

SIMON FRASER UNIVERSITY

S.77-44

MEMORANDUM

SENATE

From SENATE COMMITTEE ON UNDERGRADUATE  
STUDIES

Subject New Course Proposals: Centre  
for the Arts

Date April 13, 1977

Action taken by the Senate Committee on Undergraduate Studies at its meeting of April 12, 1977 gives rise to the following motion:

MOTION

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

- FPA. 104-3 - Music Fundamentals
- FPA. 260-3 - Studio in the Visual Arts I
- FPA. 261-3 - Studio in the Visual Arts II

Note: The Senate Committee on Undergraduate Studies approved a waiver of the two semester time lag requirements for FPA. 260-3, 104-3 and 261-3.



Daniel R. Birch

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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: 104 Credit Hours: 3 Vector: 0-2-2

Title of Course: Music Fundamentals

Calendar Description of Course: This course is designed to provide a basic understanding of the elements of music and to teach the skill of reading music notation. An introduction to music theory and exposure to the application of music materials in a wide spectrum of music literature will be accompanied by sight-singing exercises. The course is designed for students with no formal music training.

Nature of Course Seminar/Laboratory

Prerequisites (or special instructions):

What course (courses), if any, is being dropped from the calendar if this course is approved: None, but this course will be offered in lieu of a non-credit music workshop.

2. Scheduling

How frequently will the course be offered? Twice 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?

3. Objectives of the Course

See attached rationale and course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

- Faculty A sessional lecturer will be required.
- Staff None
- Library None
- Audio Visual A modest additional number of recordings will be purchased.
- Space None
- Equipment None

5. Approval

Date: March 30, 1977 April 12, 1977 April 12, 1977

[Signature]  
Department Chairman

RC Bower  
Dean

[Signature]  
Chairman, SCUS

RATIONALE

Among the initiations in fine and performing arts programs at Simon Fraser, program development in music has proved the most difficult. There are some good reasons for this, and the Centre for the Arts will not propose substantial work in music until we have a clear program direction which provides a useful alternative to other opportunities in the Province and which is financially feasible.

We have come to recognize, however, that the lack of opportunity for basic music education is a serious handicap for our students in dance, film and theatre, as well as a misfortune for many other students. The various music workshops that have existed for a number of years have suffered from a mixed focus of training and recreation and therefore do not serve this basic educational purpose well.

We therefore propose that a single course in music fundamentals be introduced at this time. The course is designed in such a way that should it prove desirable, a second course can deepen and extend the training undertaken here. However, the course is not designed as the beginning of a music program which we would presently endorse. The theoretical and practical orientation of the course will make it a useful service course and an excellent complement to the historically oriented G.S. 102 and 103.

FPA. 104-3 - MUSIC FUNDAMENTALS

COURSE OUTLINE

The primary goals in this course are two-fold:

- a) to teach the skill of reading music notation (through the medium of sight-singing)
- b) to provide a basic understanding of the materials of music and their application in compositions from the major historical style periods.

The emphasis of the course is on active music making since it is thought that students should learn music fundamentals in an experimental as well as theoretical context. In addition, students will be exposed to a wide spectrum of music literature by means of recordings in order to understand the application of music materials within the framework of actual compositions.

Unit I: The Temporal Aspect of Music

- rhythm and metre
- the notation of rhythm
- rhythmic variety within metre, syncopation
- the effect of tempo on rhythm
- listening to rhythms: historical review of the use of rhythm  
twentieth century rhythms  
non-western rhythms

Unit II: The Horizontal Aspect of Music: Pitch and Melody

- the staff, treble and bass clefs
- major and minor scales
- pitch names, melodic intervals
- learning to recognize and sing intervals
- discussion of melody in historical and contemporary literature

Unit III: The Vertical Aspect of Music: Harmony

- the tonal system, primary and secondary chords
- consonance and dissonance
- modulation
- texture: polyphonic, chordal, etc., with examples from current and historical music

UNIT IV: Form in Music

- fugue form
- variation form
- sectional forms
- sonata form
- twentieth century forms

COURSE EVALUATION:

Evaluation will be based on the student's demonstrated understanding of basic music theory and knowledge of music notation as assessed through class participation and an examination. Although sight-singing will be used as a means of instruction, the quality of the student's singing voice will not be a part of the course evaluation.

SUGGESTED READING LIST:

DeLone, Richard	<u>Music: Patterns and Style</u> Reading, Mass., 1971
Bernstein, Martin & Martin Picker	<u>An Introduction to Music</u> Englewood Cliffs, 1972
Daniels, Arthur & Laverne Wagner	<u>Listening to Music</u> New York, 1975
Hindemith, Paul	<u>Elementary Training for Musicians</u> New York, 1949
Lovelock, Williams	<u>The Rudiments of Music</u> London, 1957
Schafer, R. Murray	<u>Ear Cleaning</u> Scarborough, Ontario, 1967
Shanet, Howard	<u>Learn to Read Music</u> New York, 1956
Cooke, Deryck	<u>The Language of Music</u> London, 1959

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

1.S.C. 77-9

NEW COURSE PROPOSAL FORM

Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 260 Credit Hours: 3 Vector: 0-0-8

Title of Course: Studio in the Visual Arts I

Calendar Description of Course: This course is designed to build upon work begun in FPA. 160 in a mature studio environment. It will involve work in various media. Students enrolling in this course should have a commitment to the processes of image-making, the technical capacity to complete drawing, painting and construction projects, and a willingness to engage with contemporary problems in the making of art.

Nature of Course Laboratory (Studio)

Prerequisites (or special instructions):

FPA. 160 or equivalent and permission of the department. This is a limited entry course. Written permission of the department is required in advance of registration. What course (courses), if any, is being dropped from the calendar if this course is approved: None

2. Scheduling

How frequently will the course be offered? 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. Wall

3. 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: One additional faculty member (authorized) will be required to offer this course on a regular basis.
Staff: None
Library: None
Audio Visual: None
Space: None at this time (FPA. 160 studio may be used at present).
Equipment: Minor additional equipment expenditures required.

5. Approval

Date: March 30, 1977 April 12, 1977 April 12, 1977

[Signature] Department Chairman

R.C. Brown Dean

[Signature] Chairman, SCUS

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 261 Credit Hours: 3 Vector: 0-0-8

Title of Course: Studio in the Visual Arts II

Calendar Description of Course:

This course is designed to continue the work undertaken in FPA. 260. New projects in drawing, painting, and construction will be brought to completion and discussed by the class.

Nature of Course Laboratory (Studio)

Prerequisites (or special instructions):

FPA. 260

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? 78-1

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

3. Objectives of the Course

See statement and outline attached to FPA. 260 proposal form.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty One additional faculty member (authorized) will be required to offer this course on a regular basis.

Staff None

Library None

Audio Visual None

Space None at this time (FPA. 160 studio may be used at present).

Equipment Minor additional equipment expenditures required.

5. Approval

Date: March 30, 1977 April 12, 1977 April 21/77

Eric Alderson  
Department Chairman

RC Brown  
Dean

DR Smith  
Chairman, SCUS

FPA. 260 & 261 - STUDIO IN THE VISUAL ARTS I & II

COURSE OBJECTIVES AND OUTLINE

FPA. 260 and 261 are designed to permit the student to work extensively in a mature studio environment while remaining on a guided schedule of production activities in the various media. Students entering 260 should have a strong personal interest in and commitment to the processes of image-making and the basic technical capacities to carry drawing, painting and construction projects through to a satisfying and recognizable conclusion. Projects begun in 260 will be completed in that studio course. FPA. 261 will be offered in the subsequent semester and will continue the work in the major fields, building on the experience of 260.

While the instructor will be responsible for organizing the scope of production in both courses, the student will be expected to make each assigned project into a process of authentic artistic investigation and expression. The student will encounter aesthetic as well as technical criticism of his or her work. Regular critique sessions will be held in the studio; students will be expected to contribute verbally to this process of criticism and to bring to it some historical understanding of the condition of the visual arts at the current moment. Part of the task of these courses will be to bring the individual's work in image-making into contact with the general historical problems of painting and sculpture today, and, through the physical experience of making, to attempt to deal with these problems.

Assigned Projects:

Note: All students will work in sections (1), and either/or both of sections (2) and (3). Those with strong inclinations in regard to painting or sculpture will be able to follow them.



(1) Drawing (Image-Making in the Dry Media)

Extended work in drawing from the model and from nature. All media, including colour, all means of graphic production will be dealt with and technical instruction in their use provided.

Work will be assigned in the following areas:

- drawing as analysis and knowledge of the world
- drawing and decoration
- drawing as mark-making
- drawing as invention of visual phenomena
- drawing as trace of the imaginative world
- drawing as writing, writing as drawing
- drawing and planning
- the paper: mark-making and collage
- drawing, collage photographic reproduction: the hand-mark, the word, the photograph as elements in the image
- drawing as performance

(2) Painting

Assigned projects in painting will run concurrently with drawing projects and will not be strictly separated from them. Thus, there will be extended work in painting from nature and from the model in all major media. Instruction on the function of colour in painting will be carried on in the context of actual working problems as they arise.

Work will be assigned in the following areas:

- painting as analysis and mode of knowledge of the physical world
- painting as mark-making
- painting as object-making
- painting as analysis and mode of knowledge of the world of the image

(3) Sculpture of Three-Dimensional Construction

Assigned projects will run concurrently with drawing projects and will not be strictly separated from them. Work in sculpture will be subject to restrictions of space and materials.

Work will be assigned in the following areas:

- sculpture as the construction of objects
- sculpture as the organization of space and the experience of space, and sculpture as the construction of an environment
- sculpture as the work of the body, and as the representative of the body
- sculpture as a performance

Critical Sessions: the subjects of drawing, painting, sculpture and the matter of drawing, painting and sculpture.