

# SIMON FRASER UNIVERSITY

S. 78.85

## MEMORANDUM

To: Senate

From: Senate Committee on Undergraduate Studies

Subject: MINOR PROGRAM IN VISUAL ART;  
CHANGES TO FPA. 160-3, 260-3,

Date: August 23, 1978

261-3; NEW COURSES FPA. 161-3,  
360-3, 361-3, 366-3, 367-3,  
469-5.

Action taken by the Senate Committee on Undergraduate Studies at its meeting on August 15, 1978 gives rise to the following motions:

### Motion 1:

"That Senate approve, and recommend approval to the Board of Governors, as set forth in S78-85, the proposed changes in title and description for the following courses:

FPA. 160-3  
FPA. 260-3  
FPA. 261-3

### Motion 2:

"That Senate approve, and recommend approval to the Board of Governors, as set forth in S78-85, the proposed new courses:

FPA. 161-3 - Introductory Studio in Visual Art II  
FPA. 360-3 - Studio in Visual Art III  
FPA. 361-3 - Studio in Visual Art IV  
FPA. 366-3 - Problems in Visual Art I  
FPA. 367-3 - Problems in Visual Art II  
FPA. 469-5 - Directed Project in Visual Art."

Note: Subject to the approval by Senate and the Board of the course the Senate Committee on Undergraduate Studies has approved waiver of the time lag requirement in order that FPA. 161-3 may be offered in Spring semester 79-1.

Contd ...

Motion 3:

"That Senate approve, and recommend approval to the Board of Governors, as set forth in S78-85 the proposed Minor Program in Visual Art."

Note: Senate has earlier approved in principle the establishment of a Minor program in Visual Art and the current submissions are consistent with the earlier proposals approved in principle.

  
R. C. Brown

SIMON FRASER UNIVERSITY

SCUS 78-35

as amended to  
Aug. 15/78

MEMORANDUM

To: Mr. H.M. Evans  
Registrar & Secretary, SCUS  
Subject: I.S.C. 78-14 Minor Program in  
Visual Art; *Changes to FPA. 160-3,  
260-3, 261-3; New Courses  
FPA. 161-3, 360-3, 361-3, 366-3,  
367-3, 469-5*

From: Dr. Thomas W. Calvert, Dean  
Faculty of Interdisciplinary Studies  
Date: July 19, 1978

The Minor Program in Visual Art was approved July 18 by the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee. Would you please place it on the agenda for the next meeting of the Senate Committee on Undergraduate Studies.

We request a waiver of Senate rules in order that FPA. 161 may be offered in 79-1.

*T. W. Calvert*  
Thomas W. Calvert, Dean

TWC:jk

Registrar's Note--

FPA 160-3, 260-3, 261-3 are existing courses, for which changes are sought.

FPA. 161-3, 360-3, 361-3, 366-3, 367-3, 469-5 are new.

## MINOR PROGRAM IN VISUAL ART

The Centre for the Arts proposes the introduction of a minor program in Visual Art, to become effective in September of 1979. We further propose that two of the new courses involved be offered first in 1979-1. The proposal follows the approval in principle for a Visual Art minor given by Senate in April of 1978 (paper S. 78-39). The structure of the proposed minor is identical with that approved in principle in April. We are putting forward the full proposal at this time for two reasons: first, with the recent appointment of a new faculty member and the acquisition of some on-campus studio space, this program does not require any significant new resources for implementation; second, our desire to provide some continuity for current students and to utilize teaching resources most effectively suggests the introduction in 79-1 a single new course which is related to the minor, but which also has an independent justification within the current studio sequence.

All the lower division pre-requisites for the minor are currently in place and have received an excellent response from students. We now propose the addition of a small number of upper division courses and one elective lower division course. Even as independent courses, these additions make good sense in relation to other offerings of the Centre and to student interest. Together with the Visual Art courses now in place, they will provide a coherent and unusual opportunity for students to pursue a minor concentration in Visual Art. This paper will attempt to convey more fully than S. 78-39 the special nature of the program, both in relation to other programs in the Centre and in its approach to the Visual Art field, before detailing the new course and resource requirements.

The Centre for the Arts was established as an interdisciplinary department. The proximity of film, dance and theatre programs provides excellent opportunities for cross-fertilization, mutual influence and critical stimulation. The Visual Art section was conceived as essentially linked to this process. In this, it actively reflects the situation in the Visual Art world today, in which theatrical, musical, cinematic, and other modes and processes are being integrated with continuing "art" concerns and structured into the art object or the art experience itself. Such areas as conceptual art, video art, structural-abstract cinema, and performance work, among others, are relevant here. Skills and approaches developed as a matter of course in the other programs will naturally find their place in the production and thinking of students pursuing Visual Art fields such as these, and the discoveries and reinventions made in the context of Visual Art will in turn have their effects on the practitioners of dance, theatre, and film. The resolutely open and flexible structure of both the present and proposed studio courses is our response to the interdisciplinary opportunities provided by the Centre. This open and critical structuring is based on contemporary thinking about the nature of art itself. The Visual Art section will therefore provide an effective focus-point for this thinking, as it impinges on the arts as a whole, and it can be anticipated that its attitudes will have a considerable effect on the critical atmosphere which the Centre is endeavoring to create in and between its studios.

The Visual Art program itself has been conceived in a special way. This conception flowed naturally from its position within the Centre, but it has some characteristics which must be discussed separately. The program is and will for the foreseeable future remain rather modest in scale due to the present financial climate in the universities, and the fact that there exist on the lower mainland two major art institutions with diversified and well-equipped programs. We do not see this modest scale as a restriction, however. We do not wish and could not hope to duplicate the existing studio art programs at the Emily Carr College of Art and U.B.C. They are based on a large and varied group of craft-based studio disciplines (drawing, painting, printmaking, various kinds of sculpture activity, ceramics, fabric arts, photography, etc.). Both institutions, like almost all others today, are attempting to integrate this craft-based structure, which characterized the visual arts in educational institutions until relatively recently, with new approaches stimulated by the sweeping changes in the arts beginning in the 1960's. These changes have led to a critical and problematic situation in visual art, in which the influences of other arts and of mass culture media are deeply felt.

The studio program at S.F.U. was oriented from the start in 1976 toward dealing specifically and in practice with these problems. Our decision was certainly based on the hard facts of the educational situation in the arts in B.C. We could at best provide only a fraction of the craft or media training offered at Emily Carr. For example, we could create a new painting school, or a printmaking centre. But, given our budget, faculty and space limitations, we could provide nothing much in addition to this. Craft basis for us means narrowness and overspecialization; this was definitely undesirable, especially since we expected (and have had) a large number of beginning students needing an introduction and immersion in the whole spectrum of contemporary art making. But this decision on orientation was not simply an adaption to existing institutional conditions. We hope to begin something completely unique in the area: a studio program based on the critical situation itself, and upon the tremendous possibilities that situation provides for the young artist. We are aiming at a more openly "experimental" approach, based on a theoretical comprehension of the major movements in contemporary art and a commitment to their possibilities in practice. This approach must combine a rigorous and stimulating critical investigation of art with flexible, yet appropriately structured studio situations in which all kinds of possibilities, even the most provisional, can be explored freely and in an atmosphere of constant discourse.

The movement away from a specific craft base does not imply the negation or the neglect of technique. It does mean that technical instruction will tend to accompany the developing concerns of the student rather than be instituted as a prior requirement. Technical expertise and creative ideas are to be developed as aspects of a single integrated process: the student is exposed to and encouraged to deal with a wide range of technical possibilities; the acquisition of technical proficiency is then begun in those areas required for the student's own work.

The open and critical studio environment and the emphasis on dis-

course are designed to take advantage of the university situation. We want to produce students who are prepared to deal creatively and intellectually with many possible contemporary forms. Students will be encouraged to articulate clearly the historical and theoretical problems which face them today, and to become familiar with important literature in the field, particularly with writing of the past two decades by artists themselves. In this attempt to relate theory and practice the university context is particularly useful, one in which intellectual treatment of creative problems can play its most effective role. In this sense the Visual Art program is expected to have its effects on the university community as a whole.

### The Structure of the Minor

Lower level students begin their work in visual art by enrolling in FPA. 160. Although we are proposing a change in the calendar description of this course in order that student expectations can be more effectively guided, the course will remain what it is at present - an introductory and exploratory course in which students work in a variety of media and through readings and discussion begin to familiarize themselves with the landscape of contemporary art-making.

After completing 160, some students may wish to undertake FPA. 161-3, a new course which continues the introductory approach of 160. Although 161 is not a part of the minor requirements, the reasons for its existence are the same as those which led us to establish similar courses with the dance and theatre areas: many students, once engaged in studio work desire to continue their work without an interruption of two semesters; and talented students without much previous experience often need additional instruction in order to perform acceptably at the 200 level. Because this course fills in an existing sequence of studio courses, we propose that it be offered first in 1979-1 and that its introduction not be contingent on formal approval of the minor as a whole.

From this first year base and with the concurrent requirement to complete two of our existing context courses, selected students will proceed to the second year studio work, the present FPA. 260 and 261. We are proposing a change in the calendar description of these courses, but they remain substantially the same. They represent a substantial intensification of first year work in a somewhat freer and more critical environment. Rather than working on prescribed exercises, our students choose the kind of art they wish to make, and in the light of these choices receive appropriate technical training as well as further suggestion for expansion of their work into new areas. Their interests and directions, particularly in the second year, can take shape in a controlled but extremely flexible and informal environment. One of the faculty's primary responsibilities in this situation is to bring an awareness of major art problems as they are being faced today. We expect that by the end of the second year the student will have become reasonably familiar with the current national and international art situation, and will be working toward relating his own desire to make art within the demands of that situation.

In the third year students take concurrent courses of two different types - a continuing studio in FPA 360-3 and 361-3 and theoretical seminars in FPA 366-3 and 367-3. These four new courses form the core of the minor program, and their interconnection is an essential aspect of the proposal. The concept of combining an intensive theoretical and historical seminar situation with an active studio arises from our conviction that art is a way of comprehending and acting in the world, and that it is not possible to make serious art without a firm understanding of the major historical forces which have shaped our aesthetic attitudes.

As described further in the attached course proposals, the combined studio-seminar courses are extremely flexible in terms of relating the specific artistic problems of individual students to the intellectual and historical issues of current art: all critical discourse in the studio must originate in the work students do there. At the same time the disciplined seminar situation provides the framework for a systematic investigation of issues which, if left at the individualized level of a student's own work, are understood in a one-sided and partial way. Although the seminars are required for all those in the studios, the seminars will also be open to reasonably prepared students who are not taking the studios, and should provide for some an extension of the critical and historical work undertaken in the context courses.

The final course requirement for the minor is the new directed study course, FPA. 469-5. In this course students will work independently under the guidance of a faculty member to complete a small body of carefully planned work. It is intended that this work, as the culmination of the training received should be done under the pressure of exhibition, and public or departmental exhibition of the completed work will be arranged. In this way each student, at a level appropriate to the limits of a minor concentration, will simulate the experience of the professional artist preparing for a group show.

## Program Justification

Student demand for the present Visual Art courses far exceeds the present enrollment restrictions. There has consistently been a waiting list for entry into FPA. 160. Visual Art instruction has enrollment limits based on space and the amount of individual attention required for each student. The demand for the courses has increased as the experimental nature of these courses and the level of intensity with which they have been conducted has become more widely known. The students who have completed FPA. 261 are interested in continuing their studies in visual art.

The program offers students the opportunity to prepare themselves for further study in visual art, for example at the MFA level in other institutions. We expect that students wishing to complete a BFA degree at another institution would be able to transfer their credits to other institutions. Already our students are being accepted at other art schools across the country. Those students who do not go on to other institutions will find that their training in the program prepares them for an active participation in the arts, either professional or otherwise. We do not expect all our students to become practising artists given the unpredictable and erratic economy of the art world. We have a serious interest in providing an enlightening and provocative exposure to the problems and atmosphere of art for those who wish to make it part of their lives in less predictable ways. Furthermore, the minor degree status of the program will make it possible for university students of all types to integrate our program with their other studies, and use it as a complement to a wide range of possibilities. Students who are majoring in other fields can minor in visual art, using the perspective and training of our program to enrich their expertise in their major field or to increase their knowledge of art and thus to enhance their lives.

## Resources

### Space

Resources for the minor program are substantially in hand now. One large and one smaller studio are being made available to Visual Arts in the relocation of the Centre in January 1979. These, in addition to the downtown loft currently in use, will be sufficient for housing all the courses currently proposed. With this space, the 100, 200, and 300 level courses will each have a studio. The individualized nature of FPA. 469 and its restricted enrolment, will mean that those students will be able to find space in these three studios for their work.

### Faculty

There are now two faculty members in the Visual Arts area and with the sessional instructor support we are currently utilizing the minor program will not require additional faculty appointments.

### Equipment

Students are encouraged to discover materials in the environment as a central aspect of their study of contemporary art production. Consequently, large stocks of expensive craft - art materials are not required. Photographic equipment has already been purchased and will continue to be of use in the Program. It is anticipated that video art will become important in the Program and video equipment which can be used both for this program and other departmental purposes was requested in the 78-79 budget. Our future equipment needs, none of them more substantial than our current request, will likely be in this area and we intend to add slowly to our stock of video production equipment.

Proposed Calendar Entry

The Visual Art Minor

Visual Art minors will complete 21 hours of Lower Division credit, distributed as follows, *as prerequisites.*

Any two 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 all of:

- |            |                                     |
|------------|-------------------------------------|
| FPA. 160-3 | Introductory Studio in Visual Art I |
| FPA. 260-3 | Studio in Visual Art I              |
| FPA. 261-3 | Studio in Visual Art II             |

Visual Art minors will also complete 17 hours of Upper Division credit, distributed as follows:

All of:

- |            |                                |
|------------|--------------------------------|
| FPA. 360-3 | Studio in Visual Art III       |
| FPA. 361-3 | Studio in Visual Art IV        |
| FPA. 366-3 | Problems in Visual Art I       |
| FPA. 367-3 | Problems in Visual Art II      |
| FPA. 469-5 | Directed Studies in Visual Art |

COURSE TITLE AND CALENDAR DESCRIPTION CHANGE ONLY

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: F P A. Course Number: 160 Credit Hours: 3 Vector: 0-0-6

Title of Course: INTRODUCTORY STUDIO IN VISUAL ART I

Calendar Description of Course:

This introductory studio deals with problems of art making in terms derived from recent and non-traditional directions in visual art. Work in a variety of media will be assigned, and some reading is required.

Nature of Course

Prerequisites (or special instructions):

*Students with credit for FPA. 160-3 under its former title cannot take this course for further credit.*

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?

Semester in which the course will first be offered?

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

3. Objectives of the Course

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: 17 July 1978

*John Harland*  
Department Chairman

19 July 78  
*J.W. Robert*  
Dean

AUG 24 1978  
*RC Brown*  
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: F P A. Course Number: 161 Credit Hours: 3 Vector: 0-0-6

Title of Course: INTRODUCTORY STUDIO IN VISUAL ART II

Calendar Description of Course:

This course is designed to permit interested students to continue work undertaken in FPA.160-3. Work in a variety of media will be assigned, and some reading is required.

Nature of Course Studio and Seminar

Prerequisites (or special instructions):

FPA.160 or written permission of the Department.

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

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? 79-1

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

3. Objectives of the Course

(see attached)

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: 17 July 1978

19 July 78

AUG 4 1978

[Signature]  
Department Chairman

[Signature]  
Dean

[Signature]  
Chairman, SCUS

Introductory Studio in Visual Art II

This course is an elective continuation of approaches developed in FPA. 160. It is aimed at the student who wishes to work further at the level of supervision established at the introductory stage.

This course is not a required part of the minor program, but it is anticipated that a number of students will wish to continue introductory work in the first year, and that students without substantial previous art making experience may need this course to prepare for FPA. 260.

Students in FPA. 161 will work on assigned projects and will develop the assignment in his or her own way. These projects will be concerned with newer directions in visual art and students will be encouraged to experiment freely with the possibilities offered by media, forms, and structures and to familiarize themselves with the relevant contemporary work through gallery visits, and reading assignments. Traditional media and approaches will be investigated in the context of critical situation in art today.

Constant technical instruction in all media is given in the studio. However, the aim of the course is not just to develop technical expertise within the familiar context of visual art, but to provide a critical, investigative and creative atmosphere in which the entire range of contemporary art production can be explored (including environmental work, performance art, video, photographic work, writing and theory) and related to the student's own emerging concerns. Reading is required, and students are expected to contribute verbally to regular critique sessions which bring problems arising from class work together with those suggested by general study of art and art ideas.

The studio is therefore a further introduction to the situation and the problems of art making and to the general situation of contemporary art, its problems, directions, theories and discourse.

Special Requirements: Basic equipment and certain supplies are provided in the studio, but "art materials" are not. Part of the course is the discovery of what art materials can be. Students will be responsible for a part of the cost of whatever materials are necessary for their projects.

Course Requirements: Students are assigned projects: evaluation is made on the basis of the creativity of their response to the problems suggested by the projects and their critical understanding of the issues as outlined in studio critiques and assigned readings.

COURSE TITLE AND CALENDAR DESCRIPTION CHANGE ONLY

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

~~NEW~~ COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: F P A. Course Number: 260 Credit Hours: 3 Vector: 0-0-8

Title of Course: STUDIO IN VISUAL ART I

Calendar Description of Course:

This course permits students to work extensively in a mature critical studio environment on a combination of freely chosen and assigned projects in various contemporary media. Reading will be required.

Nature of Course

Prerequisites (or special instructions):

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?

Semester in which the course will first be offered?

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

3. Objectives of the Course

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: 17 July 1978

19 July 78

AUG 2 1978

J. H. Howard  
Department Chairman

J. W. Bolwert  
Dean

R. C. Brown  
Chairman, SCUS

COURSE TITLE AND CALENDAR DESCRIPTION CHANGE ONLY

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

~~NEW~~ COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: F P A. Course Number: 261 Credit Hours: 3 Vector: 0-0-8

Title of Course: STUDIO IN VISUAL ART II

Calendar Description of Course:

FPA.261-3 continues work done in FPA.260-3. Work will combine freely chosen and assigned projects in a variety of contemporary media. Readings will be required as an integral part of studio work.

Nature of Course

Prerequisites (or special instructions):

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?

Semester in which the course will first be offered?

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

3. Objectives of the Course

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: 17 July 1978

Jim Garland  
Department Chairman

19 July 78  
J.W. Bolwert  
Dean

RC Brown  
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 360 Credit Hours: 3 Vector: 0-0-8

Title of Course: Studio in Visual Art III

Calendar Description of Course: An open critical studio course. Students are required to have a program of work prepared at the beginning of the semester. This program will constitute the basis of the student's work in the course, and will be the subject of continuing critical discussion. This discussion will be integrated with theoretical studies in the parallel seminar course, FPA. 366.

Nature of Course Studio

Prerequisites (or special instructions):

FPA. 261 and written permission of the department. Students without course prerequisites must present a portfolio and have completed all readings required in FPA. 261.

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? once a year

Semester in which the course will first be offered? 79-3

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

3. Objectives of the Course

To provide an intensive and highly individualized studio environment for prepared students with strong personal interest in visual art. Students are encouraged to think about their own work in the context of the problems and possibilities of current art. See attached statement.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

See statement of resource requirements in minor program proposal.

5. Approval

Date: 17 July 1978

Chris Haslerd  
Department Chairman

19 July 78  
J. W. Robert  
Dean

AUG 4 1978  
RC Brown  
Chairman, SCUS

## FPA. 360-3 - Rationale and Outline

FPA. 360 is an open critical studio course. There is no "assigned" work; students are required to have a prospectus of work prepared at the beginning of the course. This program will constitute the basis of the student's activity throughout the semester, and so will be the subject of a continuing critical discussion and of technical instruction and suggestion. These discussions will be integrated with the parallel seminar course, FPA. 366-3, and problems raised in the student's work in the studio will be dealt with in terms of the perspectives being developed in the seminars. Each student's seminar assignments will be correlated with the areas in which he is working in his studio production, and special readings will be assigned dealing with these particular areas.

The objective of this course is to provide an intensive and highly individualized studio environment for prepared students with strong personal interest in visual art. Students will be encouraged to think of themselves as artists and to begin to deal with the problems and possibilities of relating their own work to the context of current art as a whole. FPA. 360 then, is an "intermediate" level of the studio program: the student has gone beyond the assigned work and introductory aspects of the first and second year levels, and is approaching the point at which it is productive to think about one's work in the light of the educated and committed art audience.

Although students are required to work on their own projects, certain important problems will be dealt with throughout the semester and will inform all technical and production instruction and critique. These problems include:

- 1) The distinction more recently being drawn between "making art" (i.e., making objects and images) and "doing art" (performing activities for spectators), as a central issue in the structure of art.
- 2) The relationship between technical choices and possibilities and the expressive and analytical intentions of the work.
- 3) The problem of "style", and the meaning of the trends toward impersonality, the machine-oriented, the utilitarian, and at the same time personal performance as the basic modes of newer art.
- 4) The relationship between the traditional conceptions and frameworks of art and the effects of media such as photography and television upon these, as a basic condition for making work today.
- 5) The meaning and effect of the "art world". Who runs it? Why is it the way it is? Where did it come from? How does one enter it? Is it possible to make art or do art outside of it? How does one speak about it?

6) The issue of discourse: How does one speak about art?

These subjects will form much of the context for the regular critique sessions held in front of work being done in the studio. These sessions will deal with the work of both students and instructors, and will assume a structural continuum between "student" and "professional" work. Problems raised in dealing with studio work will be integrated with the theoretical discussion centering in FPA. 366-3, and the perspectives gained there will in turn, provide support for analysis of current projects.

Evaluation

Students are assigned projects; evaluation is made on the basis of the creativity of their response to the problems suggested by the projects and their critical understanding of the issues as outlined in studio critiques and assigned readings.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 361 Credit Hours: 3 Vector: 0-0-8

Title of Course: Studio in Visual Art IV

Calendar Description of Course: An open critical studio course. It will continue and extend work done in FPA. 360-3. Students are required to have a program of work prepared at the beginning of the semester. This program will form the basis of the student's work in the course, and will be the subject of a continuing critical discussion. This discussion will be integrated with theoretical studies in the parallel seminar course FPA. 367.

Nature of Course Studio

Prerequisites (or special instructions):

FPA. 360 and FPA 366. Students without course prerequisites must present a portfolio and have completed all required readings for FPA. 360-3 and 366-3.

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

2. Scheduling

How frequently will the course be offered? once a year

Semester in which the course will first be offered? 80-1

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

Jeff Wall

3. Objectives of the Course

To provide an intensive and highly individualized studio environment for advanced students with strong personal interest in visual art. Students will be encouraged to think about their own work in the context of the problems and possibilities of current art. See attached statement.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

} See statement of resource requirements in minor program proposal.

5. Approval

Date: 17 July 1978

19 July 78

AUG 24 1978

J. S. Garland  
Department Chairman

J. W. Bolwert  
Dean

R. C. Brown  
Chairman, SCUS

## FPA. 361-3 - Rationale and Outline

FPA. 361 is an open critical studio course. It may continue or extend work done in FPA. 360, but is generally conceived as a further level of development, and a more demanding situation. As in FPA. 360, there is no assigned work. Students are required to have a program of work prepared for the course. This program will form the body of the student's activity and will be the subject of continuing critical discussion and technical instruction. This discussion will be carried on in connection with the parallel theoretical seminar course, FPA. 367-3, and issues raised in the studio work will be dealt with in terms of perspectives being developed in the seminars.

The objective of this course is to provide an intense and highly individualized studio environment for reasonably advanced students with strong personal interest in visual art. Students will be encouraged to think about their work in terms of the educated and committed art audience, and not solely for the student or studio peer group. In this sense, FPA. 361 is seen as the first "advanced" studio course in the visual art program. Although students are required to work on their own projects, certain basic problems will be dealt with throughout the semester and will inform all technical and production instruction. These problems include:

- 1) The integration of the inevitable influences one's work undergoes into the deliberate structure of the work of art.
- 2) Relationships between newer technical possibilities (such as video, holography, etc.) and the image-making tradition of culture.
- 3) The issue of subject-matter: What constitutes it? Who determines its significance? How do structural or stylistic or technical choices alter it? What is its relation to the physicality of the work?
- 4) The issue of discourse: How does one speak about work?

These subjects will form much of the context for regular critique sessions for which the class will meet as a group. These sessions will deal with the work of both students and instructors, and will assume a structural continuum between "student" and "professional" production. Problems raised in dealing with studio work will be integrated with the theoretical discussions centering in FPA. 367-3, and the perspectives gained there will, in turn, provide support for the active consideration of current projects.

In addition to the required readings in FPA. 367-3, students will have assigned special readings in areas relevant to their studio work. These readings will mainly be from periodicals, and students are expected to have thoroughly familiarized themselves with the important art publications.

Evaluation

Students are assigned projects; evaluation is made on the basis of the creativity of their response to the problems suggested by the projects and their critical understanding of the issues as outlined in studio critiques and assigned readings.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Department: Centre for the Arts

1. Calendar Information

Abbreviation Code: FPA. Course Number: 366 Credit Hours: 3 Vector: 0-4-0

Title of Course: Problems in Visual Art I

Calendar Description of Course: This is a seminar course to be taken by all students in FPA. 366. It deals with visual arts topics of an historical, critical and theoretical nature which concern practising artists in the contemporary context. Students will be required to present research papers. Each research subject will be studied in connection with the student's own artistic work.

Nature of Course Seminar

Prerequisites (or special instructions): Admission to FPA. 360-3.

Well prepared students not concurrently enrolled in 360 may be admitted by permission of the Department. It is recommended that students take PHIL 242 before taking FPA. 366.

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

2. Scheduling

How frequently will the course be offered? once a year

Semester in which the course will first be offered? 79-3

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

3. Objectives of the Course

To provide an intellectual complement to intermediate studio production courses. To study theoretically, problems raised by practice in visual art today, and to integrate the analytical skills developed by theoretical thinking with the studio work.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty none

Staff none

Library some additional acquisition, especially in current art periodicals, and some recent publication.

Audio Visual none

Space none

Equipment none

5. Approval

Date: 17 July 1978

19 July 78

AUG 24 1978

J. Harland  
Department Chairman

J. W. Bolvest  
Dean

R. C. Brown  
Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 367 Credit Hours: 3 Vector: 0-4-0

Title of Course: Problems in Visual Art II

Calendar Description of Course: Visual Arts This is a seminar course to be taken by all students in FPA. 361-3. It deals with topics of an historical, critical and theoretical nature which concern practising artists in the contemporary context. Students will be required to present research papers. Each research subject will be studied in the context of the student's own artistic work.

Nature of Course Seminar

Prerequisites (or special instructions):

Admission to FPA. 361-3. Well prepared students not concurrently enrolled in 361 may be admitted by permission of the Department.

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

2. Scheduling

How frequently will the course be offered? once a year

Semester in which the course will first be offered? 80-1

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

3. Objectives of the Course

To provide an intellectual complement to advanced studio production courses. To study in a theoretical manner problems raised by practice in visual art today, and to integrate the analytical skills developed by theoretical thinking with the studio work.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty none

Staff none

Library some additional acquisition, especially in current art periodicals.

Audio Visual none - will use studio equipment

Space none - will use existing studio and those projected for 1979.

Equipment none

5. Approval

Date: 17 July 1978

19 July 78

AUG 24 1978

J. S. Asland  
Department Chairman

J. W. Robert  
Dean

R. C. Bomer  
Chairman, SCUS

FPA. 366 - Problems in Visual Art I  
and  
FPA. 367 - Problems in Visual Art II

FPA. 366 will be taken concurrently with FPA. 360, and FPA. 367 will be taken concurrently with FPA. 361. Well prepared students in other artistic disciplines may also be admitted with written permission of the Department.

These seminar courses deal with <sup>visual arts</sup> topics of an historical, critical and theoretical nature which concern practising artists in the contemporary context. In this sense, FPA 361 may continue or extend subjects of discussion from FPA. 360-3, but it is conceived generally as a further study of an interrelated field of problems.

Students will be required to prepare written reports on researched subjects, to present these reports in class and to discuss them. The discussions will be a continuing process of dealing with a set of inter-related problems. The specific assignments given will be organized by the instructor to form just such a structure of connected issues, and that whole group of projects will form the "subject" for the source as a whole. This idea of a unifying subject of a group of related discussions derives from the intention of the course: to provide the grounds for a coherent theoretical discourse in visual art as it exists today.

Each research subject will be studied in the context of the student's own artistic work. Considerations in research seminars will naturally carry over into critique sessions in front of work in the studio. This process is designed to develop means of speaking, writing and thinking about current art, both the student's own and that of others. This speaking is to be considered not as an adjunct to the "real" work done in the studio, but as part of art itself, as a central issue.

### Evaluation

Research papers and reports will form the basis of academic evaluation. Students should be prepared to write two such reports during the semester. Participation in class discussion will be taken strongly into account.

Lippard, Lucy R. Pop Art  
Six Years: The Dematerialization of Art

Meyer, Ursula. Conceptual Art

Rank, Otto. The Artist

Sandler, Irving. Abstract Expressionism: The Triumph of American Painting

Tuchman, Maurice, ed. The New York School

Prerequisites

Admission to FPA. 360. Well prepared students not concurrently enrolled in 360 may be admitted by permission of the Department.

## FPA. 366 - Course Outline

Possible subjects to be considered include:

1. Problems of photography in art; photography as art, as a medium which continues and restructures older pictorial traditions; as part of a signifying industry within which art must now be located.

2. Performance as a mode of art production: this recent development will be studied through a review of its historical roots and development, and in its critical relationship with mainstream theatrical or performing art traditions. Students will be required to present a critical evaluation of this work and, where relevant, to examine the relationship of their own work to it.

3. Architectural metaphors for sculptural production: much of the interesting newer three-dimensional work being done is altering the relationship between sculpture as an object and sculpture as an enclosure in which the behavior of the users or occupants of the space becomes a central focus. Research will lead to the presentation of papers dealing with the basic structural and theoretical issues, and, where relevant, the relation of the student's own work to this field.

4. Video-art: the theoretical, social-political, and historical bases of the newer video production will be studied in connection with the development of mass T.V. as a critical frame of reference. Technical instruction in production may be involved in these studies. Students will be required to present papers on specific aspects of the question, and these papers may be integrated with actual video productions.

5. Reading projects in which significant critical and theoretical writing around a major figure or movement will be studied, and a critical evaluation of the relationship between this writing and the art will be made.

### Required Reading

The following is a brief selection of texts which will be used in all discussion. Other, more specialized material will be added to this list, depending on the student's specific assignments.

Barthes, Roland. Mythologies  
"The Photographic Message"  
"The Rhetoric of the Image"  
"The Third Meaning" - from Image/Music/Text

Battcock, Gregory. Minimal Art

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" - from Illuminations

Hauser, Arnold. The Social History of Art

## FPA. 367 - Course Outline

Possible subjects to be considered include:

1) Aspects of mechanical and electronic reproduction as a history of image-making parallel with and complementary to painting.

2) Historical studies of the major movements of the Post WW II period. These studies will change each semester the course is offered, but will centre around such phenomena as Pop Art, Minimalism, Earth Art, Performance Art, Conceptual Art. Students will be required to present a critical evaluation of the movement from an historical viewpoint, or an evaluation of the work or part of the work of a major artist identified with one of these kinds of art.

3) Reading projects in which significant criticism surrounding a major figure or problem in the field will be studied. The purpose of the project will be to form a critical evaluation of the infrastructure of language or the discourse surrounding the production and reception of important art, and in this process, to establish a coherent critical vocabulary for the student's continuing critical approach to his own work and that of his immediate environment.

4) Intensive encounter projects in which a student must write a coherent critical and historical account of a specific work, taking it in all its complexity. This account will include a "reading" of the structure of the work on the semiotic level, and will therefore be involved with the field of semiology as it impinges on the problems of image-making and the comprehension of images.

### Required Reading

The following is a brief selection of texts which will be used in all discussion. Other, more specialized material will be added to this list, depending on the projects assigned.

Barthes, Roland. Writing Degree Zero  
Elements of Semiology  
Image/Music/Text

Benjamin, Walter. The Author As Producer

Breton, Andre. Manifestoes of Surrealism

Foucault, Michel. The Order of Things

Freud, Sigmund. Leonardo

Gale, Peggy, ed. Performance Art Anthology

Hauser, Arnold. The Social History of Art

Nadeau, Maurice. The History of Surrealism

Williams, Raymond. Television: Technology and Cultural Form

Prerequisites

Admission to FPA. 361. Well prepared students not concurrently enrolled in 361 may be admitted by permission of the department.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: F.P.A. Course Number: 469 Credit Hours: 5 Vector: 0-0-10

Title of Course: DIRECTED PROJECT IN VISUAL ART

Calendar Description of Course:

This is an independent guided studio course for students completing a Minor in Visual Art. Students will be expected to complete a body of planned and approved work.

Nature of Course Independent work/Studio

Prerequisites (or special instructions):

FPA.361 and 367 and written permission of the Department.

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? Twice a year

Semester in which the course will first be offered? 79-3

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

3. Objectives of the Course

(see attached)

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty

Staff

Library

Audio Visual

Space

Equipment

5. Approval

Date: 17 July 1978

19 July 78

AUG 24 1978

J. G. Garland  
Department Chairman

J. A. Bolert  
Dean

R. C. Brown  
Chairman, SCUS

DIRECTED PROJECT IN VISUAL ART

This is an independent guided studio course for students completing a Minor in Visual Art. The student is required to be involved in a continuing programme of work in whatever media he or she chooses. Students at this stage of development will not need to work in a class or group situation, and their scheduling will be by arrangement with the instructor. Faculty members will accept FPA.469 students for individual instruction through consultation. Meetings for criticism and discussion of work will be held on a regular basis in the student's working space or in the instructor's studio. The intention of this course is to give the experienced and committed student the opportunity to work freely while being in constant connection with faculty members who are particularly familiar with their development and who can provide mature and extensive criticism and advice; and to provide the student with the opportunity to produce a small body of exhibitable art work. This body of work will be placed in an exhibition situation as the final fulfilment of the requirements of the course, but the exhibition will not necessarily be public.

As in FPA.360/366 and 361/367, students will be required to do some theoretical or historical research and reading. These study programmes will be organized at the beginning of the semester by the instructor in consultation with the student. The instructor will be responsible for structuring a concentrated and specific field of study intimately related to the student's concerns. Students will generally be responsible for defining their field of interest, but the instructor will organize that field into specific assignments. These may take the form of written papers, but may also be oral presentations, or presentations in other media. Students may consider assigned studies as a way for them to make a written presentation or statement in regard to their own work, its relationship to contemporary art history, its position in the critical spectrum, its intentions, etc.

**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 course work viewed in an exhibition situation, and on their theoretical or historical presentations.