

S.89-35

SIMON FRASER UNIVERSITY

MEMORANDUM

To: Senate

From: Senate Committee on
Academic Planning

Subject: Master of Fine Arts Program

Date: October 12, 1989

Action taken by the Senate Graduate Studies Committee on July 10, 1989 and by the Senate Committee on Academic Planning at its meeting of October 11, 1989 gives rise to the following motion:

MOTION:

"That Senate approve and recommend approval to the Board of Governors the proposed Master of Fine Arts Program as set forth in S.89-35, including the new courses

FPA. 811 - 5 Interdisciplinary Graduate Seminar 1
FPA. 812 - 5 Interdisciplinary Graduate Seminar 2
FPA. 883 - 5 Studio in FPA 1
FPA. 885 - 5 Studio in FPA 2
FPA. 887 - 5 Selected Topics in FPA
FPA. 889 - 5 Directed Study in FPA
FPA. 898 -10 MFA Graduating Project."

SIMON FRASER UNIVERSITY

SCAP 89-22

MEMORANDUM

To.....Walter Wattamaniuk, Secretary.....

.....Senate Committee on Academic Planning.

Subject. Proposed Master of Fine Arts Program..

From.....Marian McGinn.....

.....Registrar's.....

Date.....August 11, 1989.....

Attached is the proposed Master of Fine Arts Program which was approved
by the Senate Graduate Studies Committee at its Meeting on July 10, 1989.

In L. A. Lind

S I M O N F R A S E R U N I V E R S I T Y

MEMORANDUM

DEAN OF GRADUATE STUDIES

TO: Senate Graduate Studies FROM: B.P. Clayman
 Committee

SUBJECT: MASTER OF FINE ARTS DATE: 27 June 1989
 PROPOSAL

I am pleased to present the proposal submitted by the Centre for the Arts for the introduction of a Master of Fine Arts program. This proposal, the first draft of which was received on 11 December 1987, has been considered by the Assessment Committee for New Graduate Programs, a sub-committee of the S.G.S.C. whose members were:

Chair	B.P. Clayman
Faculty of Arts	T. Perry
Faculty of Education	T. O'Shea
Faculty of Science	G. Bojadziev
SGSC (faculty)	M. Jackson
SGSC (faculty)	M. Plischke
SGSC (student)	M. Coates
Secretary	N. Hunter
Registrar's Office	M. McGinn

The proposal has been sent out for external review. The external reviewers were:

Dr. W. Benjamin, Director, School of Music, U.B.C.
Prof. D. Keane, Professor, School of Music, Queen's University
Mr. G. Lewis, Head, Media Arts, Canada Council
Prof. H. Shore, Associate Dean, School of Performing Arts, U.C.L.A.
Dr. A. Welch, Dean, Faculty of Fine Arts, University of Victoria

All of the external reviewers supported the proposal and, after minor modifications based on comments by the external reviewers, the Assessment Committee for New Graduate Programs approved the proposal and recommended that it be submitted to the Senate Graduate Studies Committee.

I recommend approval of this proposal. Simon Fraser University has an excellent opportunity to establish a unique, high-quality program at the graduate level.

cc: M. Bartlett



Simon Fraser University
Centre for the Arts
Proposal for a Graduate Program
In Interdisciplinary Fine And
Performing Art Studies
Leading to the Degree of
Master of Fine Arts

November 9, 1988
(Revised June 21, 1989)

I GENERAL INFORMATION

1. Title of the Program: *Master of Fine Arts in Interdisciplinary FPA Studies*
2. Credential to be awarded to graduates: *M.F.A.*
3. Department to offer program: *Centre for the Arts*
4. Date of Senate Approval:
5. Schedule for implementation: *On approval , hopefully September 1989*

II PROGRAM DESCRIPTION

1. Objective

To provide an advanced level of professional training for artists, with an emphasis on contemporary interdisciplinary issues and new technologies in the fine and performing arts.

2. Relationship of the Degree to the Role and Mission of the University

The Master of Fine Arts is a new degree for Simon Fraser University. The MFA is regarded as the completion of an artist's university studies and is customarily a two year program in which theoretical and critical issues can be pursued alongside creative artistic work. Introduction of the degree broadens and strengthens the University's academic base to include art disciplines as subjects of serious inquiry beyond the undergraduate level. The interdisciplinary emphasis of the proposed degree reflects the fact that social, cultural and technological developments have given rise to new kinds of artists and new modes of art making which provoke complex interrelations within the fine and performing arts and new issues in the relationship between the arts and other disciplines. We believe that these issues can most suitably be examined and acted upon within the university.

Such a graduate program is a natural outgrowth of the research and teaching presently being carried out in the Centre for the Arts, which has already attracted several graduate students by Special Arrangement. The number of such students has reached the point where formalization of procedures and academic directions is necessary. This is in accordance with the Centre's long range plans which have foreseen the establishment of an interdisciplinary graduate program as the completion of its curricular goals.

The presence of Special Arrangements graduate students (six in fall 1987) is already providing stimulation and incentive to undergraduate students through collaboration in productions, exhibitions, performances, and research projects. These students are also doing useful work as Teaching and Research Assistants. We have in effect been offering graduate studies for years; the MFA would acknowledge this declared need within a broader context.

We should mention that the Centre maintains strong affiliations with other Departments in the university, especially since entering the Faculty of Arts. The integration of FPA courses into the Certificate in Liberal Studies and the sympathetic

goals of the MA in Liberal Studies suggest a mutual recognition of the desirability of broad-based programs. Faculty research projects have promoted interdisciplinary cooperation with Communications, Engineering, Computer Science, and Kinesiology, as well as other departments within the Faculty of Arts.

3. Existing Fine Arts Graduate Programs in B.C.

UBC and the University of Victoria offer MFA degrees, but both are disciplinary visual art studio degrees. As well the University of Victoria offers MFAs in theatre. There are also disciplinary MAs, (such as UVic offers in music, and UBC in music and film). However, none offers the potential for cross-disciplinary work that we are proposing and there is not normally an integration of other disciplines into their current programs. We believe this proposal complements and expands current offerings available in the province for advanced study in the fine and performing arts.

4. Relationship to Other Programs

There is at present no program in Canada which attempts to unify the arts in an interdisciplinary way at the postgraduate level. The work of the Centre at the undergraduate level is unique in the country and consequently there is great pressure and strong demand for an extension of our offerings. The Centre has a large file of inquiries from inside and outside the country requesting information about the possibility of graduate study; this reflects not only the interest and existent need, but the identification of the Centre for the Arts as a place which could potentially provide such focus and contribute substantially to Simon Fraser University's reputation as a centre of innovative curriculum and research.

5. Curriculum

a. Existing Courses

Approved individual programs of study for MA by Special Arrangement candidates have been endorsed by Graduate Studies within the framework of present FPA Special Topics and Directed Studies offerings, in conjunction with graduate level courses from other parts of the university.

b. New Courses

The MFA is primarily a studio degree, in which the student will be expected to concentrate on the production of creative work. Consequently the studio component constitutes a large part of the work and the number of required hours (40) is proportionately greater than that required for most MA's. At the same time, the program allows for critical study within an area of concentration. The intent of the program is to accommodate a broad range of interests, while directing the student's critical focus through the Interdisciplinary Graduate Seminars (FPA 811 and 812).

These seminars will form the academic core of the program. Since the MFA is normally a two year program, the Seminar would be offered each fall, focussing on some major issue in the contemporary discourse of art and society. There would

therefore be one course offered in any calendar year, with participation by both years of graduate students. Those taking the seminar for the second time would be registered under the higher course number. Some examples of possible seminar topics are included as Course Outlines in Appendix D.

Since this seminar is conceived as the main academic focus of the degree it is legitimate to ask whether its intention is to present, each time it is offered, a uniform body of knowledge, indispensable to a graduate student in the fine and performing arts. This is not, however, how the seminar is conceived. At present no one has the temerity to define such a body of knowledge, and were it defined, it would immediately become the subject of controversy. Teaching at this level will be not by precept but by example. We cannot say unequivocally "do this and you will become an artist". We can however direct the student's attention to examples of art-making and interdisciplinary activity in the arts, and attempt to evaluate the significance of such examples for contemporary endeavours. Because the nature of the proposed program is interdisciplinary, we feel it is important to use this seminar to broaden students' understanding of art-making beyond his/her disciplinary background, and to develop critical concepts and vocabulary. We feel that this can be accomplished without necessarily covering the same material each time the course is offered.

The class will meet twice a week: the first meeting will be lecture and the second discussion. The lectures will provide critical and theoretical context within which the student's inter-disciplinary program of work can be located and considered, while the second meeting will focus on texts relevant to the lectures, student projects and presentations. Organization of the Interdisciplinary Graduate Seminar will be the responsibility of the faculty member designated as chairman of the department's Graduate Program Committee but lecture participation by other Centre faculty as well as guests and professionals will be a regular feature of the course.

The Studio courses and the Graduating Project represent the focus of the candidate's creative work and will be arranged by the Supervisory Committee in consultation with the candidate. The Graduating Project will normally consist of a performance, exhibition, installation or other public presentation.

Selected Topics and Directed Study courses are intended to allow individuals or groups of students to pursue specific academic or studio interests that supplement or enrich the substance of the Project. These will be designed as necessary under the supervision of the Graduate Program Committee.

c. Supervisory Committee

Upon a candidate's acceptance into the program, a Supervisory Committee will be struck, consisting of a Senior Supervisor, a faculty member from the individual's main disciplinary area and at least one representative from another art discipline. This committee will decide on an appropriate program of work in consultation with the candidate and will monitor the candidate's progress towards completion of the degree.

d. Degree Requirements

For the degree, candidates must complete a minimum of 40 semester hours work, including 30 semester hours of course work and a Project which is the equivalent of 10 semester hours. In most cases this Project will be the presentation of an art work, although the possibility of more research-oriented projects is not ruled out.

The project must be accompanied by appropriate documentation, to be determined by the Supervisory Committee in consultation with the candidate. Depending on the nature of the project, this documentation may comprise a written essay explaining the aesthetic and technical background of the project or describing the research leading to its completion, video and/or audio recordings, portfolios of photographs, or other archivable material.

After completion of the MFA Graduating Project an oral defence will be convened before an examining committee consisting of a chairman, the members of the student's Supervisory Committee and an Examiner from outside the Centre for the Arts. The External Examiner may be a faculty member from another department of the University or another institution, with research interests relevant to the student's work. The function of this examination is to question the student on the conceptual and technical aspects of his work and to evaluate the competence and artistic creativity of the project. The presence of the Examiner will assist the Committee in determining the equivalence of the program's scholarly standards with those of other graduate degrees.

The Graduating Project plus the required Interdisciplinary Seminars account for 20 hours; of the remaining 20 hours, 15 will normally be from within the Centre. The course requirements are:

All of:

FPA 811-5	Interdisciplinary Graduate Seminar 1
FPA 812-5	Interdisciplinary Graduate Seminar 2
FPA 898-10	MFA Graduating Project

Plus three of the following:

FPA 883-5	Studio in FPA 1
FPA 885-5	Studio in FPA 2
FPA 887-5	Selected Topics in FPA*
FPA 889-5	Directed Study in FPA*

Plus five units selected from Upper Division or Graduate courses outside the department.

Descriptions of these courses are attached as Appendix D.

*In the case of a candidate whose work involves substantial investigation of another discipline, a second Upper Division or Graduate level course from another department could substitute for FPA 887 or 889 with the permission of the supervisory committee.

III NEED FOR PROGRAM

1. Rationale

The programs in the Fine and Performing Arts offered at SFU recognize a number of important facts about the nature of contemporary artistic activity. In particular, the Centre for the Arts emphasizes the social, technological and interdisciplinary implications of current work in the fine arts including music, visual art, dance, film, and theatre.

We stress art's social implications because art not only reflects the current concerns of the culture but influences them in a complex manner. Our new situation includes a view of the contemporary arts as high intellectual adventure, a crucial expression of our culture, generating profound insights and complex forms of knowledge. This attitude implies a bond between the scholarly, interpretive and scientific activities characteristic of the university, and cultural spectacle and expression resulting from artistic practice. Within this relationship, the arts create their sensuous and complicated images which become the occasion for fresh intellectual and critical discussion, the objects of systematic analysis, and the stimulus for the further development of interpretive theory. Given this integration of intellectual and expressive approaches, questions that are central to the theoretical understanding of the arts are not simply "academic" inquiries. They are crucial to the productivity of the artist and to the development of the literacy of the audience.

We do not regard technology as a panacea, and the proposed program is not designed to focus on technology to the exclusion of interdisciplinary work that uses traditional skills of movement, music- and image-making. We acknowledge, however, that the traditional techniques themselves have been deeply altered by their repositioning in a world of electronic and photographic communication and representation, resulting in new expressive possibilities and ambiguous relationships among the fine and performing arts. Our proposal for an MFA degree is specifically designed to acknowledge this trend and to provide facilities for those artists who wish to engage technological issues as part of their creative work.

We understand the term "interdisciplinary" in two senses. First, we recognize and encourage new work which transcends the traditional disciplinary boundaries within the fine arts. The use of music by dancers and actors, sculptors moving into set design, film-makers and dancers collaborating in mixed media performance art; these are examples of types of interdisciplinary work which already find a congenial environment in the Centre for the Arts. The second sense of "interdisciplinary" includes activity by artists or from an artistic perspective in fields that lie outside the normal frontiers of the fine and performing arts. Examples would be composers who write computer programs for synthesizer control, dancers working with robotics or computer graphics, painters investigating the psychology of perception. This work, also, will be supported in our graduate program if the necessary resources and collaborative links are available.

The educational implications of the new artistic environment are challenging and complex. We believe that it is necessary for artists to concern themselves actively

with new developments, and for universities to devise programs and curricula which can give artists the technical and critical tools this work requires. The program we are proposing has, therefore, three main goals: the development of craft and technical skill, the furthering of artistic creativity, and the development of a critical awareness of the position of the arts in contemporary society and within the historical perspective.

If we are not to inhabit an artistic and cultural wasteland, serious effort must be made to develop this critical awareness to improve the level of artistic understanding and reflection in our society as a whole. New technological developments facilitate the production of art work in many ways, but are unable to produce the creative perception necessary to the making of art. Furthermore, although skill and craft training remains basic to all education in the arts, that training should neither preempt nor be preempted by critical reflection. These complementary issues must be addressed with clarity and probity as part of the substance of study of an integrated interdisciplinary fine arts program.

It is clear to us that the Centre for the Arts addresses these issues in ways other programs do not. The uniqueness of this program, already firmly established at the undergraduate level, must now be expanded to accommodate the growing need for integrated and comprehensive theoretical and practical work at the graduate level. It is an opportunity for Simon Fraser to establish a decisive position within the international development of this crucial cultural discourse.

2. Enrolment

a. Evidence of Student Interest

The Centre receives between thirty and fifty inquiries a year requesting information on the availability of graduate programs. Followup suggests that a significant proportion of these are directly interested in the kind of Inter-disciplinary work we are proposing. Several of our MAs by Special Arrangement chose the Centre particularly because it offered the interdisciplinary flexibility they sought.

b. Enrollment Predictions

We envision the proposed program being phased in gradually. Initially it will represent a solidifying and reevaluation of the existing *ad hoc* Special Arrangements MA. Initially we will be accepting a maximum of 6 students per year; at any one time, the program will have 12 to 15 active students. We anticipate accepting candidates only as we have resources to support their chosen program of work.

The Centre is currently pursuing arrangements and relationships with other institutions and programs that will have future consequences for enrollments in this program. This includes the active pursuit of funds and facilities from various levels of government, business, and the community, a quest which is already producing results.

c. Financial Support for Students

The Centre for the Arts currently employs several of its Special Arrangements Graduate Students as Teaching and Research Assistants. At the moment, in fact, the number of available TA-ships is greater than the number of available Graduate Students. In addition, a number of University Graduate Fellowships will become available as a consequence of the program's approval. Fellowships for graduate students in the fine and performing arts are also available through a special program of the Canada Council.

3. Employment for Graduates

The MFA degree has traditionally been regarded as a professional artist's degree and a teaching degree. Professional artists are usually self employed, often combining their work with teaching or other cultural employment. The increasing demand for broad-based specialization in the various arts industries suggests that students could tailor their graduate programs to suit their intended career goals. A performance artist, for example, interested in theatre production, or a visual artist interested in scenography, or a film maker wanting to work with musicians and dancers in a non-theatric context, could each be accommodated in the program, as could someone wanting to combine the various aspects of theatrical production and playmaking toward the foundation of an independent company. There currently exist situations in the cultural sphere which call for far more cooperative talents than a disciplinary training can encompass. Theatre management, gallery special events programs, film production units all require diverse and flexible skills not previously incorporated within a single program.

The program encourages flexibility and adaptability and consequently we foresee graduates developing positions within mixed disciplines that will create employment opportunities for themselves and others; inter-disciplinary projects are by their nature usually collaborative. The graduates' ability to respond to current situations and serve existing markets while developing new ones through their creative work is an anticipated benefit of this program.

IV PRESENT AND PROJECTED RESOURCES

1. Administrative Personnel and Support Staff

We are requesting a half-time secretarial position to deal with the administrative aspects of the graduate program. With the increased importance of high-technology media, we will also require additional technical support. We are budgeting for one half of a Technician's position, to be shared by the Integrated Media Facility.

2. Faculty

The Centre currently has an internationally respected faculty around which the Interdisciplinary MFA can be developed. Faculty members are distinguished practising artists in the disciplines of film, music, visual arts, theatre, and dance. Each area has people with cross-disciplinary interests, and two recent searches for replacement faculty in Film and Visual Art were conducted with consideration toward the needs of this program.

Our main recommendation is the hiring of one senior faculty member to supervise the Graduate Program and organize the Graduate Seminars. It is essential that this person have the interdisciplinary flexibility that the program will require, as well as the conceptual and theoretical skills necessary for the seminar. Given the diverse nature of the students' programs of study, it is important that there be an individual who deals with the administrative and academic coordination of the program. On him/her would fall the responsibility of much of the teaching of the Interdisciplinary Seminar, though it is foreseen that other qualified faculty could undertake this from time to time.

We may require additional faculty assistance to reach our full projected strength, in particular to provide some relief for senior faculty who are extensively involved in graduate teaching. Because of the flexibility of the program, demand for different areas of faculty expertise may be encountered from year to year. We have included budget projections for visiting faculty or sessional positions to strengthen graduate and undergraduate teaching as required. If, as we project, the acceptance of graduate students is to be carefully controlled in relation to available resources, this should not represent a major expense in the foreseeable future. The presence of graduate teaching assistants in the undergraduate program will also facilitate the concentration of work in the graduate program.

3. Library Resources

Although the library at Simon Fraser University does not by itself provide the level of support that advanced study in the fine arts requires, the excellent inter-library loan system gives faculty and students rapid access to other collections. Recently, a grant was received from SSHRC to improve the library's collection of books on film, and we will continue to solicit external funds to augment our library resources. Further funds need to be committed to extend the The Fine Arts Room collection of slides, tapes, recordings and scores. The library's collection of periodicals will require a resource

commitment, and maintaining currency in this rapidly developing field requires continuing support. A report on the library's present fine arts holdings and an estimate of immediate and continuing needs has been prepared by the Fine Arts Librarian and is attached to this proposal as Appendix E.

4. Capital Costs

The Centre already has space and facility resources within the university. The theatre is a well equipped multidisciplinary performance space for music, theatre and dance; music has an internationally known electroacoustic studio; film is developing its production and postproduction facilities; and visual art is in the process of establishing a downtown exhibition and research space. Development plans for the SFU downtown campus include improved studio facilities for the Centre for the Arts. The Centre for Image-Sound Research (q.v.) will also be housed in the downtown campus.

With the additional resources of the Praxis studio and the Centre for Image-Sound Research we believe that our studio space will be adequate for the small number of graduate students proposed.

The planned rescheduling of space and equipment to take advantage of periods of lower demand will allow for a more consistent distribution of resources to both the graduate and undergraduate areas.

Equipment resources are presently seen as sufficient for the introduction of the program. However, the increased demand on present resources will require some augmentation of systems which will be phased in over a period of three years. Specifically, we foresee increased demand for video, an area the Centre has already identified for development, as well as general incremental upgrading in the various areas.

5. Production Expenses

Since the final product of a candidate's study will be the presentation of a completed work, generally an exhibition or performance of some kind, funds must be committed to support these productions on a modest level.

6. Anticipated External Funds

The present faculty's ability to attract Canada Council and SSHRC funding as well as provincial government funds has been clearly demonstrated. We are including here a brief description of two major externally-funded recent extensions to the Centre for the Arts' facilities and their links to the Graduate Program:

a. PRAXIS

The Praxis Film Development Workshop received funds from the provincial government's Fund for Excellence in Education in 1986, and has also received a grant from the Foundation to Underwrite New Drama for Pay Television. An office, with facilities for workshops and film viewing, has been established in downtown Vancouver. Praxis' primary goal is to offer professional film writers, directors, and producers assistance in creating original dramatic films, with an emphasis on script development. This is done through a program of workshops, guest professionals, and general advice and assistance to filmmakers involved in the writing process. Links have been forged with a number of community institutions such as the Pacific Cinematheque and the Vancouver Film Festival. Participation in the Praxis programs is adjudicated on a project basis, and Centre for the Arts graduate students would be invited and encouraged to participate. Furthermore, the funding of Praxis has both raised the profile of the Centre for the Arts in the national and international film communities and has provided valuable additional resources to a film program that had suffered from recent financial stricture.

b. The Centre for Image-Sound Research

In the spring of 1987 an application was submitted to the federal Department of Communications for funds to establish this facility, hopefully in the downtown campus. In September 1987 this application was approved in principle by the Department of Communications. The proposal calls for substantial capital expenditures to create facilities for advanced digital image and audio processing, video, recording, and allied technologies.

Additional fund-raising is being undertaken to provide salaries for a Director, technicians, and programmers. Access to these facilities will be on a project basis, primarily for faculty, graduate students, and independent artists. The goal is to create enhanced opportunities for research in the relationship of art and high technology in collaboration with science and industry, and also to provide an environment for the production of art works and performances using this technology. The value of these facilities to graduate students and the usefulness of such students to the institution is, we hope, obvious.

6. Budget

We intend to phase in the program over three years, from 1990-1993. The figures given below represent what is, in our view, a realistic projection of the costs of the program, but we do not expect these sums to be forthcoming entirely from the University's base budget. The technician position may be included in fundraising for the Integrated Media Centre, and much of the equipment required may also come from coordination of the needs of the graduate program with those of the Integrated Media Centre. Other avenues for external fundraising will continue to be explored.

	Year 1	Year 2	Year 3	TOTAL	Recurring
Senior Faculty	60,000.00	60,000.00	60,000.00	180,000.00	60,000.00
Other Faculty ¹	14,000.00	14,000.00	28,000.00	56,000.00	28,000.00
Staff ²	27,000.00	27,000.00	27,000.00	81,000.00	27,000.00
Equipment		35,000.00	35,000.00	35,000.00	105,000.00
Productions	10,000.00	15,000.00	15,000.00	40,000.00	15,000.00
Library	15,000.00	10,000.00	5,000.00	30,000.00	5,000.00
	161,000.00	161,000.00	170,000.00	492,000.00	135,000.00

¹Visiting faculty or sessional lecturers

²Half time secretary and half-time technician

APPENDIX A

Suggested Calendar Entry

The program leading to the degree of Master of Fine Arts in Interdisciplinary Studies is designed to provide an advanced level of professional training for artists in the fields of music, dance, theatre, film, and visual art. Its goals are the furthering of cross-disciplinary research, technical skill and artistic creativity, and the development of critical awareness of the relatedness of the arts both in contemporary society and within an historical perspective.

Course offerings are designed to preserve as much flexibility as possible to accommodate individual differences in background and artistic goals, with the emphasis throughout the program being on the production of creative work in an interdisciplinary context.

Admission Requirements

a. The degree of B.F.A., B.A., B.Mus. or B.Ed. in one or more of the art disciplines, with a cumulative grade point average of 3.0 or better. In special cases a candidate may be admitted who does not satisfy this requirement but who either possesses comparable certification (an art school or conservatory diploma) or has exceptional experience as a practising artist.

b. Demonstrated creative competence. This requirement may be satisfied by the completion with high standing of undergraduate courses in music, dance, theatre, film, or visual art, or substantial experience in these fields outside the university. All students applying to the program will be required to submit for the consideration of the committee a portfolio of examples of their work in the form of tapes, scores, slides, films, videotapes, plays or academic papers. Performing artists may be asked to undergo an audition.

Candidates whose qualifications are deficient will be required to take undergraduate courses to remedy the deficiency during a qualifying year. These courses will be specified by the Admissions Committee. Foreign students may be required to demonstrate their proficiency in the English language, which may be done by attaining a score of 570 or above in the Test of English as a Foreign Language.

Degree Requirements

For the M.F.A. degree, candidates must complete a minimum of 40 semester hours work, including 30 semester hours of course work and a Project which is the equivalent of 10 semester hours. In most cases this Project will be the presentation of an art work, accompanied by appropriate documentation. Completion of this project will be followed by an oral defence. The Project plus the required Interdisciplinary Seminars account for 20 hours; of the remaining 20 hours, 15 will normally be from within the Centre. The course requirements are:

All of:

FPA 811-5	Interdisciplinary Graduate Seminar 1
FPA 812-5	Interdisciplinary Graduate Seminar 2
FPA 898-10	MFA Graduating Project

Plus three of the following:

FPA 883-5	Studio in FPA 1
FPA 885-5	Studio in FPA 2
FPA 887-5	Selected Topics in FPA*
FPA 889-5	Directed Study in FPA*

Plus five units selected from Upper Division or Graduate courses outside the department.

*In the case of a candidate whose work involves substantial investigation of another discipline, an Upper Division or Graduate level course from another department could substitute for FPA 887 or 889 with the supervisory committee's permission.

Appendix B:**Faculty**

Faculty CV's are attached as an appendix to the proposal. Areas of research and availability as potential senior supervisors(1), committee members(2), and instructors(by course number), are summarized below: This list reflects a currently (October 1988) representative sample of faculty and is not exclusive.

MUSIC

Martin Bartlett, Professor,
Electroacoustic and computer music, composition, music of non-western cultures
1,2,811/2,883/5,887/9

Owen Underhill, Associate Professor,
Composition, conducting, contemporary ensembles
2,883/5,887/9

Barry Truax, Associate Professor, (joint appointment with Communication)
Computer music, world soundscape studies
1,2,883/5,887/9

THEATRE

Marc Diamond, Associate Professor
Directing, playmaking
1,2,883/5,887/9

Penelope Stella, Assistant Professor
Directing, playmaking
2,883/5,887/9

FILM

Jacqueline Levitin, Associate Professor (Joint appointment with Womens' Studies,
effective 1 August 1989)
Film Theory, Directing, Womens' Studies
1,2,811/2,883/5,887/9

Patricia Gruben, Assistant Professor
Directing, Scriptwriting
1,2,883/5,887/9

Henry Jesionka, Assistant Professor
Video, Integrated media
2,883/5,887/9

DANCE

Santa Aloï, Professor
Choreography, movement
1,2,883/5,887/9

Iris Garland, Professor
Choreography, Dance History and Criticism
1,2,883/5,887/9

Grant Strate, Professor,
Choreography, ballet
1,2,883/5,887/9

VISUAL ART

Allyson Clay, Assistant Professor
Painting,
2,883/5,887/9

Greg Snider, Assistant Professor
Sculpture
1,2,883/5,887/9

Anne Ramsden, Assistant Professor
Painting, video
2,883/5,887/9

INTERDISCIPLINARY

Evan Alderson, Associate Professor
Critical Theory,
1,2,811/2,883/5,887/9

Appendix C

Proposed Assessors

The people who we propose as external assessors were chosen with two main criteria in mind: first, they are people of high academic reputation with wide experience of the international scene in contemporary cultural and educational directions. Second they are themselves representative of the different disciplines which are taught in the Simon Fraser University Centre for the Arts and can adjudicate the proposal from the point of view of the relationship of those disciplines to the interdisciplinary context. They are:

Gladys Bailin,
Professor and Chair,
Dance Department,
Ohio University,
Athens, Ohio

Ms Bailin was a founding member of the Alwin Nikolais Dance Theatre in New York City and remained with the company for 20 years as leading dancer. She has been guest artist and teacher at many universities including UCLA, UC Santa Cruz, UC Long Beach, and Simon Fraser University. As a dance educator of unparalleled experience, she is familiar with graduate and undergraduate programs throughout North America, and is therefore highly qualified to assess this proposal.

Glenn Lewis,
Head,
Media Arts Section,
The Canada Council,
Ottawa, Ontario

Mr. Lewis has a distinguished background as sculptor, media artist, and arts administrator. The Media Arts section of the Canada Council gives grants to individuals and organizations involved in film, video, and interdisciplinary technological art. As Head of this section, Mr. Lewis sees work from all over the country and travels widely to meet representatives of arts organizations. No one in Canada therefore has a more comprehensive view of the current state of media arts, whether from the artistic, technological, or educational standpoints. Since before taking up his current appointment he worked in Vancouver as an arts administrator for twelve years, he is exceptionally well acquainted with the British Columbia situation.

Gerald O'Grady
Director,
Educational Communications Center,
300 Wende Hall
S.U.N.Y. at Buffalo,
Buffalo, N.Y., 14214

Dr. O'Grady is former director of the Center for Media Study at SUNY Buffalo, has taught film and media at the New School for Social Research, New York University, Antioch College, and many other institutions. His career has many parallels with that of Marshall McLuhan--beginning with work in English literature (particularly mediaeval studies) and continuing to research in film, educational technology, and the impact of commercial and experimental media. He has done a great deal of consulting, including membership in the the New York State Advisory Committee on the Arts, consultant in educational media program development at Ryerson Polytechnic, and as Director and coordinator of many conferences, summer institutes, and special programs.

David Keane,
~~Associate~~ Professor,
 Department of Music,
 Queen's University,
 Kingston, Ontario

Professor Keane is a well-known Canadian composer, primarily of electroacoustic music, with extensive experience in mixed media work. His work is widely presented throughout North America and Europe, including many performances at major international festivals, including the Holland Festival and the International Festival of Experimental Music at Bourges. He is active in many national and international organizations, such as the Canadian Electroacoustic Community, and the International Society for Contemporary Music. He serves regularly as a member of Canada Council juries and arts advisory boards. His experience and reputation as a widely-travelled creative artist and educator have given him a broad perspective on current issues in advanced education in the arts.

Herbert Shore,
 Associate Dean,
 School of Performing Arts,
 University of Southern California,
 Los Angeles, Calif.
 90089

With a background in drama, film and television as writer and director, Professor Shore has moved on to engage the larger issues of the role of the arts in technological society and the process of cultural transformation in the global context. As a consultant on cultural development and the performing arts he has worked for UNESCO, the Institute of American Indian Arts, the Australia Council, the ministries of culture of Tanzania, Kenya, and Uganda, and in Ethiopia, Zambia, Nigeria and Mozambique. His long list of publications include works on cultural policy, the arts in developing nations, and specific studies of African, American and Asian writers and dramatists.

Appendix D:

New Course Proposal forms and course outlines (attached)

Appendix E:

Librarian's report. (attached)

Appendix F:

Faculty CV's (attached)

Note: Faculty CV's are available in the Office
of the Dean of Graduate Studies, AQ 6035

SIMON FRASER UNIVERSITY
New Graduate Course Proposal Form

CALENDAR INFORMATION:

Department: Centre for the Arts Course Number: FPA. 811
Title: Interdisciplinary Graduate Seminar I
Description: Critical study of contemporary issues in the fine and performing arts, with emphasis on concerns common to diverse artistic disciplines and the interaction between art and society.
Credit Hours: 5 Vector: 2-2-0 Prerequisite(s) if any: _____

ENROLLMENT AND SCHEDULING:

Estimated Enrollment: Max 8 When will the course first be offered: 1990 - 3 or later
How often will the course be offered: Annually

JUSTIFICATION:

This course is the academic core of the M.F.A. program, as discussed in the M.F.A. proposal

RESOURCES:

Which Faculty member will normally teach the course: It is anticipated that the new graduate program director's position will teach this course.
What are the budgetary implications of mounting the course: _____

Are there sufficient Library resources (append details): Yes

Appended: a) Outline of the Course
b) An indication of the competence of the Faculty member to give the course.
c) Library resources

Approved: Departmental Graduate Studies Committee: [Signature] Date: November 15, 1987
Faculty Graduate Studies Committee: [Signature] Date: Dec 8, 1987
Faculty: [Signature] Date: Dec 8, 1987
Senate Graduate Studies Committee: [Signature] Date: 10/2/89
Senate: _____ Date: _____

4. The avant-garde and the voice of the other

5. The avant-garde in relation to the mass-media and popular culture

The content of the course would be drawn extensively from the bibliography below.

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Theodor W. Adorno. Aesthetic Theory. Routledge and Kegan Paul, London, 1984.

_____. Minima Moralia. Verso Editions, London, 1978.

_____. "On the Fetish Character in Music and the Regression of Listening." The Frankfurt School Reader, edited by Andrew Arato and Eike Gebhardt. Continuum, New York, 1982.

_____. The Philosophy of Modern Music. Seabury Press, New York, 1973.

_____. Prisms. MIT Press, Cambridge, Massachusetts, 1981.

Theodor Adorno and Max Horkheimer. Dialectic of Enlightenment, translated by John Cumming. Continuum, New York, 1982.

Aesthetics and Politics: Ernst Bloch, Georg Lukacs, Bertold Brecht, Walter Benjamin, Theodor Adorno, with an afterword by Fredric Jameson. Verso, London, 1977.

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Stephen Bann, editor. The Tradition of Constructionism. The Viking Press, New York, 1974.

Walter Benjamin. Reflections: Essays, Aphorisms, Autobiographical Writings, edited by Peter Demetz. Harcourt Brace Jovanovich, New York, 1978.

_____. Illuminations. edited by Hannah Arendt. Schocken Books, New York, 1968.

John B. Bowlt, ed. Russian Art of the Avant-Garde. Viking Press, New York, 1976.

Benjamin H.D. Buchloh. "Figures of Authority, Ciphers of Regression." Art After Modernism, Rethinking Representation. edited by Brian Wallis.

Andre Breton. Surrealism and Painting. translated by Simon Watson Taylor. Harper and Row, New York, 1972.

Peter Burger. Theory of the Avant-garde. Theory and History of Literature, Volume 4. University of Minnesota Press, Minneapolis, 1984.

Victor Burgin. The End of Art Theory. Criticism and Postmodernity. Humanities Press International, Atlantic Highlands, New Jersey, 1986.

Michel de Certeau. Heterologies. Discourse on the Other. Theory and History of Literature, Volume 17. University of Minnesota Press, Minneapolis, 1986.

Herschel B. Chip, editor. Theories of Modern Art. A Sourcebook by Artists and Critics. with contributions by Peter Selz and Joshua C. Taylor. University of California Press, Berkeley, 1968.

Helene Cixous and Catherine Clement. The Newly Born Woman. translated by Betsy Wing. Theory and Literature, Volume 24 University of Minnesota Press, Minneapolis, 1986.

Guy Debord. The Society of the Spectacle. Black and Red, Detroit, 1970.

"Feminist Film Practice and Pleasure: A Discussion" (including Dee Dee Glass, Griselda Pollock, Laura Mulvey, Judith Williams). Formations of Pleasure. Routledge and Kegan Paul, London, 1983.

Hal Foster. "L'Amour-Faux". Art in America, January, 1986.

_____. Recodings. Art Spectacle, Cultural Politics. Bay Press, Port Townsend, Washington, 1985.

_____, editor. The Anti-Aesthetic. Essays on Postmodern Culture. Bay Press, Port Townsend, Washington, 1983.

Hal Foster, editor. Dia Art Foundation: Discussions in Contemporary Culture. Number 1. Bay Press, Seattle, Washington, 1987.

Peter Gay. Weimar Culture, The Outsider as Insider. Harper and Row, New York, 1970.

German Realism of the Twenties. The Artist as Social Critic. Exhibition Catalogue. The Minneapolis Institute of the Arts, 1980.

Dan Graham. "Theatre, Cinema, Power" Parachute, 31, June/July/August, 1983.

Richard Huelsenbeck. "En Avant Dada: A history of Dadism (1920)". The Dada Painters and Poets: An Anthology, edited by Robert Motherwell, George Wittenborn, Inc., New York, 1951.

Andreas Huyssen. After the Great Divide. Modernism, Mass Culture, Post Modernism. Indiana University Press, Bloomington, Indiana, 1986.

Martin Jay. Adorno. Harvard University Press, Cambridge Massachusetts, 1984.

Cora Kaplan. "Wild Nights. Pleasure/Sexuality/Feminism." Formations of Pleasure. Routledge and Kegan Paul, London, 1983.

Rosalind Krauss. "No More Play." The Originality of the Avant-garde and other Modernist Myths. The MIT Press, Cambridge, Massachusetts, 1985. p. 43

_____ "The Photographic Conditions of Surrealism." Ibid. p.87

_____ "The Originality of the Avant-garde." Ibid. p.149.

Luce Irigaray. Speculum of the Other Woman. translated by Gillian G. Gill. Cornell University Press, Ithaca, New York, 1985

Helmut Lethan. "The Roaring Twenties in Berlin, Sociological portraits of a city." Berlin: A Critical View: Ugly Realism: 20s-70s. Exhibition Catalogue. The Institute of Contemporary Art. London, 1978.

Sophie Lissitzky-Kuppers. El Lissitzky. Thames and Hudson, London, 1968.

Georg Lukacs. Essays on Realism. edited by Rodney Livingston. MIT Press, Cambridge, Massachusetts, 1980.

Eugene Lunn. Marxism and Modernism. An Historical Study of Lukacs, Brecht, and Adorno. University of California Press, Berkley, 1982.

John Milner. Vladimir Tatlin and the Russian Avant-garde. Yale University Press, 1983.

Toril Moi. Sexual/Textual Politics. Feminist Literary Theory. Methuen, London, 1985.

Robert Motherwell, editor. The Dada Painters and Poets: An Anthology. George Wittenborn, Inc., New York, 1951.

Rozsika Parker and Griselda Pollock. Old Mistressess. Women, Art and Ideology. Routledge and Kegan Paul, London, 1981.

Griselda Pollock. "Art, Art School, Culture: individualism after the death of the artist." Block 11, 1985/86. (also reprinted in Exposure, Volume 24, Number 3, Fall 1986)

_____. "Artists, Mythologies and Media Genius, Madness and Art History." Screen, 21, Number 3, 1980.

_____. "Vision Voice and Power. Feminist Art History and Marxism" Block, 6, 1982

Renato Poggioli. The Theory of the Avant-garde. Harvard University Press, Cambridge Massachusetts, 1968.

Nelly Richard. Margins and Institutions. Art in Chile Since 1973. Experimental Art Institution for Art and Text, volume 21: Melbourne, Australia, 1987

Franklin Rosemont, editor and translator. What is Surrealism? Selected Writings. Monad Press, New York, 1978.

Richard Sherwood, editor and translator. "Documents from Lef." Screen Magazine, volume 12, Winter 1971/1972.

Proposal for graduate courses within an interdisciplinary MFA programme
Submitted by Donna Zani

A definitive aspect of the Centre for the Arts undergraduate programme is an emphasis on critical discourse in conjunction with studio practice. This encourages students to examine immanent values of their own art production as well as to develop a critical vocabulary about culture and society. This critical-theoretical component is necessarily interdisciplinary in approach as contemporary discourse on culture is itself interdisciplinary (including, for example, psychoanalytic theory, sociological analysis, social and political history, literary criticism, linguistic theory)

Critical-theoretical study would continue at a graduate level within carefully defined courses with intensified reading requirements. Examples of course definition might be:

- I. Courses which address a theoretical topos directly
 - i. by examining some aspect of a large area of critical inquiry:
 - eg. Culture and Technology
 - Art and Institutions
 - Theory of the Avant-garde and Avant Garde Art Practice
 - Feminist theory concerning culture
 - ii. focussing on a school of theory or an individual writer
 - eg. Frankfurt School
 - Situationism
 - Roland Barthes
 - Theodor Adorno and Twentieth Century Music Practice
2. Courses that would indirectly incorporate critical-theory within the aegis of a topic which would delineate specific cultural production:
 - eg. Vienna and Modernism in the Late Nineteenth Century
 - Modernism in Paris
 - Weimar, culture and politics
 - Surrealism
 - Marcel Duchamp

Course Proposal

Theory of the Avant-garde and Avant-garde Art Practice

It is possible to delineate within western modernism an art practice that is self-critical, self-conscious of its position in relation to society, and often in critical opposition to society. This practice is critical modernism or the avant-garde.

Avant-garde art practice has historically included a self-conscious consideration of the materials of art production and a demand for continual originality or renewal. Its very premise therefore confronts the accepted concept of Art within bourgeois ideology. Its position within society is agonistic: separate but also part of the social whole. From this position avant-garde art has addressed social, political, cultural and economic arrangements in western society.

Further, avant-garde art practice has formed the content of debate and theoretical writing on culture throughout the twentieth century. Many of the complex questions raised in connection to the avant-garde continue in current debates on postmodernism.

This course proposes to examine selected avant garde art practices and aspects of critical theory connected to these art practices. Appropriate artworks would be studied in conjunction with critical readings. Material for the course would be chosen and organized according to the following topic areas:

1. The historical and social configurations of the avant-garde: theory of the avant-garde within western modernism
2. Historical examples of avant-garde practice:
 - i. Russian post-revolutionary culture
 - ii. German Dada
 - iii. Surrealism
 - iv. The American avant-garde of the fifties and sixties
3. The avant-garde as revolutionary discourse:
 - i. the avant-garde in relation to affirmative culture
 - ii. the avant-garde in relation to cultural practice within the totalitarian state
 - iii. culture as redemption

SIMON FRASER UNIVERSITY
New Graduate Course Proposal Form

CALENDAR INFORMATION:

Department: Centre for the Arts Course Number: FPA. 812
Title: Interdisciplinary Seminar II
Description: Continuation of FPA. 811

Credit Hours: 5 Vector: 2-2-0 Prerequisite(s) if any: FPA. 811

ENROLLMENT AND SCHEDULING:

Estimated Enrollment: Max 8 When will the course first be offered: 1990-3 or later
How often will the course be offered: Annually. This course is offered at the same time as FPA. 811.

JUSTIFICATION:

With FPA. 811, this course is the academic core of the M.F.A. program, as discussed in the M.F.A. proposal.

RESOURCES:

Which Faculty member will normally teach the course: It is anticipated that the new graduate program director's position will teach this course.
What are the budgetary implications of mounting the course: _____

Are there sufficient Library resources (append details): Yes

Appended: a) Outline of the Course
b) An indication of the competence of the Faculty member to give the course.
c) Library resources

Approved: Departmental Graduate Studies Committee: [Signature] Date: November 16, 1987

Faculty Graduate Studies Committee: [Signature] Date: Dec 8, 1987

Faculty: [Signature] Date: Dec 5, 1987

Senate Graduate Studies Committee: [Signature] Date: 10/8/89

Senate: _____ Date: _____

FPA 811/812

INTERDISCIPLINARY GRADUATE SEMINAR

Course Outline

This course forms the academic core of the MFA program. Its function is to provide a focus for developing a critical awareness of the position of the arts in contemporary society and within the historical perspective, with emphasis on issues that are common to the various art disciplines or are concerned with links between them. It is a required course for all students in the program.

The class will meet twice a week; the first meeting will be the presentation of some aspect of the chosen topic by the instructor, the second will consist of student presentations and discussion of texts and materials relevant to the lectures. Students will be asked to complete a term paper or project relevant to the material under discussion.

The central topic or issue will be chosen by the instructor and will change from semester to semester. Three sample outlines are appended.

Evaluation (typically):

Term project or research paper: 60%
Oral presentation: 20%
Seminar participation: 20%

FPA. 811/812

Interdisciplinary Graduate Seminar

SAMPLE COURSE OUTLINE:

FOUR TWENTIETH CENTURY ENVIRONMENTS FOR INTERDISCIPLINARY ARTISTIC RESEARCH AND PRODUCTION

Interdisciplinary collaboration in the arts has, in the twentieth century, been focussed on particular institutions or groups whose aesthetic and cultural attitudes have given a unique and significant direction to the efforts of numbers of individual artists. This seminar is a study of four such significant nodes of activity, namely:

The Bauhaus (Germany, 1920's)

Black Mountain College (South Carolina, 1940,s)

Experiments in Art and Technology (New York, 1960's)

M.I.T. Media Lab (Boston, 1980's)

Although these four environments differ radically in their goals and resources, they represent significant attempts to construct a coherent frame of reference for interdisciplinary artistic activity in the modern world. They form part of a connected series of experiments in creating communities of artists and thinkers who attempted to reshape not only artistic techniques but also the formal relationship of art and society. For example, Josef Albers, one of the Bauhaus artists, became director of Black Mountain College. John Cage and Robert Rauschenberg, who worked together at Black Mountain, were among the founders of the New York group E.A.T. Several of the artists and engineers who collaborated in the New York experimental environment now work at the M.I.T. Media Lab.

Lectures will consider the political and cultural environments of these experiments, their economic base, their aesthetic positions, their major accomplishments, and their shortcomings. Attempts will be made to understand the different attitudes and goals of these groups in relation to their historical contexts. Student presentations will focus on particular works, projects and artists associated with them.

Alan Stockl. Politics, Writing, Mutation: The Cases of Bataille, Blanchot, Bousset, Levin, and Ponge. University of Minnesota Press, Minneapolis, 1984.

Transform the World: Poetry Must be Made By Art. Exhibition Catalogue Moderna Museet, Stockholm, 1989.

Brian Wallis, editor. Art After Modernism: Rethinking Representation. The New Museum of Contemporary Art, New York, 1984.

John Willett, editor and translator. Brecht on Theatre: The Development of an Aesthetic. London, 1964.

John Willett. Art and Politics in the Weimar Period, 1917-1933. The New Society. Pantheon Books, New York, 1978.

Christa Wolf. "A Letter about Unequivocal and Ambiguous Meaning, Definiteness and Indefiniteness; about Ancient Conditions and New View-spheres; about Objectivity." Feminist Aesthetics. Gisela Ecker, editor. The Women's Press, London, 1985.

Janet Wolff. The Social Production of Art. The Macmillan Press, London, 1981.

FPA. 812-5 Interdisciplinary Graduate Seminar
Sample course outline

The Body as the Source of Truth in 20th Century Western Art

One of the persistent themes of 20th century art-making has been the attempt to find an essential ground for expression, beneath the veneer of civilization, upon which a search for artistic truth could be based. Although the theme is not original with this century, and its appearance is in many ways an extension of romantic postulates about artists and the arts, there has been in this century a recurrent connection between the search for essences and the human body. This course will examine a series of such connections, both in theoretical writings and in art work of various kinds, as a means of studying ways the body and bodily experience have been conceptualized and given aesthetic rendering. The primary intention of the course is to provide an opportunity for reflection and exchange among practicing artists.

I. The first section of the course (about 5 weeks) will provide an orientation for the subsequent study of specific artists by introducing some historical and theoretical material.

1. Antecedents. A brief look at some pre-twentieth century depictions of the body and the attitudes toward the body these implied. Possible examples: Greek statuary, Michelangelo's "David", paintings by Ingres.

2. Some coordinates of theory. 3 or 4 weeks will be spent assimilating some important 20th century theorizations of bodily experience. These might include:

a. Rudolf von Laban's vision of the body, in his more abstract writings, as a cosmic centre, and the relation of his writings to earlier views of the body as microcosm.

b. Wilhelm Reich's theory of the body as the central object of repression and the hope for liberation. A possible extension to the somatic utopianism of Norman O. Brown.

c. Merleau-Ponty's "lived body," his version of the phenomenological attempt to overcome the mind/body dualism by emphasizing the agency of the body in perception and understanding.

d. Michel Foucault and the social construction of the body, emphasizing the ways in which both our understanding of the body and our

Bibliography

Brand, Stewart, The Media Lab, 1987

Cage, John, Silence, 1961

Dickstein, Morris, The Gates of Eden: American Culture in the Sixties, 1977

Duberman, Martin, Black Mountain: An Exploration in Community, 1972

Gropius, Walter, The Theatre of the Bauhaus, 1925, tr. 1961

Kostelanetz, Richard, The Theater of Mixed Means, 1968

Negroponte, Nicholas, The Architecture Machine, 1970

Rosenberg, Harold, The De-definition of Art, 1973

Tomkins, Calvin, Off the Wall: Robert Rauschenberg and the Art World of Our Time, 1980

Willet, John, Art and Politics in the Weimar Period, 1978

Wingler, H.M., The Bauhaus, 1969

Arthur

WORKING BIBLIOGRAPHY

- Artaud, Antonin. Selected Writings. ed. S. Sontag.
- Brown, Jean Morrison, ed. The Vision of Modern Dance. Princeton: Princeton Book Co., 1979
- Chipp, Herschel B, ed. Theories of Modern Art. California, 1968
- Duncan, Isadora. My Life. New York: Liveright, 1955.
- Foucault, M. The History of Sexuality. Vols 1-3.
- _____. Power/Knowledge: Selected Interviews and Other Writings
- Fraleigh, Sondra Horton. Dance and the Lived Body. Pittsburgh, 1987
- Kendall, Susan. Where She Danced
- Laban, Rudolph von. Choreutics. London: MacDonald and Evans, 1966.
- _____. Principles of Dance and Movement Notation. London: MacDonald and Evans, 1956.
- Lawrence, Nathaniel and Daniel O'Conner, eds. Readings in Existential Phenomenology. Prentice-Hall, 1967
- Levin, David Michael. The Body's Recollection of Being. Routledge and Kegan Paul, 1985.
- Merleau-Ponty, Maurice. Phenomenology of Perception. Routledge and Kegan Paul, 1962.
- Polhemus, Ted, et al. The Body as a Medium of Expression
- Reich, Wilhelm The Mass Psychology of Fascism (1933). Souvenir Books, 1972.
- Spicker, Stuart, ed. The Philosophy of the Body. Chicago, Quadrangle, 1970.
- Steinman, Louise. The Knowing Body: Elements of Contemporary Performance and Dance. Boston, Shambala, 1986.
- Turner, Bryan S. The Body and Society: Explorations in Social Theory. London: Basil Blackwell, 1984
- Wigman, Mary. The Mary Wigman Book, ed. Walter Sorell. Middletown, Conn.: Wesleyan Univ Press, 1975.
- Wiles, Timothy J. The Theatre Event: Modern Theories of Performance. Chicago, 1980.

practices regarding it are socially mediated. Some extension of these ideas toward the experience of the body within contemporary media culture, particularly as articulated by feminist theorists.

II. The second section of the course will examine a series of exemplary figures or works from different art forms. Faculty specialists in various art forms will be invited to participate, and students in the course will take special responsibility for their own disciplines.

3. Early Modern Dance. An examination of some of the writings and available reconstructions of the "pioneers," including Isadora Duncan, Ruth St. Denis, and Mary Wigman.

4. Some early 20th century art movements. The relationship of rationality and a body-based spirituality in the Bauhaus, especially in the work of Oskar Schlemmer. Automatic writing and other subconsciously based somatic practices in early surrealism.

5. The reactionary appropriation of the body. An examination of the ways in which a culture of the body was promoted within fascism, using Leni Reifenstahl's Olympia, but also examining the ambiguous status of Mary Wigman and Carl Orff in Nazi Germany.

6. Acting theory. A study of various views of the actor's training and role, with brief attention to Stanislavsky in this context, and focussing on Artaud, and especially Grotowski. Some attention to body therapies as they have entered theatre training, e.g. the Feldenkreis Method.

7. Visual Art. A consideration of some somatically based artistic practices in the contemporary period, including the action painting of Jackson Pollock and the performance art of Chris Burden.

8. Corporeality in music. An examination of the work of Harry Partch, together with some consideration of the ways differing somatic sensibilities have entered contemporary art through non-western musics.

9. Recent dance and mixed media performance. An examination of various orientations toward the body in the work of artists such as Yvonne Rainer, Anna Halprin, Deborah Hay, Meredith Monk and Ping Chong.

10 The media body. A brief consideration of some artistic responses to proliferating visual reproduction of the body, including some attention to theoretical issues, and perhaps working from a film such as Antonioni's Blowup.

SIMON FRASER UNIVERSITY
New Graduate Course Proposal Form

CALENDAR INFORMATION:

Department: Centre for the Arts Course Number: FPA. 883

Title: Studio in FPA I

Description: Intensive studio work, concentrated in a particular art discipline, but with opportunity to involve interdisciplinary materials and techniques.

Credit Hours: 5 Vector: _____ Prerequisite(s) if any: _____

ENROLLMENT AND SCHEDULING:

Estimated Enrollment: Max 8 When will the course first be offered: 1990 - 3 or later
How often will the course be offered: Annually

JUSTIFICATION:

See M.F.A. proposal.

RESOURCES:

Which Faculty member will normally teach the course: as designed by student's supervisory committee.

What are the budgetary implications of mounting the course: _____
Availability of studio facilities and equipment.

Are there sufficient Library resources (append details): Extensive library resources normally not required.

Appended: a) Outline of the Course
b) An indication of the competence of the Faculty member to give the course.
c) Library resources

Approved: Departmental Graduate Studies Committee: [Signature] Date: November 16, 1987

Faculty Graduate Studies Committee: [Signature] Date: Dec. 8, 1987

Faculty: [Signature] Date: Dec 8, 1987

Senate Graduate Studies Committee: [Signature] Date: 10/8/89

Senate: _____ Date: _____

SIMON FRASER UNIVERSITY
New Graduate Course Proposal Form

CALENDAR INFORMATION:

Department: Centre for the Arts Course Number: FPA. 885
Title: Studio in FPA II
Description: Continuation of FPA. 883

Credit Hours: 5 Vector: _____ Prerequisite(s) if any: FPA. 883

ENROLLMENT AND SCHEDULING:

Estimated Enrollment: Max 8 When will the course first be offered: 1990 - 3 or later
How often will the course be offered: Annually

JUSTIFICATION:

See M.F.A. proposal.

RESOURCES:

Which Faculty member will normally teach the course: as designed by student's supervisory committee.
What are the budgetary implications of mounting the course: _____

Are there sufficient Library resources (append details): Extensive library resources normally not required.

Appended: a) Outline of the Course
b) An indication of the competence of the Faculty member to give the course.
c) Library resources

Approved: Departmental Graduate Studies Committee: [Signature] Date: November 16, 1987
Faculty Graduate Studies Committee: [Signature] Date: Dec. 8, 1987
Faculty: [Signature] Date: Dec 8, 1987
Senate Graduate Studies Committee: [Signature] Date: 10/8/87
Senate: _____ Date: _____

FPA 883/885

STUDIO IN FINE AND PERFORMING ARTS, I & II

Course Outline

This course consists of intensive studio work under faculty supervision, based on the student's art discipline, but with the opportunity to undertake interdisciplinary work and collaboration. The work undertaken in the course will most likely take the form of artistic production, but may include a research component as well. The goal is the development of craft and technical skill and the development of the student's creative ideas.

Evaluation is based on the supervisor's informed judgment of the student's productivity, originality and level of craftsmanship.

SIMON FRASER UNIVERSITY
New Graduate Course Proposal Form

CALENDAR INFORMATION:

Department: Centre for the Arts Course Number: FPA. 887
Title: Selected topics in FPA.
Description: Study of particular artistic techniques or issues. The topic varies from semester to semester.

Credit Hours: 5 Vector: _____ Prerequisite(s) if any: _____

ENROLLMENT AND SCHEDULING:

Estimated Enrollment: Max 6 When will the course first be offered: 1990 - 3 or later
How often will the course be offered: As required.

JUSTIFICATION:

See M.F.A. proposal.

RESOURCES:

Which Faculty member will normally teach the course: as assigned.

What are the budgetary implications of mounting the course: _____

Are there sufficient Library resources (append details): _____

- Appended: a) Outline of the Course
b) An indication of the competence of the Faculty member to give the course.
c) Library resources

Approved: Departmental Graduate Studies Committee: [Signature] Date: November 16, 1987

Faculty Graduate Studies Committee: [Signature] Date: Dec. 8, 1987

Faculty: [Signature] Date: Dec 8, 1987

Senate Graduate Studies Committee: [Signature] Date: 10/8/87

Senate: _____ Date: _____

SELECTED TOPICS IN DANCE

Changing Perspectives: Aesthetic value and perception in dance

The values of modernism may or may not be relevant in an age which takes what Erich Fromme has called "consensual validation" as the measure of artistic success. By investigating a series of relationships and intentions from the choreographer's point of view, shifts from the close of the modernist era to what is considered the post modernist aesthetic will be explored. Works of selected choreographers, both contemporary and historical will be analysed.

This course will be structured as a seminar which meets weekly for three hours. Discussion will centre around theoretical questions as well as the specific choreographic devices used by choreographers. To this end, film, videotapes and live performances will be utilized.

A) General Questions

-Is there a loss or merely a shifting meaning of idealism from the early modern period to the consumer - market approach of the 1980's.

-Who are today's patrons of art? How do they influence the taste of both choreographer and audience?

-How have arts funding and the development of a curatorial system in Canadian dance affected the work of contemporary choreographers? Are there parallels in these developments with experiences in visual arts?

-Has dance developed from what Elizabeth Kendall terms "spectacle extravaganza" to art and then back to sensationalism? In what ways can one talk about an aesthetic impulse or aesthetic response?

-What have been the conditioning impacts of TV, rock video and other modern media upon choreographers' sensibilities and audience responses?

FPA 887

SELECTED TOPICS IN FINE AND PERFORMING ARTS

Course Outline

These courses will vary from semester to semester, topics being chosen on the basis of faculty and student interest and availability of research facilities.

Unlike the Interdisciplinary Graduate Seminar, the topics in FPA 887 may have a distinctly disciplinary focus, providing the opportunity for detailed theoretical or practical investigation of areas of study that supplement or enrich the substance of the students' projects.

Outlines of some sample Selected Topics are attached. Criteria for evaluation will vary and will be established by the instructor at the time a particular course is offered.

Foster, Hal (ed) The Anti-Aesthetic Essays on Postmodern Culture

Gablik, Suzi Has Modernism Failed? London Thames and Hudson 1984

Foster, Susan Leigh Reading Dancing: Bodies and Subjects in Contemporary American Dance University of California Press 1986

Graham, Martha The Notebooks of Martha Graham Harcourt Brace Jovanovich 1973

Hanna, Judith Lynn The Performer-Audience Connection University of Texas Press 1983

Kendall, Elizabeth Where She Danced Alfred A Knopf 1979

Langer, Suzanne Feeling and Form: A Theory of Art Scribner 1953

Martin, John The Modern Dance 1932 reprint Dance Horizons 1965

Martin, John Introduction to the Dance 1939 reprint Dance Horizons 1968

McDonagh, Don The Contemporary Guide to Modern Dance Doubleday 1976

Martha Graham: A Biography Praeger 1973

Monk, Meredith "Comments of a Young Choreographer" Dance Magazine June 1968

Poggioli, Renato The Theory of the Avant Garde Harvard University Press 1968

St. Denis, Ruth An Unfinished Life Harper Brothers 1939

Sheets, Maxine The Phenomenology of Dance University of Wisconsin Press 1966

Sorell, Walter The Dance Has Many Faces World Publishing, New York 1951

Tobias, Tobi "Twyla Tharp" Dance Scope 4 #2 (Spring 1970)

B) Specific choreographers: intentions and responses

-The works and historical contexts of the following individuals or groups will be discussed:

- 1) Isadora Duncan, Ruth St. Denis
- 2) Martha Graham
- 3) Merce Cunningham
- 4) The Judson Group
- 5) Twyla Tharp
- 6) Meredith Monk
- 7) Pina Bausch
- 8) Selected contemporary Canadian choreographers, for example
Edward Locke, Karen Jamieson, Robert Desrosier.

Bibliography

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Houghton Mifflin 1980

Barthes, Roland Image, Music, Text New York Hill and Wang 1977

Barthes, Roland Mythologies Hillard Wang 1957

Barzun, Jacques The Use and Abuse of Art Princeton University Press 1973

Brown, Jean Morrison ed. The Vision of Modern Dance Princeton Book Co.
1979

Copeland, Roser and Marshall Cohen (ed) What is Dance? Readings in
Theory and Criticism Oxford University Press 1983

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Partisan Review 1983

Cunningham, Merce Changes: Notes on Choreography Something Else Press
New York 1968

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Fancher, Gordon and Gerald Myers (ed) Philosophical Essays on Dance
Dance Horizons 1981

Foster, Hal Recordings Art, Spectacle, Cultural Politics Bay Press 1985

- Emmerson, S., ed. (1986). *The Language of Electroacoustic Music*. London: Macmillan.
- Hiller, L. A., & Isaacson, L. M. (1959). *Experimental music*. New York: McGraw-Hill.
- Manning, P. (1985). *Electronic and computer music*. London: Oxford University Press.
- Mathews, M. V. (1969). *The technology of computer music*. Cambridge: M.I.T. Press.
- Moorer, J. A. (1977). Signal processing aspects of computer music -- A survey. *Computer Music Journal*, 1 (1), 4-37.
- Roads, C., & Strawn, J., eds. (1985). *Foundations of computer music*. Cambridge: MIT Press.
- Roads, C., ed. (1985). Composers and the Computer. Wm. Kaufmann.
- Schrader, B. (1982). *Introduction to electro-acoustic music*. Englewood Cliffs, NJ: Prentice-Hall.
- Truax, B. (1976). A communicational approach to computer sound programs. *Journal of Music Theory*, 20 (2), 227-300.
- Truax, B. (1980). The inverse relation between generality and strength in computer music programs. *Interface*, 9, 49-57.
- Truax, B. (1982). Timbral construction in 'Arras' as a stochastic process. *Computer Music Journal*, 6 (3), 72-77.
- Xenakis, I. (1971). *Formalized music*. Bloomington: Indiana Univ. Press.

SPECIAL TOPICS IN COMPUTER MUSIC

Course Outline:

This is a graduate level course covering topics in computer composition, sound synthesis and signal processing. It will consist of a seminar dealing with theoretical issues in these areas, and a lab (the SFU Computer Music Facility) where practical work may be carried out. Particular attention will be given to the way in which current approaches in software and hardware change the process by which composers deal with sound and its organization.

Topics will include:

- a survey of types of approaches to computer-assisted composition, including musical grammars, stochastic processes, automated or rule-based systems, and interactive high level composition languages
- sound synthesis theory, including wavetable approaches, linear and non-linear techniques, and synthesis design considerations in microcoding such techniques for a digital signal processor (DSP)
- introduction to digital signal processing as used in computer music systems, including real-time processes such as filter, delay line and modulation techniques and a survey of non-realtime approaches such as synthesis by analysis, linear prediction, and the phase vocoder
- psychoacoustic implications of current synthesis and signal processing techniques, and recent computer-based psychoacoustic research applicable to composition
- analysis of specific compositions that implement new ideas in timbral and structural organization

References:

- Bateman, W. (1980). *Introduction to computer music*. New York: Wiley.
- Battier, M., & Truax, B., eds. (1980). *Computer Music*. Ottawa: Canadian Commission for UNESCO.
- Buxton, W. (1977). A composer's introduction to computer music. *Interface*, 6, 57-72.
- Chamberlin, H. (1985). *Musical Applications of Microprocessors*, 2nd. ed. Hayden Book Co.
- Computer Music Journal*, MIT Press, vols. 1-present.
- Dodge, C., & Jerse, T. (1985). *Computer music: synthesis, composition and performance*. New York: Schirmer Books.

SIMON FRASER UNIVERSITY
New Graduate Course Proposal Form

CALENDAR INFORMATION:

Department: Centre for the Arts Course Number: FPA. 889.

Title: Directed study in FPA.

Description: _____

Credit Hours: 5 Vector: _____ Prerequisite(s) if any: _____

ENROLLMENT AND SCHEDULING:

Estimated Enrollment: Max 5 When will the course first be offered: 1990-3 or later

How often will the course be offered: Annually

JUSTIFICATION:

See M.F.A. proposal.

RESOURCES:

Which Faculty member will normally teach the course: as assigned by student's supervisory committee.

What are the budgetary implications of mounting the course: _____
Normally none.

Are there sufficient Library resources (append details): Yes

- Appended: a) Outline of the Course
b) An indication of the competence of the Faculty member to give the course.
c) Library resources

Approved: Departmental Graduate Studies Committee: [Signature] Date: November 16, 1987

Faculty Graduate Studies Committee: [Signature] Date: Dec. 8, 1987

Faculty: [Signature] Date: Dec 8, 1987

Senate Graduate Studies Committee: [Signature] Date: 10/12/89

Senate: _____ Date: _____

FPA 837
Electronic Cinema and Video Production
Course Description

FPA 837 is a graduate-level examination of the conceptual and technological systems which support contemporary work in video, digital art, and integrated media. Critical, historical and theoretical studies will lead into the production of work in these various media.

Within the class a discourse will be structured through discussion of readings and viewing of work in video and other media; students will be engaged with critical issues in aesthetics, cultural codes and ideology which compare artistic work in new technologies to the image systems in use in the mass media.

The course will also investigate new developments in technology -- both from an historical point of view and from a potential user's perspective. Particular attention will be paid to the deployment of a microcomputer-based 2-D, 3-D and animation system, with a view to integrating synthetically generated imagery with the more traditional film and video-based imaging systems.

Students will be required to complete projects in video or integrated media as their primary coursework. Class members will be encouraged to extend the boundaries of the medium(s) through collaboration with others in dance, theatre, music and visual art.

Suggested Texts:

Guy Debord, Society of the Spectacle, 1983.

Hal Foster, The Anti-Aesthetic: Essays in Postmodern Culture, 1983

Theresa Hak Kyung Cha, Apparatus, 1981.

Jerry Mander, Four Arguments for the Elimination of Television, 1982.

SIMON FRASER UNIVERSITY
New Graduate Course Proposal Form

CALENDAR INFORMATION:

Department: Centre for the Arts Course Number: FPA. 898

Title: M.F.A. graduating project

Description: _____

Credit Hours: 10 Vector: _____ Prerequisite(s) if any: _____

ENROLLMENT AND SCHEDULING:

Estimated Enrollment: _____ When will the course first be offered: 1990 - 3 or later

How often will the course be offered: _____

JUSTIFICATION:

See M.F.A. proposal.

RESOURCES:

Which Faculty member will normally teach the course: Student's senior supervisor

What are the budgetary implications of mounting the course: Funds must be available to support project costs.

Are there sufficient Library resources (append details): Extensive library resources normally not required.

- Appended: a) Outline of the Course
b) An indication of the competence of the Faculty member to give the course.
c) Library resources

Approved: Departmental Graduate Studies Committee: _____ Date: November 16, 1987

Faculty Graduate Studies Committee: John W. Ekstrand Date: Dec. 8, 1987

Faculty: RC Bonner Date: Dec 8, 87

Senate Graduate Studies Committee: RC Bonner Date: 10/8/89

Senate: _____ Date: _____

Library Response to Proposal for a Graduate Programme Leading
to a Master of Fine Arts Degree. Fall 1987

*Review done
10 November 1987*

INTRODUCTION

Usually when a master's programme is introduced, an adequately funded undergraduate library collection is firmly in place. Unfortunately, the undergraduate programmes in the Centre for the Arts have never enjoyed full on-going library funding. The traditional art history print materials required by a variety of liberal arts and education courses are in place, but collections of books and journals supporting the experimental avant-garde focus of the Centre are barely at an initial study level. The collections of non-print materials - slides and recordings - are less than adequate for the undergraduate programme, and provision of access to the non-print collections is inadequate in terms of hours of service, equipment provided, space, or cataloguing.

As the proposal for the MFA programme makes clear, the outlined graduate courses cover the same areas of specialty as the present undergraduate programme. The library needs are not different than those of the current undergrad programme, but while the undergrad courses may be able to operate with less than adequate library resources, there will be difficulty in attracting and keeping good graduate students if the library situation is not upgraded. As the proposal suggests, until the library's collection is expanded, some student needs could be met by access to other libraries through inter-library loan. In this regard, it should be taken into account that only UBC Wilson Library recordings circulate; UBC Music Library recordings do not. Scores, monographs and periodicals are available through inter-library loan, but heavy reliance on materials in other institutions puts our students at a disadvantage.

NEW BOOKS

Approval Plan Profiles

Approval plans with Blackwell's North America and Coutts determine which new books from major presses will be purchased by the library. The profiles covering the approval plans currently provide broad coverage in publications on the contemporary arts from trade and university presses. The only necessary change would be to have all play scripts and film scripts sent automatically, rather than purchased at the discretion of the Collections Management Office as at present. Estimated annual cost of enriching the approval plans: \$2,000.

Exhibition Catalogues

The approval plans cover exhibition catalogues published by university and trade presses fairly well, but are less reliable for catalogues from small galleries and presses. Worldwide Books, a catalogue distributor, estimated in 1984 that an approval plan covering all English-text catalogues of post-1970 art, excluding trade and university press publications, would cost \$1600 US. By using even more selective criteria, the cost could be reduced to ca \$500 annually.

Scores

The approval plans bring only a small number of scores into the library, i.e. those published by Dover Press, the reprint house. No ongoing budget for scores by contemporary composers has been allocated and discretionary purchases have varied from ca. \$800 in some years to nil. At ca. \$40 - per average score, at least \$400 annually would be required to add even the most important ten scores of the year.

SLIDES

No ongoing budget for slides has been allocated. At ca. \$2 - per slide, at least \$1000 - annually is required to maintain currency and replace deteriorating items.

RECORDINGS

No ongoing budget for recordings has been allocated. At ca. \$10 - per LP, an annual allocation of at least \$300 - is required just to add each year's top thirty new albums to the collection. Given the contemporary focus of the programme, currency is extremely important. As compact disc technology overtakes traditional systems, the additions to the collection should be purchased in CD format whenever possible. The increased initial expense (\$16 - \$26 per item) should be offset by decreased replacement costs, as CDs withstand wear and tear better than traditional recordings.

Conclusion

Annual Amount Required in Addition to Current Allocations::

Books	
approval plan	\$ 2,000
exhibition catalogues and ephemera	500
scores	400
Recordings	300
Slides	1,000
Journal Subscriptions	<u>854+</u>
TOTAL	\$ 5,050+ per year

Inaugural Purchases:

Books, including exhibition catalogues and scores	\$ 4,500
Recordings, including compact discs	4,000
Backfiles	<u>2,500</u>
TOTAL	\$11,000

These figures are not a consequence of added requirements of a graduate programme in the Centre for the Arts. In fact, as the proposal makes clear, the small number of participants, the strong studio component, and the very specific focus combine to ensure that the graduate programme would require no more library resources than the undergraduate programme. However, as stated in the introduction, current library support for the undergraduate programme is less than adequate.

RECOMMENDED JOURNAL SUBSCRIPTIONS

Prices are approximate and do not allow for varying exchange rates:

DANCE Dance Teacher \$21.00
 Dance Theatre Journal \$24.00
 New Dance: Magazine of Experimental and progressive dance \$30.00

FILM American Film \$20.00
 Film History: A New International Journal \$75.00
 International Index to Film Periodicals \$75.00
 Spiral \$20.00
 Velvet Light Trap \$18.00
 Wide Angle \$34.00

INTER- Billboard \$166.00
DISCIPLINARY High Performance \$24.00
 Women and Performance; a Journal of Feminist Theory \$15.00
 Word & Image: A Journal of Verbal/Visual Enquiry \$80.00

MUSIC Bulletin CEC Newsletter \$40.00
 Cinema Score. The Film Music Journal \$13.00
 Ear; a magazine of new music \$20.00
 Electronic Musician (formerly Polyphony) \$22.00
 Hugh Le Caine Project Newsletter \$ n.p.
 Music Works; Canadian Journal of Sound Explorations \$36.00

VISUAL ART Border/Lines \$15.00
 Bomb \$18.00
 C Magazine \$16.00
 Canadian Art \$20.00
 Last Issue \$12.00
 Oxford Art Journal \$40.00

TOTAL: \$854/yr.

Appendix E

Proposed Assessors

The people who we propose as external assessors were chosen with two main criteria in mind: first, they are people of high academic reputation with wide experience of the international scene in contemporary cultural and educational directions. Second they are themselves representative of the different disciplines which are taught in the Simon Fraser University Centre for the Arts and can adjudicate the proposal from the point of view of the relationship of those disciplines to the interdisciplinary context. They are:

Gladys Bailin,
Professor and Chair,
Dance Department,
Ohio University,
Athens, Ohio

Ms Bailin was a founding member of the Alwin Nikolais Dance Theatre in New York City and remained with the company for 20 years as leading dancer. She has been guest artist and teacher at many universities including UCLA, UC Santa Cruz, UC Long Beach, and Simon Fraser University. As a dance educator of unparalleled experience, she is familiar with graduate and undergraduate programs throughout North America, and is therefore highly qualified to assess this proposal.

Glenn Lewis,
Head,
Media Arts Section,
The Canada Council,
Ottawa, Ontario

Mr. Lewis has a distinguished background as sculptor, media artist, and arts administrator. The Media Arts section of the Canada Council gives grants to individuals and organizations involved in film, video, and interdisciplinary technological art. As Head of this section, Mr. Lewis sees work from all over the country and travels widely to meet representatives of arts organizations. No one in Canada therefore has a more comprehensive view of the current state of media arts, whether from the artistic, technological, or educational standpoints. Since before taking up his current appointment he worked in Vancouver as an arts administrator for twelve years, he is exceptionally well acquainted with the British Columbia situation.

Gerald O'Grady
Director,
Educational Communications Center,
300 Wende Hall
S.U.N.Y. at Buffalo,
Buffalo, N.Y., 14214

External Evaluators

Herbert Shore
University of Southern California

Glenn Lewis
Head, Media Arts
Canada Council
Ottawa, Ontario

Gerald O'Grady
Chairman, Media Centre
SUNY
Buffalo

Gladys Bailin
Professor and Chairman
Department of Dance
University of Ohio
Athens, Ohio

David Keane
Professor, Department of Music
Queens University
Kingston, Ontario

CENTRE FOR THE ARTS
FACULTY LISTING

PROFESSORS

Martin Bartlett B.A., B.Mus (Br. Col.), M.A. (Mills) - Music
Composition; electro-acoustic and computer music; music of Asia

Iris Garland B.S. (Ill.), M.S. (Calif.) - Dance
Choreography; dance history; dance analysis (Laban certification)

Grant Strate B.A., L.L.B. (Alta.), Director - Dance
Choreography; dance history; arts administration

ASSOCIATE PROFESSOR

Evan Alderson B.A. (Haverford), M.A. Ph.D. (Calif.), - Interdisciplinary
Dance theory and aesthetics; performing arts criticism; interdisciplinary art
history and theory; sociology of art

Santa Aloï B.A. (Cornell), M.A. (Col.) - Dance
Choreography; performance; directing

Marc Diamond B.A. (W. Ont.), M.A., Ph.D. (Tor.) - Theatre
Directing; acting; playwriting; fiction writing; theatre history

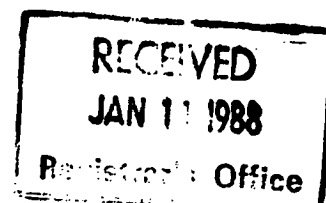
Kaja Silverman B.A., M.A. (Calif.), Ph.D. (Brown) - Film, joint appointment
with Women's Studies
Film theory; feminist theory; semiotics

Barry D. Truax B.Sc. (Qu.) M.Mus (Br. Col.) - Music, joint appointment
with communication
Composition; electro-acoustic and computer music; sound exploration

Owen Underhill B.Mus (Vic. B.C.), M.A. (S.U.N.Y.) - Music
Composition; performance; contemporary music analysis

Assistant Professor

Monique Giard B.Ed. (Qu.) - Dance
Choreography; performance; performance installations; dance for television



Dr. O'Grady is former director of the Center for Media Study at SUNY Buffalo, has taught film and media at the New School for Social Research, New York University, Antioch College, and many other institutions. His career has many parallels with that of Marshall McLuhan--beginning with work in English literature (particularly mediaeval studies) and continuing to research in film, educational technology, and the impact of commercial and experimental media. He has done a great deal of consulting, including membership in the the New York State Advisory Committee on the Arts, consultant in educational media program development at Ryerson Polytechnic, and as Director and coordinator of many conferences, summer institutes, and special programs.

David Keane,
Associate Professor,
Department of Music,
Queen's University,
Kingston, Ontario

Professor Keane is a well-known Canadian composer, primarily of electroacoustic music, with extensive experience in mixed media work. His work is widely presented throughout North America and Europe, including many performances at major international festivals, including the Holland Festival and the International Festival of Experimental Music at Bourges. He is active in many national and international organizations, such as the Canadian Electroacoustic Community, and the International Society for Contemporary Music. He serves regularly as a member of Canada Council juries and arts advisory boards. His experience and reputation as a widely-travelled creative artist and educator have given him a broad perspective on current issues in advanced education in the arts.

Herbert Shore,
Associate Dean,
School of Performing Arts,
University of Southern California,
Los Angeles, Calif.
90089

With a background in drama, film and television as writer and director, Professor Shore has moved on to engage the larger issues of the role of the arts in technological society and the process of cultural transformation in the global context. As a consultant on cultural development and the performing arts he has worked for UNESCO, the Institute of American Indian Arts, the Australia Council, the ministries of culture of Tanzania, Kenya, and Uganda, and in Ethiopia, Zambia, Nigeria and Mozambique. His long list of publications include works on cultural policy, the arts in developing nations, and specific studies of African, American and Asian writers and dramatists.

Patricia Gruben B.A. (Rice) - Film
Film writing; filmmaking; directing; narrative film editing

Henry Jesionka B.A.A. (Ryerson), M.A. (S.U.N.Y.) - Film
Experimental film; video; new technologies; writing

David K. MacIntyre B.Mus., M.Mus. (Vic, B.C.) - Music
Composition; interdisciplinary performance; music for drama and dance

Anne Ramsden B.A. (Queen's), B.F.A. (NSCAD), M.F.A. (Concordia) - Visual Art
Image and text; script writing and video production; post-structuralist
feminist and critical theory

Greg Snider B.S., M.F.A. (Wis) - Visual Art
Sculpture; critical theory and analysis

Penelope Stella B.A. (Ill.) - Theatre
Directing; acting; playwriting; movement for actors; voice and mask

Other faculty available for graduate committees

Barry Hegland B.A. (Lethbridge), M.F.A. (Illinois)
(Lecturer, Theatre Manager) - Technical Theatre
Stage lighting, theatre architecture

John Macfarlane B.A. (Reed Coll),
(Lecturer, Assistant Director of the Centre for the Arts)
-Technical Theatre
Stage lighting; arts administration

Maureen McKellar (Lecturer) - Dance
Choreography; performance; Laban movement analysis

Donna Zapf B. Mus., M.A. (Vic. B.C.) (Lecturer) - Music
Interdisciplinary art history and theory; cultural criticism; contemporary
music theory and criticism

Jerry Zaslove B.A. (Western Reserve), Ph.D. (Wash)
(Associate Professor, English)
Film theory; aesthetics; dramaturgy; sociology of art.

APPENDIX G:

Reports from External Reviewers:

Dr. W. Benjamin, Director, School of Music, U.B.C.
Prof. D. Keane, Professor, School of Music, Queen's
University

Mr. G. Lewis, Head, Media Arts, Canada Council

Prof. H. Shore, Associate Dean, School of Performing Arts,
U.C.L.A.

Dr. A. Welch, Dean, Faculty of Fine Arts, University of
Victoria

Reply to External Reviewers:

Prof. M. Bartlett, Centre for the Arts

THE UNIVERSITY OF BRITISH COLUMBIA



School of Music
6361 Memorial Road
Vancouver, B.C. Canada V6T 1W5

Telephone (604) 228-3113

April 17, 1989

Dr. B.P. Clayman, Dean
Graduate Studies
Simon Fraser University
Burnaby, B.C.
V5A 1S6

Dear Dean Clayman,

Thank you for the opportunity to comment on the proposed M.F.A. in interdisciplinary Fine and Performing Arts Studies. I will deal in order with the list of concerns provided in your letter of 15 February.

I find the proposed program to be meritorious as to format and content. There is a good balance between practical and critical work, and the notion of an academic core of two interdisciplinary seminars is an innovative yet convincing response to the challenge of creating the desired interdisciplinary context. I find the workload realistic for the two-year time frame, and approve of two-year Master's programs with thesis (as opposed to shorter programs without thesis), where the intent is that the degree be terminal.

I think two matters need clarification: 1) the scope of the thesis, and 2) the nature of the Supervisory Committee. With regard to 1) one can never err in providing too much guidance to students as to the intended length, size, or degree of ambitiousness of the final project; and as to any requirement that it be performed, installed, exhibited, produced, etc.; nor is it ever superfluous to provide a list of plausible examples, together with some caveats. More crucially, it is not clear if the program is meant to preclude the production of a work, as a final project, that is not essentially interdisciplinary. Will the student be permitted to write a film script, produce some sculpture, or compose a work for chamber group, without substantial involvement in other disciplines?

This raises 2) since, if the intention is to permit essentially disciplinary theses, as well as interdisciplinary ones, why insist on a Supervisory

- 2 -

Committee that is interdisciplinary in nature? Also, it is not clear, at the top of p. 6, if the Supervisory Committee must have a minimum of three, or only of two, members.

These points aside, I find little to quarrel with in the proposal from a substantive angle.

With regard to the adequacy of human and other resources, I very much agree that a senior person on the critical side is necessary. Looking over the list of faculty and their areas of strength, I think it is fair to say, at the risk of being thought to have a natural bias, that critical expertise in music may be the most pressing need, there being no one on the full-time faculty who claims it. There are an increasing number of excellent non-traditional musical scholar-critics who might be considered for an interdisciplinary teaching and administrative role such as is being contemplated.

Two types of resource are, however, a source of concern for me. First, I find that the need for enhancement of the SFU library collections in the arts and in art criticism is understated, and I am troubled by the naivete in the description of projected needs in such areas as scores, slides, and records; and somewhat put off by mention of "the most important ten scores of the year", as if one were talking about the Downbeat Poll or the Juno awards. Surely it would be imperative to add at least 100 scores a year, composed during the last seventy-five years, to the point where one might be said to have a truly representative collection of 20th-century and contemporary scores. Other crucial library needs would be books in criticism no longer in print, dissertations, and a comprehensive serials collection. I find the proposed serials list extremely sketchy. In music, for example, one would expect Perspectives of New Music, Journal of Music Theory, Music Analysis, Music perception, Canadian University Music Review and Musiktheorie, all of which contain important articles on new music, to be included, unless SFU already has them. In general, there is evidence in the submission of a somewhat cavalier attitude toward the need for library development, and I would recommend that the program's proponents be required to address this deficiency in a final draft.

The second resource that may have to be enriched is that of graduate support. Since SFU has opted to increase undergraduate enrollment significantly over the next few years, and will receive large sums to do so, it is unlikely that it can count on a big increase in available levels of graduate support, except perhaps in the T.A. area. Also, Canada Council fellowships, while available, tend to go to students doing doctoral work, or students studying abroad.

.../3

While SFU students will get their share, particularly if the program acquires a reputation for excellence, this support will become harder to get overall, and it would be unwise to count on it in a major way. I would suggest, therefore, that some serious thought need be given to financing fellowships for students in this program from special University endowments, perhaps from campaign funds, using the argument that this Master's merits special consideration as a terminal degree.

I think the proponents of the program give a fair estimate of demand. The program would be unique in Canada in some ways, although it is something of an overstatement to say that other institutions do not provide for interdisciplinary graduate degrees in the arts. The point is that this would, at the present time, be the only degree explicitly oriented toward the multidisciplinary approach as a norm, and I believe that many artists are seeking a training context which is non-traditional and in which a focus on concerns shared with the other art is natural and easily accommodated.

Ultimately, of course, the question of demand from applicants is inseparable from that of demand for graduates. Here, one must first say that one does not start programs of this sort largely with a view to responding to the job market, but with regard to the needs of young artists for growth and stimulation. Nevertheless, some consideration of eventual employment is not out of place.

The main worry, in this regard, is of course the question of the Doctorate. It is one thing to declare the Master's a terminal degree, and another to determine the marketplace's requirements in various fields. In university teaching, the Master's suffices only where the applicant for a job has an established reputation, as everyone knows; so it is likely that graduates of the MFA who seek university positions will want to complete their educations at other institutions. And a certain number of potential applicants would be deterred by this, preferring instead to pursue graduate studies in a single location.

Individuals aiming at other careers, however, will find the program suitable for their needs: prospective college instructors, secondary school teachers and coordinators, arts program directors, planners, and executives, and, above all, freelance artists or artist/teachers. The demand for graduates will thus be a factor of the overall health of the arts in this country, and to the extent that the program could affect this, the program will be a node in a

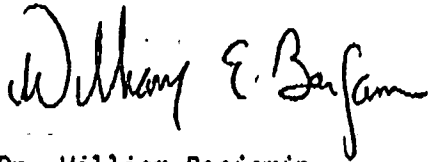
feedback loop, its efficacy contributing to the situation which generates the demand for it. However, demand for art in a modern democracy being to some extent artificial, rather than strictly a product of market forces, a lot will depend on the political atmosphere and the commitment of governments to foster artistic activity. These are imponderables. In any case, the idea behind the program is certainly sound and it should definitely be tried.

Finally, a concluding comment: as some of your faculty may know, I have long wished that SFU would undertake a graduate program of the sort now being proposed, not primarily in addition to its current offerings at the undergraduate level, but instead of them. It seems to me that the proposed program is just what is called for, providing that those admitted to it are well trained along (at least partially traditional) disciplinary lines. I do not see where technical sophistication or secure command of aesthetic approach are to come from in the absence of years of disciplined, in-depth involvement with the classical problems of one artistic discipline, and therefore with its history, its traditions, its artifactual repertory, its established techniques, its categories of thought, etc. Always allowing that there will be mavericks and iconoclasts of one kind or another, not to mention a genius once every few decades, I am of the view that for almost all serious artists, the most useful training for today's world starts from within a discipline, and broadens out to embrace a generality of concern that permits cross-disciplinary thinking and technical integration. I would hope, therefore, that one of the results of this program implementation, over the next decade or so, would be a rethinking of the undergraduate training in the arts now provided at SFU, with a view to establishing disciplinary majors in some of the arts, within a B.A. of the liberal arts type. Such majors should not duplicate UBC's undergraduate offerings, and need not: in music, for example, the SFU orientation would presumably be less toward concert performance, composition for the concert hall, and preparation for scholarship in the music journals; and more toward performance and composition applied to other arts, to media, and to education; and toward informed music journalism in a generalized intellectual context; a difference corresponding to a distinction that ought to pertain between the degree citations B. Mus. and B.A. One could only applaud such a development, which would not conflict in principle with what you already have, only intensify and particularize it within each discipline.

- 5 -

I trust this has been of some use, and I wish the Centre for the Arts much luck in its efforts directed at this program.

Sincerely yours,

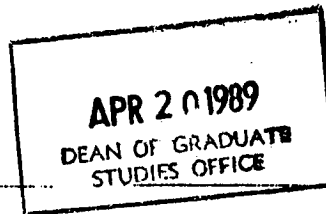
A handwritten signature in cursive script, reading "William E. Benjamin". The signature is written in dark ink and is positioned above the typed name.

Dr. William Benjamin,
Director

04/20/89 10:25 613 545 6300

QUEENS UNIV P O

001/006



SCHOOL OF MUSIC

Queens University
Kingston, Canada
K7L 3N6

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24 March, 1986 :

Dr. B. P. Clayman
Dean of Graduate Studies
Simon Fraser University
Burnaby, B.C.
V5A 1S6

Dear Dean Clayman:

Please forgive my delay in making this report, but at the end of February I suddenly found myself over-committed (not for the first time, alas) and am only slowly finding my way out. I am flattered to have been asked to comment on the Centre for the Arts proposal and am pleased to say that I find it a very interesting and worthwhile undertaking.

Please find my report enclosed. If I can be of any further assistance in any way, please do not hesitate to ask.

Sincerely,

David Keane
Professor

P.S. Which brings to mind an additional small point: Queen's University was good enough to promote me to Professor in 1985. It is of no great consequence, but I would ask that Appendix E (which indicates that I am an Associate Professor) be corrected, should any future use be made of the document. Thank you.

EVALUATION OF THE SIMON FRASER UNIVERSITY CENTRE FOR THE ARTS PROPOSAL
FOR A GRADUATE PROGRAM IN INTERDISCIPLINARY FINE AND PERFORMING ART
STUDIES LEADING TO THE DEGREE OF MASTER OF FINE ART

David Keane, Professor
School of Music
Queen's University
Kingston, Ontario, K7L 3N6

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I. Academic Merit

The program proposed by Simon Fraser University would provide a valuable option for young Canadian artists. The opportunity for serious advanced study in a freely and genuinely interdisciplinary environment is potentially available at the Banff School of Fine Arts, but probably not elsewhere in the country at présent. While there are major differences in the proposed program and that at Banff, there are some marked common objectives that call for at least a brief comparason. One can certainly argue that young artists should have options without having to leave Canada. But the value of a program such as that proposed by SFU goes beyond simply offering an alternative. The location of the University in a major metropolitan centre -- one which is noted for its fresh and lively activity in all the arts -- offers an experience with an entirely different complexion from the wilderness isolation (which has its own great values, of course) of Banff. And, despite the strong focus on the practical side of art making, the SFU program is nevertheless an academic course leading to a degree.

The fact that faculty research projects have, in past years, promoted interdisciplinary cooperation with Communications, Engineering, Computer Science, and other departments within the Faculty of Arts provides an excellent basis for the graduate program. I would urge that, in preparing the graduate course, efforts to extend and expand this cooperation be commensurate with those to integrate the fine art areas. A breadth of knowledge, especially in technological areas, is essential for today's artists. It is certainly important that the artist-teachers offering the Masters program be informed and experienced in the technologies that relate to their respective artistic work, but it is equally important that the students also have alternatives to the filter of their immediate instructors. The fourth paragraph under section III., 1. in the Proposal does stress the intention of those administering the Master program to draw upon the "fields that lie outside the normal
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accomplished is not explained, where, on the other hand, there is
extensive explanation of how the program will operate from within the arts.

One of the most difficult problems for instruction in an interdisciplinary environment is the issue of level of instruction. If the students are a mixture of experts from a variety of areas, they are

also, inversely, non-experts in the majority of areas with which an interdisciplinary course must deal. Maintaining an academic level appropriate to a graduate degree program while straddling the expertise and inexpertise of the class members in any given area is a formidable task. It is therefore not comforting to the reader of the Proposal to see that FPA 811/812, Interdisciplinary Graduate Seminar does not yet have a designated instructor [i.e. the new graduate program director will teach the course, and that person is not identified in the document].

It is clear that the compilers of the Proposal intend that FPA 811/812 be the cornerstone of the Graduate Program. And it is equally clear that there has been some serious thinking about the difficulties of the interdisciplinary approach. The concerns raised by the ambiguity of the staffing are more than offset by the imagination and thoroughness of the various proposals for this course. With the possible exception of too narrow a focus on American work in the second of the proposals, the proposals are excellent. The third proposal is certainly intriguing, though one would like to see more coverage of the body's implications in music. The Parth topic is an interesting one, but there surely is a good deal more that might be brought into balance with the more extensive considerations of the other areas. For example, the work of Eaton and Rosenboom in musical biofeedback, or the various influences of Tibetan musical practices (especially those connected with breathing) on 20th century contemporary music might be included. The first of the three proposals is exceptionally good and the wealth of entirely workable foci for intelligent and effective interdisciplinary instruction in all the proposals suggests that the problems can be masterfully overcome.

The program structure is quite loose and flexible, as it should be for the kind of work it sets out to do, but there is sufficient integrity in the structure to allow the student, who uses his/her time carefully and intelligently, to gain a good deal from the program. Early in the Proposal there is considerable emphasis on the stress of practical considerations in the program. I was pleased to see, however, that the theoretical foundations will not be neglected. Aesthetics issues, for example, appear as important components of not only the seminar course mentioned above, but in the majority of course proposals.

II. Adequacy of the Resources

I know and admire my musical colleagues at Simon Fraser: Martin Bartlett, Barry Truax, and Owen Underhill. Each has a very different approach to music and the musical community from the other, but each makes particularly significant and notable contributions to the field -- nationally and internationally. Even the local activities of each at SFU and in the Vancouver area are sufficiently important that that these often have national and international impact. There is no doubt in my mind that SFU has more than sufficient staff resources in the music area to offer an effective program.

I am not acquainted with the work of the other staff outside my own area, with the exception of Iris Garland whose work I recall from the time I was briefly associated with Simon Fraser (1969-70). I have no reason to

doubt, however, that the staffing of the other disciplines is inferior to that in music. Certainly, at the time I worked at SFU, I was impressed with the caliber of both the staff and the students associated with the Centre for the Arts.

I would draw further upon my experience at Simon Fraser to say that the Centre for the Arts is an ideal environment for the proposed interdisciplinary course. Although we at Queen's have aspirations to doing some effective work in the area of integrated media instruction, we have some considerable disadvantages. Being an older university with an evolved structure, the arts departments (Film, Fine Art, Drama, and the School of Music) operate entirely independent of one another and are variously answerable to two Associate Deans within the Faculty. The departments are physically widely separated and there is nothing in the environment to encourage cooperation except the will of the individuals concerned. I think that if Queen's is not typical, it actually has a somewhat more cooperative situation, than many universities in this country. The structure, and the extended experience of that structure, found in the Centre for the Arts at Simon Fraser is ideal for providing ease of access to staff, facilities and fellow students from other disciplines. It is essential that both the theory and the practice of interdisciplinary access be uncomplicated and immediate and I think that the Centre for the Arts offers this.

What I know of the physical facilities in the Centre for the Arts through visits to the Simon Fraser campus every two or three years, is sufficient to be confident that these resources are appropriate for the program. I am aware of particularly good resources in music technology. New to me, however, is the establishment of the downtown exhibition and research space. This is an excellent move on the part of Simon Fraser. The arts need to be among people. While university staff and students are certainly people, they are a rather specialized sample. An urban exhibition space is an invaluable asset for the program for providing exposure of student (and staff, presumably) work to a general public and for allowing the impact of that exposure to reflect back upon the work.

The only serious reservation about resources that I am compelled to cite is an echo of the sentiments indicated in the library report. I have no familiarity with the holdings of the Simon Fraser libraries, but I am very sensitive to the great need for adequate library resources for artists. Because the aesthetics, the practice, and the technologies of the arts now develop with astonishing rapidity and are generated from a wide range of sources among an enormous international community, it is absolutely essential that students and staff have the means to keep themselves informed. Of particular importance are the periodicals. Books cannot be published with sufficient speed to maintain currency. Consequently, it is very important that national and international periodicals, broadly covering the field, be at hand.

While I am not qualified to pass comment on the recommended journal subscriptions in the other areas, I would venture to say that the titles suggested in the music area are certainly essential ones. I do not know what subscriptions are already supported by SFU, but if there are not

present subscriptions to these recommended publications, it is reasonable to assume that the current subscriptions are quite modest and that this list is also quite spartan. Given the high cost of both monographs and periodicals, I would venture that the proposed budget for acquisitions is certainly reasonable, if not actually too little.

III. Estimate of Demand for the Program by Prospective Students

We at Queen's are seeing definite increases in the number of our graduates seriously interested in integrated media and who are looking for a course of the type proposed. Moreover, the fact that Simon Fraser is already unofficially offering the proposed program under the Special Arrangements MA certainly demonstrates that there is a market for what SFU has to offer. I am familiar with the work of at least one artist who has completed this program in the music area (Paul Dolden). His achievements in the field, despite his youth, are already considerable, and I have good reason to believe that his experience at SFU has contributed not insignificantly. I am also aware that one of my own current students (one of the most promising that I have encountered in 19 years at Queen's) is quite interested in continuing his studies at SFU for the very values that are offered in the Masters degree proposal.

I have no doubt that the program will easily reach its target enrollment.

V. Estimate of Demand for Graduates of the Proposed Program

The demand for graduates of an interdisciplinary arts program, to be quite honest, is not large -- at least in the sense of availability of well-paid positions waiting for the new professionals produced by the program. But the arts function in a very different way from most occupations. Artists tend to invent their own mode of money making. While a few will earn their future income through teaching, most will struggle for years for any substantial sort of recognition and, even then, may not have substantial income. Whether successful or not, the artist is likely to be self-employed, in the main.

The lack of well-paid jobs, however, is no reason not to offer high level training to artists. The training would be valued by the artists, and in many cases the artists will be valued by society. The fact that our society has not yet determined an effective way of encouraging and rewarding artists should not daunt educational institutions. The more well-trained, capable artists we have among us, the greater the chance we will find the means of correcting the situation. The "demand" is in the form of society's need for artists. And that need is, and always will be, great.

VI. Conclusion

The program as proposed is promises to be valuable addition to the educational opportunities for young artists in Canada. I sincerely hope that Simon Fraser University will fully support the establishment of this program and I am looking forward with great interest to the future graduates.

David Keane
Professor

Kingston, 23 March, 1989



The Canada Council Conseil des Arts du Canada

March 15, 1989

MAR 22 1989
DEAN OF GRADUATE
STUDIES OFFICE

B. P. Clayman
Dean of Graduate Studies
Simon Fraser University
Burnaby, B. C.
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Dear B.P. Clayman:

I am pleased to assist you with the review of the proposed Master of Fine Arts graduate program. I will attempt to give you my views on the proposed program based on the information you sent and my knowledge of interdisciplinary and media art activity in Canada.

I would agree that the establishment of the proposed program of interdisciplinary studies at a graduate level would be unique in Canada. There are more and more artists working in interdisciplinary ways. Your undergraduate program is commendable because it includes an interdisciplinary direction to which many contemporary artists can relate more meaningfully. Interdisciplinary work is a fact of life in many university art departments and art schools but it is rarely recognized as such with the realism as exemplified at Simon Fraser. I think it is very timely to introduce a graduate program based in interdisciplinary studies.

To address the specific points on the proposed program that you raise in your letter:

- the academic merit and structural integrity of the proposed program -

The proposed program is a logical and meaningful outgrowth of the direction of the existing fine and performing arts programs at Simon Fraser. It is not merely a good idea, it is integral, serious and relevant. The undergraduate programs have a strong interdisciplinary component which should give students applying to the new graduate program an excellent grounding in these concerns.

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I think the proposed courses of studies and the balance between studio or practical work and academic or theoretical work is sound. The focus on the practicing serious artist is clear and worthy.

Interdisciplinary studies, by their very nature, are very demanding. In order to grasp a number of disciplines and master them enough to be able to work with them, the student will need at least the 40 required hours to graduate.

The proposed program's three main goals and the course work to support them:

a) the development of craft and technical skill. The development of skills would probably take place mainly in FPA 883 and 885, the studio courses. This seems well conceived. The interdisciplinary work of a large number of artists today also involves the use of new technologies. This is certainly not always the case but for those that do or want to, what will the graduate program be able to offer students who want to develop their skills with the new technological equipment. I realize that the music area is well equipped in this regard at Simon Fraser, and of course film and video are available but it is not clear from the information I have if there is a concerted plan to augment your technological environment. I noted in the budget projection a fairly small allocation assigned to equipment but no details. I also noted in the description of FPA 837, Electronic Cinema and Video Production, "Particular attention will be paid to the deployment of a microcomputer-based 2-D, 3-D and animation system, with a view to integrating synthetically generated imagery with the more traditional film and video-based imaging systems." I do not get the sense from that statement that the computer imaging system is in place yet. A high definition system with the necessary peripheral equipment could be fairly expensive. Computer graphics work for film and video is very time intensive and it is unlikely there would be available time for students other than those working with film and video. An additional system with image capture and film recorder equipment might be necessary for those who want to work with graphics programming and still photographic images. In the performance area, there is a lot of activity using various technologies and within electronic environments. It is not clear from the proposal if or how this kind of work can be supported. I am familiar with the planned

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Centre for Image-Sound Research. When established, the Centre could well answer many of the needs I have questioned above as the proposal suggests in the budget notes.

- b) the furthering of artistic creativity. Judging from the examples given for FPA 887 and 889, these courses of directed study and selected topics should develop the student's awareness and concepts of creativity. The student will have the opportunity to explore particular issues, writers and artists within disciplines as well as carry out experiments. There was no suggested example given for FPA 889 but I assume it will be similar to 887, only self-directed under faculty supervision.
- c) the development of a critical awareness of the position of the arts in contemporary society and within the historical perspective. The Interdisciplinary Graduate Seminars, FPA 811 and 812 will be the principle vehicle to promote this goal. I have a little difficulty with some of the examples given in relation to the stated goal. It seems to me that some of the topics suggested could just as easily fit into FPA 887, Selected Topics, and that the majority of the examples given might weigh the Seminars too singularly as studies in art history. The goal as stated would seem to imply a closer connection between the need to investigate contemporary phenomena and the arts along with its historical roots and nostalgia and the need for the student to make critical artistic decisions. At a graduate level, I feel it might be more rewarding to situate the topics of the seminars as "problems" and the students in the seminars as "artist/analysts" and "problem solvers". Interdisciplinary studies, by definition, attempts to grapple with broad topics and problems and it might be useful to express this more directly in the intended course definitions. Without taking the time to consider fully or discuss what topics would best outline these goals, I can venture a few suggested topics which might indicate better the points I have raised. Some examples off the top of my head are: "the problem of art and desire in a consumer society"; "the problem of the role of the artist and art in relation to institutions and legislation"; "the problem of culture, technology and the idea of progress"; "the problem of mind/concept/design/illusion versus

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body/feelings/improvisation/reality", etc. This broad type of topic could then draw upon history, theory and individual writers and artists ("theory of the avant-garde and avant garde art practice", "Roland Barthes", "Frankfurt School", "Vienna and modernism in the late nineteenth century", etc.) to illuminate and situate the problems in terms of the student's critical awareness and practice.

d) The graduating project should enable the student to bring all the parts together, to forge the goals together to produce coherent artistic statements. The examining committee, particularly with the addition of an outside faculty member to compare the student's level of achievement with other MA programs seems seems very well conceived.

- the adequacy of the Faculty and other resources available to the proposed program for achieving its intended goals -

The Centre for the Arts has a very respected art faculty. They would be most capable in all aspects of the proposed graduate program.

With only one new faculty position planned to organize and lead the graduate seminars, the existing faculty at the Centre for the Arts would have a fair amount of additional teaching and supervising. I may be overestimating, but I roughly calculate that with the 21 existing faculty members, 15 of them would need to double up for the necessary 36 faculty needed for the 12 students anticipated and their 3-member supervising committees. In addition, 12 faculty would be needed for the studio courses and 12 for the Directed Study courses if it is planned that each student have a faculty tutor. Probably less faculty would be needed for the Selected Topics and visiting faculty and sessional lecturers would be able to help in the other courses as well. A new faculty member, in addition to the one already planned, would likely be welcome to lighten the increased load on existing faculty. The probability of graduate students as teaching assistants in the undergraduate programs should also help to free some faculty to devote more time to graduate teaching.

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Increasing the library resources to provide more research depth for the graduate program is essential. As I have already noted, equipment resources might need to be increased further but this may not be a problem if the planned Centre for Image/Sound Research can meet this need in most respects.

The facilities at the Centre for the Arts and at the downtown campus should be adequate to accommodate the new graduate program without the need for additional space.

- the demand for the proposed program among prospective students -

With the strong undergraduate program at SFU and its commitment to interdisciplinary courses, I would think that the majority of applicants to the graduate program would come from SFU. Others applying may be at some disadvantage. Not having had such interdisciplinary courses as the "Arts in Context" historical courses in particular, in a student's undergraduate years, may make it necessary for applicants from outside the university to take further instruction to catch up. In spite of this possible problem (the lack of suitable interdisciplinary studies at other learning institutions), I feel there will be a strong demand on the proposed program from outside SFU. Just as ecology or the interpenetration of the sciences has become a prime concern in terms of the condition of the environment, I am aware that interdisciplinary work has become very important to artists in their efforts to express the condition of art and life today. There are not many figures on interdisciplinary activity that can be reported but I have a few which might help to give an indication of possible demand or interest. In my Section, Media Arts, at the Canada Council, one of the areas we fund is called "Research and Production Grants in Computer-Integrated Media. This is the most interdisciplinary of the areas we fund. In 1987 - 88 we received 68 applications and awarded 24 grants to artists in this category. In the Explorations Section they estimate that 10 - 15% of their grants are for interdisciplinary projects, which works out roughly to about 30 - 45 grants a year for individuals and groups. In 1986-87, with a one-time only fund, the Canada Council accepted applications for "Interdisciplinary Projects (Fund)". There were 128 applications accepted and another 55 transferred to other programs. Of the 128 applications, 48 received grants; 40.1% of the grants went to Ontario, 30.9% to Quebec,

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15.5% to British Columbia, 4.9% to Alberta, 2.7% to Manitoba, and 5.8% to the Maritime Provinces. There were 17 grants to individuals and the remaining 31 went to

organizations. Many of the organizations were small and based in collaborative work and it is likely that a number of artists in the organizations could be regarded as potential candidates.

- the demand for graduates of the proposed program -

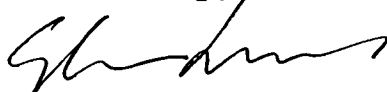
Beyond self-employed artists wanting to work in interdisciplinary modes, it is difficult to estimate the demand for graduates of this proposed program. I would assume, however, that there would be as much demand at universities, colleges and art schools for graduates from this program as there would be for graduates of other MFA programs. Because artists themselves are increasingly working in interdisciplinary ways, there should be an increasing demand for teachers who have addressed it in a more formal manner. A degree in interdisciplinary studies should enhance this prospect. In this time of financial restriction, universities and schools may indeed be seeking teachers who have a grounding in more than one discipline in order to have more flexibility over teaching assignments and the possible reduction in costs.

My general feeling is that this will be a good program and I am very happy that interdisciplinary concerns are going to be addressed in such a serious manner. These studies are crucial in our present age and there is a real need for discourse on the subject. A graduate program as proposed will certainly promote these aims.

I hope I have been able to address the points you raised in your letter satisfactorily.

I will be in Vancouver from March 16 to 29 to meet with our clients there and have a short break over Easter. I hope to visit Simon Fraser during that time. I will be contacting Martin Bartlett to arrange a time for my visit (at the moment I am trying for Tuesday, March 21, in the afternoon). If you wish to discuss any of my comments further, please let Martin know so that we can meet during my visit.

Yours truly,



Glenn Lewis
Head, Media Arts

DIVISION OF DRAMA

MAY 2 1989
DEAN OF GRADUATE
STUDIES OFFICE



27 March 1989 *Received
by Express*

Professor B.P. Clayman,
Dean of Graduate Studies,
Simon Fraser University,
Burnaby, British Columbia,
Canada V5A 1S6

Dear Professor Clayman,

Enclosed, at long last, is my review of the proposed Master of Fine Arts graduate program at Simon Fraser University. My apologies for the delay in getting this to you. In addition to my "normal" university responsibilities, I have been interrupted during this period by two trips abroad, consulting at a sister institution in California, preparations for USC "Southern African Semester" in the Fall and the consideration of an offer of a major position at another institution for the arts. All this in an intensive, almost breathless, couple of months.

In any case, I do hope this review is of some use to you. My apologies if it seems a bit rambling in structure. I did wish to give the proposal serious and considered thought, for I believe that the university and Grant Strate are undertaking a most important program. The overall impact will, in the long run, be far greater than any of us can anticipate. I never cease to be stimulated by Grant's fertile, imaginative and innovative mind.

I wish you well. If there is anything else that I can do to assist the SFU Centre for the Arts, please do not hesitate to call on me.

Sincerely yours,

Herbert Shore

Simon Fraser University, Center for the Arts,
Proposal for a Graduate Program in Interdisciplinary
Fine and Performing Arts Studies (M.F.A.)

I shall try to focus my remarks around four main concerns:

1. The academic merit and structural integrity of the proposed program.
2. The adequacy of the faculty and other resources available to the proposed program for achieving its goals.
3. The demand for the proposed program among prospective students.
4. The demand for graduates of the proposed program.

INTRODUCTORY COMMENTS

A study program of this kind will genuinely introduce artists to two of the most powerful driving forces of transformation affecting culture and creative expression in this last decade of the 20th century.

--multi-culturalism, meaning not only recognition, identification and mutual appreciation of diverse cultures, locally, nationally and globally, but also the understanding of the dynamics of cultural interaction (the manner in which the interaction and mutual influence of cultures takes place). It also means the fine tuning of the student's understanding of what we mean by cultures when we speak of "multi-cultural" and "cultural interaction"; an understanding that although culture means ethnic differentiation, it is by no means limited to that. Groups, societies and individuals create cultures, aesthetics, creative processes and semiotic contexts around locales, regions, the work processes, the workplace, the home and family, patterns of urban and rural living, etc. as well around ethnic identities. All these interact with, influence and have impact on the creative processes, methodologies, approaches and even the media with which the individual artist or artistic group is involved. These have a great deal to do as well with the context within which meaningful artist-audience relationships are formed and take place.

--the impact of technology and scientific concepts on the creative process, on the forms and genres of art and on the

manner in which the artistic experience takes place for both artist and audience. This includes considerations in the curriculum and the degree program itself of such matters as computer literacy, the sound/sight media, the impact of image processing, image enhancement and holography, the interaction of live performers and the filmic or electronic image, robotics and intelligent behavior, the impact of technologies on modes of perception and reception, sense responses and sensory emphases, changes in patterns and processes of cognition, the nature and characteristics of the "artistic experience," and the use of technology in the teaching of the arts as well as in the creating and performing of the arts.

If the M.F.A. is a new degree to Simon Fraser University, then it should consider the meaning of this degree carefully. In the United States, and I presume at other universities in Canada, it is considered a degree which marks the completion of the artist's university studies or the "terminal degree," for graduate artistic study.

In that sense in the world of the artist's studio, the performance stage, the concert hall, and the film and television studio, it is considered the artistic equivalent of the Ph.D. It is not a research degree, but it is one that couples advanced artistic training, the development of specific professional artistic skills, with mature intellectual development and achievement.

It involves the ability to plan and conduct research, use critical and analytic tools as well as artistic skills, to understand the relationships of theory and practice. Theoretical, critical and historical issues are pursued in interaction with creative artistic work. In this sense, it is already an interdisciplinary study, coupling the practice of art with history, philosophy, social sciences, humanities and even the natural and physical sciences.

The proposal makes reference to the fact that the M.F.A. is "customarily a two year program," but the trend in the United States and in similar programs abroad is toward a three year program for this degree, coupled with a "thesis project", an artistic work of professional excellence, evaluated by a team or committee of internal and external examiners, and a written essay that involves the use of historical, analytic, theoretical and/or critical disciplines.

The rapid proliferation of M.F.A. programs in the United States, the limited number of quality faculty available and the two year time span have combined to make these vocational training programs. This has lowered the quality of education involved. The highly-regarded programs now involve three academic years. The third year is often spent, in whole or in part, off-campus, working under guidance and supervision in a professional environment. If this is found to be true for discipline -based arts education, how much more it seems to apply to those programs which are interdisciplinary, to avoid either cafeteria-style fragmentation or superficiality.

Art disciplines are indeed subjects of serious inquiry beyond the undergraduate level, and it is increasingly recognized that the processes, forms and methodologies of artistic creation are themselves modes of serious inquiry, comprehension and understanding.

The Center's proposal recognizes the need for new interdisciplinary studies to deal with the changing world in which we live, recognizing that the degree program must reflect the fact (maybe more than "reflect", it must come to terms with the fact) that contemporary social, cultural and technological changes are giving rise to new synergies, new kinds of artists and new modes of art-making and art-experiencing which question the boundaries of the arts as they exist today, provoke complex and stimulating relationships within and among the fine and performing arts, and raise new issues in the relationships between the arts and other intellectual disciplines. What is happening among the artistic disciplines today is analogous to a process of boundary dissolving that has taken place in the sciences since World War II. Interestingly too, this interdisciplinary concept is fundamental to the arts as they are found in traditional societies and cultures.

It is important, therefore, that even as the program focuses upon the interdisciplinary study of the the arts that it is intercultural as well, recognizes the vital role that cultural interaction plays upon the generation of new genres, new modes of art making and of art presentation. Issues involved here are matters of cultural identities, processes of acculturation within the individual as well as groups and societies, the processes of rupture and evolution by which new

synergies take place. These too are issues that "can most suitably be examined and acted upon within the university."

The claim that such a graduate program would be "a natural outgrowth of the research and teaching presently being carried out in the Center for the Arts" is borne out by an examination of the existing undergraduate programs and activities, although it should be pointed out that some internal programs of the Center are stronger (music, film, dance) than others (theatre, visual arts). The establishment of an M.F.A. in interdisciplinary FPA studies would, therefore, not only mark the completion of its curricular goals at this phase of its history, but might well be an impetus to further strengthen the programs in undergraduate studies.

The record of the Center for the Arts in maintaining strong relations and engaging in interdisciplinary cooperation with other departments of the University is impressive, and could, through the graduate program in interdisciplinary studies, be extended further to include English (especially creative writing and literary studies), modern languages, anthropology/sociology, architecture and urban planning, communications and others. It would also strengthen interdisciplinary collaboration among the discipline-based programs within the Center itself.

I admire the perception, the sense of vision (and practical vision it is too) and the courage of Grant Strate and his colleagues to pioneer in this direction. I find no program similar to this at any other Canadian university, even in the proposal stage. And most interdisciplinary programs in the United States are still in rudimentary or exploratory stages, although the direction is beginning to take shape at some major centers. For example, interdisciplinary and intercultural framing form the bases for new directions at the California Institute of the Arts, and here at the University of Southern California, I have been responsible for setting up the Divisions of Inter-Arts and Cultural Studies and of Performance Media, and for creating courses throughout the arts curricula which enable select graduate students to create individualized interdisciplinary programs for themselves under faculty sponsorship and supervision, both for the M.F.A. and for the various doctorates that are available in the arts. In proposing this M.F.A. in Interdisciplinary FPA Studies, the Center for the

Arts has placed itself once more at the cutting edge of advanced education in the arts, will attain rapid recognition as an international as well as a national pioneering center, providing a focal site for fulfillment of an important need, placing itself in a position to have an important impact on the arts in Canada and in other parts of the world, similar to the significant role played by such centers in the past as the Bauhaus and Black Mountain College, and contributing most substantially to the reputation of Simon Fraser University as an institution of innovative curricula, research, faculty and methodological approaches.

I think that Grant Strate and his colleagues are to be congratulated for the leadership, thorough thought, research, planning and the confrontation with practical realities that have gone into this proposal. It augurs well for the successful implementation of this degree program, and I urge that the Committee for the Assessment of New Graduate Programs grant its approval.

With that strong and unhesitating endorsement, I should like to make some further specific comments dealing with the academic merit and structural integrity of the proposed program and the adequacy of the faculty and other resources.

CURRICULUM

In conception, the curriculum is both carefully structured and simultaneously flexible. It allows for individual "tailor-made" programs to suit the needs and desires of the student, allows for a wide range in substance and method, and at the same time avoids the random "cafeteria" approach that characterizes so many so-called interdisciplinary programs. It is clearly oriented toward specific educational goals. A great deal, however, depends upon the faculty involved, and the Center's proposed program at the graduate level genuinely demands a highly capable faculty, each of whom is interdisciplinary in orientation, background and experience (both educational and artistic). Such faculty are rare and hard to find. They need either to be carefully sought out by the Center or specifically nurtured and developed. To be successful, a program like this, it seems to me, needs a well-thought out and active faculty development program accompanying it. The fact that no one presumes to know what the definitive subject matter for the seminar is or ought to be, is a clear

indication of how necessary continuous faculty development and collaboration will be. No indication of faculty development plans are included in the proposal, although I am certain that these have formed an important part of the discussions that led to the proposal and are probably on-going even now.

The interdisciplinary seminars, as the proposal indicates, are indeed the conceptual core of the program. It is here that the student explores the meaning of interdisciplinary creation, the nature of the arts and artistic boundaries, the relationship between the arts and other disciplines, the historical evolution of artistic disciplines, media, genres and forms, the relationships between the arts and the societies and cultures of which they are a part, etc. Unless the graduate students entering Simon Fraser University are far more mature, experienced, knowledgeable and brilliant than those whom I have encountered in the United States, I doubt whether two one-semester seminars will do any more than simply scratch the surface-- unless, of course, the student comes to the program with a solid undergraduate degree in interdisciplinary studies. I would recommend that this seminar be taken in each semester throughout the program. After all, it is here that the student comes to understand art-making beyond the single art discipline as defined today. It is here that the groundwork is laid for the development of analytic and interpretive concepts and vocabulary. Here, the student begins to discover what "interdisciplinary" means, how individuals, groups, cultures and societies approach and have approached the concept, and to see the interdisciplinary and cross-disciplinary possibilities of his or her own art.

The organization and substance of the seminars are intensely Eurocentric, and narrowly focused within the European framework. They are organized more like advanced undergraduate courses than graduate seminars. Why the split lecture/discussion pattern? Why not make these genuine seminars, so that each student must prepare thoroughly in advance. This means reading, the preparation of seminar presentations, and being solidly prepared for discussion. If there is need for lecture-type material, organized by the faculty conducting the seminar, then, in a program like this, why isn't that material banked in an interactive computer program and access provided for the student in a lab outside of the seminar hours.

In this age of technology, a great deal of material which in the past had to be presented in the classroom, can now be available to the student on the computer, on video tape and on interactive video disc. It would seem to me that a high-tech interdisciplinary program such as this would want to make use of these opportunities.

This latter comment applies not only to the seminars, but to a variety of other courses, both discipline-based and interdisciplinary, in the arts. Courses in theatre, for example, could offer a large body of material in stagecraft, dramatic structures, directing, etc. on interactive video disc, computer graphics, and other modes that can be set up and used like language labs are today, demanding a great deal of individual initiative from the student. But a genuinely innovative program such as this should be highly selective in its choice of students, and those selected must be capable of this kind of commitment and initiative. In addition, any program which intends to be deeply involved with technologies, must itself use those technologies in the teaching of its courses.

DEGREE REQUIREMENTS

The course work load for the M.F.A. seems lighter than it ought to be. In a disciplined based two year M.F.A., such as ours at U.S.C., the load is 40 plus the Project which is considered the equivalent of a thesis. Sometimes it runs as high as 45 units plus thesis. Where the M.F.A. is a three-year degree, the course load is even higher.

I can appreciate the value of maintaining the "possibility of more research-oriented projects", but these must be rare exceptions and a rationale must clearly be developed and defended for them. Otherwise the focus of the M.F.A. as a degree for the practicing studio artist could be blurred and the distinction between the M.A. and the M.F.A. (as a terminal degree for artists) be lost. In many places, the candidate is required to do both a creative project and a long paper of a theoretical, speculative, historical and/or analytical nature which sets his or her work in some larger research context. This prepares the candidate further for the oral defense examination.

Degree requirements such as these bring the M.F.A. more in line with the conception, procedures, processes and standards for a terminal degree in other disciplines. This enables universities throughout the country to accept the degree with confidence as "the artist's Ph.D."

DEMAND FOR THE PROPOSED PROGRAM

Indications are that there is already a substantial interest among prospective graduate students in programs such as this. The interest exists not only throughout North America, but in Europe and the Pacific Rim as well. We at USC receive approximately 40-50 inquiries per year specifically requesting information concerning interdisciplinary programs in the arts and/or individualized degree programs. These have come from France, Great Britain, both Germanies, Poland, Hungary, Australia, China, Bali, Japan and Canada, as well as the United States and parts of Latin America.

There is a rapidly rising interest in programs in music and theatre (not musical theatre); dance, music and theatre; visual arts and theatre; theatre, cinema and video; video and dance; etc., each with a special interest in new technologies and in cross-cultural studies. The writer of today seems to sense that he or she will be writing for a variety of media and in a variety of genres and forms. The actor/dancer, the movement artist, the raconteur, the sound designer, all these and more are recognized valid artistic professions. The ability of the professional, self-employed artist to combine his or her artistic work with other forms of educational, cultural and social employment is becoming more and more important at this stage of society. And equally important, the artistic process and the work of art itself are coming more and more to be recognized as forms of knowledge.

In time, there will be even more demands and opportunities for the interdisciplinary trained artist than for the single discipline-based artist, for cooperative and collaborative talents, for diverse and flexible skills not previously incorporated within a single program.

RESOURCES

Faculty

Most of the faculty in the Center for the Arts are themselves practicing artists, known for their work beyond the boundaries of the campus of Simon Fraser University and the city of Vancouver. They form a strong core with which to launch a graduate program such as this. Nevertheless, in the process of evolution, so that the program does not suffer from the very success which I would anticipate for it, that faculty will need strengthening. The two strongest faculties for graduate study of this kind seem, at present, to be music and dance. Film (and, I would presume, video) and Visual Arts seem to be in the process of growing strength, and Theatre seems to be the weakest of the areas. (This is not meant to be a commentary on the quality of the existing faculty members, but rather to point to the need for growth and development for this kind of education, especially at the graduate level.

The hiring of a Senior Faculty member to supervise the graduate program, organize the graduate seminars, and oversee the evolution of the program is an important first step. In time there will be a need for additional faculty to strengthen graduate teaching and research. These can include, but should not be limited to, Visiting and Sessional faculty, and the role of the latter must be clearly defined.

It is important to initiate, develop and maintain this as a graduate program and not simply an enlargement of an undergraduate program, as has been the case in many institutions. It should also be recognized as a university program and not simply that of a separate professional conservatory or non-degree training center. It must also be recognized that the M.F.A. degree is a more-demanding graduate degree than an M.A. and is not the traditional Ph.D. research-oriented degree. It demands the dimension of research, but research conducted (and consciously conducted) through the processes, methodologies and techniques of art. I would suggest that the number of higher degrees, experience in interdisciplinary studies and work, and the years of professional experience before coming to teaching, all need to be strengthened. Indications are that Grant Strate and his colleagues are aware of that and that this process is already underway.

Library Resources

Although my knowledge of the library resources at Simon Fraser University, at the Center for the Arts and in Vancouver (including the libraries of U.B.C.) is limited, my impressions accumulated over several years is that their holdings in the areas of interdisciplinary studies and intercultural studies in the arts are very limited. Granted the access to interlibrary loans, these holdings would have to be increased and strengthened and the access to interlibrary systems, especially in the arts, would need to be strengthened. For artistic holdings, this would mean not only such traditional items as books, journals, prints, etc., but also the greater systematic use of computers, video, audio cassette, discs, interactive video disc systems, etc. and access memberships in such systems as the Lincoln Center in the U.S., the U.S. Library of Congress, the Unesco Cultural Data Bank Systems, etc. as well as resources in other parts of Canada. This should involve making the holdings accumulated at Simon Fraser University available to this network flow. It also means committing a great deal of work generated in the courses and projects of the graduate program to video disc, interactive programs, tape, etc.

Other Resources

The Praxis Film Development Workshop is an important resource for the graduate program and plans must be developed for its use so that it does not become an area of adversarial conflict between film and interdisciplinary students and faculty.

The projected Center for Image-Sound Research is absolutely essential to the meaningful success of the graduate program in interdisciplinary fine and performing arts. Without it, this kind of graduate study would be crippled. Therefore, the installation and equipping of this Center should be given the highest priority. I would suggest further that the new Director and some other members of the Center staff be made faculty in the interdisciplinary graduate program.

Other technological resources and labs need to be established, developed and maintained for teaching courses in the graduate program, for student use in the learning processes and even for strengthening the work of the traditional disciplined-based arts

programs; e.g. computer graphic labs for lighting, design, staging, etc. in theatre, graphics programs for the teaching of dramatic structures, etc.

Anticipated External Funds

I would suggest that in addition to those outlined in the proposal, that the Center for the Arts think about corporate sources as possible donors of equipment, systems, software, as well as funds, donors of technical assistance, space research agencies for access and use donations, individual donors whose names might grace the various labs and centers, and special donors of scholarship and financial aid assistance in their names of the type that might make the explorations of the program more intercultural, including cultural divisions of foreign governments for specific projects.

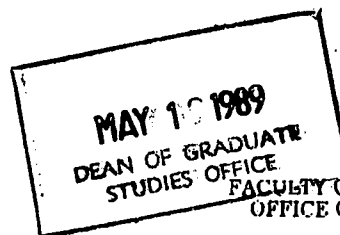
To undertake a program such as this takes a genuine vision, a sense of responsible leadership for arts education, the courage to undertake innovation, pioneering exploration and meaningful risk. For this Simon Fraser University, the Center for the Arts, and especially Grant Strate are to be congratulated. You all realize, I am sure, that what you are undertaking will in time transform both graduate and undergraduate education in the arts, and will make of the Center for the Arts a magnet for students and art educators around the world. Congratulations.



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FACULTY OF FINE ARTS
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19 May 1989

Dr. B.P. Clayman
Dean of Graduate Studies
Simon Fraser University
Burnaby, B.C. V5A 1S6

Dear Dean Clayman,

After far too long a delay I am replying to your letter of February 21 concerning the proposed Master of Fine Arts graduate program at Simon Fraser. I apologize that it has taken me so long.

The rationale for the new program is well-stated and accurate, and the proposal itself is moderate and sensible. It is based on the well-known and considerable strengths of the faculty in the interdisciplinary study of the arts. That Simon Fraser has established a very credible undergraduate program in this area and has been successfully admitting and training graduate students by special arrangement are persuasive arguments for making the graduate program regular. The program is responding to the interdisciplinary nature of some contemporary arts, and I would assume that graduate students from this program would become either independent artists or might be sought by the employers suggested in the proposal.

It is evident that the University should be ready to commit additional funds for the library and other essential resources in order to make the program as effective as possible. The proposal does not conflict with our M.F.A. programs in Visual Arts and in Theatre. Indeed, it would be unique in B.C., and, as far as I can tell, in Canada as well. I trust that Simon Fraser University will give it the support that it needs to grow and flourish.

Thank you for seeking my opinion.


Anthony Welch
Dean

S I M O N F R A S E R U N I V E R S I T Y

CENTRE FOR THE ARTS

MEMORANDUM

TO: B.P.Clayman,
Dean, Graduate Studies

FROM: M. Bartlett,
Centre for the Arts

SUBJECT: MFA Proposal

DATE: June 6, 1989

Thankyou for the opportunity to respond to the concerns raised by the Assessment Committee for New Graduate Programs and the external evaluators of the M.F.A. proposal.

In general, I am gratified by the assessors' responses. All of them feel that the proposal is academically sound, practical, and, above all, needed. Several comments stress the proposal's vision and its uniqueness in the Canadian university scene. I agree with many of the concerns the Assessors have raised but do not think they should stand in the way of the implementation of the proposal, basically as written.

I would like to comment first on the phrase "artist's Ph.D.", (Prof. Shore) which I feel is a dangerous catchword. The M.F.A. degree has in common with the Ph.D. the fact that it is often a terminal degree, that and no more. If the M.F.A. is an artist's Ph.D., then perhaps we should refer to an M.B.A. as a businessman's Ph.D., or a B.C.I.T. diploma as a plumber's Ph.D. The point here is that the Ph.D. is a research degree, and the time-table for academic research is considerably different from that for artistic production. So also the need for "academic content", which I presume means formal course work, is different.

We must remember that Professor Shore is writing from the standpoint of a very large American university. Please do not forget that our proposal anticipates initially accepting a maximum of six students per year. Such a small number of students will receive much more individual attention than is possible in a large institution where there may be thirty or forty M.F.A. students. It may be true that "the trend in the United States...is toward a three year program for this degree", however in Canadian universities the M.F.A. program is invariably two years. A new master's program conceived on a three year basis would be at a disadvantage in attracting students in the Canadian context. It may well be that some students would prolong their studies into a third year, as has been the case with some of our Special Arrangements students, but I feel strongly that this should not be the decreed norm.

As to the balance between studio work and academic content, while we cannot predict at this point that we have got this exactly right,

we are basing our plans on our experience with Special Arrangements graduate students. Special Arrangements has a much smaller "academic component" (no graduate seminars at all) than the M.F.A. proposal, yet several students have done very well in the program and one recent graduate has had no difficulty in being accepted into Ph.D. programs at two major universities, with offers of financial assistance. It was strongly felt at discussions at the Department level that students must not be so encumbered with course requirements that the main goal of the program, the development of artistic excellence, would be frustrated. We envision our graduate students as being involved with adventurous, complex and time-consuming artistic projects and the research required to support them. Experience with undergraduate Directed Studies projects and those undertaken by Special Arrangements graduate students, particularly in the area of art and technology, has shown how demanding such projects can be. We may find it advisable in the future to require the Graduate Seminar in more than two semesters, but if so, it will be easier to add to the current requirements than to legislate a heavier course load now (with its attendant problems of support) and find a need to cut back in the future because students and faculty are overburdened. Our present plan seems very viable: we can teach the Graduate Seminar once in each calendar year (in the fall, say) and have the faculty and resources to offer the Selected Topics course (also an academic component of the program) in the other winter semester. To be obliged to offer the Graduate Seminar in every semester would make additional demands on faculty time, disproportionate to the scale of the program as proposed.

Professor Shore comments about the substance of the Seminars (I note that he finds them "too Eurocentric", while Professor Keane points out "too narrow a focus on American work"); we emphasize that the course outlines given are examples only. Professor Shore would like to see the lecture-type material "banked in an interactive computer program". So would I; perhaps at USC such facilities exist--again there is a difference of scale. Incidentally, the development of such a program would be a good project for the Centre for Image-Sound Research, with some of our graduate students working on it as research assistants.

Given the importance of the Graduate Seminar, several reviewers refer to the need for faculty development plans to identify the kind of scholar needed to teach it and to direct the program as a whole. There is a double-bind here, since we clearly cannot search for faculty for a program which has not been approved, while on the other hand the approval of the program seems to depend on having particular faculty members available to teach. Informal discussions have of course taken place. The Assessment Committee should know that funding for the Centre for Image-Sound Research proposal has been committed by the Western Diversification Fund, an Acting Director (Mr. Tom Sherman, formerly of the Canada Council) appointed, and it is expected that a search for a Director, Research Director, and other staff for this Institute will begin soon. A new Director of the Centre

for the Arts has just been appointed, Professor Rudolf Komorous, a distinguished composer with many years experience teaching graduate students at the Masters and Ph.D. levels. A new Associate Professor in Film, Jacqueline Levitin, formerly chair of the film program at Concordia University, will be joining the faculty in September 1989. A new position in Theatre has been approved. And finally there exists the possibility that a present faculty member may be a candidate for the position of Graduate Director. I hope this will be considered evidence that faculty development is an important concern of the Department.

To address some smaller points: Dr. Benjamin (UBC) questions whether "the intention is to permit essentially disciplinary theses, as well as interdisciplinary ones". The answer to this is no, the program is conceived as interdisciplinary, though the broadest possible interpretation may be given of that word. Mr. Lewis (Canada Council) finds it unclear "if there is a concerted plan to augment your technological environment". This is a project to which we are absolutely committed, and we are progressing as rapidly as funds permit. In the past year, for example, our inventory of video equipment has more than doubled.

An important concern raised by several assessors is the condition of the Library. The proposal is frank in acknowledging the need for resources in this area, and the need for much greater periodicals support is particularly pressing. These matters are, however, beyond the control of the Centre for the Arts; we can only hope and urge that in the recently improved economic climate they will be properly addressed.

In conclusion I find that the letters of the Assessors are in fact extraordinarily supportive and the criticisms point out problems which are generally acknowledged in the proposal. The program is innovative, and therefore unlikely to be perfect at its inception. Undoubtedly the experience of running the program will produce adjustments. I do believe, however, that in the absence of major substantive criticism the proposal should be implemented in its present form without further delay. The time is right, the Centre for the Arts has never been stronger, and the need is acknowledged. Let further changes to the format of the M.F.A. degree come as the result of experience and not hypothesis.



cc. Grant Strate,
Director, Centre for the Arts