one-hour tests with some compulsory questions. One test will examine Medieval and Classical America and the other will examine Victorian and Early Modern America.
- 25% b) An essay of 2000 words based on the critical interpretation of a contemporary stylistic movement in North American art, e.g. Pop or Camp.
- 25% c) A Final Examination on the origin and change of North American Styles.
- 25% d) Workshop/Tutorial grade base on the practice and theory of a selected art. This grade will be based on the evaluation of a piece of written work that is submitted in addition to the requirement of the FPA 116-6 students enrolled in the workshop/tutorial.

Differences between FPA.116-6 and FPA.316-6

The important difference between these two courses are that FPA 316-6 is more concerned with the scholarship on and critical interpretation of stylic movements than FPA 116-6 which is more concerned with the general survey of and participation in creating selected North American arts in different styles.

The FPA 316-6 course requirements which reflect these differences are the compulsory questions on the term tests, the addition of a final examination and the additional assignment of written work in the workshop/tutorial.