

SIMON FRASER UNIVERSITY

S82.1

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON ACADEMIC PLANNING/
SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject PROPOSED VISUAL ARTS MAJOR AND
PROPOSED NEW COURSES

Date DECEMBER 17, 1981

Action undertaken by the Senate Committee on Academic Planning at its meeting of December 9, 1981, and by the Senate Committee on Undergraduate Studies at its meeting of December 8, 1981 gives rise to the following motion:

"That Senate approve and recommend approval to the Board of Governors, as set forth in S.82-1, the proposal for a Visual Arts Major including the lower division and upper division requirements and new courses as follows:

- FPA. 163-2 - Introductory Painting - *number re-used*
- FPA. 164-2 - Introductory Sculpture -
- FPA. 165-2 - Video as an Art Form -
- FPA. 263-2 - Painting II -
- FPA. 264-2 - Sculpture II -
- FPA. 276-3 - Photography II -
- FPA. 460-3 - Studio in Visual Art V
- FPA. 461-5 - Directed Studio in Visual Art -
- FPA. 466-3 - Seminar in Visual Art -
- FPA. 467-3 - Directed Studies in History and Theory of -
Modern Art

(Discontinue FPA. 469-5 - Directed Project in Visual Art)."

(FPA. 162-2 - Introductory Drawing, and
FPA. 176-3 - Photography as an Art Form are courses
already approved.)

The following background information is provided to Senate. Entitled "A Prospectus for an Arts Program," the first planning document prepared by the Centre for the Arts was presented to and approved by Senate in February 1976. It proposed a long-term development scheme leading eventually to degree programs in visual arts, theatre, dance and film. The prospectus also provided a plan for staged development so that the full program could be staged in over time.

By June 1981, minor programs were offered in dance, film, theatre and visual arts, a major program in dance was implemented in the Fall semester 1980, and an interdisciplinary degree program in the Fine and Performing Arts commenced in January 1981. Today, with the exception of majors in film and theatre which have not yet been created, the five-year program development plan proposed in 1976 is now complete.

The second five-year development plan proposed by the Centre for the Arts was approved in principle by the Senate Committee on Academic Planning in June 1981 and discussed at Senate in September 1981. The proposed Visual Arts Major represents the first step in this second five-year development plan.

The Criteria for Program Assessment previously adopted by SCAP and approved by Senate served as the basis for evaluation of the proposed program. The Committee concluded that the proposed program:

- does have intrinsic academic excellence and is something this University can expect to do well;
- will enrich the other program offerings of the University through a general cultural ambience, student performances, exhibitions and related activities;
- will build upon existing programs and resources, particularly the well established minor programs currently offered by the Centre;
- does not unnecessarily duplicate existing programs at other universities in the Province. Both UBC and UVIC do offer visual arts programs but their studio structures are organized along craft-departmental lines. Both programs are focussed on painting, sculpture and printmaking; no provision has been made for the integration of other media into the program. Further, there are few links between the studio program and the study of historical and theoretical issues. At Simon Fraser, 'open' studios will be emphasized in which assignments will involve experience with a variety of media, techniques and approaches. In addition, the nature of the proposed program facilitates opportunities for students to develop and make connections between themes, ideas and problems developed in other course work at SFU and their practice and thinking as artists, and vice versa;
- = will attract some new students to the University but of more significance, the proposed program will enhance both the Centre's and the University's total academic program;
- cannot be said to anticipate provincial or national needs. Employment opportunities however, do exist for graduates of such programs both within British Columbia and across the country.

In summary, the proposed program is consistent with the first and second five-year development plans of the Centre, unequivocally meets the 1st, 2nd, 3rd and 5th of the six criteria for program assessment, satisfies the 6th, and probably does not meet the 4th. Given its generally favorable assessment against the above criteria and assessment of the proposed program on its academic merits, SCAP and SCUS recommend approval by Senate.

Members commented on the high quality of the presentation submitted; it was noted that budgetary considerations were significant. It was also observed that approval at this stage does not constitute authority for implementation and that prior to implementation considerations SCAP would have to consider this and other programs to develop priority listings relative to implementation.

SIMON FRASER UNIVERSITY

SCAP 81-30

SCUS 81-

MEMORANDUM

To..... Dr. J. Chase, Secretary.....
Senate Committee on
Academic Planning.....

From..... T.W. Calvert, Dean,.....
Faculty of
Interdisciplinary Studies.....

Subject..... VISUAL ARTS MAJOR.....
(I.S.C. 81-26)

Date..... November 12, 1981.....

The attached proposal from the Centre for the Arts for a Major Program in Visual Art is for consideration by SCAP. This proposal was approved by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee on Tuesday, November 10, 1981. Note that subject to the approval of SCAP and SCUS we hope that this can be taken to the January meeting of Senate. I solicit the co-operation of Mr. Evans and yourself in meeting the Senate deadline.

Complete details of the resources required to mount the program are included in the proposal. For convenience the recurring costs are summarized below:

1. 2 Faculty.....	\$ 66,000
2. Sessional Stipends.....	46,794
3. ½ secretary.....	7,900
4. Technician.....	18,902
5. Temp Technical Assistance....	4,536
6. Visiting Artists.....	<u>3,500</u>
TOTAL SALARIES.....	147,632
Non salary operating costs...	<u>33,000</u>
T O T A L.....	<u>\$180,632</u>

(Provision for Space Rental..... \$25,000)

NOTE: There will also be non-recurring costs as detailed in the proposal.

If the proposal receives approval by the University we hope that it can be submitted to UCBC with a request for New and Emergent Program funding. While we realize that such a funding request will receive critical scrutiny, we are confident that there is a strong case for approval. The Centre for the Arts represents one of the most exciting academic developments in the fine and performing arts in Canada today. If we are to maintain our momentum and keep our good faculty and students it is important that each of our areas of concentration have an appropriate degree program. A minor program cannot provide a satisfactory focus for either faculty or students.

- c.c. N.M.G. Bhakthan
- H.M. Evans
- J.M. Munro
- G. Strate
- J. Blanchet

T.W. Calvert

SIMON FRASER UNIVERSITY

MEMORANDUM

To..... See Distribution Below	From..... Santa Aloi, Chairperson
..... DCC, Centre for the Arts
Subject..... New Program Proposal	Date..... 21 October, 1981
..... I.S.C. 81-26.

The attached program proposal from the Centre for the Arts is sent for your information or comments. The Visual Arts major program is the first step in our 5 year development plan which was circulated last Spring. The 5 year plan received approval in principle from F.I.D.S. Curriculum Committee and SCAP and went to Senate for information. The Visual Art major, which builds on our present minor, is now in the process of going forward for approval. We would appreciate any response you might have by November 3rd.

Santa Aloi

Santa Aloi
Local 3686 or 3363

MPF

Distribution

Harry Evans, S.F.U. Registrar
T.C. Dobb, University Librarian
Bill Richards, Chairman, Undergraduate Curriculum Committee, Communication Dept.
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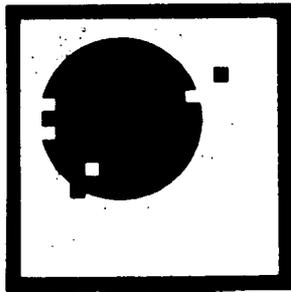
cc. Janet Blanchet ✓
Assistant to the Dean
FIDS

Centre for the Arts

Major Program Proposal

VISUAL ART

October 1981



Jeff Wall
Visual Art
Area Co-ordinator

visual art

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PREFACE

The interdisciplinary structure of the Visual Art program derives in large part from its role in the Centre for the Arts, whose multidisciplinary system is well-known. The Centre's structure has stimulated the process of breaking down the organization of the study and practice of the arts in terms of the traditional forms and their craft basis. The fact that Visual Art students are routinely studying Film, Music, Dance or Theatre naturally means that such students are bringing into the Visual Art studio attitudes, perspectives and skills which do not originate in what is traditionally thought of as 'fine art'.

This reflects the larger situation in the real world of productive and innovative artists and their publics, in which the traditional divisions between various art forms and media are being rethought. Much of the most important work is being done by artists who are most seriously and systematically challenging the nature and meaning of those divisions.

Furthermore, a serious critical discourse in the arts has also consistently centred around parallels between the forms, whether, for example, in the name of a Zeitgeist, or, more modestly, to show structural relationships of meaning or expression. Much of the most productive critical work has developed from this process.

Contemporary art is also seen as a 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, which are characteristic of the university, and cultural spectacle and expression resulting from artistic practice. Within this relationship, art creates its sensuous and complicated images which become the occasion for fresh intellectual or critical discourse, the objects of systematic analysis, and the stimulus for the further development of interpretive theory. Art has a specific, positive function within the university system --- if it is organized to take seriously its role in the production of the complex cultural discourse.

This discourse applies to all forms of art. To all the arts the critical intellectual can pose the questions: What is art today? What is its relation to the past, to institutions, to the development of other means of communication and representation in society? How does art have meaning today? These questions, which are central to the theoretical understanding of modern art, are not

simply 'academic' inquiries. They are crucial to the productivity of the serious artist, and to the development of the literacy of the audience.

All art schools and art departments attempt to address these kinds of questions in differing ways, with differing results. Their attempts mostly take place within institutions still organized largely according to the model of the Academy of Fine Arts which, even in its modern forms, is rooted in the inculcation of specific crafts and skills divided in more or less specialized ways. The mastery of these complex crafts leads both to a kind of intellectual knowledge of art and to a position in an organized professional life.

Modern art has come into conflict with this settled structure under the pressures it has felt from the fact of its unprecedented rootedness in the modern city and the new relationship artists have developed with the attitudes and abilities which have emerged there. These new attitudes and skills --- often surprising combinations of older ones --- have formed modern art, or, as some may argue, deformed it. The history of modern art is in a central way the history of its attempt to reinvent the language and the materials of art. Part of this process of reinvention has been the difficult struggle to find a new relationship with modern cultural institutions, primarily the mass media, the university, and the museum.

Skill and craft training remains basic to all art education. But the way this training is generally organized is inadequate because students are no longer placed in an unambiguous 'Fine Art' context, one which is clearly distinguished from commercial or applied forms. Media, processes, and patterns of understanding which originated in connection with applied or commercial forms (for example, photography) now hold at least equal status with the traditional forms and techniques of fine art. The traditional techniques have themselves been deeply altered by their repositioning in a world of electronic and photographic communication and representation.

Consequently, in the past four decades changes have taken place in art schools and art departments everywhere. These changes are generally aimed at integrating the existing structure of art education with some of the effects of the new social and technical situation of Visual Art. The most interesting and productive art programs are those in which this process of re-integration is carried out most consciously. In the development of such programs, two major pitfalls must be avoided: the integrity of the traditional forms of art cannot simply be dissolved into an infantile and sterile infatuation with new 'media'; neither, however, can the new art forms and processes be simply inserted within the context of an unchanged Fine Art academic format as merely a new

range of specialist skills.

These problems can never be wholly eliminated, since the polarity between traditional and new forms reflects problems in the social structure of modern art itself. The success of art education is judged, then, in terms of the clarity and probity with which these antitheses are developed as objects of study, both practical and theoretical.

THE VISUAL ART PROGRAM AT SIMON FRASER UNIVERSITY

We have been able to learn much through the critical contemplation of existing models. The Visual Art program at SFU has been designed to maximize the productive potential of students' experience of these living issues. The core studio program is unique in bringing together the various media and art forms in the work situation of each class. Rather than developing 'departments' of painting, sculpture, graphics, photography, etc., the studio system consists of 'open' studios in which assignments involve experience with a variety of media, techniques and approaches. At the Lower Division, this takes the form of introductory experience with these media in the context of an overall critical perspective based upon many of the issues raised in this preface. Upper Division work proceeds through individual assignments made in consultation with faculty, and students may concentrate on any medium they wish, or mix media in any way they can invent and master. However, since the Upper Division class brings together students working in different forms, a comparative and critical atmosphere develops. Each art form or medium becomes perceptible and intelligible as a specific set of possibilities and limitations. In this process, the form of specialization, the kind of professionalism (and career possibilities), and the kinds of thinking corresponding to these forms all become an object of serious and consistent critical attention.

This whole process grounds the practice and theory of Visual Art solidly upon our actually-existing cultural and intellectual context. The program based upon it is designed to benefit from and contribute to that context, which includes the other arts involved in the Centre.

The requirements for the major include introductory studio courses in at least one other art form; but, beyond this requirement, the Visual Art program is in a position to make maximum use of the skills and insights students gain in their other fields. By consistently opening the question of the acceptable boundaries of visual art, the program also keeps open the borderlines between visual art and the other forms. The interdisciplinary perspective is an internal perspective of the program itself, not an addition to an existing set of general definitions of art.

This orientation extends beyond the Centre. Artistic concerns, concepts and subjects emerge from social experience, just as media and techniques do. The University embodies much of this experience in the content and methods of its disciplines. Visual Art students are encouraged by the character of the program to consider the University as a rich resource of possibilities for their work. Students in the existing Minor program have constantly been able to make connections between themes, ideas and problems developed in other course work at SFU and their practice and thinking as artists. It is apparent that the reverse is also occurring. The careful distinction between scholarly knowledge and artistic insight in many ways depends upon the development of the awareness of the possibilities of interchange and even synthesis between them. The Visual Art program is based on the principle that the university is a primary institution in the development of this interchange. Establishing Visual Art as an integral part of the university insures the continuation and renewal of the values of artistic expression and insight in society as a whole.

VISUAL ART PROGRAMS AT OTHER BRITISH COLUMBIA INSTITUTIONS

This program is unique in British Columbia. The two other universities have organized their studio structure along craft-departmental lines. At UBC the studio program, both undergraduate and M.F.A., is centred on painting, sculpture and printmaking, and the Fine Arts Department considers these boundaries appropriate to its situation. No provision is made for the integration of other media into the program, and there are no plans for this. There is little integration of historical and theoretical study directly within the studio program, although these kinds of issues are addressed in the Art History program.

The University of Victoria's Fine Art Department is also organized on a craft-departmental basis, with emphases similar to those at UBC, although photography is an important part of the curriculum. Interest in media other than painting, sculpture and printmaking is not highly developed, and, like UBC, there are few links between the studio program and the study of historical and theoretical issues. The studio program and the History in Art program are probably less involved with each other than are the studio and art history areas at UBC. These two schools, UBC and UVic, are very comparable in the structure and boundaries of their Visual Art studio programs.

The Emily Carr College of Art offers an interdisciplinary section, or department, which includes study of the kinds of newer media built into the SFU Major. This section, however, exists as a separate department in the College, and runs parallel to the other more traditional ones, again based strictly on craft-departmental lines. Students at Emily Carr tend to be

identifiable as 'painting' students or 'photography' students, and this reflects the fact that the College continues the traditional Fine Art Academic format, with the addition of a department for new media. The Academic character of the College, however, does not provide for integration of the theoretical and historical study and criticism with studio practice. There are almost no courses in art history, criticism, or theory required for any of the diploma programs. Some good courses exist but are offered on an entirely elective basis

None of these institutions is in a position to provide the opportunities for work in Visual Art which is constantly and systematically linked with other art forms; this exists only in the Centre for the Arts. Insights and stimuli from such areas in these schools are generally episodic (for example, depending on occasional residencies or visits from dancers, theatre designers, filmmakers, etc.).

The other institutions, then, generally tend to separate the various forms of visual art into areas of professional specialization. The proposed Visual Art Major program attempts to integrate and bring them together critically under the terms of a common discourse rooted in the actual interrelation of these forms of art in society. The proposed Major program is not a professional or preprofessional training concentrating on specialization, but rather an experiential, exploratory, and practical structure in which students with strong interests in art as well as other things (reflected in their other studies in the University) can unify those interests with the making of visual art. In the same process, they can unify and integrate the making of visual art with work in and experience of other art forms on an organized, systematic basis. Students can learn skills sufficient to qualify them for further professional training should they desire it. The Major program will undoubtedly graduate many who will make contributions to art. It will also produce graduates for whom art is not a professional or all-consuming activity, but for whom it is a vital element in their education and cultural life.

I CURRICULUM STRUCTURE OF THE MAJOR PROGRAM

The Major program is built on the basis of the existing Minor. The Minor program will be continued as an integral part of the program as a whole. The existing studio courses, with the exception of FPA.469-5, will now constitute the first three years of what shall be here called the 'core' studio progression: the central experiential, practical and critical courses through which all students move. Reorganization of the fourth year of this core program is outlined below (I,B). The Major program also requires FPA.166-3: Introduction to Art History I; FPA.167-3: Introduction to Art History II; and one Arts in Context course to be taken in the Lower Division.

The major new feature of the Major program is the group of more specialized 2-credit 'area' studios. These teach two levels of work in painting, sculpture and photography, and one level of work in drawing and video. Major program students are required to take three of these studios in their Lower Division. Details of the area studios and the requirements follow the outline of the general structure of the major program and its requirements.

A. GENERAL STRUCTURE OF THE MAJOR PROGRAM

The following outline makes reference to Chart I.

1. General Outline of Requirements

- a.) - For a general degree with a Major in Visual Art, students must complete a total of 120 credit hours.
- b.) - Entry into the Major program is contingent upon acceptance into the first Upper Division studio-seminar courses, FPA.360-3 and FPA.366-3. Students may declare their intention to complete Major or Minor programs in their first semester.
- c.) - Entry into the first year core studio, FPA.160-3, is by portfolio interview with Visual Art faculty.
- d.) - To complete a Bachelor's degree with a Major in Visual Art, students must complete 24 credit hours outside the Department as part of degree requirements.
- e.) - For any general degree program, an overall minimum of at least 45 hours of Upper Division credit is required.

2. Lower Division Requirements

At least 33 hours in FPA, including 30 hours of required credit as listed.

7
Required courses.

All of:

FPA.160-3: Introductory Studio in Visual Art I
FPA.161-3: Introductory Studio in Visual Art II
FPA.162-2: Introductory Drawing
FPA.166-3: Introduction to the History of Art I
FPA.167-3: Introduction to the History of Art II
FPA.260-3: Studio in Visual Art I
FPA.261-3: Studio in Visual Art II

Plus one of:

FPA.110-6: The Arts in Context: the Renaissance
FPA.113-6: The Arts in Context: European Romanticism
FPA.114-6: The Arts in Context: The Modernist Era
FPA.116-6: The Arts in Context: North American Styles

Plus two of the following AREA STUDIOS:

* FPA.163-2: Introductory Painting
* FPA.164-2: Introductory Sculpture
* FPA.165-2: Video as an Art Form
FPA.176-3: Photography as an Art Form
* FPA.263-2: Painting II
* FPA.264-2: Sculpture II
* FPA.276-3: Photography II
* proposed new courses

FPA.162-2 may be taken in any semester of the Lower Division.

FPA.166-3 and 167-3: Introduction to the History of Art I and II may be taken in either year of the Lower Division, but must be taken in consecutive semesters.

In addition, majors are required to take one 100-level studio course in another area of the Centre as part of their FPA credit requirement.

3. Upper Division Requirements

At least 32 credit hours of FPA, including 26 credit hours, distributed as follows:

Required courses.

All of:

FPA.360-3: Studio in Visual Art III
FPA.366-3: Problems in Visual Art I
FPA.361-3: Studio in Visual Art IV
FPA.367-3: Problems in Visual Art II
* FPA.460-3: Studio in Visual Art V
* FPA.466-3: Seminar in Visual Art
* FPA.461-5: Directed Studio in Visual Art
* FPA.467-3: Directed Studies in History and Theory of Modern Art

Upper Division students may elect additional area studio courses as their overall program credit requirements permit. Major students are also recommended to take a second Arts in Context course in the Upper Division.

Other FPA electives recommended by the Visual Art program are:

FPA.170-3: Introduction to Technical Theatre
 FPA.234-3: Introduction to Film Studies
 FPA.334-3: Film Analysis
 FPA.341-3: Music Composition and Performance III
 FPA.370-3: Technical Theatre
 FPA.382-3: Aesthetics of Performance
 FPA.436-5: Selected Topics in Film Studies
 FPA.489-5: Interdisciplinary Project

The attention of students is drawn to the following courses in other departments which may be useful and interesting:

Communication 257-3: Explorations in Video
 Communication 321-4: Communication and Culture in Musical Form: The Popular Idiom
 Communication 330-5: Communication and Cultural Form I
 Communication 430-5: Communication and Cultural Form II
 General Studies 300-5: Introduction to Marxism and the Arts
 Philosophy 242-3: Philosophy of the Arts
 History 385-3: Canadian and B.C. Art
 Geography 344-3: Geography of Modern Industrial Societies
 Geography 346-3: Geography of Contemporary Industrial Societies
 Geography 431-5: Landscape in Science, Art, Music and Literature
 History 225-3: Modern Europe

Students are also encouraged to elect courses listed within the Humanities Minor program.

CHART I

A) Core Studio Progression
(Prerequisites indicated by arrows)

	First Year	Second Year	Third Year	Fourth Year
FALL	FPA.160-3 ↓	FPA.260-3 ↓	FPA.360-3 FPA.366-3 ↓	FPA.460-3 FPA.466-3 ↓
SPRING	FPA.161-3	FPA.261-3	FPA.361-3 FPA.367-3	FPA.461-3 FPA.467-3

Lower Division Requirements

- + FPA.162-2 and two other area studios
- + FPA.166-3: Intro. to Art History I
167-3: Intro. to Art History II
- + one Arts in Context course

B) Area Studios

The following courses are given in both Fall and Spring semesters:

- FPA.162-2: Introductory Drawing
- FPA.163-2: Introductory Painting
- FPA.164-2: Introductory Sculpture
- FPA.165-2: Video as an Art Form
- FPA.176-3: Photography as an Art Form

} 100-level ('Introductory') area studios

The following courses are given in the Spring semester only:

- FPA.263-2: Painting II
- FPA.264-2: Sculpture II
- FPA.276-3: Photography II

B. CURRICULUM CHANGES ESTABLISHING CORE STUDIO PROGRESSION IN THE MAJOR

1. Reorganization of Fourth Year

The fourth year is reorganized to provide a year-long cycle of studio and seminar work rather than a single semester currently structured in the Minor, which is inadequate for the Major program.

One of the most productive and successful features of the Major program is the studio-seminar system in the third year (FPA.360-366/FPA.361-367). This arrangement permits students to develop both their studio work and their critical approaches to it in a systematic, intensive and very stimulating way. The co-requisite structure means that, through the seminar, the students have the opportunity to develop a serious historical and critical sense of the situation of 20th century art and to create a critical vocabulary to analyze that art. The regular studio critiques in FPA.360 and 361 take up these issues and ideas simultaneously and test them in the immediate experience of coming to terms with the student's own work and that of his colleagues. This practical process of integration of critical ideas with studio practice becomes the model for all Upper Division work in the Major program and, therefore, leads as well to a slight change in the fourth year of the Minor.

In the Major the fourth year will consist of a studio-seminar pair of courses in each semester. These are:

Fall: FPA.460-3: Studio in Visual Art V
FPA.466-3: Seminar in Visual Art

SPRING: FPA.461-5: Directed Studio in Visual Art
FPA.467-3: Directed Studies in History and Theory of
Modern Art

Major students take all four courses, for a total of 14 credits. FPA.469-5 is to be dropped from the curriculum. Minor students will take FPA.460 and FPA.466 as their final semester. The present fourth year of the Minor consists entirely of FPA.469-5: Directed Studies in Visual Art and, thus, the Upper Division credit requirement of the Minor is increased by one, from 17 to 18.

2. Brief Description of Fourth Year Core Courses

The new course proposal forms and outlines for the proposed core courses can be found in Appendix A-II. The existing FPA.469-5 is a Directed Studies course in which students arrange to work individually with an instructor of

their choice. Although a directed studies course had the advantage of providing extremely individualized instruction, it also breaks up the interesting and productive group situation which makes the third year so effective. Students have generally worked more creatively in the group setting; group work will be thus extended for one semester into the fourth year.

FPA.460-3 Studio in Visual Art V

The new course FPA.460-3 is structured similarly to the third year studios and continues the type of work situation developed during that year, but at a more demanding level.

FPA.466-3 Seminar in Visual Art

The new course is a critical and theoretical seminar which naturally builds upon the work done in the third year seminars. In the third year students are required to have made themselves familiar with basic historical development of 20th century art, and to have assimilated the basics of the critical language of that art. Third year students prepare two or three brief and focussed research papers on specific subjects developed from the curriculum presented by the instructor. Fourth year students will be expected to extend this work into a larger and more extensive treatment of a clearly-defined problem. Subjects for these papers will be proposed by the student and reviewed by the instructor. FPA.460 will require two such essays, one presented in the seminar.

FPA.461-5 Directed Studio in Visual Art

FPA.467-3 Directed Studies in History and Theory of Modern Art

The new courses FPA.461-5 and FPA.467-3 are Directed Studies courses. Students work through individual instruction. Faculty and students contract individually for the pair of courses, both being done by the same faculty member. FPA.461-5 will be conducted through individual critiques held regularly throughout the semester.

In FPA.467-3, students prepare a 'Graduating Essay'. Students are required to propose a basic topic for this substantial paper at the beginning of the spring semester. Faculty work with students on clarifying the topic and establishing its frame of reference, direction, and methodology. Students prepare a first draft of the paper during the first eight or nine weeks of the semester.

FPA.467 includes a fourth-year colloquium, to be attended by all faculty and involved students. This takes the form of a presentation of the drafts of the papers for discussion. Although students are now working more

individually, it remains desirable that a real framework for comparative criticism and discussion be maintained. This colloquium, which would be held during the latter part of the spring semester, provides such an occasion. Taken in the context of the Upper Division work as a whole, the colloquium is the final occasion for a group of students who have worked together intensively over three semesters to express their own viewpoints and to present them for serious discussion with their fellow students and instructors. The finished essays are, of course, formally evaluated and graded by the individual instructor.

Minor students complete their requirements with FPA.460/466-3. However, those Minor students who elect to do so could take FPA.461-5, with Departmental permission. These students would not be required to take FPA.467-3 as a co-requisite. This breaches the Upper Division rule of no studio without seminar. This is permitted on the basis of the Minor student's completion of his declared program, and because it provides a format in which enthusiastic students who are not majors can develop their work further, and possibly carry out an ambitious project. Admission of completed minor students to FPA.461 would be by consultation and permission of the Department and would be possible only if enrolment levels by Majors permitted it.

C. THE AREA STUDIOS

The major program is composed of a combination of the core studio progression with a selection of the proposed new area studios.

These area studios constitute a two-semester opportunity for students to concentrate on a favourite field of work. They do not, however, form a separate stream or division of the program. Entry into these studios is based (with one minor exception --see below, p.16) on a co-requisite system with the core studios. All Major, Minor, and undeclared students must be registered in the appropriate core studio to be able to elect any area studio. Therefore, a student can concentrate on a particular area while simultaneously being grouped in the core studio at his level with students working in other areas. The core studio is based on an intensive and practical engagement with important artistic approaches and issues which are realized in a variety of media. The multidisciplinary, 'open studio' structure generates a central critical discourse relevant to all specific types of art.

The function of the area studios is to support this process by permitting students to work at a single art form in a concentrated way. These studios teach 'technique' grasped in its broadest sense: since all artistic techniques

embody the traditions of the art form as it has developed historically, they therefore carry with them entire aesthetic attitudes. Technical matters are immediately aesthetic issues of the highest order. The area studios are designed to provide students with the most direct experience possible of this relationship. As such they strengthen the system of the core studios.

The practical experience in the area studios gives the students greater confidence in dealing with challenging assignments. They bring into the core studios greater resources and, consequently, a greater sense of artistic identity and more experience in working with materials.

The area studios are intended to develop interest and expertise in the various fields, and to feed stimulated, experienced, capable and opinionated students into the core studios at every level, but particularly in the crucial second year. In the core courses, students' relationships to their particular areas of interest receive challenging and provocative investigation. People who are becoming involved in, for example, painting, in FPA.163 or 263, may be directed into experiments with live actions, with architecture or everyday environments, etc., in which the practice of painting takes many different and unpredictable forms. Their interest in painting is somewhat redirected, and they come at that art in ways for which possibly the painting studio has not exactly prepared them, but to which it has made it possible for them to respond strongly and resourcefully. The parallel work in the painting class has the effect of intensifying the issues again from the reverse angle, making it possible for the student to work in the area studio more inventively.

The fact that the core studios will be filled with students simultaneously working in all five areas, and bringing with them the experience and the attitudes developed in the areas, means that the core studios will be extremely lively and varied. Inversely, the kind of cross-fertilizing that this should stimulate will reflect back into each of the area studios, creating an atmosphere of questioning there as well. In this way, the areas cannot develop a routine attachment to the usual definition of their art form, but are continually shaken up, challenged, and reworked from within.

1. Curriculum Structure of the Area Studios for the Major Program

Area studios are given at two levels, an Introductory, or 100-level, and a Secondary, or 200-level. Major students are all required to take FPA.162-2, Introductory Drawing, in the Lower Division. In addition, Majors must take two other area studios in the Lower Division. Although a required course, FPA.162 is not a prerequisite for the other area studios. That is, majors may take other area studios before having completed FPA.162, or concurrently with it, should their program schedule permit this. However, no Major is permitted to register for FPA.360-366 without having gained credit for FPA.162 and two other area studios. There is considerable flexibility for individual scheduling of the area studios in the lower division.

Majors can complete their area requirements with studios numbered either 100 or 200. That is, a Major student may either follow a single area for the 100 and 200 level, or take two different areas, both at the 100 level.

Furthermore, the 100-level area studios are generally recommended preliminaries for the 200-level courses, but are not formal prerequisites. Major students can be admitted to 200-level areas without having taken the corresponding 100-level course by permission of the Department. This permission would be granted on the basis of demonstrable technical skill and artistic awareness of and involvement in the form concerned. For example, a student in FPA.261 may, through the flexibility of the core program, have practiced painting consistently and achieved a high standard over two or three semesters. This student may then be admitted to FPA.263 without having taken FPA.163. Students transferring from other schools may also be able, by the nature or their previous work, to benefit from 200-level studios, as would Upper Division students whose interests were moving into new directions. In all such cases the Department must assess the student's work and development before permitting admission into 200-level studios on these terms. This does not create a situation where 100-level courses are routinely bypassed or disregarded. The 100-level courses provide extremely important basic grounding, and students who do not have this will take these courses with enthusiasm.

This structure permits the greatest flexibility for the student. Student skills, aptitudes and interests in art develop unevenly and can change direction rapidly. The open structure of the progression in the area studios provides the framework for students to follow their own inclinations as much as possible. This should be seen in connection with the strict prerequisite system of the core studios.

100-level studios are given in both Fall and Spring semesters of each year, while 200-levels are given only each Spring. Photography may be an exception, depending on decisions of the Centre to develop it as an Interdisciplinary resource. Depending on developments, both levels of Photography may be given each semester. Chart II shows the projected class sizes and available places. Although the restriction of 200 level studios to the Spring term reduces the desired openness somewhat, it is far from restricting it unduly.

Major students in the Upper Division may elect area studios in so far as their general program credit requirements permit this. Upper Division majors may not be accepted into an area studio before all the Lower Division majors are accommodated. Admission of Upper Division Majors to area studios will be by Departmental permission, and students must plan their programs appropriately.

2. Status of the Area Studios in the Minor Program

Area studios are not required for the Minor program. However, Minors will be able to elect these courses as part of the general FPA elective component of their programs. Like Majors, Minors must be enrolled in the appropriate core studio course to take any area studio, and must obtain Departmental permission to enrol in any 200-level studio without completing the corresponding 100-level studio. Minor students in the Upper Division may take area studios as general FPA electives under the same conditions as Majors. Minor students should consult with the Departmental advisor in planning their programs to include area studios. Although not required, FPA.162 is strongly recommended for Minors, and is likely to be elected by the majority of them. The projected enrolments in Chart II include heavy participation of Minors in the area studios.

3. Status of Undeclared or Non-program Students in the Area Studios

Projected enrolments and capacities (cf. Chart II) indicated that it will be possible to provide a number of spaces in the area studios for students who are taking core studios in the Lower Division as free electives and who are not pursuing any degree program in Visual Art. Since a number of places in all Lower Division core studios are open to such students, they will also have equal access to the area studios. Thus, an undeclared or non-program student taking FPA.161 would be able to elect an area studio on equal terms with declared majors and minors.

4. Exception to Core Studio Co-requisite for Area Studios

A small number of places in the area studios may be provided for students not taking the core studios at all. This would be strictly contingent upon enrolment levels among program students and students taking core studios, all of whom have priority. This constitutes an exception to the general regulations, and this exception is justified for two reasons.

First, it creates an additional route of access toward the Visual Art programs for students in other areas of the University who are interested in art but whose programs do not permit them to become seriously involved. Such students bring diverse and interesting attitudes into the studio, and their presence there will strengthen the roots of the program in the University as a whole. In this sense, the area studios would have a strictly limited 'service' component. Furthermore, the experience of an area studio may be the first step for those students whose interest in art has been subordinated to other concerns to return to it by subsequently entering the program.

The second reason is that such an opening provides a small but worthwhile addition to the possibilities for students in other FPA areas to obtain interdisciplinary experience. There are many students carrying heavy programs in other areas who could benefit from work in one of the area studios.

These students could constitute no more than 10% of the area studio population (i.e., 1 or 2 per class). They would be admitted only after all other students had been accommodated. Their entrance would of course be by Departmental permission only.

CHART II

PROJECTED ENROLMENT LEVELS - ALL PROGRAMS

PROJECTED MAXIMUM COURSE CAPACITIES

FALL SEMESTER

A. CORE STUDIOS

Course	Declared Students	Undeclared & Non-Program	Total
FPA.160-sec.1	10	7	17
FPA.160-sec.2	10	7	17
FPA.160-sec.3	10	6	16
FPA.260-sec.1	10	3	13
FPA.260-sec.2	10	3	13
FPA.360/366	12	0	12
FPA.460/466	12	0	12
TOTALS	74	26	100

First year enrolment
50 students
Second year enrolment
26 students

B. AREA STUDIOS

Course	Declared Students	Undeclared & Non-Program	Total
FPA.162 (DRG)	10	4	14
FPA.163 (PTG)	8	4	12
FPA.164 (SC)	9	3	12
FPA.165 (VID)*	6	0	6
FPA.176 (PH-1)*	8	0	8
FPA.276 (PH-2)*	8	0	8
TOTALS	49	11	60

* These courses are estimated at partial Visual Art enrolment, and are administered through the Interdisciplinary Area of the Centre. Thus these courses are computed at 50% capacity for purposes of Visual Art.

SPRING SEMESTER

A. CORE STUDIOS

Course	Declared Students	Undeclared & Non-Program	Total
FPA.161-sec.1	10	7	17
FPA.161-sec.2	10	7	17
FPA.161-sec.3	10	6	16
FPA.261-sec.1	10	3	13
FPA.261-sec.2	10	3	13
FPA.361/367	12	0	12
FPA.461/467	12	0	12
TOTALS	74	26	100

CHART II - continued

SPRING SEMESTER

B. AREA STUDIOS

Course	Declared Students	Undeclared & Non-Program	Total
FPA.162(D)	10	4	14
FPA.163(P-I)	8	4	12
FPA.263 (P-2)	10	2	12
FPA.164 (S-1)	9	3	12
FPA.264 (S-2)	10	2	12
FPA.165 (VID)*	6	0	6
FPA.176 (PH-I)*	8	0	8
FPA.276 (PH-2)*	8	0	8
<hr/>			
TOTALS	69	15	84

PROJECTED ACTUAL ENROLMENT LEVELS

ALL DECLARED STUDENTS DEFINED AS TAKING 3 AREA STUDIOS IN LOWER DIVISION.
THUS 75% OF DECLARED STUDENTS IN AREA STUDIOS IN EACH SEMESTER

TOTAL DECLARED STUDENTS IN LOWER DIVISION = $50 \times 75\% = 38$

DECLARED STUDENTS IN UPPER DIVISION TAKING ONE AREA STUDIO.
THUS 25% OF DECLARED STUDENTS IN AREA STUDIO IN EACH SEMESTER.

TOTAL DECLARED STUDENTS IN UPPER DIVISION = $24 \times 25\% = 6$

TOTAL DECLARED STUDENTS IN AREAS IN EACH SEMESTER = 44

2. UNDECLARED STUDENTS TAKING CORE STUDIOS DEFINED AS TAKING 2 AREA STUDIOS IN LOWER DIVISION.
THUS 50% OF UNDECLARED STUDENTS IN AREA STUDIOS EACH SEMESTER

UNDECLARED STUDENTS = $26 \times 50\% = 13$

3. OF 100 STUDENTS IN CORE STUDIOS, 57 TAKE AREA STUDIOS EACH SEMESTER
FALL: CORE STUDENTS CONSTITUTE 57/60 ENROLMENTS
SPRING: CORE STUDENTS CONSTITUTE 57/84 ENROLMENTS

30 ENROLMENTS PER YEAR REMAIN

THIS IS ABSORBED BY CORE STUDENTS TAKING EXTRA AREA STUDIOS AND BY ACCEPTANCE OF A SMALL NUMBER OF NON-CORE PROGRAM STUDENTS (cf. NOTE 4, p. 16)

D. THREE MODEL STUDENT PROGRESSIONS IN THE MAJOR PROGRAM

The progress of three model students through the major program will be followed to illustrate the flexibility of the structure. Students are assumed to be full-time, and carrying 15 credit hours per semester.

STUDENT 1

1st YEAR:	FALL: FPA.160-3 FPA.166-3 FPA.162-2 (+ two other courses)	SPRING: FPA.161-3 FPA.167-3 (+3 others incl. 100-level studio in other FPA areas)
2nd YEAR:	FALL: FPA.260-3 FPA.163-2 CONTEXT-6 (+ 1 other)	SPRING: FPA.261-3 FPA.263-2 (+ 3 others)
3rd YEAR:	FALL: FPA.360-3 FPA366-3 (+ 3 others)	SPRING: FPA.361-3 FPA.367-3 (+ 3 others)
4th YEAR:	FALL FPA.460-3 FPA.466-3 FPA.165-2 (+2 others)	SPRING: FPA.461-5 FPA.467-3 (+ 3 others)

This is possibly the most typical progression. The student takes the required area studio, FPA.162, in his first semester, and also completes the Art History requirement in the first year. He also takes the required first-year studio course in another discipline, which may have an effect on the work done in Visual Art at this point. This program permits the student to take at least four other courses in the University in the first year.

The fall semester of the second year is heavy with Major program requirements. The student chooses painting as an area interest, and takes the required Arts in Context course. The student is seriously immersed in visual art work in this very important semester. It is during the second year that students

establish the basis for their success in Upper Division and, indeed, for their acceptance into it. The second year, as outlined here, provides the student with both intensive practical experience as well as an introduction to the broad intellectual issues of art in the Context course. The art history survey, completed in the first year, provides the student with a good frame of reference for the Context course. During the spring semester, the student takes only the core studio and continues to work in the painting area, while taking at least three other courses.

During the third year the student takes only the required core courses, orienting himself to the demands of Upper Division work and concentrating on developing his own artistic directions. He is likely to take at least one of the recommended Upper Division FPA electives during this year.

In the fourth year, the student follows up a new interest, which has grown out of the concentrated studio work done in FPA.360 and 361, and takes FPA.165 as a free elective, learning the basics of video production. This capability permits him to work in this medium, combining it with elements drawn from the other studio work. This opens new possibilities and perspectives for his work in the final year. The spring semester is made up of core courses only. The student completes his final projects, possibly in more than one medium or form. By the end of his program, several directions of further development lie open to him. This student has taken only one course, a 2-credit video area studio, over the minimum requirements.

A second example is that of a student involved in photography and video from the beginning of his program. This student may be working consistently in the Interdisciplinary Area, or in connection with Film or Theatre.

STUDENT 2

1st YEAR:	FALL: FPA.160-3 FPA.162-2 FPA.176-3	SPRING: FPA.161-3 FPA.276-3
2nd YEAR:	FALL: FPA.260-3 FPA.166-2 FPA.165-2	SPRING: FPA.261-3 FPA.167-3 CONTEXT-6
3rd YEAR:	FALL: FPA.360-3 FPA.366-3	SPRING: FPA.361-3 FPA.266-3 FPA.489-5: Interdisc. Project
4th YEAR:	FALL: FPA.460-3 FPA.466-3	SPRING: FPA.461-5 FPA.467-3

This student defers taking Art History to the second year in order to obtain the maximum practical experience in photography in the first year. He also takes his required drawing course, FPA.162, in the first semester. By the spring term of the first year, such a student would be deeply involved in studio practice and would complete his area requirements in one year. He would be permitted to take a fourth area studio, video, in the fall of the second year, on the basis of his performance in first year and a clear outline of his ability to complete his academic requirements for the Lower Division in the second year. Since FPA.261 is the first course in which student work proceeds less through assignments and more in terms of the student's own interests, this student would have the latitude to produce independent work in video or photography, or some combination of those. Moreover, since he has been participating in the core studios in a variety of other media, he will not have developed a narrow perspective on these media as art, but has drawn many connections with sculpture and performance, for example. The student does more intense academic work in the spring semester, taking the Context course and, in doing so, prepares for the Upper Division. The fall semester in the third year is spent doing core studio and seminar work, and in planning an ambitious project for the spring. He designs an Interdisciplinary Project, which may, for example, take the form of a video production. His core studio work in the spring semester may be related in form to the Interdisciplinary Project or not, as the case may be. Such a semester would be extremely demanding, hectic, exciting, and productive and may prove the high point of the student's program. We can expect some of the most stimulating interdisciplinary work to come from such situations, which must be planned well in advance. The student would be advised and permitted to undertake such a project on the basis of firm preparation, both technical and conceptual, in the preceding one or two semesters.

The fourth year is given to consolidation and further investigation of ideas developed during the ambitious third, and is likely to result in very mature work.

The third model is that of a student with practical, non-academic experience in, for example, sculpture, and who wishes to concentrate as much as possible on that art. Such a student may have sufficient transferrable credit and accumulated accomplishment to enter the program at the second or even third year, but for the purposes of this model, this is disregarded.

STUDENT 3

1st YEAR:	FALL:	FPA.160-3 FPA.166-3 FPA.170-3: Intro to Tech. Theatre	SPRING:	FPA.161-3 FPA.264-2 FPA.167-3
2nd YEAR:	FALL:	FPA.260-3 CONTEXT-6 FPA.370-3. Tech. The.	SPRING:	FPA.261-3 FPA.162-2 FPA.176-3
3rd YEAR:	FALL:	FPA.360-3 FPA.366-3 FPA.372-3 Tech. Prod.	SPRING:	FPA.361-3 FPA.367-3 (CONTEXT II-6)
4th YEAR:	FALL:	FPA.460-3 FPA.466-3	SPRING:	FPA.461-5 FPA.466-3 FPA.276-3

This student experiences some restrictions resulting from the 200-level studios being given only in the spring, for he does not wish to take the 100-level sculpture area, which is the only sculpture area studio available in the fall of the first year. However, the student takes FPA.170: Introduction to Technical Theatre as his required first year studio course in another discipline. Here he learns a group of new skills, techniques and concepts, and becomes interested in both stage design itself and its relation to sculpture.

In the second semester the student takes the sculpture area studio, FPA.264. With the experimental framework of the core studio having its effect, he interprets his assignments in FPA.161 in the directions suggested by the scenography-sculpture link he is experimenting with. This naturally affects his work in the sculpture area as well -- and illuminates some of the historical material (for example, Baroque sculpture's theatricality) concurrently being studied in FPA.167. Thus, by the end of the first year this student has opened a whole new direction for himself and has created a serious interdisciplinary connection.

In the fall of the second year the student does only the core studio and the Context course, both of which permit him to work on and think about sculpture in a broad way. It is possible that he is also working as a scenographer on Theatre, Dance or Film productions either through elective courses, or voluntarily. Thus, he may take FPA.370: Technical Theatre. In the spring of the second year the student must complete his area studio requirements, and so takes drawing and FPA.176, Introductory Photography, in which he turns his assignments as far as possible in the directions in which he

is already interested. This student would obviously understand a good deal about lighting by this time from his work in Theatre and this, among other things, would inform his photography work.

It should be clear that such a student would enter the Upper Division with a very promising program and set of interests, as well as the basis of a considerable range of skills. His specialization -- his work as a sculptor -- which he now develops freely in the Upper Division studios, is informed by all this. Sculpture for this student cannot be a narrow interest but, rather, a synthesis of many determinants. The connection with scenography is continued in this semester as the student elects FPA.372: Technical Production, for which he has all the prerequisites.

All these possibilities mature in the Upper Division. The critical and theoretical elements which become prominent in those courses can be received by this student with great confidence and range. By the end of the third year the student may have made some exciting sculpture. His decision to take second Arts in Context course is related to his broadened interest in the relations between the arts. The fourth year permits a concentration and deepening of his sculptural work, but he also elects to gain more experience with photography, taking the second area studio in that. This student is probably exceptional. He has taken 37 FPA credit hours in the Lower Division, only one above the required minimum, and 38 in the Upper Division, six over the minimum. This is accounted for by the elective second Context course, taken for Upper Division credit.

E. BRIEF DESCRIPTION OF CONTENT OF AREA STUDIO COURSES

Course proposal forms and outlines for the proposed new area studio courses may be found in Appendix A-I and provide more detailed descriptions than those which follow. FPA.162-2: Introductory Drawing is already approved and the SCUS Proposal Form and Outline are thus provided in the text of this proposal. FPA.176: Photography as an Art Form is an established course in the Interdisciplinary Area.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: CENTRE FOR THE ARTS

Abbreviation Code: FPA Course Number: 162 Credit Hours: 2 Vector: 0-0-4

Title of Course: INTRODUCTORY DRAWING

Calendar Description of Course: A studio course in basic drawing skills, media, and techniques. Drawing is taught in the context of its functions in contemporary art. Basic skills, approaches and techniques are practised both to develop students' physical abilities and their capacities to use drawing as a creative and imaginative method in all artistic work. This course is based on life drawing and on methods of spatial construction and depiction.

Nature of Course Studio

Prerequisites (or special instructions):

or Co-requisite with FPA.160

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

2. Scheduling

How frequently will the course be offered? Each Fall and Spring

Semester in which the course will first be offered? Spring 1982

Which of your present faculty would be available to make the proposed offering possible? Jeff Wall or Bruce Barber

3. Objectives of the Course

To introduce students to the functions of drawing as a working and conceptualizing method and tool in all visual art; to provide an introduction to the basic perceptual and graphic skills, techniques and sensibilities, and an opportunity for students to practise drawing intensively under directed conditions; to provide a basis for relating drawing work to all other processes characteristic of contemporary art.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff Professional models (approx. 40 hours per semester)

Library None

Audio Visual None

Space None

Equipment Augmentation of existing studio drawing furniture and equipment (drawing benches and boards). Sufficient equipment has been included in this year's capital

5. Approval equipment request.

Date: April 8 1981

Shant States
Department Chairman

Dean

Chairman, SCUS

INTRODUCTORY DRAWING

This course provides an introduction to the basic drawing skills, media, processes, approaches and techniques in the context of their function in contemporary art. Studio work in gestural drawing, life drawing and the techniques of spatial construction are aimed at developing students' perceptual sensitivity to form, tone, light, and materials as well as training their physical capacities for all artistic work.

The course is based on:

- 1) study of the live model, nude and draped. This life drawing is dealt with in a variety of media, and is aimed not simply at developing traditional academic drawing abilities (though these are not dispensed with), but rather at the whole range of contemporary attitudes in drawing toward gesture, representation, materials, and structures of meaning;
- 2) studies in spatial projection, construction and representation. Work in basic perspectival systems and their variations, as well as experiments in modern spatial structures which are critical of traditional solutions, are aimed at developing students' ability to visualize and imagine complex situations graphically and to express them creatively.

All class work is intended to investigate the possibilities of drawing as a basic working and thinking process in the visual arts. Students are not expected merely to conform to an established academic canon of 'excellence' in drawing, but rather to work through the practice of drawing toward an awareness of the fundamentals of visual expression. Through the activity of developing their own resources in this area, students are expected to begin to define for themselves the place and function of drawing in their own artistic work as a whole.

Class critiques are held regularly in the studio and students are expected to contribute to these. These critiques are intended to provide experience in assessing works of art through the work of constructing a critical vocabulary which authentically reflects the situation of contemporary art and the place of drawing within it.

PRE-REQUISITE/CO-REQUISITE: FPA.160-3

Attendance at all classes is a requirement.

Students will be required to purchase their basic drawing materials. An outline of recommended materials will be given at the beginning of each semester.

FPA.163-2: Introductory PaintingFPA.263-2: Painting II

The painting studio would, at the 100 level, deal seriously with the elaborate technical and physical structure of that art. Students would learn how to construct basic painting supports (panels, stretched materials, etc.), and how to handle the various paints and implements of application. The materials dealt with here would include a broad range of traditional and non-traditional ones. Exercises in colour, gesture, and the relation between drawing and painting are integrated with this instruction. This practical experience gives the course the strong 'workshop' aspect, which in so many ways is inherent in the tradition of the painter's studio. This tradition, then, is proposed as part of the subject matter of the area. Thus, an idea which emerges naturally from technical training in a highly institutionalized art form makes a link between the physical and technical character of the 100 level painting course and the thrust of the work in the core program. It thus provides the basis of the aesthetic discussion in this studio, which is aimed at considering the aesthetic implications of all basic technical decisions.

FPA.263, Painting II, is a serious working studio with a consistent critical aspect. Here the students' practical knowledge of medium, technique and process is developed and tested in the production of finished works. While FPA.163 also provides opportunities for such work, its context permits the student to do experimental projects which do not always result in a definite finished work. This may result at the 100 level in assignments whose final forms are studies and experiments. Students capable of achieving more are always encouraged to do so. In Painting II, though, it is assumed that experimentation and study take place within an integrated process of making paintings. The notion of 'a painting' here is, of course, as broad as implied in the contemporary context, and this notion forms the basis of the critical sessions carried out in regard to students' own work and relevant contemporary examples.

FPA.164-2: Introductory SculptureFPA.264-2: Sculpture II

The sculpture area will be circumscribed more strictly than painting or drawing by the technical and physical characteristics of the shop facilities to be established. Generally, our sculpture area will not be able to support work in welded metals or industrial molding or forming processes. However, the full range of sculptural work based on carpentry, joinery and general construction techniques will be an integral part of work in the area.

FPA.164-2, Introductory Sculpture, will deal with the techniques and skills related to the sculptural areas included in the program. A representative range of materials will be investigated for their structural and expressive possibilities. In this process, issues such as weight, tension, balance and spatial composition with three-dimensional elements are dealt with. The relation between drawing, planning and sculpture will also be a constant theme. FPA.164 will be based on assignments dealing with these related areas. The work in this studio, as in Introductory Painting, is not predicated upon students having only to make 'finished' works of sculpture, but rather upon their creative discovery of the possibilities of sculpture in a practical process. In this process, students are introduced to the critical language of sculpture, its aesthetic standards, and its contemporary problems.

FPA.264-2, Sculpture II, is organized similarly to the 200 level studio in painting. The further development of the skills and practical familiarity with the form take place through the making of authentic sculptural works in the broadest sense. Therefore, in FPA.264, a group of suggestive assignments which students develop in individual ways is combined with encouragement of individual conception of complete sculpture projects. Studio critiques concentrate on the aesthetic effects of technique, and on the implications of technical considerations for meaning in sculpture today.

FPA.165-2: Video as an Art Form

Video is a medium, or, in some senses, it is an institution, whose artistic character is extremely problematic. Precisely because of this, and because of the enormous effect of television in the culture, video is a crucial area of development for all the arts. Video as an Art Form addresses two major areas of concern, in which video's relation to the other arts are concentrated.

The first of these is Forms of Performance. The medium of video, and the institution of television, have given rise to forms of performance and spectacle which draw upon a multitude of sources. Theatrical areas such as melodrama, 'variety', music performance, singing and dancing, etc., are combined with visual construction principles derived from photomontage and cinematic montage, and visual design principles related to all these concerns. The concentration of these elements into a compact visual image raises many issues for study. FPA.165 works with these elements with the intention of creating opportunities for the synthesis of them in a visual image.

The second area is Forms of Exhibition. The video system functions in a variety of social contexts, which can be approached as architecture and environment. Primary areas are the private home, with the receivers as part of the domestic furniture and utilities; and public or institutional spaces, in which video is an informational or surveillance tool. These settings determine much of what appears on the screen, and therefore raise important questions about the relation of an image to the space it occupies. These questions are central for all artists dealing directly with space (sculpture or those working with environmental ideas), as well as those interested in the structure and meaning of imagery. The video area studio is intended to provide students with the opportunity to gain practical experience in all these production processes, and thereby to begin to investigate the problematic character of video as art, or video in relation to art.

FPA.165 is organized similarly to the other area studios, especially photography. Students learn the basics of the use of production equipment, including standards of care and maintenance. This includes cameras, recorder, lighting equipment, editing equipment, and the organization of production generally. With this preparation completed, assignments in basic types of production and in specific elements of production (lighting schemes, camera movements, switching, editing) form the practical schedule of the course. Students are also introduced to the critical language of the field.

FPA.176-3: Photography as an Art FormFPA.276: Photography II

The Photography area will be developed on the basis of existing FPA.176-3, Photography as an Art Form. A second semester, FPA.276, Photography II, completes the area. The minor anomaly of having the photography courses as 3-credits, while the other area courses are 2-credits, should be accepted. Photography is a field of great importance to all the Areas, and should fit into their credit requirement structures. The difference to the most serious students in the major who take both photography courses will be 2 credits.

The structure of the existing FPA.176 will be retained. Added to it will be introductory work in formats other than 35 mm, specifically 2½ x 2½ and 4 x 5, colour composition, lighting, and darkroom work, and an increased attention to the current relationship between Visual Art ideas and Photography. Since this course is already organized in terms very similar to those proposed for the other area studios, it can be brought into the program without breaking its continuity and reputation.

FPA.276-3, Photography II, would conform to the general pattern of the area studios. This course would provide the opportunities for serious practical work on location, in the studio, and in the darkroom in a variety of formats. Again, a mixed system of suggestive assignments and individually-created projects would be the basis. FPA.276 students would also be encouraged to experiment in the various genres of photography and to familiarize themselves with the rapidly-developing critical language in the field.

Since photography pertains to students other than those just in Visual Art, it is one of the areas in the Centre as a whole in which an extremely strong interdisciplinary attitude will develop. For this reason, Photography, along with Video, should be administered formally as part of the Interdisciplinary Area of the Centre. But, because of its centrality as a Visual Art form, its development, in terms of curriculum and personnel, should be designed in close co-operation with the Visual Art Area.

D. STATUS OF THE MINOR PROGRAM

The scale of the Minor program will be reduced to a certain extent with the beginning of the Major. This de-emphasis has much to do with the anticipated pressures on facilities. However, it should remain a Departmental policy to maintain a certain number of places in the Upper Division for Minor program students. These students will be fully integrated into the program at every stage since their work, at least in the core studios, is identical to that of Majors. In the interests of greater flexibility and variety, consideration is being given to changes in the Upper Division of the Minor program. These would provide alternatives to the core studios for students interested in working more academically, or in selected directions. This alternative curriculum would combine the Upper Division seminars with other courses in the Centre and the University.

Minors are not required to take the area studios. This obviously does not mean that Minors will not be taking those studios, for it seems clear that they will do so consistently on an elective basis. In any case, an effective integration of these students into the mainstream of the program will be maintained through the work of the core courses. Because of their relative position in the program, and their ability to work in the area studios on a completely elective basis, Minor students may become some of the strongest practitioners of interdisciplinary work. Students doing FPA Majors will be able to do Visual Art Minors, for example. This interdisciplinary trend should be strongly supported. Nevertheless, it should not be difficult for a student who is interested primarily in, for example, painting to Minor and to concentrate on painting just as any major may concentrate on a chosen field.

II. FACULTY AND STAFF REQUIREMENTS

A. FACULTY

The current Centre for the Arts Five-Year Plan outlines the Major program taught by four full-time studio faculty and one full-time Art Historian, the latter being responsible for FPA.166-167, the Visual Art teaching and organization of the Arts in Context courses, and some participation in the Upper Division seminar work. At present, three full-time faculty positions (studio) are authorised. The fourth full-time studio faculty position is planned for Fall 1982 in the Five-Year Plan, although it may be necessary to authorise this position earlier (see: Proposal for Further Development of the Centre for the Arts, p. 31).

Chart III shows schematically the staffing situation with four full-time studio faculty. This chart indicates the MAXIMUM requirements, based on the projection of the heaviest enrolment. With four full-time faculty, a full-time Art Historian and use of the existing position in photography, the program would require five courses to be taught by Sessional Instructors in the Fall semester and six courses to be taught by Sessional Instructors in the Spring. Sessionals could regularly be contracted to teach two courses in a semester. In the Fall term, for example, a sessional could teach FPA.160-sec.1 and FPA.164 (sculpture); another could teach FPA.163 (drawing) and FPA.163 (painting) and a third teach video. Thus, only three sessional instructors are required and one of them, teaching video, would be appointed through the Interdisciplinary Area.

In the Spring semester the assignments are slightly different. Because FPA.461-467 is done by individual arrangement, no single (full-time) faculty member carries the entire course. Responsibilities for fourth year supervision would be distributed as equally as possible among the faculty. Two possibilities emerge:

1. One full-time faculty member could be assigned to another course. This assumes that that member would carry very few fourth year supervisions, possibly no more than two. This also assumes that another full-time faculty member would carry a larger number of fourth year supervisions, as many as six. If this were the case, three faculty members would teach two courses plus supervise two fourth year students each, and one member would teach one course and supervise about six fourth year students.

2. Fourth year supervision is distributed equally among the faculty, and students would have to take this into account when contracting for supervision. Under this scheme, each full-time faculty member carries two courses. Since this is in fact an overload, it would be fair to have one member each Spring teach an area studio rather than a core studio. This assignment would be on a rotating basis from year to year.

Chart III assumes the first situation. In a Spring Semester six courses are to be taught by sessionals. Again, these sessionals could be contracted for two courses. For example, one person to teach Drawing (FPA.162); one to teach both painting area studios (FPA.163 and 263), one person for both sculpture areas (FPA.164 and 264), and one for Video (FPA.165). The total is four teachers, one of whom, again, is contracted through the Interdisciplinary Area.

Sessional Instructors would be engaged primarily to teach in the area studios. Our policy should be to work as closely as possible with the artists in the city. The Visual Art section should consistently employ the best, most competent and most serious working artists as part-time teachers. This would be easiest in the area studios, where the overall problems of the intellectual continuity of the program are not as acute as in the core courses.

However, we should not permit the situation to develop where the area studios are always taught by sessionals. Permanent faculty should be assigned to area studios on a regular basis. Courses such as FPA.160 and 260 can be taught by sessionals. They have regularly been taught by them within the minor, and the results have been good.

FACULTY REQUIREMENTS FOR PROGRAM OF 75 DECLARED MAJOR AND
MINOR STUDENTS (ENROLMENT LEVELS AS ESTABLISHED IN CHART II)

FALL SEMESTER

CORE STUDIOS

Course	Enrolment	Faculty
FPA.160-1	17	SE 1
FPA.160-2	17	FA 1
FPA.160-3	16	FA 1
FPA.260-1	13	FA 2
FPA.260-2	13	FA 2
FPA.360	12	FA 3
FPA.366	12	FA 3
FPA.460	12	FA 4
FPA.466	12	FA 4

AREA STUDIOS

Course	Enrolment	Faculty
FPA.162	14	SE 2
FPA.163	12	SE 3
FPA.164	12	SE 4
FPA.165	12	SE 5
FPA.176	16	X
FPA.276	16	X

ACADEMIC COURSES

Course	Enrolment	Faculty
FPA.166	c.50	FA 5
CONTEXT	c.50	FA 5

TOTAL OFFERINGS (INCLUDING CONTEXT COURSE): 17

FACULTY: 4 FULL-TIME FACULTY (8 CORE COURSES)
1 FULL-TIME ART HISTORIAN (FA 5)
1 EXISTING SESSIONAL IN PHOTOGRAPHY (INTERDISCIPLINARY) - X
5 SESSIONAL ASSIGNMENTS (TO BE FILLED BY 3 TO 5 PEOPLE)

TOTAL FACULTY: 9

SPRING SEMESTER

CORE STUDIOS

Course	Enrolment	Faculty
FPA.161-1	17	FA 1
FPA.161-2	17	FA 1
FPA.161-3	16	FA 2
FPA.261-1	13	FA 2
FPA.261-2	13	SE 1
FPA.360	12	FA 3
FPA.367	12	FA 3
FPA.460	12	DIVIDED AMONG FACULTY
FPA.467	12	WITH FA 4 TAKING LARGEST NUMBER

CHART III - continued

SPRING SEMESTER

AREA STUDIOS

Course	Enrolment	Faculty
FPA.162	14	SE 2
FPA.163	12	SE 3
FPA.263	12	SE 4
FPA.164	12	SE 5
FPA.264	12	FA 4
FPA.165	12	SE 6
FPA.176	16	X
FPA.276	16	X

ACADEMIC COURSES

Course	Enrolment	Faculty
FPA.167	c.50	FA 5
CONTEXT	c.50	FA 5

TOTAL OFFERINGS INCLUDING CONTEXT COURSE: 19

FACULTY: 4 FULL-TIME FACULTY (8 CORE COURSES, 1 AREA STUDIO)
 1 FULL-TIME ART HISTORIAN (FA 5)
 1 EXISTING SESSIONAL IN PHOTOGRAPHY (INTERDISCIPLINARY) X
 6 SESSIONAL ASSIGNMENTS (TO BE FILLED BY 4 PEOPLE)

TOTAL FACULTY: 10

(end of Chart III)

B. SUPPORT STAFF

The following personnel are essential for the major program:

1. Slide Librarian. A Fine Art slide librarian must be appointed as soon as possible. The development of the Art History courses, the Upper Division seminars, and the Arts in Context courses make this an urgent matter. The independent library consultant, Helen Moore, has strongly concurred in this. This position, which will probably be within the Library, should be searched in collaboration with Centre for the Arts faculty.

2. Studio Technician. This staff position is similar to those existing in Film and Music. It is of fundamental importance for the establishment, maintenance and running of all workshop facilities, particularly in the downtown studios. The technician would be responsible for the organization and running of these studios, and would report to the Centre's Operations Manager. He or she would be in charge of maintenance of all shop equipment and tools, and would

give basic instruction in the operation of machinery. The technician would co-ordinate supply, stock, replacement, shipping and receiving, etc. He or she would have to work in close co-operation with faculty in these areas. His or her office would be in the downtown studio. The technician would be in charge of security at the downtown studio. The technician would require some assistance from temporary staff.

III FACILITIES AND SPACE

If the Major program is to begin in Fall 1982, all problems in this area must be resolved by Spring 1982. The following is an account of the requirements and a perspective on the nature and function of the new facilities. A Non-recurring Operating Budget is given in Appendix D and a Recurring Operating Budget is given in Appendix E.

The plan below assumes that second year studio courses must continue to be held off-campus. However, because second-year students are always so deeply involved in course work on campus, it is difficult for them to organize their schedules to include constant travelling to the downtown studio. This tends to mean that these classes are held in the evening, which is generally a less desirable situation. The University should make every effort to provide an adequate studio space on campus for FPA.260 and FPA.261 for the interim period between the beginning of this program and the completion of permanent campus facilities for the Centre for the Arts. Should such space become available, the corresponding amount could be eliminated from the downtown section of this plan.

A. ON CAMPUS STUDIOS

1. Centre for the Arts Visual Art Studio (CAVISA)

The plan calls for FPA.160 and 161 (the two largest single courses) to be entirely run on campus in CAVISA. In addition, the new drawing course, FPA.162, will be housed in CAVISA, at least in part. All other courses will be located downtown in the interim. With FPA.160-161 class sizes at 16 to 17 per section, the existing studio will be hard pressed, but will suffice until permanent accomodation is provided. A basic workshop must be established. This will be based on hand power tools, and will take up relatively little space if it is properly designed. Consultation with Ken Didrich, CA Resident Stage Manager, should be continuous on this project. There will be some equipment costs involved here, but they should be relatively minor. In connection with this, arrangements must be made for the development of conditions for the use by Visual Art students of the Theatre scene shop power equipment.

2. Photographic Studio and Darkroom Facilities

In order to house the Photography courses described in the area studio curriculum, studio space for shooting and multiple darkrooms adequate for about 35 students per semester must be established. The existing darkroom facilities for FPA.176, while quite good, are not in themselves adequate. They can accommodate only about 16 students, and are equipped only for black and white work in 35mm format.

Considerable development of photography facilities and equipment base is necessary if photography is to play a significant role not only in Visual Art but in all the art areas where it is so important in society today.

a.) Photography studio. Enormous ranges of photographic representation depend upon studio conditions, with controlled lighting. The existing program has been forced to emphasize those types of photography not requiring these conditions because of lack of a studio. This is a severe drawback. A photography studio can be very simple: a clean, medium-sized studio space, approximately 1500 sq. ft., with high ceilings, and windows which can be easily covered and uncovered.

b.) Camera equipment. Existing photography is restricted to 35mm SLR format. This restriction is a direct corollary of the lack of studio facilities. Students must be able to work in larger formats, specifically 2½ square, the basic small-scale studio format, and 4 x 5 inches, the smallest of the 'large format' professional sizes. These formats permit the students to have practical experience in extremely important types of photography.

c.) Lighting equipment. The studio must be equipped with a basic range of standard photographic lighting equipment. This is: 6-8 tungsten lights with accessories in portable cases, and studio electronic flash equipment.

d.) Darkroom facilities and equipment. The darkroom capacity must be approximately doubled. Basic equipment for processing and printing colour film must be included.

There are considerable costs in developing a proper photography facility. This will have implications and applications for students in all the academic areas of the Centre.

The existing facilities would provide only the bare minimum support for FPA.176 as an area studio in Visual Art. Their expansion and improvement would make photography an integral part of the Visual Art program, and of Film as well.

Should space problems delay the availability of a shooting studio for photography, this area can be maintained in the interim in the following way. If adequate, and adequately-equipped, darkroom facilities are established on-campus, shooting studio space may be made available for specific projects over specific time periods in other studios, e.g. painting, or the student gallery. Since photographic projects can be shot with studio-type lighting conditions in temporary quarters, this practice will not distort the teaching of many aspects of studio technique. It would, of course, restrict the role these types of projects can play in the Area program. But, assuming that the University will provide a studio such as described above as soon as possible, such difficulties can be absorbed into the program for a limited time.

This limitation, therefore, should not affect the program for establishing darkroom facilities as described and camera and lighting equipment planned for studio projects. Since the photographic area studio is not entirely committed to students in the Visual Art program, the budget necessary for the development of the facilities and equipment is given separately in Appendix B.

3. Video Production and Editing Facilities

Video editing will develop along lines currently laid down: it will be located in the Film area and shared by Film and Visual Art students on an exactly equitable basis. On campus, the only video studio facilities are likely to be in the Film studio area. Visual Art students will have access to these under existing agreements. Further video production will take place within the core studio program using its studios. The video area studio will be developed in collaboration between Film and Visual Art and the Interdisciplinary Areas. Since the video area studio is not entirely committed to students in the Visual Art program, the budget necessary for additional equipment is separated from the overall budget of the proposed Visual Art program in Appendix C.

4. Visual Art Slide Collection

We support the recommendations of Library Consultant Helen Moore. The development of critical seminars in the Upper Division will require an immediate acquisition of about 6,000 slides of contemporary and 20th century art generally. The costs for these slides is included in the budget proposal under 'Library' in Appendix E.

B. DOWNTOWN STUDIOS

1. Studio Space Provisions

All discussions about space needs downtown have led to the following outline: the program requires six distinct spaces, each approximately 3000 sq. ft. The spaces must be of a light-industrial type, similar to those now occupied at 112 W. Hastings Street. Ceilings must be a minimum of ten feet high. There must be adequate loading dock facilities and a freight elevator if the arrangement is vertical.

The distribution of studio space is as follows:

1. 2nd year core studio (FPA.260-261): 1 studio 3000 sq. ft.
2. 3rd year core studio (FPA.360-361): 1 studio 3000 sq. ft.
3. 4th year core studio (FPA.460-461): 1 studio 3000 sq. ft.
4. Painting area studio (FPA.163-263): 1 studio 3000 sq. ft.
5. Sculpture area studio (FPA.164-264): 1 studio 3000 sq. ft.
6. Multi-purpose workshop facility: 1500 sq. ft.
7. Student exhibition space: 1500 sq. ft.

CHART 4

PROJECTED SPACE OCCUPATION LEVELS DOWNTOWN

CORE STUDIOS (FALL & SPRING)

Course	Enrolment	Studio Area	Density (ft ² /student)
FPA.260-261	26	3000 sq.ft.	115
FPA.360-361	12	3000 sq.ft.	250
FPA.460-461	12	3000 sq.ft.	250

AREA STUDIOS

Course	Enrolment	Studio Area	Density (ft ² /student)
FPA.163 FALL	12	3000 sq.ft.	250
FPA.163-263 SPRING	24	3000 sq.ft.	125
FPA.164 FALL	12	3000 sq.ft.	250
FPA.164-265 SPRING	24	3000 sq.ft.	125

(end of Chart IV)

Fall semester occupation of the painting studio is relatively light, and is the only situation in the Lower Division where space pressure is lessened. However, because of the intense crowding in FPA.260-261, it may be necessary to accommodate some of those students in the painting studio, at least in the fall semester. It is less likely that this could be done in the sculpture studio, although some space might be made use of here in the fall semester. Although students occupy space in more than one studio (since they are taking both area and core courses) it is not feasible to attempt to condense their work space on this basis since they are members of different groups doing different work in each course.

These density figures are calculated on the basis of the estimated total floor space in each studio. However, this total will not in fact be available for student work as it must include some common materials and equipment storage, sinks, bathrooms, etc.

The maximum projected square footage per student is 250, which would be an area approximately 12 x 20 feet. In this area the student would have to carry out his projects and studies, and store most of his completed work. This amount of space would be assured for Upper Division core studio students only, and possibly to sculpture students each fall. Aside from these, students must work in half that area or less.

Thus the two Upper Division core studios will be the least crowded. Students in third and fourth year should be able to look forward to some relief from what will be extremely congested conditions in the entire Lower Division core and, to a slightly lesser extent, the area studios as well. Third and fourth year work is demanding, and students are expected to carry out fully realized projects, and often ambitious ones. Upper Division students should be permitted the basic physical conditions for serious and sustained involvement in work which is not overly limited by space problems.

NOTE: No specific space is allocated for video production. The location of the Video course depends in part on its relation to the Film and Interdisciplinary program and, in part, on the character of the proposed Centre for the Arts Audio Visual Centre. These considerations indicated that the video area studio work will be done primarily on campus. However, sheer space pressures may force it to be centred downtown. If so, it may be located in part of the sculpture area studio in the fall semester only. In any case, video projects will continue to be part of core studio work at each level, making it possible for some flexible temporary arrangements to be conceived in this connection.

2. General Facilities and Equipment Needs

The program is based on the idea that what is essential to art education is systematic practical experience under contemporary conditions, and an informed and constructively critical atmosphere. A broad range of Visual Art objects are built from a relatively simple carpentry, joinery and construction craft basis. This is especially true of student work. All painting and drawing, most wood, and wood-related sculpture, basic 'environmental' work, and many components of other, more sophisticated projects are included here. The Lower Division work is almost entirely developed in terms of these processes and skills, in addition to the photographic and electronic media which are already part of the program's technical capabilities.

Other forms of work, carried on more in the Upper Division, are linked to technical processes which exist in the city. Few professional artists own all the technology involved in making their own work. They regularly obtain needed equipment on a temporary basis, or collaborate with professional craftsmen or fabricators for parts of their projects. It is part of their skill as artists to organize their productions in these terms.

A studio program on the scale of this one not only cannot afford the fixed machinery required for some of these processes but does not need to own them. The provision of expensive, specialized machinery in an educational situation invariably turns much of the technical training in that situation in the direction of utilizing capital investments, whether or not the machinery in question is of interest to most, or even many students. Students whose development leads them toward technology which is not available in the studio workshop are taught to create the appropriate collaborative situation, to learn how to obtain needed equipment in the real world. Some financial support for this can be made available through the studio production budgets (see below, p.45-46). The skills required in connection with such techniques and means can be taught in the studio context, either by the instructors themselves, or by professionals on a 'guest' basis.

Such fixed equipment must therefore be kept to an absolute minimum in the program. A basic carpentry and joinery shop, capable of supporting large scale work in materials ranging from plywood to certain kinds of sheet metals and plastics, is sufficient. This is combined with an adequate selection of hand power tools, hand tools, and related light equipment (such as paint sprayers, etc.). This equipment is distributed throughout the studios from the central workshop, described below. The studios remain basically 'empty', open to all possibilities.

The shop is then the production centre for the studio facility. All types of work in many media, for all courses, are organized and executed in part in the shop. Some equipment moves to the different studios as needed. Sets of hand tools are issued to each studio by an in-house distribution system.

An 'empty' studio is one which is provided only with adequate basic work furniture: easels or desks and tables, storage racks for completed work, proper sink and toilet facilities, etc. Proper lighting must be provided in each studio. The building must have at least one shower. There must be a decent lounge area for students, with kettles and comfortable (usually old) furniture, and a pay telephone.

3. Specific Facilities on Shop Floor

The shop floor is based on fixed power equipment as well as hand power tools. It must therefore be organized to account for WCB regulations. Table and radial-arm saws are a basic requirement, as are a band saw, a joiner planer, a drill press, etc. A full range of hand power tools and equipment in sufficient quantities for three or four different groups of students using the place simultaneously must be included. Other basic carpentry, joinery, and basic construction tools and equipment are a necessity. Proper worktables and benches must be provided. All necessary protective gear must be in place.

All kinds of construction and fabrication work, from the making of stretchers and frames for paintings and drawings, to the building of sculptures and environments, can be done on this floor. Many projects will require only brief stages to be carried out on the shop floor; work then can be shifted back to the particular studios. Work in these studios is

carried out with tools and equipment signed out of the shop on an in-house loan system. Whole classes may sign out tool sets on a semester basis, for example, or the Instructor will work in a studio with a special piece of equipment brought in. Details of equipment supply can be worked out.

Linked to the Lab Instructor's office, and also located on the shop floor, is the Downtown AV Centre. This includes our slide projectors, opaque projectors, tape recorders, some photographic equipment (although this generally will be signed out through Photography on campus, some things will be kept downtown for convenience). Downtown AV must have at least one first-quality sound 16mm film projector and some super 8mm filmmaking equipment, or constant arrangements for such equipment.

Since video production is likely to be a continuing aspect of course work throughout the major program, some video equipment must be kept in the Downtown AV. Editing remains, of course, on campus. The specifics of the distribution of production equipment will be worked out. Downtown AV will likely be organized in the process of developing the projected Centre for the Arts Audio Visual Centre.

The Lab Instructor's office is in many ways the 'central command' of the downtown studio building, and is located on the shop floor level. This office must have a telephone. Here all sign-in-and-out procedures for equipment will be centralized.

There must be a second office in the building for the faculty. Since faculty will rotate in their use of the downtown building, and have offices on campus, the office downtown will be very basic, providing a locked space, files, and a telephone.

4. The Student Gallery

The gallery is discussed as an institution in the program under IV-B, below (p. 46-47). It is discussed here as a physical facility. The projected space available for the gallery is one-half a standard studio floor, that is an area about 1500 sq. ft. This facility is important in planning for the public visibility of the studio program as well as for the immediate needs of students for exhibition space. This gallery, with the program described below, as part of a well-organized studio building, can attract audiences to frequent, interesting and provocative student exhibitions. It thus could become an extremely productive element in the University's relations with the cultural and intellectual community.

The gallery's program is to be financed with a special production budget. The physical requirements are very simple. The gallery should be a clear, empty space with good walls and proper lighting. Expensive track lighting is not necessary. A selection of portable floodlamp fixtures is sufficient. It should preferably be at street level in the downtown context. The physical preparation of this space is no more elaborate than that for the studios around it. Students should feel free to paint and repaint the walls, and generally to make the kinds of minor temporary alterations and additions to the room which are characteristic of contemporary shows. Students are to put work from the various studios on display there on a regular basis, and the gallery is to become the site of a continuous artistic discussion.

IV. PRODUCTION COSTS AND PRODUCTION BUDGETS

A. STUDIO PRODUCTION BUDGETS

The program has been designed with a minimum investment in fixed capital equipment; and with priority given to the provision of adequate studio space. The other component of physical support is that for direct costs of studio work and of exhibition of that work.

The basic form of support is that of adequate budgets for materials and supplies in each of the courses. These budgets function differently in the Lower and Upper Divisions. The setting of workable budgets for course materials and expenses is an absolute priority in the development of the program. It is at this level that Visual Art students, in contrast to those in performing arts, require support the most. The relatively modest levels of support for public exhibition in the program is directly related to the strength of the support for studio production budgets.

1. Lower Division

In the Lower Division it is necessary to ensure that each student has sufficient basic consumable materials to carry out course assignments in a representative range of media. Consumable materials generally include paper, some portion of paints used, lumber, board, some canvas, some film, etc. All students will be charged a lab fee, which contributes toward the costs of such materials. In practice, the lab fee is used to provide each student with a set of basic personal supplies (pencils, knives, chalks, brushes, etc). The program then provides the bulk of the additional materials required for each project.

The area studios are supported in this regard similarly to the Lower Division core studios.

2. Upper Division

The Upper Division work is more individualized and so cannot be supported with bulk purchases of materials used by all students in a course, as in the Lower Division. Some such purchasing can be done, but this is a relatively small portion. The individualized work done requires a more individualized support structure.

Part of the student's education is the understanding that the material and technical basis of any art form represents not just a set of skills and objects and equipment, but a whole way of existing in society and the world in general. As they become more independent in their art, they must be taught to deal with the extremely concrete problems of materials costs, problems which are faced constantly by all serious artists. This is a crucial part of the teaching in the program. Providing each Upper Division student with an equal but sufficient material cost support creates the optimum conditions for them to approach these problems with some confidence. Since the production costs support is combined with the use of equipment in the studio, and the help of instructors and fellow students, a considerable amount can be done with it. Students who can depend upon this kind of support are more willing and capable to work for and to secure the additional resources necessary for their projects, and less inhibited by the challenge of costs. This support structure is combined, at each stage of each project, with discussions and guidance from the instructors. Faculty have the responsibility to educate students in the economics of art production, and to make certain that students can actually afford the projects they wish to do.

In addition to the support budgets established through a cost-per-student figure, each course must have a small amount extra to cover expenses not directly concerned with production. This applies to costs of xeroxing readings, renting films, or paying for documentation of projects, etc.

B. EXHIBITION BUDGETS

In the performing arts sections of the Centre various forms of public performance or presentation by students are regularly supported. Student participation in these performances draws constantly on work done for credit in regular courses, although the performances themselves are often not done directly for credit. Thus, the productions form a central part of the actual curricular development, for without them students would have few opportunities to realize a project before an audience.

While Visual Art students do not require the kind of support which the performing arts do for public presentation, a regular provision for exhibition of student work is an integral part of the major program. This, in combination with the appropriate levels of studio cost support, and the development of the studio facility, is the basis of the Centre's commitment to the Visual Art program.

Exhibition support takes four basic forms.

1. Support for the student gallery as an informal but organized facility for exhibiting student work both to the general art public and within the program, Centre, or University. This gallery, to be run by a volunteer group of students with a faculty advisor, will have the mandate of presenting student work on a regular basis. This work will usually be done within credit courses. Preparation, organization and installation of the exhibitions, as well as all necessary information and publicity work will be handled by members of the volunteer group and the exhibiting students.

This gallery will be supported with an operating budget sufficient for the basic physical upkeep of the space, for minimum installation expenses, and a minimum publicity program. This budget will be supervised by the faculty. This support will be very modest, but the gallery will definitely become a significant element in the program.

2. Since the student gallery will necessarily be located off-campus, a certain number of exhibitions or events should be presented on the campus. These may have their origin either on campus or downtown, but their presentation will be part of the gallery's mandate. Temporary spaces will be secured for such exhibitions.

3. There should be provision, either in the budget for the student gallery, or separately, for the kinds of unpredictable special projects, on or off campus, which are characteristic both of contemporary art and of students. Many such projects begin with the class framework and soon reveal possibilities in a broader context. Such things as special publications may be included here. A small budget, administered by faculty, should be established here.

4. The Simon Fraser Gallery will present a Graduating Exhibition of work by major and minor students each spring semester. For details of this, and other aspects of the Gallery's function in the Visual Art program, see below, section V.

V. THE SIMON FRASER GALLERY IN RELATION TO THE VISUAL ART PROGRAM

The Simon Fraser Gallery has a long history of providing a varied program of exhibitions, ranging from contemporary group shows and print shows (often touring exhibitions), to displays which are often anthropological in character. In this connection, the Gallery has made something of a specialty of exhibiting the work of Native North and South American artists.

With the emergence of the major program in Visual Art, the relationship between the Gallery's role as a service to the University in general, and as a major resource of the Centre for the Arts and its academic program in Visual Art in particular, should change somewhat. The Gallery's present programming policy has too little immediate connection with the central concerns of the teaching program. Since the Gallery is funded entirely by the Centre, its function as a resource for the academic programs needs to be increased.

The Gallery should begin to work in consultation with the Visual Art faculty to develop a serious and consistent contemporary program of carefully curated exhibitions whose subjects are of interest and relevance to the program, its students, and to the Centre as a whole. These can be combined with certain elements of the existing program to create a new balance between exhibitions of primary interest to the general university community, and exhibitions which represent the concerns of the Centre and the Visual Art program. There need be no contradiction between the two types of exhibitions.

Decisions regarding curatorial direction of the Gallery and related matters should be decided through a consultative committee consisting of the Director of the Centre for the Arts, the Director of the Gallery, a representative of the Visual Art faculty and, once the major program is underway, a representative of the students. The exhibition and activity schedule of the Gallery for the 1982-83 year, the first year of the major program, should be developed through this process.

The contemporary program in the Gallery may also be combined in part with an extension of the program of visiting artists, which has been carried out in collaboration with the Emily Carr College of Art. The combination of a teaching visit by an artist with an exhibition of his or her work in the Gallery would be an excellent educational situation. Students would become involved in the organization of such an exhibition through their contact with the visitor, and thereby gain valuable experience in working with artists in a professional situation.

The presentation of an annual Graduating Exhibition of major and minor students in the Simon Fraser Gallery is a central element in the support for student work. This exhibition is dealt with as a completely public event, and receives the full support and publicity characteristic of the Gallery's other shows.

The Graduating Exhibition is held toward the end of the spring semester, but early enough for it to be seen by the student body. Major and Minor students who are completing their final semester are eligible to exhibit. The exhibition is curated by the faculty responsible for fourth year students in a process of discussion with the eligible students. Exhibiting students carry out the work of installation co-operatively, under the general direction of the Gallery Director. Installation, publicity, and related costs are borne by the Gallery.

APPENDIX A
PROPOSED NEW COURSES
IN VISUAL ART

I. AREA COURSES

FPA. 163-2 Introductory Painting - Area Course

This course provides an introduction to the materials, techniques, skills and artistic issues of painting. The schedule of subjects covered is as follows:

1. The vocabulary of painting and its relation to technique. Methods of analysis of the artistic implications of technical matters.
2. Elements of construction:
 - a.) Fabrication of supports
 - traditional (stretched canvas, prepared panels)
 - non-traditional (sheet metal, plastics, polyesters, etc.)
 - support discovered/invented by the student
 - b.) Preparation of surfaces
 - c.) Paint as chemical compound and paint as color
 - d.) Implements and applicators
3. Drawing into Painting.
4. Mechanical aids, tools and techniques.
5. Painting as Image and painting as Object.

PREREQUISITES: FPA. 160, or 161, or 260 or 261 as co-requisite and permission of the department.

REQUIRED TEXTS: Ralph Mayer: The Painter's Craft: An Introduction to Artists' Methods & Materials,

Viking, NY. 1975

Louise Bowen Ballinger: Perspective/Space & Design,

Reinhold, NY, 1969

Articles on technical questions and artistic issues in contemporary painting will be distributed regularly.

SPECIAL REQUIREMENTS: Students should expect to pay a lab fee.

COURSE REQUIREMENTS: Students are evaluated on the following:

- 1.) Their creative response to the issues raised in assigned projects and/or independent work.
- 2.) Their demonstrable development of technical abilities and knowledge within the context of the course.
- 3.) Their participation in the critical discussions.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 163 Credit Hours: 2 Vector: 0-0-4

Title of Course: Introductory Painting

Calendar Description of Course: Area Course. An introduction to the materials, techniques, skills and artistic issues of painting. Instruction covers basics in fabrication of all types of painting surfaces, both traditional and non-traditional, and in the use of all implements. Other areas studied include the relation between paint and color, and between drawing and painting. This practical work is the basis of the courses aesthetic discussion

Nature of Course which analyzes the artistic and creative impli-

Prerequisites (or special instructions): cations of technical matters. Regular critiques are held.

FPA 160 or 161 or 260 or 261 as co-requisite and permission of the department.

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

2. Scheduling

How frequently will the course be offered? Each Fall and Spring.

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

Which of your present faculty would be available to make the proposed offering possible? See resources tabulation chart.

3. Objectives of the Course

To provide a practical introduction of the fundamentals of painting. The course concentrates on the nature of materials and techniques of painting, and on the kinds of skills required by them. Through the physical process of working on those materials and developing technical skills, students are introduced to the aesthetic implications of technical issues in painting, and thereby to the standards and ideas identified with that art form.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library See resources tabulation chart.

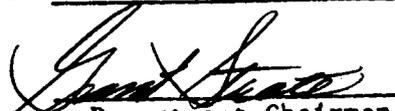
Audio Visual

Space

Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 164 Credit Hours: 2 Vector: 0-0-4

Title of Course: Introductory Sculpture

Calendar Description of Course: Area Course. An introduction to the materials, techniques, skills and artistic issues of sculpture. Techniques, tools, and skills required for the building of sculptural objects are a major aspect of the course. Instruction covers a representative range of materials which are investigated for their structural characteristics and expressive possibilities. The relation between drawing, planning and sculpture is an important

Nature of Course Studio aspect of the course. This practical work is the basis of the aesthetic discussion in the studio, which analyzes the artistic and creative implications of technical matters. Regular critiques are held.

Prerequisites (or special instructions): FPA.160, or 161, or 260, or 216 as co-requisite and permission of the department.

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

2. Scheduling

How frequently will the course be offered? Every Fall and Spring semester.

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

Which of your present faculty would be available to make the proposed offering possible? See resources tabulation chart.

3. Objectives of the Course

To provide a practical introduction to the fundamentals of sculpture. The course concentrates on the nature of materials and techniques of sculpture, and on the kinds of skills required by them. Through the physical process of working on those materials and developing technical skills, students are introduced to the aesthetic implications of technical issues in sculpture, and thereby to the standards and ideas identified with

4. Budgetary and Space Requirements (for information only) that art form.

What additional resources will be required in the following areas:

Faculty

Staff

Library See resources tabulation chart.

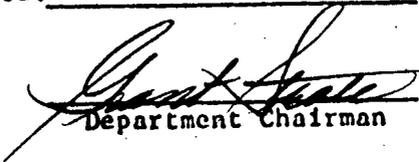
Audio Visual

Space

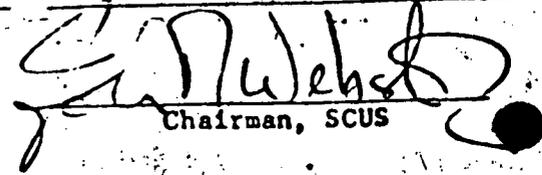
Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 164-2 INTRODUCTORY SCULPTURE - Area Course

An introduction to the materials, techniques, skills and artistic issues of sculpture. Techniques, tools and skills required for the building of sculptural objects is a major aspect of the course. Instruction covers a representative range of materials which are investigated for their structural characteristics and expressive possibilities. The relation between drawing, planning and sculpture is an important aspect of the course. This practical work is the basis of the aesthetic discussion in the studio, which analyzes the artistic implications of technical matters. The schedule of subjects is as follows:

1. The vocabulary of sculpture and its relation to technique.
2. Elements of construction:
 - a.) Basic sculptural materials (as limited by facilities)
 - b.) Use of basic tools and machinery in sculpture
 - hand tools
 - hand power tools
 - fixed power equipment

This section of the course consists of a series of assigned exercises in which specific materials are worked with the appropriate tools, and skills are developed.

3. Drawing, conceptualizing, planning and building.
4. Composition in space (Sculpture and Architecture)
5. Color, paint, light and sculpture.
6. Sculpture, assemblage and the Readymade.

PREREQUISITES: FPA. 160, or 161, or 260, or 261 as co-requisite and permission of the Department.

REQUIRED TEXTS: Rosalind Krauss: Passages in Modern Sculpture, Viking, NY, 1977
Geoffrey Clark & Stroud Cornock: A Sculptor's Manual, Reinhold, NY, 1970.

Articles on technical questions and artistic issues in contemporary sculpture will be distributed regularly.

SPECIAL REQUIREMENTS: Students should expect to pay a lab fee.

COURSE REQUIREMENTS: Students are evaluated on the following:

- 1.) Their creative response to the issues raised assigned projects and/or authorized independent work.
- 2.) Their demonstrable development of technical abilities and knowledge within the context of the course work.
- 3.) Their participation in critical discussions.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 165 Credit Hours: 2 Vector: 0-0-4

Title of Course: Video as an Art Form.

Calendar Description of Course: Area Course. An introduction the the equipment, techniques, skills, and artistic issues of video. Instruction covers the use of all production equipment and the organization of production generally. Assignments in basic types of production and in specific phases of production form the practical schedule of the course. Consideration of the relation between video and other art forms is a consistant aspect of

Nature of Course STUDIO this course. The practical work is the basis for the aesthetic discussion in FPA. 160, or 161, or 260, or 261 the studio, which analyzes the artistic as co-requisite and permission implications of technical matters. of the Department. Regular critiques are held.

Prerequisites (or special instructions): What course (courses), if any, is being dropped from the calendar if this course is approved: none (new course)

2. Scheduling

How frequently will the course be offered? Every Fall and Spring.

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

Which of your present faculty would be available to make the proposed offering possible? See resources tabulation chart.

3. Objectives of the Course

To provide a practical introduction to the fundamentals of video art. The course concentrates on the nature of the equipment, processes, and techniques of video production and representation, and on the kinds of skills required by them. Through the physical process of working with this equipment and developing technical skills, students are introduced to the aesthetic implications of technical issues in video, and thereby to the standards and ideas identified with it.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas: ideas id

Faculty

Staff See resources tabulation chart.

Library

Audio Visual

Space

Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 165 VIDEO AS AN ART FORM - Area Course

An introduction to the equipment, techniques, skills and artistic issues of video. Instruction covers the use of all basic production equipment and the organization of production generally. Consideration of the relation between video and other art forms is a consistent aspect. The practical work is the basis for the aesthetic discussion in the studio, which analyzes the artistic implications of technical matters. Regular critiques are held. The schedule of subjects is as follows:

1. The language of video and its relation to technique.
2. Elements of Production:
 - a.) Basic electronic theory: what is a video image?
 - b.) Camera, recording, lighting
 - c.) Organization of shooting
 - d.) Care and maintenance
 - e.) Transferring material onto tape, switching
 - f.) Editing, special effects
3. Two major assignments. Students produce a short (2-5 min.) work, dealing with each of the following topics:
 - a.) Forms of Performance in Video
 - documentary and fiction as modes of representation
 - performance art and video
 - conception and construction of scripts
 - production organization and design
 - b.) Forms of Exhibition for Video
 - recorded works for broadcast
 - closed circuit systems, 'live' TV, and video in architecture and sculpture

PREREQUISITES: FPA. 160, or 161, or 260, or 261 as co-requisite and permission of the department.

REQUIRED TEXTS: Ira Schneider & Beryl Korot, Video Art, Harcourt Brace, N.Y., 1976
Horace Newcomb, Television: The Critical View, Oxford U.P., 1979
Raymond Williams, Television: Technology & Cultural Form, Schocken Books, N.Y., 1974
Gene Youngblood, The Future of Desire, 1981
Dan Graham, Video Architecture Television: Writing on Video and Video Works 1970-1978, NSCAD/NYU Press, 1979

COURSE REQUIREMENTS: Students are evaluated on the following:

- 1.) Their creative response to the issues raised in assigned projects and/or independent work.
- 2.) Their demonstrable development of technical abilities and knowledge within the context of the course.
- 3.) Their participation in the critical discussions.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 263 Credit Hours: 2 Vector: 0-0-4

Title of Course: Painting II

Calendar Description of Course: Area Course. A practical and critical studio for students with basic experience and skills in painting. Consistent technical instruction at an intermediate level is combined with artistic criticism to develop awareness of the significant aesthetic issues in contemporary painting. The relation between technique and the overall artistic effect and meanings of paintings is a central concern. Regular

Nature of Course Studio critiques are held.

Prerequisites (or special instructions):

FPA. 161, or 260, or 261 as co-requisite and permission of the Department

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

2. Scheduling

How frequently will the course be offered? Each Spring.

Semester in which the course will first be offered? 1983-1

Which of your present faculty would be available to make the proposed offering possible? See resources tabulation chart.

3. Objectives of the Course To provide a serious practical studio course at an intermediate level for students interested in painting. To combine thorough technical teaching with a consistent investigation into the aesthetic implications of technique. To create a critical awareness of the situation of contemporary painting, and to encourage the student's development as a skilled and resourceful painter who is conscious of the character of his or her work in the contemporary context.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library See resources tabulation chart.

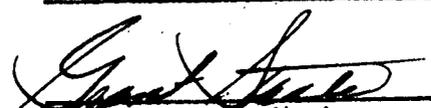
Audio Visual

Space

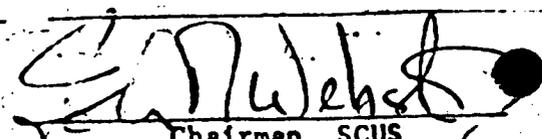
Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 263- PAINTING II - Area Course

This is a practical and critical studio for students with basic experience and skills in painting. Consistent technical instruction at an intermediate level is combined with artistic criticism to develop awareness of the significant issues in contemporary painting. The relation between technique and the overall artistic effect and meanings of paintings is a central concern. The student's practical knowledge of medium, technique and process is developed through the production of a group of paintings of various types.

Instruction in FPA. 263 is highly individualized. Students are expected to develop their own interests as painters. Teaching takes two main forms: technical instruction and advice, and artistic criticism based upon the relation of technique and meaning.

The student proposes a certain direction for his or her painting. This is combined with a number of assignments which may either be integrated directly into the student's own proposed work, or may form a separate body of work.

Paintings must be completed for a series of deadlines, after which group critiques are held. Students are expected to contribute to these discussions and to bring to them some conceptual grasp of the situation of contemporary painting.

PREREQUISITES: FPA. 163. FPA. 161, or 260, or 261 as co-requisite and permission of the Department.

REQUIRED TEXTS: Ralph Mayer: The Artist's Handbook of Materials & Techniques, (3rd Ed.) Viking, NY. 1970.

Articles and other readings will be distributed regularly.

SPECIAL REQUIREMENTS: Students should expect to pay a lab fee.

COURSE REQUIREMENTS: Students are evaluated on the following:

- 1.) Their creative response to the issues raised in assigned projects and/or independent work.
- 2.) Their demonstrable development of technical abilities and knowledge within the context of the course.
- 3.) Their participation in the critical discussions.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 264 Credit Hours: 2 Vector: 0-0-4

Title of Course: Sculpture II

Calendar Description of Course: Area Course. A practical and critical studio for students with basic experience and skills in sculpture. Consistent technical instruction at an intermediate level is combined with artistic criticism to develop awareness of the significant issues in contemporary sculpture. The relation between technique and the overall artistic effect and meanings of sculpture is of central concern. Regular

Nature of Course Studio critiques are held.

Prerequisites (or special instructions):

FPA. 164. FPA. 161, or 260, or 261 as co-requisite and permission of the Department.

What course (courses), if any, is being dropped from the calendar if this course is approved:

2. Scheduling

How frequently will the course be offered? Each Spring.

Semester in which the course will first be offered? 1983-1

Which of your present faculty would be available to make the proposed offering possible? See resources tabulation chart.

3. Objectives of the Course To provide a serious practical studio course at an intermediate level for students interested in sculpture. To combine thorough technical teaching with a consistent investigation into the aesthetic implications of technique. To create a critical awareness of the situation of contemporary sculpture, and to encourage the student's development as a skilled and resourceful sculptor who is conscious of the character of his or her work in the contemporary context.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library See resources tabulation chart.

Audio Visual

Space

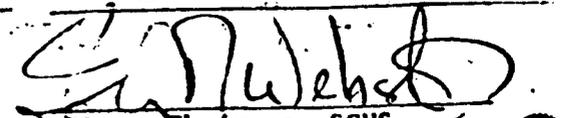
Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 264-2 SCULPTURE II - Area Course

This is a practical and critical studio for students with basic experience and skill in sculpture. Consistent technical instruction at an intermediate level is combined with artistic criticism to develop awareness of the significant issues in contemporary sculpture. The relation between technique and the overall artistic effect and meanings of sculpture is a central concern. The student's practical knowledge of medium, tools, techniques and processes is developed through the production of a group of sculptures.

Instruction in FPA. 264 is highly individualized. Students are expected to develop their own interests as sculptors. Teaching takes two main forms: technical instruction, correction and advice about new possibilities, and artistic criticism based upon the relation of technique and meaning.

The student proposes a certain direction for his or her sculpture. This is combined with a number of assignments which may either be integrated directly into the student's own proposed work, or may form a separate body of work.

Sculptures must be completed for a series of deadlines, after which group critiques are held. Students are expected to contribute to these discussions and to bring to them some conceptual grasp of the situation of contemporary sculpture.

PREREQUISITES: FPA.164, FPA.161 or 260, or 261 as co-requisite and permission of the Department.

REQUIRED TEXTS: Wilbert Verhelst, Sculpture: Tools, Materials & Techniques, Prentice Hall, Englewood Cliffs, N.J., 1973
Jack Burnham, Beyond Modern Sculpture: Effects of Science and Technology on Sculpture of This Century, Braziller, N.Y., 1968
Jack Burnham, Great Western Salt Works: Essays on the Meaning of Post-Formalist Art, Braziller, N.Y., 1974

Articles and other readings will be distributed regularly.

SPECIAL REQUIREMENTS: Students in sculpture must keep in mind the limitations of facilities in planning their work. Students should expect to pay a lab fee.

COURSE REQUIREMENTS: Students are evaluated on the following:

- 1.) Their creative response to the issues raised in assigned projects and/or independent work.
- 2.) Their demonstrable development of technical abilities and knowledge within the context of the course.
- 3.) Their participation in the critical discussions.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 276 Credit Hours: 3 Vector: 0-0-6

Title of Course: Photography II

Calendar Description of Course: Area Course. A practical and critical studio for students with basic experience and skills in photography. Instruction is given in camera technique in 35mm and larger formats; in studio work generally and lighting in particular; and in darkroom work in black and white and color. Consistent technical instruction is combined with artistic criticism to develop awareness of the significant aesthetic issues in contemporary photography. The

Nature of Course relation between technique and the overall artistic effect and Studio

Prerequisites (or special instructions): meaning of photographs is a central concern. Regular critiques are held.

FPA.176. FPA. 161, or 260, or 261 as co-requisite and permission of the Department.

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

2. Scheduling

How frequently will the course be offered? Every Spring semester.

Semester in which the course will first be offered? 1983-1

Which of your present faculty would be available to make the proposed offering possible? See resources tabulation chart.

3. Objectives of the Course To provide a serious practical studio course at an intermediate level for students interested in photography. To combine thorough technical teaching with a consistent investigation into aesthetic implications of technique. To create a critical awareness of the situation of contemporary photography, and to encourage the student's development as a skilled and resourceful photographer who is conscious of the character of his or her work in the contemporary context.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

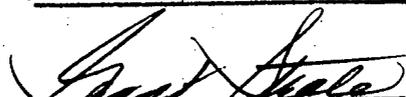
Audio Visual See resources tabulation chart.

Space

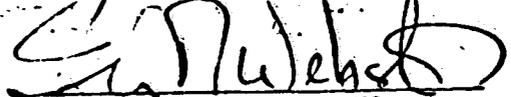
Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 276-3 PHOTOGRAPHY II - Area Course

This is a practical and critical studio for students with basic experience and skills in photography. Consistent technical instruction is combined with artistic criticism to develop awareness of the significant issues in contemporary photography. The relation between technique and the overall artistic effect and meanings of photographs is a central concern. The student's practical knowledge of medium, equipment, technique and process is developed through the production of a group of photographs of various types.

Instruction in FPA. 276 is highly individualized. Students are expected to develop their own interests as photographers. The student proposes a certain direction for his or her photography. This is combined with a number of assignments which may either be integrated directly into the student's own proposed work, or may form a separate body of work. Teaching takes two main forms: technical instruction, correction, and advice, and artistic criticism based on the relation of technique and meaning.

Photography projects must be completed on a series of deadlines, after which group critiques are held. Students are expected to contribute to these discussions and to bring to them some conceptual grasp of the situation of contemporary photography. Of particular concern is the relationship of photography to other visual art forms.

PREREQUISITES: FPA. 176, FPA. 161, or 260, 261 as co-requisite and permission of the Department.

REQUIRED TEXTS: Aaron Scharf, Art & Photography, Penguin, London, 1968
Gisele Freund, Photography & Society, D.R. Godine, Boston, 1980

SPECIAL REQUIREMENTS: Students should expect to pay a lab fee.

COURSE REQUIREMENTS: Students are evaluated on the following:

- 1.) Their creative response to the issues raised in assigned projects and/or independent work.
- 2.) Their demonstrable development of technical abilities and knowledge within the context of the course.
- 3.) Their participation in the critical discussions.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Department: Centre for the Arts

1. Calendar Information

Abbreviation Code: FPA. Course Number: 460 Credit Hours: 3 Vector: 0-0-8

Title of Course: Studio in Visual Art V

Calendar Description of Course: Core Course. An open critical studio course. Students are required to have a developed program of proposed work prepared at the beginning of the semester. This forms the basis of the student's work in the course and is the subject of a continuing critical discussion. This discussion will be integrated with studies in the parallel seminar course, FPA. 466-3, Seminar in Visual Art. Studio work must be

Nature of Course Studio completed to public exhibition standards as outlined by the Instructor.

Prerequisites (or special instructions): FPA.361 and 367 and/or written permission of the Department. Students without course prerequisites must present a portfolio for placement and have completed all readings required for FPA.361 and/or 367. Students in FPA.460 are required to take FPA.466 as co-requisite.

What course (courses), if any, is being dropped from the calendar if this course is approved? FPA 469-5: Directed Project in Visual Art.

2. Scheduling

How frequently will the course be offered? Every Fall semester.

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

Which of your present faculty would be available to make the proposed offering possible? see resources tabulation chart

3. Objectives of the Course

To provide an intensive working studio for students in their final year. FPA.460-3 follows the pattern established in FPA. 360-366 and FPA.361-367, and the work situation is similar. The critical discussion is more demanding and far-reaching. Students must prepare work explicitly for public exhibition conditions.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library See resources tabulation chart.

Audio Visual

Space

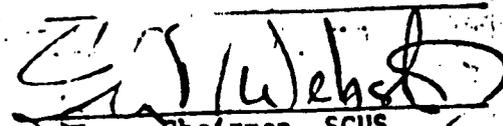
Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 460-3 STUDIO IN VISUAL ART V - Core Course

An open critical studio course. Students are required to have a program of work prepared for approval of the instructor at the beginning of the semester. This program need not be definitive and will not be considered unchangeable. It forms the basis of the student's work, and that work is the subject of continuing critical discussion, both on an individual level and with the class as a whole.

The student is required to complete a number of works in the medium/media of his or her choice during the semester, meeting a series of deadlines established by the instructor. All work must be completed and prepared for viewing to public exhibition standards. Group critiques will be held at these times. Students are expected to bring a well-grounded critical and analytical vocabulary into these discussions. Critical and theoretical issues raised by the student's work will be analyzed systematically. The function of these discussions is to develop the student's awareness of the relation of his or her own work to the significant issues in contemporary art. Problems under study in the parallel seminar, FPA. 466, will be brought into the critiques where relevant.

PREREQUISITES: FPA. 361 and 367 and written permission of the department. Students without course prerequisites must present a portfolio for placement and have completed all readings for FPA. 361 and FPA. 367. Students in FPA. 460 are requested to take FPA. 466 as co-requisite.

SPECIAL REQUIREMENTS: Students should expect to pay a lab fee.

COURSE REQUIREMENTS: Evaluation is made on the basis of the student's total response to the working situation of the studio and the critical discussion. Students are required to meet deadlines. Assessment is made of completed work and of the demonstrated development of both technical ability and creative treatment of chosen material.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 461 Credit Hours: 5 Vector: _____

Title of Course: Directed Studio in Visual Art

Calendar Description of Course: Core Course This is an independent guided studio course for students completing the Visual Art Major. Students are required to have a developed program of work prepared for the approval of their chosen faculty advisor at the beginning of the semester. This work is the subject of the continuing critical discussion between student and their advisor. Studio work must be completed to public exhibition standards.

Nature of Course Directed Study Studio

Prerequisites (or special instructions): FPA.460 and FPA.466 and permission of the department. Consent of the Supervisors and Department must be obtained prior to registration. Registration in FPA.467 is a co-requisite.

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

2. Scheduling

How frequently will the course be offered? Every Spring semester. Summer semester by arrangement.

Semester in which the course will first be offered? 83-1

Which of your present faculty would be available to make the proposed offering possible? See resources tabulation chart.

3. Objectives of the Course

To provide the student with the opportunity to work independently in the studio in close individual consultation with the faculty advisor of his or her choice. To create a high level of sustained critical analysis of the student's work, ideas and development. To permit the student to complete works of art which may be exhibited publicly.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library See resources tabulation chart.

Audio Visual

Space

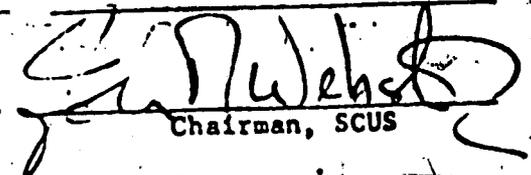
Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 461-5 DIRECTED STUDIO IN VISUAL ART - Core Course

This is an independent guided studio course for students completing the Visual Art Major. Students must arrange with a faculty member for supervision in this course and its co-requisite. FPA.467.

Students are required to provide a fully-developed proposal of a program of studio work to their supervisor at the beginning of the semester. This proposal must include an outline of resource requirements and materials costs. This outline must take into account the requirement that all work be completed to public exhibition standards.

The student must develop a critical dialogue with the Supervisor involving the formal, technical and stylistic elements of their work, its structures of meaning, and its relationship to contemporary art. Issues from studies being made concurrently in FPA. 467 will be included.

Works must be completed to deadlines established by the instructor, and regular critiques sessions will be organized.

PREREQUISITES: FPA.460 and 466 and permission of the department. Consent of the Supervisor must be obtained prior to registration. Registration in FPA. 467 is a co-requisite.

SPECIAL REQUIREMENTS: Students will be responsible for a part of the cost of their materials.

COURSE REQUIREMENTS: Students will be evaluated on the basis of their success in meeting the terms of the contract which they drew up with their instructor.

REGISTRATION: Students are advised to design a project the semester preceeding the one in which the course is to be taken. A faculty member must approve the project and agree to supervise the student through the completion of the project. Departmental approval is also required. The student must obtain the contract from the Centre for the Arts, and make his/her official request for this course before the deadline for proposals.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 466 Credit Hours: 3 Vector: 0-4-0

Title of Course: Seminar in Visual Art

Calendar Description of Course: Core Course. This is a seminar to be taken by all students in FPA. 460. It deals with visual art topics of an historical, critical and theoretical nature which concern practising artists in the contemporary context. Students are required to write two full-researched papers on topics developed by them in consultation with the instructor.

Nature of Course Seminar discussed in relation to the student's own artistic work.

Prerequisites (or special instructions): work.

Admission to FPA.460. Adequately prepared students not concurrently enrolled in FPA. 460 may be admitted by written permission of the department.

What course (courses), if any, is being dropped from the calendar if this course is approved: FPA. 469-5: Directed Project in Visual Art.

2. Scheduling

How frequently will the course be offered? Every Fall semester.

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

Which of your present faculty would be available to make the proposed offering possible? see resources tabulation chart

3. Objectives of the Course

To create a seminar situation in which upper-division students can develop serious studies of artistic issues raised in their own studio work. Building on the experience of the FPA.366 and FPA. 367 seminars and structured similarly to them, FPA.466 permits students to work with critical concepts and methods developed in the third year, and to relate them more deeply to their own art.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library See resources tabulation chart.

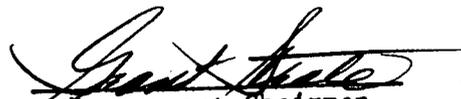
Audio Visual

Space

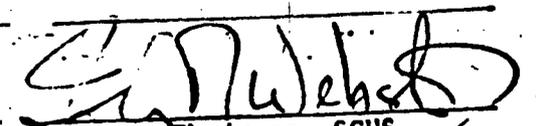
Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 466-3 SEMINAR IN VISUAL ART - Core Course

This is a research seminar required for all students taking FPA. 460. It may be made open to adequately prepared students from other areas.

Students are required to have prepared a number of proposed research topics at the beginning of the semester. Essays may deal, for example, with aspects of the work of a single artist, with historical and theoretical issues as they are reflected in specific works, with the analysis of the construction of meaning in a work or group of works, etc. Students will consult with the instructor to finalize two such topics, to establish methodology and resources, and to set deadlines. Papers are 15 pages generally.

The instructor will hold seminar meetings in which problems of methodology, general perspectives, and shared concerns will be discussed. Students will report regularly to the class on the progress of their work.

One essay must be presented formally in class as an illustrated seminar, and one paper is submitted to the instructor. Considerable reading is required.

PREREQUISITES: Admission to FPA.460. Adequately prepared students not concurrently enrolled in FPA. 460 may be admitted by written permission of the department.

REQUIRED TEXTS: Herschel B. Chipp: Theories of Modern Art: A Source Book By Artists & Critics

U. of California Press, 1968

Max Raphael: The Demands of Art, Princeton U. Press, 1968

Meyer Schapiro: Modern Art: Nineteenth & 20th Century Selected Papers Vol. III,

Braziller, NY, 1978

Irwin Panofsky: Meaning in the Visual Arts,

Doubleday, Anchor, NY, 1955.

COURSE EVALUATION: Two essays - minimum 15 pages each - 70%
Presentation of one essay in seminar - 10%
Seminar participation - 20%

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 467 Credit Hours: 3 Vector: 0-6-0

Title of Course: Directed Studies in History and Theory of Modern Art.

Calendar Description of Course: Core Course. This course must be taken concurrently with FPA.461 by all students completing the Visual Art major, and with the same faculty advisor. Students are required to prepare and present a substantial research paper on a topic in history and theory of modern art which is connected with issues related to the student's own studio work. Students are required to report regularly to their advisor on their research, and to

Nature of Course Directed Study. present a version of their essay in a forth-year colloquium.

Prerequisites (or special instructions):

FPA.460 and FPA.460 and FPA.466, and registration in FPA.461. Consent of the advisor must be obtained prior to registration.

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

2. Scheduling

How frequently will the course be offered? Every Spring semester. Summer Semester in which the course will first be offered? ⁸³⁻¹ semesters by arrangement.

Which of your present faculty would be available to make the proposed offering possible? see resources tabulation chart

3. Objectives of the Course

To provide students with the opportunity to complete a serious and comprehensive study of a theoretical, historical and critical topic in visual art which has direct relevance to his or her studio work. To train the student in research techniques and analytic methods, and to create the conditions for him or her to make a thoughtful statement about the issues considered most important to him or her as an artist and as a student of art.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library See resources tabulation chart.

Audio Visual

Space

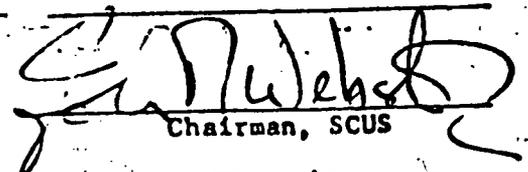
Equipment

5. Approval

Date: 22 October, 1981


Department Chairman

Dean


Chairman, SCUS

FPA. 467 DIRECTED STUDIES IN HISTORY AND THEORY OF MODERN ART - Core Course

This course requires the student completing the Visual Art major to complete a major research paper on a topic related to his or her own artistic concerns. Students must arrange with a single faculty member for supervision in this course and its co-requisite, FPA.461.

Students are required to provide proposed topics at the beginning of the semester. The essays may deal, for example, with aspects of the work of a single artist, with historical and theoretical issues as they are reflected in specific works, with the analysis of the construction of meaning in a work or group of works, etc. Papers are approximately 30 pages.

Students must report regularly to their supervisors on the progress of their research.

A forth-year colloquium, to be attended by all students taking FPA. 467 and their Supervisors, will be held in the latter part of the semester. Students will present a shortened version of their papers - fully illustrated - for discussion at this colloquium. The completed papers are formally evaluated by the individual instructor.

PREREQUISITES: FPA. 460 and 466 and registration in FPA. 461. Consent of the Supervisor and Department must be obtained prior to registration.

REQUIRED TEXTS: Reading lists will be developed on an individual basis.

SPECIAL REQUIREMENTS: Students are advised to design a project in the semester preceding the one in which the course is to be taken. A faculty advisor must approve the project and agree to supervise the student through its completion. The student must obtain the contract form from the Centre for the Arts' office, and make his/her official request for this course before the deadline for proposals.

COURSE REQUIREMENTS: Students will be graded on the essay submitted (65%), the presentation of a version of the essay at the colloquium (15%), and their participation in discussion generally (20%).

III . TABULATION OF ADDITIONAL RESOURCES
REQUIRED FOR NEW COURSES

TABULATION OF ADDITIONAL RESOURCES REQUIRED
FOR NEW COURSES - AS PROPOSED IN MAJOR PER SEMESTER*

	163	164	165	263	264	276	460	466	461	467
FACULTY	new	new	new	new	new	new	new	new	new	new
ref:Chart p.31-34	SE-3	SE-5	SE-6	SE-4	FA-4	X	FA-4	FA-4	FA-4	FA-4
STAFF	new	new	new	new	new	none	new	none	new	none
ref:p. 34-35	TECH.	TECH.	TECH.	TECH.	TECH.	TECH.	TECH.	TECH.	TECH.	TECH.
LIBRARY	cf.	cf.	cf.	cf.	cf.	cf.	cf.	cf.	cf.	cf.
ref:p. 34,38	C. R. + slides	C. R. + slides	C. R. + slides	C. R. + slides	C. R. + slides	C. R. + slides	C. R. + slides	C. R. + slides	C. R. + slides	C. R. + slides
AUDIO	EQUIP.	EQUIP	EXISTING	EQUIP.	EQUIP.	NEW PHOTO	EQUIP.	none	EQUIP.	none
VISUAL	DT.	DT.	VIDEO +	DT.	DT.	EQUIP. &	DT.	none	DT.	none
ref:p. 37-38,42-43			ADDITIONS			FACILITIES				
SPACE ref:	new	new	TEMP.OCCUP.	new	new	see pg.	none	none	none	none
p. 36-40	DT. 4	DT. 5	DT. 4 + 7 +	DT.4	DT.5	37-38	none	none	none	none
			EDTTING							
EQUIPMENT	new	new	2 new	new	new	new	new	new	new	new
ref:p. 41-43	DT.FURN. + SHOP	DT. FURN.+ SHOP.	Recorders + Cameras + Accessories	FURN. + SHOP	FURN. + SHOP.	FURN. + SHOP.	FURN.+ SHOP	FURN. + SHOP	FURN. + SHOP	DT. FURN. + SHOP

KEY TO ABBREVIATIONS:

SE: Seasonal Instructor
DT: Downtown Facilities

TECH: Studio Technician

FA: Full-time Faculty

CR: Consultant's Report

** : Strengthen modern studies holdings, especially periodicals

APPENDIX B
BUDGET FOR
EQUIPPING PHOTOGRAPHY
STUDIO

PHOTOGRAPHY

1. Cameras, tripods, light-meters, accessories	\$ 20,000
2. Three (3) lighting units @ \$1,500	4,500
3. Two (2) studio electronic flash units and accessories	6,000
4. Studio furnishings	2,000
5. Construction of darkroom (including basic equipment - tanks and plumbing)	25,000
6. Eight (8) black and white enlargers with lens and capacity for large-format negatives	8,000
7. Two (2) enlargers with color printing heads	4,000
8. Studio space renovation - contingency	2,000
	<hr/>
	\$ 71,500
	=====

APPENDIX C
BUDGET FOR
ADDITIONAL
VIDEO PRODUCTION
EQUIPMENT

ADDITIONAL VIDEO PRODUCTION EQUIPMENT

1. Two (2) color cameras @ \$4,000 ea.	\$12,000
2. One (1) portable recorder and accessories	4,500
3. One (1) studio recorder and accessories	7,500
4. Two (2) lighting units @ \$1,500 ea.	3,000
	<hr/>
	\$27,000
	=====

APPENDIX D
NON-RECURRING
OPERATING BUDGET

NON-RECURRING OPERATING BUDGET

Equipment	\$ 49,400
Renovations and furnishings	14,800
Office furnishings	1,800
Library	<u>25,000</u>
	<u>91,000</u>

Photography

Equipment	\$ 42,500
Facilities and furnishings	<u>29,000</u>
	<u>71,500</u>

VIDEO

Equipment	\$ <u>27,000</u>
Total	<u>\$189,500</u> =====

APPENDIX E
RECURRING
OPERATING BUDGET

RECURRING OPERATING BUDGET

1. Secretarial	\$ 7,900
2. Supplies and Services (Course and back-up)	30,000
3. Building Rental (Interim)	25,000
4. Sessional Instructors	46,794
5. Technician (Grade. 08)	18,902
6. Temp. (Grade .04)	4,536
7. Visiting Artists	3,500
8. Student Exhibits	3,000
	<hr/>
	\$139,632
	=====