

SIMON FRASER UNIVERSITY

MEMORANDUM

5.76-123

To Senate

From Senate Committee on
Undergraduate Studies

Subject Approval of New Courses:
FPA.116-6,160-5,251-3,382-3,384-3.

Date September 16, 1976

Action taken by the Senate Committee on Undergraduate Studies at its meeting of Tuesday, 14 September 1976 gives rise to the following motion:

MOTION

That Senate approve and recommend to the Board of Governors for approval the following new courses in Fine and Performing Arts:

FPA. 116-6 The Arts in Context: North American Styles
FPA. 160-5 Introduction to the Image
FPA. 251-3 Dramatic Interpretation II
FPA. 382-3 Aesthetics of Performance
FPA. 384-3 Criticism of Performance

Note: The Senate Committee on Undergraduate Studies, having been assured of the feasibility of earlier offerings, has approved a waiver of the two semester time lag requirement for FPA. 116-6, FPA. 160-3, FPA. 251-3 and FPA. 384-3.

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SIMON FRASER UNIVERSITY

SCUS 76-27

MEMORANDUM

To Mr. H.M. Evans, Registrar &
Secretary of the Senate Committee
on Undergraduate Studies
Subject New Course Proposal
FPA. 116

From J. Blanchet, Secretary of the
Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee
Date September 3, 1976

The Arts in Context: North American Styles
I.S.C. 76-24

The Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee has reviewed and approved the attached new course proposal, and I am forwarding it to you for inclusion on the agenda of the Senate Committee on Undergraduate Studies.

J. Blanchet.

Attachment

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SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 116 Credit Hours: 6 Vector: 5-2-0

Title of Course: The Arts in Context: North American Styles

Calendar Description of Course:

A selective study of the various arts, including decorative, popular, and folk arts, in Canada and the United States from the 16th to the 20th Century. The course will emphasize the development of the arts within national and regional contexts. Tutorials will focus on a single art form and may involve practical explorations in that form in relation to regional styles.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions):

15 Hours Credit

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

2. Scheduling

How frequently will the course be offered? At least once every two years

Semester in which the course will first be offered? 77-1

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

Objectives of the Course

See attached statement and course outline.

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: <u>August 19, 1976</u>	<u>Sept 7, 1976</u>	<u>14 Sept. 1976</u>
<u>Eric Allen</u> Department Chairman	<u>RC Brown</u> Dean	<u>DR Birch</u> Chairman, SCUS

COURSE OBJECTIVES

This course is the third "context" course to be introduced in conjunction with the developing arts program. Like its predecessors, it is intended primarily to provide an introduction of several arts and their interrelationships to students who wish to undertake a concentration in any art form. In addition, it should be of interest to students in any discipline who wish to acquire some grounding in the arts.

A single individual will take overall responsibility for the lectures, but we do not expect that individual to be omniscient: there will be numerous guest lectures from specialists on and off campus in areas outside the expertise of the main instructor. The course does not claim to cover all the arts of the area in a survey fashion: it should be at once broad and focussed, exploring instances that do most to reveal the essential qualities of arts in the region and their interrelationships. As the only "area" course we now plan in this series, this course will particularly explore the relations between art and locale.

Because of the nature of the course it should be re-thought each time it is offered, reflecting the interests of the main instructor and reaching out from those central concerns. Attached is an outline of the course as we anticipate it will be taught in the Spring of 1977.

COURSE OUTLINE

I. Categories of North American Arts

What arts will be studied in this course? For practical reasons it is appropriate to move in a general direction for the more ubiquitous and concrete arts toward those that are less omnipresent and abstract. Thus the course begins with the Decorative Arts of costume, furniture, town design and sculpture, and then cartography. In turn Architecture and Sculpture, and then the Visual Arts of painting, photography, filmmaking and television will be studied. Finally the Performing Arts of theatre and dance will be surveyed.

In and through these different arts, certain images and associations persist and it is the purpose of this course not merely to define and analyse them but to see them in relation to the historically, regionally and nationally varied experiences of North Americans.

II. North American Art History as a Humanity

This course will approach art history as a humanity and to make plain what this means, it is useful to distinguish art history as a humanity from art aesthetics, appreciation and connoisseurship. The arts of North America, whether good or bad, can be experienced without recalling to mind their intellectual or emotional origins, that is without relating them intellectually or emotionally to anything outside them. But, this mere enjoyment, the aesthetics of North American arts, is not art history.

II. North American Art History as a Humanity (Cont'd)

So too you can easily separate the appraising and interpreting of North American arts according to one another or to the arts of other civilizations and not go further, not be critical. Connoisseurship - assessment through identification of North American arts with respect to their date, creator, and user - is not art history. Treating the study of North American arts as a humanity may be to treat them aesthetically, as appreciator and as a connoisseur. But more: it is to place them in a concept of North American living and to judge their social function. This is the principal goal of the course.

III. The North American Perspective

In the histories of Canada and the United States you see how the transplanted arts of European migrants started to develop in different regional forms from the 15th Century on. Those forms not only depended on the cultures of the Spanish, French and British peoples who settled on the continent but on the astonishing differences in the natural environments and the varied levels of Indian and Eskimo cultures that they encountered here.

In spite of the large differences in arts made by the development of independent nation states, first the United States in 1776 and then Canada in 1867, these early regional formations have continued. In fact these formations compliment and stimulate the arts of both nations because both nations have federal governments, and the provinces and the states act as cultural entities in their own rights. After all, the written record of the arts in North America stretches back over 400 years while that of the United States runs only 200 years

and that of Canada a little more than 100 years.

So the real history of arts on the North American continent may only be understood in the context of their varied regional and national expressions. This perspective should not be mistaken for a "continentalist" perspective on North American arts. On this latter perspective powerful attitudes have gathered, attitudes which seem to ignore and indeed reduce the large differences between the arts in Canada and the United States. The content of the last two weeks in the proposed course outline make clear no national differences are to be ignored or reduced.

IV. Course Objectives

The objectives of the course can be formally stated in a format that will be paralleled in the twelve units of work outlined in the next section. These are:-

1. To distinguish among the different theories of art history employed in the study of North American arts and to give students practice in both using local art history resources and in writing art history reports.
2. To define the Decorative Arts used in North American living, to group these arts into periods and regions that will provide a backdrop against which can be placed other classes of art.
3. To distinguish among the period and regional styles of North American architecture and sculpture and to identify the social ideals that they express and help to advance.
4. To trace the development of the Visual Arts first as expressions of and instruments perpetuating ideals of North American peoples, then as expressions shaped by and shaping other classes of arts.

IV. Course Objectives (Cont'd)

5. To trace the development of the Performing Arts first as expressions of and instruments perpetuating ideals of North American peoples, then as expressions shaped by and shaping other classes of arts.
6. To demonstrate the changing forces of centralization and decentralization operating in North American arts.
7. To describe and assess the impact of Canadian and United States political economies on North American art.
8. To give a better understanding of the connections among arts and within varied social environments of North America.

V. Block Time Table

<u>Week</u>	<u>Sector</u>	<u>Subject</u>
1	A	The History of Art History
	B	Methods of Art History
	C	Art History as a Humanity (Simon Fraser University Art History Resources)
2	A	European and Other Origins of North American Arts
	B	Periodizing North American Arts
	C	Audio-Visual Overview of North American Decorative Architectural, Performing and Visual Arts
3	A	Cultural Expression in North American Decorative Arts, 16th-20th Century (costume, domestic and furniture)
	B	Cultural Expression in North American Decorative Arts, 16th-20th Century (Mapping and Town design)
	C	Visiting Lecturer

V. Block Time Table (Cont'd)

<u>Week</u>	<u>Sector</u>	<u>Subject</u>
4	A	Architectural Style as Artifact of North American Living
	B	Sculpture as Artifact of North American Living
	C	Films on Canadian and United States Reconstructions of National Monuments
5	A	Visual Arts: Painting in Different Cultural Periods
	B	Visual Arts: Photography as Chronicler of North American Life
	C	Films on Regional Schools of Painting
6	A	Visual Arts: Film as Artifact of Canadian and United States Political Ideology
	B	Visual Arts: Television and Patterns of Change in North American Values
	C	Visiting Lecturer
7	A	Performing Arts: The Rise of National and Regional Theatre Schools and Festivals
	B	Performing Arts: Social Change in North America Through the Theatre
	C	Visiting Lecturer
8	A	Performing Arts: The Importance of Quebec Theatre in North America
	B	Performing Arts: The Tradition of Difference Between Canadian and United States Theatres
	C	Visiting Lecturer
9	A	Performing Arts: Vernacular Dance in Early North America
	B	Performing Arts: The Development of the National Ballet of Canada and Other North American Dance Schools
	C	Visiting Lecturer

V. Block Time Table (Cont'd)

<u>Week</u>	<u>Sector</u>	<u>Subject</u>
10	A	Performing Arts: The Tradition of the "New" Dances
	B	Performing Arts: The Biographies of Significant North American Musical Performers
	C	Visiting Lecturer
11	A	Regionalism: The Rise of Cultural Imperialism in North America
	B	Regionalism: The Survival of Regional Differences in North American Style
	C	Visiting Lecturer
12	A	Nationalism: The Political Economy of Art in the United States
	B	Nationalism: The Political Economy of Art in Canada
	C	Visiting Lecturer

Tutorials for the course will study a single art form in greater detail than can be achieved in the lectures alone. Tutorials may involve practical exploration in an art form as a means of understanding North American styles. Evaluation of student performance in the course will be based on an assessment of the students' knowledge and understanding of arts in the modernist period.

Required Texts:

McLanathan, Richard

Art in America: A Brief History

Harcourt Brace J., 1973

(\$8.50)

National Gallery of
Canada

and

Hubbard, R.H.

300 Years of Canadian Art

Information Canada, 1967

(Bilingual Edition)

(\$8.00)

Although these are the only two works students will be required to purchase, an extensive bibliography has been prepared on the various topics to be covered in the course. Much of this material will be placed on reserve and required of students.

SIMON FRASER UNIVERSITY

SCUS 76-28

MEMORANDUM

To	Mr. H.M. Evans, Registrar & Secretary of the Senate Committee on Undergraduate Studies	From	J. Blanchet, Secretary of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee
Subject	New Course Proposal FPA. 160	Date	September 3, 1976

Introduction to the Image
I.S.C. 76-25

The Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee has reviewed and approved the attached new course proposal, and I am forwarding it to you for inclusion on the agenda of the Senate Committee on Undergraduate Studies.

J. Blanchet

Attachment

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SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 160 Credit Hours: 3 Vector: 0-0-6

Title of Course: Introduction to the Image

Calendar Description of Course: This course will introduce students to the process of visual expression through a series of studio exercises. The course leads from an engagement with the significance of objects toward an understanding of the structure and design of images. Drawing, painting, and three-dimensional construction will be accompanied by analytical discussion and independent assignments.

Nature of Course Laboratory (Studio)

Prerequisites (or special instructions):

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? 1977-1

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

Objectives of the Course

This is a first studio course in visual arts. It does not assume extensive background in the visual arts but should serve to identify students qualified to proceed to further studio work as well as give the general student some familiarity with visual fundamentals. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

- Faculty None
Staff None
Library None
Audio Visual None
Space Studio area (to be established)
Equipment Minimal studio equipment (already budgeted)

5. Approval

Date: August 19, 1976; Aug 24, 1976; 14 Sept. 1976
Department Chairman; Dean; Chairman, SCUS

COURSE OUTLINE FOR FPA. 160 - INTRODUCTION TO THE IMAGE

Image Exercise Continuing Throughout the Term

Students will choose at random (from a pre-established collection) a single image. It may be a reproduction of a painting, a photograph, or other. They will be required to keep this picture with them throughout the term, to live with it, in fact. Consciously, they must search out all the ways in which the meaning of the image reveals itself to them, how it relates to their everyday concerns, how it connects to other kinds of experience, visual or otherwise. They must continually encounter this image, much as an artist encounters and becomes involved with works or images which become important to him. A physical record, written or otherwise, must be kept of this process, and this record will constitute a part of the student's submission for evaluation at the end of the term.

Studio Work

Studio work is organized to bring all formal, technical, stylistic problems into play in relation to the student's own desires to create visually. At this introductory level, formal investigation and studio skill development will be undertaken through a series of exercises into which the student brings a subject of importance to him or herself. Students are requested to select a single object which has a special, personal meaning to them. This would probably be a personal possession. All of the studio work will be centered on the problem of creating an image of this object. Creating such an image will, of course, be more than a simple "exercise" involving, as it does, personal matter which the student feels a need to formulate or objectify.

The Exercises

These are outlined in the order in which the class will work through them, and each "exercise" does not necessarily correspond to a single studio session or week's attendance.

Exercise 1:

The student will make a drawing (or painting if he wishes) of his object, using any medium, approach technique, etc., he desires. No instruction or suggestion will be given at this point, only the following demand will be made:-

YOU MUST NOT SPEAK (to the instructor) ABOUT THE IMAGE, OR EXPLAIN IT IN ANY WAY. THE INSTRUCTOR WILL NOT DISCUSS YOUR REASONS FOR CHOOSING AND REPRESENTING THIS PARTICULAR SUBJECT. HOWEVER, YOU MUST GIVE THE INSTRUCTOR A SENSE OF WHY THIS SUBJECT IS BEING REPRESENTED.

After submission, a discussion will take place about the class's work, concentrating upon the student's choice of such things as size of the image, relation of the size of the image to the size of the paper it is on, texture, materials, etc.

Exercise 2:

A period of sustained studio work will be undertaken in DRAWING. These will be aimed at practicing basic drawing approaches techniques. Use of line, tone, dark and light relationships (chiaroscuro) will be practiced in relation to both simple and complex objects and under various lighting

conditions. (During this period, students will interchange the drawings done in Exercise 1.)

STUDY THE OTHER PERSON'S DRAWING AS YOU ARE STUDYING THE IMAGE SELECTED AT THE BEGINNING OF THE COURSE. TRY AND DETERMINE WHY THE ARTIST MADE HIS PICTURE THIS WAY.

This drawing work will be continued for several weeks in parallel with subsequent exercises. The object of this drawing work will be to become competent in rational representation as understood in art history.

Exercise 3:

Return to the object chosen. Students will draw it again freely but keeping in mind what has been learned in the drawing work. This drawing must be interchanged as was the first. Students must now study both drawings they have received in the sense underlined above.

Exercise 4:

Students will interchange their objects in reference to the two drawings of that object which they already possess. They will draw the object freely.

DRAW THE OBJECT AS YOU UNDERSTAND IT, JUDGING:

- 1) THE TWO DRAWINGS
- 2) THEIR RELATIONSHIP TO THE OBJECT ITSELF
- 3) YOUR UNDERSTANDING OF THE PROCESS TO THIS POINT.

Students will receive their own pictures and object back plus the other person's drawing of their object.

STUDY ALL THREE DRAWINGS OF THE OBJECT.

Exercise 5:

The student will draw his object freely again this time from memory. The drawing should be as complete and fully stated as possible.

PUT AWAY EVERYTHING BUT THIS LATEST DRAWING. DON'T LOOK AT THE OBJECT OR ANY PREVIOUS DRAWINGS. STUDY THIS ONE IN THE USUAL SENSE.

Exercise 6:

Draw your object from memory again but:

- 1) Simplify it as much as possible. Include only what is clear in memory.
- 2) Arrive at a simplified image. Make the closest thing to a mechanical drawing possible.

PUT AWAY THE PREVIOUS DRAWING. CONCENTRATE ONLY ON THIS ONE.

Exercise 7:

Reproduce your image again from memory. Then using the media provided, colour the image as you feel appropriate. By this stage students will have produced what to them is the essential representation of their object.

Study the whole group of drawings. Prepare your responses to the process.

Exercise 8:

Class discussion with all drawings and objects in the studio.

Exercise 9:

Once again in the studio, working from the object, make a colour representation. In connection with this a period of sustained studio work will be undertaken in COLOUR representation (including painting). Problems in colour interaction, composition and technique will be dealt with.

Exercise 10:

Students will produce a three-dimensional representation of their object in any technique which can be managed in our studio conditions. All two and three-dimensional work will form the student's submission for evaluation.

SIMON FRASER UNIVERSITY

SCUS 76-29

MEMORANDUM

To Mr. H.M. Evans, Registrar &
Secretary of the Senate Committee
on Undergraduate Studies
Subject New Course Proposal
FPA. 251

From J. Blanchet, Secretary of the
Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee
Date September 3, 1976

Dramatic Interpretation II
I.S.C. 76-26

The Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee has reviewed and approved the attached new course proposal, and I am forwarding it to you for inclusion on the agenda of the Senate Committee on Undergraduate Studies.

J. Blanchet

Attachment

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SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 251 Credit Hours: 3 Vector: 0-0-8

Title of Course: Dramatic Interpretation II

Calendar Description of Course:

This course is designed to continue and expand upon the work undertaken in FPA. 250. Exercises concentrating on the further development of performance skills are combined with a systematic approach to poetic realism in the theatre.

Nature of Course Laboratory

Prerequisites (or special instructions):

FPA. 250

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? 77-1

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

D. Rotenberg

Objectives of the Course

This course is intended as the second of two at the second year level which will together provide intensive foundation work for theatre students, with emphasis on the actor's art in relation to the total art of the theatre. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None

Staff None

Library None

Audio Visual None

Space None at this time

Equipment None

5. Approval

Date: August 17, 1976

Aug 24, 1976

14 Sept. 1976

E. Alderman
Department Chairman

R. Cronin
Dean

D. B. Birch
Chairman, SCUS

FPA. 251 - DRAMATIC INTERPRETATION II

COURSE OUTLINE

This course is designed to lead from FPA. 250 in furthering the student's work in the theatre, with emphasis on the art of the actor. New and different approaches are examined and put into practice. There is a heavy emphasis on scene presentation accompanied by discussion of initial texts and performance critiques. The Laban, Spolin, voice and method training techniques are accelerated and applied in a practical setting. By the use of texts which have their origins in poetry (see weekly breakdown and bibliography) the role that poetry and myth play in the theatre are examined. From this examination and a continuation of text analysis the director's function is introduced. Through developing and executing their own directoral concepts the very difficult subject of Poetic Realism in the theatre will be introduced.

Pre-requisite FPA. 250. Students who have completed courses equivalent to FPA. 250 elsewhere will be admitted only by special permission.

Course size is limited to 20.

Structure: Studio work and discussion.

Evaluation: Will be based on the achieved level of both skills and understanding.

FPA. 251 - Weekly Course Breakdown

- Week 1: Introduction to the approaches of this course.
Laban session #8.
Basic movement and voice.
Text analysis of Edward Bond's Narrow Road to the Deep North.
In conjunction with this analysis Basho's Narrow Road to the Deep North will be discussed.
- Week 2: Scenes presented from Bond's Narrow Road to the Deep North.
The scenes are critiqued and re-thought.
The class formulates a directoral approach to the play.
- Week 3: The scenes are re-mounted with the directoral approach in mind.
The students are required to present pieces of Basho's poetry.
The speech approach is used to help the poetry reading.
All scenes are critiqued and evaluated.
- Week 4: Basic Voice and Movement.
Laban session #9.
Private moment exercises.
Improvisation.
- Week 5: Presentation of one of Brecht's early poems.
Poems are critiqued.
Reference material is discussed (Brustein's The Theatre Revolt and Bentley's Playwright as Thinker).
- Week 6: Presentation of scenes from Brecht's Puntilla and Matti and/or In the Jungle of the Cities.
Scenes are critiqued and re-thought.

Week 7

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Week 8:

Class is divided into two sections.

Each section develops a directoral concept for one of the two Brecht plays and presents scenes in accordance with their concept.

Week 9:

Laban session #10.

Improvisational work.

Basic voice and movement.

Week 10:

Shakespeare & Fletcher's The Two Noble Kinsmen is read in class.

Outside of the class Chaucer's The Knight's Tale is to be read.

The way to use a first reading will be discussed.

How to evaluate motivation from verse will be broached.

Week 11:

Scenes from The Two Noble Kinsmen will be presented.

They will be critiqued and sent out to be re-done.

Week 12:

The scenes from The Two Noble Kinsmen are presented and evaluated. They are also re-directed in class by the instructor.

Week 13:

A week of analysis and review of materials covered.

BIBLIOGRAPHY OF FPA. 251

- Edward Bond: Narrow Road to the Deep North
- Basho: Narrow Road to the Deep North
- Robert Brustein: The Theatre of Revolt
- Eric Bentley: Playwright as Thinker
- Brecht: In the Jungle of the Cities
- Brecht: Puntilla and Matti
- Brecht: Any early volume of his poetry
- Fletcher & Shakespeare: The Two Noble Kinsmen
- Chaucer: The Knight's Tale

MEMORANDUM

Mr. H.M. Evans, Registrar & Secretary of the Senate Committee on Undergraduate Studies	From J. Blanchet, Secretary of the Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee
Subject: New Course Proposal FPA. 382	Date: September 3, 1976

Aesthetics of Performance
I.S.C. 76-27

The Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee has reviewed and approved the attached new course proposal, and I am forwarding it to you for inclusion on the agenda of the Senate Committee on Undergraduate Studies.

J. Blanchet

Attachment

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SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 382 Credit Hours: 3 Vector: 2-1-0

Title of Course: Aesthetics of Performance

Calendar Description of Course:

This course will examine theatre, dance, and film as public arts. Relationships of form and meaning among these and other modes of performance will be investigated through topics that may vary from semester to semester. The course is specifically designed for students of theatre, dance, and film.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions):

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? 77-3

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

Objectives of the Course

See attached statement and course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

- Faculty: None at present
Staff: None
Library: None
Audio Visual: None
Space: None
Equipment: None

5. Approval

Date: August 17, 1976

Aug 27, 1976

Handwritten signature

Em Allan Department Chairman

Robert C. Dean Dean

14 Sept. '76 Chairman, SCUS

COURSE OBJECTIVES

The primary intent of the course is to encourage students with some knowledge of theatre, dance or film to place that knowledge within the context of other modes of performance. The course will engage students with problems concerning the forms, idioms and styles associated with theatrical performance. According to the instructor's interests and preferences, the course will concern itself with broadly defined areas of theatrical presentation including ceremony, ritual, drama, music, dance, mime, cinema, spectacle, puppetry, etc. Emphasis will be placed on the ways in which form creates meaning in the presentation of theatrical images and theatrical literature. Especially important will be the development of a critical vocabulary which will enable the student to notice the particular intellectual and social "matter" used in particular modes of dramatic presentation.

Although the questions raised in the course will be fundamentally aesthetic questions, the material examined will vary from semester to semester. The course may focus primarily on a single genre or range through a variety of genres or thematic or historical movements, for example primitive rites of passage through contemporary theatre of cruelty. Various types of presentation or problems may be emphasized, for example heroism, expressionism, translation of novel into film, gesture, the dramatic contexts of everyday life. Attention may be paid to insights about theatrical presentation to be derived from cultural anthropology, cultural geography, philosophy, psychoanalysis, history of literature and art, or any other discipline which broadens the basis of criticism in the arts. Although a single instructor will be responsible for the course in a given semester, it is assumed that various guests will be asked to contribute their expertise from time to time.

Whatever specific shape the course assumes on each occasion it is taught, its essential purposes will remain the same: to investigate relationships among various modes of performance, relationships between form and meaning in performance, and relationships between the performing arts and the culture which surrounds them.

SPECIFIC PROPOSAL FOR A COURSE TO BE OFFERED IN 1977, FALL,

Act, Actor and Spectacle: Images of Anxiety, and Resolution
in Contexts of Cultural Estrangement

Jerald Zaslove

This course will research the origins of anxiety in styles of modern performance by focussing on the unconscious presuppositions behind modern styles. The course is designed to provide the student with specific reference points which will illuminate the relationship between gesture, style and intellectual content. These reference points are described in the following pages, but the questions which the reference points are designed to answer can be mentioned: What happens to the theatre in an age when other rituals or modes of seeing (religion, film, etc.) dominate traditional forms? How is it that the form of an event - in art or life - can repress as well as illuminate the creative impulse which gave rise to the need to present images of life? How is it that style operates independently of the content of the work of art? How does style communicate with content? If performance is a public event, what are the unconscious and conscious assumptions spectators share as a community of onlookers? Is there any historical continuity in style seen not as "stylistics", but as barriers and mediations between art and life.

The course will assume that the limits of spectacle lie in the modes of ambivalence and anxiety which are active and dormant in the cultural iconography presented to the spectator. Once we have the performance before us cultural memory shapes the frame and integrates individuals into the fantasy. Certain styles can be described as "permission giving" structures which enable meaning to exist in a detached or distanced framework. These styles embody meaning, however, and encourage acceptance and collaboration with the culture or they encourage a demythologizing of situations and reality. How is the illusion created which permits the contemplation of experience? How are anticipation and dramatic tensions created? To what end are the modern techniques of dissociation, superimposition and orchestrated space used? How are organic affects created? How are intellectual needs gratified by emotional techniques? The theatre may be said to be a primary and pivotal ritual of mankind, fusing economic, technical and imaginative modes into a form which projects and polarizes perception within communicable forms. What is our relationship to this experience and how can we talk about this relationship? If ideas and images are both artifacts and commodities how can those in the service of making art become critical without losing touch with their creative purposes? - this is the central question.

ORGANIZATION OF THE COURSE:

- A. The texts used belong to the period 1900-1930 in Europe. I will emphasize the origin and development of theatre, language, and political commitment of the artists Kafka, Brecht, Hasek, Paul Klee and Fritz Lang. The focus on the period of post-World War I art and literature has two purposes: (1) to look at a specific historical period and so indicate the coherence of a period as seen through the form, content, and development of particular modes of art commonly referred to as expressionism or surrealism; and (2) to indicate how this particular period has influenced our sense of what we accept as "modern" - especially to show how the works of the writers and artists above have triumphed in our contemporary world as the dominant style of both popular and avant garde art.

Introductory Texts:

Weston LaBarre:	<u>The Ghost Dance</u> (specific chapters)
Susanne Langer:	<u>Philosophy in a New Key</u> (specific chapters)
John Willett:	<u>Expressionism</u>
Jack Lindsay:	<u>A Short History of Culture</u> (various chapters)

Weeks 1 - 4:

Bertolt Brecht:	<u>Baal, Jungle of Cities, A Man's A Man, Messingkauf Dialogues</u>
Peter Bogdanovich:	<u>Fritz Lang in America</u> (film)
Antonin Artaud:	<u>The Theatre and its Double</u>
Paul Klee:	<u>The Diaries of Paul Klee</u> (movement)

Weeks 5 - 8:

Franz Kafka:	<u>The Trial</u>
Erwin Piscator:	<u>The Political Theatre</u>
Milton Mayer:	<u>They Thought They Were Free</u> (society as theatre)
Siegfried Kracauer:	<u>From Caligiari to Hitler</u> (film)
H. Eisner:	<u>The Haunted Screen</u> (film)

Weeks 9 - 13:

E.Z. Friedenberg:	<u>Coming of Age in America</u>
Richard Schechner:	<u>Environmental Theatre</u>
Jerzy Grotowski:	<u>Towards a Poor Theatre</u>
Paul Radin:	<u>The Trickster</u>
Sam Shepard:	Plays
Jaroslav Hasek:	<u>The Good Soldier Schweik</u>

N.B. - Material above will supply lecture content; some reading of above required, other reading recommended. Students from the various arts will be asked to create scenarios, plans, and problems based on Kafka's The Trial. Coming of Age in America will be used to suggest how childhood and adolescent school experience shapes the theatrical expectations of modern students of theatre, film, and dance.

B. The aesthetic problems of style and performance mentioned in the paragraphs describing the course will be dealt with as follows:- I will not only assume that there are specific aesthetic "givens" which belong exclusively to individual art forms (theatre, film, movement-dance). I will attempt to show that problems of time, space, tension, image, gesture, intellectual idea and artistic style are fulfilled in and through the artists' view of the world and the artists' use of the social media available. "Style" will be treated as a function of historical tropes, that is as themes or reference points from which the artist develops his art and attempts, thereby, to change the world to his way of seeing and experiencing. Here follows some of the "tropes" which will be used in the course to explain how and why certain experiences precede and accompany performance and give form to ways of seeing:

1. SOCIETY AS SACRED SPECTACLE: The Ghost Dance (by Weston LaBarre)
Entrance into religious mystery, ritual origins of theatre, violence and ecstasy as formal ingredients, wizardry, priestcraft, and the collective soul, gestures as relative to modes of repetition, ideas of collective soul and group participation. Theories of Artaud, Grotowski, Schechner. Ethnic nationalism and the ideal of the total mobilization of the human body against thought and for thought.

2. THE INDIVIDUAL AND THE CULTURE HERO: The Trickster (Paul Radin)
Banditry, trickster, and stylized forms of individual response to collectivization: supermanism, dandyism, sexual stereo-typing, narcissism, gangsterism and versions of cathartic portrayal which expect identification from audience, or sympathy from audience. (G. Legman, Harold Rosenberg, Meyerhold, Marx Brothers, Brecht ...).
3. THE HUMAN BODY AS IRREDUCIBLE GIVEN: Cult of authenticity; masks; stripping of emotion; war on the mind; physiognomy of faces, relationship of movement to work and sensuality; relationship of movement to ideas of disease and discipline, athleticism and repose; inventions and fashions which extend the human body; the relationship of action, speed, fluidity, plasticity to human body; ideals of beauty in the human form, nudity, competition, dimension, color, dance; the body as the repository of the repressed emotion.
4. SCENIC EXPECTATIONS, REPRODUCTION AND DUPLICATION OF "PASSIVE" SITUATIONS: The city, the relationship of mass to mob; machine space, light, advertising as the poetry of pre-established needs, the production value of design, ideologies of literacy (everybody is literate because he or she can talk or read), passive audience stereo-typing, perspective seen as devices to distance spectator, illusions of intimacy, cult of youth and other devices which prolong pastoral image of "school"; documentary styles and distancing; piety and religiosity in art-works.
5. THE FILM AS A MEDIUM COLLABORATING WITH AND ILLUMINATING CULTURE:
 - a) Rural Naturalism and Ambivalent Devotion to a Cause:

"Autobiography of Maxim Gorkii"		(Russia, 1938)
"Best Years of our Lives"		(USA, 1946)
 - b) Dream Compulsion, Urban Gothic and the Spokesmen for Persecution:

"M"	Germany	1931	Fritz Lang, Dir.
"Three Penny Opera"	Germany	1931	Engel, Brecht, etc.
"The Trial"	USA/France, etc.	1967	Orson Welles, Dir.
"Partners"	Italy	1968	Bertolucci
 - c) Sentimental Tragedy, Moral Journalism:

"Little Caesar" "High Noon" "Easy Rider"
 - d) Documentary Amoralism and Technique as Style:

"Titicut Follies"	(Wiseman)
"I Am Curious Yellow"	(Sjöman)

e) The Inventive Body and Music Hall Anarchism:

"Duck Soup"	(Marx Brothers)
"The Old Fashioned Way"	(W.C. Fields and others)
"Million Dollar Legs"	(W.C. Fields, Jack Oakie...)
"Drole de drame"	(Barrault, Simon, LeCroux...)
"Boudu Saved from Drowning"	(Renoir/Simon)
"It's a Gift"	(W.C. Fields)

f) Director as Culture Hero, The Skilled Hack and Pseudo-Profundity of Style; Introspective Filmmaking:

"Monsieur Verdoux"	(Chaplin)
"Viridiana"	(Bunuel)
"The Silence"	(Bergman)
"Blow Up"	(Antonioni)
"Les Enfants du Paradis"	

N.B. - Films will be shown concurrently with course and films in use from other courses will be discussed. A selection will be made from above list.

SIMON FRASER UNIVERSITY

SCUS 76-31

MEMORANDUM

To..... Mr. H.M. Evans, Registrar &
..... Secretary of the Senate Committee
on Undergraduate Studies
Subject..... New Course Proposal
FPA. 384

From..... J. Blanchet, Secretary of the
..... Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee
Date..... September 3, 1976

Criticism of Performance
I.S.C. 76-28

The Faculty of Interdisciplinary Studies Undergraduate Curriculum Committee has reviewed and approved the attached new course proposal, and I am forwarding it to you for inclusion on the agenda of the Senate Committee on Undergraduate Studies.

J. Blanchet

Attachment

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SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 384 Credit Hours: 3 Vector: 0-3-0

Title of Course: Criticism of Performance

Calendar Description of Course: This course is designed to give students practice and encouragement in articulating their responses to live performances of drama, dance, and other forms of theatrical presentation. The course will involve discussions about critical method in relation to various performing arts and about individual productions, as well as attendance at numerous performances and occasional rehearsals. A substantial amount of critical writing will be required.

Nature of Course Seminar

Prerequisites (or special instructions):

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? 77-1

Which of your present faculty would be available to make the proposed offering possible? Professor E. Alderson can teach the course in 77-1, drawing on the resources of Professor L. Kitchin of the English Dept. and Professors Garland and Rotenberg of the Centre for the Arts.

Objectives of the Course

See attached statement and course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty None at this time

Staff None

Library None

Audio Visual None

Space None

Equipment None

5. Approval

Date: August 20, 1976 Aug 24, 1976 14 Sept. 1976

Eric Alderson Department Chairman

R.C. Brown Dean

D.R. Bitch Chairman, SCUS

COURSE OBJECTIVES

The basic objective of this course is to train students to be alert and engaged viewer-participants of live performance and so increase their understanding of the performing arts. It emphasizes the articulation in writing of critical response. It is designed primarily for students with substantial knowledge of theatre or dance, but is open to others as well. A single faculty member should take responsibility for the course, but students should have frequent exposure to experienced critics and to persons with expertise in the arts addressed in the course.

It may be well to state some things the course is and is not:-

Although it will require the regular writing of critical pieces, it is not a journalism course designed to give students practice in writing reviews, nor to train professional critics in any direct sense. The writing assignments can take various forms and are intended to encourage students to engage fully with performances by the requirement to articulate that engagement.

Although it will ask students to become deeply concerned with aesthetic values, it is not intended to give students fluency in passing negative judgment nor to permit them to assume the posture of distant and chastising guardians of taste. On the contrary, it assumes that the fundamental critical act is the positive act of response and attempts to encourage the dialogue relationship between audience and performer from which the best criticism emanates.

Because it asks students to write about a variety of performing arts, it must expect them on occasion to practice criticism of arts in which they do not have extensive background. This does not mean that the course will devalue the importance of practical or theoretical knowledge of an art to the criticism of it. Within the limits of its central purposes, the course should require intensive study of theatre and dance, but centred around selected live productions. Music will be discussed as it enters forms of theatre, but specialized music criticism will not be expected. Students of any of the performing arts, however, should become aware from a new perspective of their own and other arts and of their interrelationships.

COURSE OUTLINE

It is impossible to give a week by week breakdown of the course well in advance, because the schedule of discussions and assignments will depend upon the timing of appropriate productions on and off campus. It is possible to name and briefly elaborate seven areas of discussions that would be continued throughout the course and five major projects that all students would complete in addition to minor assignments tailored to individual interests.

Areas of Discussion

1. The Function of Criticism: artist vs. critic; criticism and the improvement of the arts; implicit and explicit standards of performance as entertainment, play, propaganda, cultural appeasement, commodity, art; journalistic aims of promotion, formation of taste, encouragement of artists; critic as ideal audience.
2. The Skills and Knowledge of the Critic: knowledge of process and evaluation of performance; critical traditions; knowledge of performance styles and performance history; critical categories and the importance of expectations.
3. Response and the Question of Authority: subjectivist theories of criticism; intention, interpretation, and response; the nature of external authority in performing arts criticism; response exercises.
4. Writing Criticism: the motive for writing; the question of audience; rhetorical purpose and its relation to form; the variety of formal possibilities; building form from essential responses; editing and revision that retains the initial motive.

5. Drama: the relation of text to performance; various directoral methods of working with and away from text; director's theatre and actor's theatre; influence of physical environments; production as a series of choices.
6. Dance: the problem of verbalized response to non-verbal art; structure in the absence of text; the choreographic process and its varieties; music and rhythmic forms; mimesis, sensuality and meaning.
7. Mixed Forms and Avante-Garde: the need for affect and the assault on formal categories; the reliance of criticism on formal expectations; the temptations of interpretation and elitism; change in art and the whole task of the critic.

Major Projects

The entire class would be required to become critically engaged with at least five productions during the semester. Each of these projects would involve class discussion prior to the performance, and writing and further discussion after it, but they might vary in the following ways:

1. Drama (off-campus production): reading the play; discussion of critical background and performance history with guest faculty; discussion of directoral concepts with theatre faculty; following critical writing and discussion, meeting with director of production; re-viewing the production.
2. Drama (on-campus production): reading the script; discussion with the director, followed by meeting with designer, technical director, stage manager, producer; attendance at rehearsals; following critical writing, further discussion with director.
3. Dance (off-campus production): discussion of company, its history, style and influences with dance faculty; meeting with artistic director if possible; following critical writing and discussion, reading and discussion of published criticism of company.

4. Dance (on-campus production): discussion of choreographic method with choreographer; periodic attendance at rehearsals of a single composition, keeping journal of responses; periodic discussions with choreographer on creative process, including music and design; following critical writing, further discussion and analysis from videotape of composition.

5. Mixed presentation, "happening" or other avante-garde performance (from film or videotape, if necessary): writing descriptive piece on everyday scene as theatre; following viewing and critical writing, discussion of traditional sources of performance components; discussion with creator, if possible.

In addition to the above assignments, students would be encouraged to attend and occasionally to write on performances of their choice. They would also be required to view and write briefly on a variety of other modes of theatrical presentation, including a selection from film, television, mime, musical revue, and opera. Selected reading would be assigned from the following texts, among others:-

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New Yorker Magazine (Arlene Croce)
New York Times (Clive Barnes)
Toronto Star (William Littler)
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York Dance Review

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