

# SIMON FRASER UNIVERSITY

S.76-84

## MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject New course proposals:FPA.114-6 and  
FPA. 250-3

Date 20th May, 1976

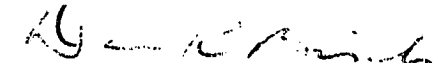
Action taken by the Senate Committee on Undergraduate Studies at its meeting of May 18th, 1976 gives rise to the following motion:

MOTION: That Senate approve and recommend approval to the Board of Governors FPA.114-6 The Arts in Context: The Modernist Era and FPA.250-3 Dramatic Interpretation I.

### NOTE

The Committee was informed that these two courses to be offered in the Fall semester represent the next phase of curriculum development within the framework recently approved by Senate. A faculty appointment has recently been made in the field of dramatic arts and the individual involved will teach FPA.250-3 in the Fall semester should it be approved. SCUS has, therefore, waived the time-lag requirement in order to permit the offering of FPA.114 and FPA.250 in the Fall semester of this year.

The Committee was assured that the University Library has been extremely helpful and that holdings will be at least minimally adequate for the offering of these courses.



Daniel R. Birch

:ams

att.

SIMON FRASER UNIVERSITY


SCUS 76-13

MEMORANDUM

Mr. H.M. Evans, Registrar &  
 Secretary of the Senate Committee  
 on Undergraduate Studies  
 Subject: New Course Proposals,  
 FPA. 114-6, FPA. 250-3

From: J. Weinkam, Chairman  
 Faculty of Interdisciplinary Studies  
 Undergraduate Curriculum Committee  
 Date: May 7, 1976

Please place the attached courses on the agenda for  
 the next meeting of the Senate Committee on Undergraduate Studies, provisionally,  
 barring any overlap queries from other faculties.

  
 James J. Weinkam  
 Chairman

Attachments.

JW/jk

# SIMON FRASER UNIVERSITY

## 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 114-6	Date May 7, 1976

The Arts in Context: The Modernist Era  
I.S.C. 76-6

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.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES  
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 114 Credit Hours: 6 Vector: 5-2-0

Title of Course: The Arts in Context: The Modernist Era

Calendar Description of Course:

A selective study of European painting, sculpture, architecture, music, dance, film and theatre in the context of the late nineteenth century and the first half of the twentieth. Tutorials will focus on a single art form and may involve practical explorations in that form in relation to the styles of the period.

Nature of Course  
Lecture/Tutorial

Prerequisites (or special instructions):

At least 15 semester 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? 1976-3

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

3. Objectives of the Course

See attached statement

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

Faculty 1 faculty position (now authorized) for this and other Fine Arts courses

Staff None

Library Additional Fine Arts allocation already requested.

Audio Visual \$2,000.00 during first offering (already budgeted)

Space None

Equipment None

5. Approval

Date: May 3 1976

May 10/76

[Signature]  
Department Chairman

[Signature]  
Dean

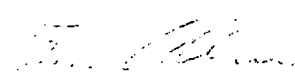
\_\_\_\_\_  
Chairman, SCUS

FPA 114 - COURSE OBJECTIVES

This course is the second "context" course to be introduced in conjunction with the developing arts program. Like its immediate predecessor, G.S. 110 - The Arts in Context: The Renaissance, 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 period 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 period and their interrelationships.

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 Fall of 1976.

  
Evan Alderson  
Director, Fine and Performing Arts

Attachment

3 May 76

## THE ARTS IN CONTEXT: THE MODERNIST ERA

The aim of this course of study is to answer historically the question, What is Modernism in the arts? Is there a modernist tradition? Upon what attitudes is it based? What is its structure, philosophically, politically, stylistically-speaking? The course outlined below is structured around painting (and to a lesser extent, sculpture) - i.e., the Visual Arts - and examines the other major art forms primarily in relationship to them. This is advantageous for two reasons. First, painting and sculpture lend themselves most easily to treatment in an audio-visual lecture format in which the work itself can be convincingly reproduced by means of slides. Secondly, it is in the consideration of the still image, the image of pictorial art, that the relationships between sensation and conception, the immediate sensuous reaction to a work of art and the intellectual, linguistic, analytical context which breeds and accepts (or rejects) it, can be brought out in the most concentrated, yet leisurely, manner. In such lectures, a text can be placed in direct relationship to an image which retains as much of its original effect as is possible under the circumstances; it is in this act of speaking - historically, theoretically - in the presence of a work of art, that an authentic knowledge can be created, maintained, and intensified. References to literature, music and the theatre will be constant throughout the lectures. The sections provided for specific discussion of these arts will be able to consolidate and put into an overall order references from the continuing discussion.

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 modernist 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.

LECTURE SUBJECT OUTLINE

I. COURBET AND THE REALISM OF THE 1850's

Modernism begins with the frontal assault on the Grand Tradition of European art launched by Courbet in the context of the Revolutions of 1848.

The Academy and Official Art. Courbet's Painting. Honoré Daumier. Lithography, Photography and Painting: The Utility of the Work of Art. The Modern Tradition in Art Criticism: Stendhal, Baudelaire, the Realist Critics and Aestheticians. "The Painter of Modern Life".

II. MANET AND THE NATURALISM OF THE 1860's

Manet's art manipulates traditional imagery and the history of art itself to create a new kind of meaning in the visual arts.

Paris, Capital of the Nineteenth Century: The City as Subject, Metaphor and Method. The Destruction of Genres of Painting and a New Definition of "L'Art Philosophique". From Realism to Naturalism: Zola, the Goncourt, Literary Naturalism.

III. THE POSITION OF POETRY I

Romantic and post-Romantic poetry and criticism, in France, England, Germany.

France: Lamartine, Hugo, Vigny, Gautier, Baudelaire, Verlaine.

IV. IMPRESSIONISM

The Impressionist painters - particularly Claude Monet - establish a painting which reinvents the relationship between sensations and ideas, thereby bringing to a close the Grand Tradition which stemmed from the Renaissance.

The structure of Monet's work. Renoir. The Impressionist Group and Independent Exhibitions. The City, The Paris Commune, and the Conception of Nature in Painting. New Writers on Impressionism: Stephane Mallarme, Jules Laforgue.

V. IMPRESSIONISM AND THE PROBLEM OF STRUCTURE: DEGAS, CÉZANNE, SEURAT

These painters objected to limitations within Impressionism in the name of intellectual values identified with the Grand Tradition. Their work reaffirms, but at the same time, redefines these values in new terms.

VI. NATURALISM AND THE NOVEL: FROM THE RED AND THE BLACK TO AGAINST NATURE

The work of art as reproduction of Reality. The social position of the writer and the value of the act of writing. The repudiation of "Nature" as a problem of method. French and English novels.

VII. THE EMERGENCE OF SYMBOLISM

An anti-Impressionist, anti-'Materialist' counter-tradition which has been present in European art as a whole since its modern formulation in 18th Century "sentiment" and mysticism, comes to the surface of cultural life around 1885. This line of development, often condemned and dismissed as "decadent", escapist and "hermetic", plays a critical role in the molding of 20th century art and ideas about its position vis-à-vis its audience and society as a whole, as well as an image (or self-image) of the artist.

Impressionist "Renegades" and the Inner World of "Primitive" Art: Gauguin and Van Gogh. Gustave Moreau: Mythology and Psychoanalysis. Other Second Empire Precursors: Hugo, Grandville. Symbolist Painters: The Nabis, Redon. Huysmans as Art Critic. Ruskin as Art Critic: English Pre-Raphaelites, Aesthetes and Utilitarians. Nature and Decor: Art Nouveau.



VIII. THE POSITION OF POETRY II

French Symbolist Poetry. Lautréaumont, Rimbaud, Villiers de L'Isle-Adam, Laforgue, Mallarmé. The Aesthetics of Kant, Schopenhauer, Hegel and their impact on French Art. Later Symbolist developments: Raymond Roussel, Alfred Jarry. Symbolism and the Emergence of a Revolutionary Theory of Language. Symbolism and the Artist as Homme Revolté.

IX. THE EMERGENCE OF GERMAN PAINTING AND SCULPTURE 1865-1910

Modern art in Germany develops more slowly and sporadically than in France or England. Nevertheless, great social and intellectual forces accumulate, making possible a new and extremist type of art at the turn of the century.

German Aesthetics and German Art. The German Realists and Painters of Ideas: Liebl, Menzel and Feuerbach. The Mystical Tradition and Modern Symbolism. Jugendstil. The Expressionists of 1905: Kandinsky and The Blue Rider group, Kirchner and Die Brücke group. Graphic Art: Word and Image.

X. THE ORIGINS OF MATISSE AND PICASSO 1895-1905

These two painters bring together aspects of all the conflicting currents of the previous two decades and establish the basis for the great new styles of the early 20th century.

The Rediscovery of Cézanne. Primitive Art and Abstraction: A New Painting of Ideas. Symbolism: Colour as a Basis of Meaning. Matisse and "Luxe, Calme and Volupté". Fauvism.

XI. CUBISM

This new painting, beginning around 1907 in the work of Picasso and Braque, elaborates yet again a more critical, and crisis-ridden, concept of Nature and of the act of art-making.

Methods of Cubist Painting: the Work of Picasso and Braque 1907-1913. Picture, Collage and Construction. Juan Gris, Fernand Leger. Gleizes and Metzinger, the Cubist Academy. Apollinaire as Art Critic. The Cubist Poets.

XII. THE ORIGINS OF MARCEL DUCHAMP

Deeply attached to the Symbolists' attitudes to Nature and language, Duchamp is the first artist to put the very notion of the "work of art" in general into question.

Sources of Duchamp's work to 1913. Duchamp's critique of Cubism. The Mystique of the Machine. The Readymade and the Concept of Anti-Art, or Non-Art.

XIII. EUROPEAN MUSIC: WAGNER TO SATIE

A brief discussion of the elaboration of new musical structures and their status as "Modernist" art.

Mahler, Schoenberg, Webern, Stravinsky, Antheil, Satie.

XIV. EUROPEAN THEATRE: FROM MALLARME'S IGITUR AND ROUSSEL'S IMPRESSIONS D'AFRIQUE TO ARTAUD'S THEATRE OF CRUELTY

Jarry: Ubu Roi, Expressionist Theatre in Germany. Craig, Appia, The Young Brecht.

XV. AN ACCOUNT OF THE YEAR 1913

By 1913 all the major characteristics of a new artistic world and a new type of artist had emerged. One lecture, consisting of a travelogue, illustrated with documentary slides, through the European modern art scene in this crucial year.

XVI. WORLD WAR I AND DADA

Dada renewed the political problems of the modern artist, and reflected the fact that they had reached a revolutionary level unmatched since 1848.

Anti-Expressionism in Germany. The Art Scene from Salon to Cabaret. Art as a Public Gesture of Revolt and Refusal, and the Artist as Revolutionary and Faker. Dada in Zurich, Berlin, Cologne, and Munich 1913-1916. Dada in Paris 1916-1919. Dada in New York 1915-1918. Dada and Literature.

XVII. THE EMERGENCE OF RUSSIAN AND ITALIAN MODERNISM: FUTURISM

Russian art develops in the overheated atmosphere of the Revolution, in which the problem of the Machine is re-interpreted and brought together with the image of the artist in revolt against bourgeois society.

Russian Painting from Cubism to Abstract Art: Kasimir Malevich. The Machine Age of Art: The Bauhaus in Germany and Russian Constructivism: Gabo, Pevsmer. "Productivism", Factory and Laboratory Art: Tatlin, Rodchenko, Lissitzky. Art as Spectacle and Education: the Constructivist Theatre: Meyerhold, Eisenstein.

In Italy, the idea of an art based on modern life emerges convulsively with the Apotheosis of the Machine.

The Machine and the War Machine. Marinetti: 'Liberated Words'. The Futurist Painters and Sculptors. The Mystery and Mechanics of Motion.

XVIII. CINEMA

Even more intensively than still photography, the presence of motion pictures transforms the conditions of production of all the arts, as well as their relationship to their audience.

Film as the Inheritor of 19th Century Naturalism. Film within the Modernist Tradition. Dioramas and Documents. Melies, Lumiere. Griffith, Eisenstein.

XIX. FROM DADA TO SURREALISM 1919-1923

Out of the destruction of the authority of previous cultural values in the convulsion of the 1914-1918 period, there emerged the basis of a new artistic tradition. André Breton recognized that this new tradition implied a new morality for the artist. Surrealism was his attempt to create an institution and a way of life based upon a revolutionary concept of art. The Surrealist Manifesto, 1923. Nadja (1926) and the collapse of the Naturalist novel.

XX. THE REPRESENTATIONAL TRADITION IN SCULPTURE: RODIN TO BRANCUSI

Including: Degas' bronzes, Bourdelle, Maillol. Expressionist sculpture, the Cubist construction, the sculpture of Matisse.

XXI. ABSTRACT ART 1910-1925

The great break in the status and meaning of the visual image. Frank Kupka, Paul Klee, Kandinsky, and the Bauhaus, Malevich, Piet Mondrian: works 1890-1925. Duchamp 1915-1923. Matisse and Picasso 1913-1925.

## BIBLIOGRAPHY

Readings will be assigned from the following works, among others:-

John Rewald,	<u>Impressionism</u>
John Rewald,	<u>Post-Impressionism</u>
Phillippe Jullien,	<u>Dreamers of Decadence</u>
Bernard S. Myers,	<u>German Expressionism</u>
John Golding,	<u>Cubism</u>
Robert LeBel,	<u>Marcel Duchamp</u>
Robert Motherwell,	<u>Dada Painters and Poets</u>
Camilla Gray,	<u>The Great Experiment: Russian Art 1863-1922</u>
Marcel Jean,	<u>History of Surrealist Painting</u>
Maurice Nadeau,	<u>The History of Surrealism</u>
Hans Jaffe,	<u>De Stijl</u>
Charles Chisholm,	<u>French Symbolist Poetry</u>
Anna Balakian,	<u>The Literary Origins of Surrealism</u>
Marcel Raymond,	<u>From Beaudelaire to Surrealism</u>

# SIMON FRASER UNIVERSITY

## MEMORANDUM

o. .... Mr. H.M. Evans, Registrar & .....  
..... Secretary of the Senate Committee  
..... on Undergraduate Studies  
Subject... New Course Proposal .....  
FPA 250-3

From... J. Blanchet, Secretary of the .....  
..... Faculty of Interdisciplinary Studies  
..... Undergraduate Curriculum Committee  
Date..... May 7, 1976 .....

Dramatic Interpretation I  
I.S.C. 76-7 (revised)

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.

I.S.C. 76-7  
Revised.

SENATE COMMITTEE ON UNDERGRADUATE STUDIES  
NEW COURSE PROPOSAL FORM

1. Calendar Information

Department: Centre for the Arts

Abbreviation Code: FPA. Course Number: 250 Credit Hours: 3 Vector: 0-0-8

Title of Course: Dramatic Interpretation I

Calendar Description of Course:

This course is designed to give students an understanding and concern for the actor's role in the art of theatre. Exercises in voice production, movement and improvisation are accompanied by an introduction to scene analysis and presentation.

Nature of Course Laboratory

Prerequisites (or special instructions): Prerequisite G.S. 140  
or equivalent and permission of the Department. This is a limited entry course.  
Written permission of the Department is required in advance of registration.  
(See attached rationale.)

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 per year

Semester in which the course will first be offered? 1976-3

Which of your present faculty would be available to make the proposed offering possible? New faculty member already recommended for appointment.

3. Objectives of the Course

This course is intended as the first 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 theatre. See attached course outline.

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

<input checked="" type="checkbox"/> Faculty	Authorized new appointment
<input type="checkbox"/> Staff	None
<input type="checkbox"/> Library	None
<input type="checkbox"/> Audio Visual	None
<input type="checkbox"/> Space	None at this time
<input type="checkbox"/> Equipment	None

5. Approval

Date: 6 May 76

May 10/76.

[Signature]  
Department Chairman

[Signature]  
Dean

[Signature]  
Chairman, SCUS

## RATIONALE FOR PREREQUISITES

Many theatre departments require an audition for entry into their programs. We have rejected that alternative, preferring to permit free entry into the Basics of Theatre course and to accommodate as many students there as we can. This enables a number of students to gain some familiarity with theatre practices and gives them a full term to discover where their aptitudes lie. We assume that many students would not choose to continue to the relative intensity of the second level course, even though they had performed satisfactorily in the first course. But we cannot assume that the normal registration processes will enable those most suited to continue to gain a place in the second course. In order to have a program that maintains reasonable standards, that operates reasonably efficiently and does not create false expectations among students, we simply must insure that those with some aptitude are permitted to continue.

We do not see sheer acting talent, narrowly gauged, as the sole criterion for admission to the course. Some ability to profit from intensive work in acting, as assessed over the term of the first course or by other means would be requisite, but also the range of interests in theatre, the dedication with which previous work has been accomplished, the potential contributions to the theatre minor in areas other than acting would be very important factors in a balanced judgment as to admission to the second level course. It should be made very clear that we are not contemplating the kind of radical selectivity that would be necessary if our purpose was to produce professional actors; what we propose is in the interests of a small, relatively high quality minor through which students can achieve a good grounding in theatre as part of a broader education.

In addition to the proposed calendar entry, we will try to guide student expectations as fully and as fairly as possible in the program description



we will be preparing for the next calendar. Discussion with Harry Evans indicates that it is possible to establish relatively simple administrative procedures that will accomplish the restrictions on entry set down in the calendar description. Detailed information on how to register for the course will be posted in a timely fashion in the Department.

*John C. ...*

COURSE OUTLINE - FPA. 250 DRAMATIC INTERPRETATION I

This course is designed to give students an understanding and concern for the actor's role in the art of theatre. Although the technical aspects of an actor's training, namely voice and movement, are introduced, the thrust of the course is towards ~~sub~~ immersion in the artistic concerns of the actor. Spolin style improvisation both non-verbal and verbal as well as Laban techniques and basic method approaches are used to help the actor in his work. The course expands to include an approach to scene breakdown and culminates in the presentation of scene work.

Course size is limited to 20.

Structure: studio work and discussion.

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

Week 1

Process of selective exploration. Introduction of Laban movement technique. Basic vocal procedure work, work on "trust" principles, Viola Spolin.

Week 2

Laban sessions 1 and 2.

Basic vocal work continued.

First "private moment" work using James Joyce's The Dead as the source material.

Continuation of work on "trust" exercises.

Week 3

Laban sessions 3 and 4.

Continuation of basic vocal work.

Second private moment work done in non-verbal improvisation.

FPA. 250 Dramatic Interpretation I (Cont'd)

Week 4

Laban session 5.

Continue basic vocal work.

Notion of listening for the stage done in non-verbal improvisation.

Introduction of the concept of memory recall using Stanislavski's text  
The Actor Prepares .

Week 5

Laban session 6.

Continue basic vocal work.

Memory recall used for verbalized private moment using 100 Years of Solitude .

Introduction of concept of acting through your acting partner.

Week 6

First scene brought into class, performed, critiqued, re-directed.

This scene is from modern drama and is of the students' choice.

Week 7

Scenes seen again to re-evaluate progress.

Introduction of the function and functioning of a director by working through the scenes in class.

Week 8

Begin 'endeavour' work.

Introduction of the role of conflict in drama as explored in improvisational work.

Laban session 7.

Readings: Hamlet and Fergusson's essay on Hamlet in The Idea of a Theatre

FPA. 250 Dramatic Interpretation I (Cont'd)

Week 9

Examination of how to approach "endeavour" play; elaboration of improvisation on the "endeavour" principle.

Week 10

Play analysis using Chekhov's The Three Sisters .

Retracing the steps we have followed to see how they apply to the text at hand.

Week 11

Continuation of Week 10.

Week 12

Final scenes presented (from Michael Willard's The Moon Children).  
Critiqued, broken down, rethought and sent away to be re-done.

Week 13

Scenes from Week 12 re-done and brought together.  
Analysis of work that has transpired.

FPA.250 Dramatic Interpretation I (Cont'd)

Required Reading:

- |                         |  |
|-------------------------|--|
| Frances Fergusson       | <u>The Idea of a Theatre</u><br>Published: Princeton, N.J.<br>Princeton University Press, 1949<br>Princeton Paperbacks, 1968 |
| Konstantin Stanislavski | <u>An Actor Prepares</u> translated by Elizabeth<br>Reynolds Hapgood<br>Published: New York, Harts Books, 1969               |
| Michael Chekhov         | <u>To the Actor on the Technique of Acting</u><br>Published: Harper, New York, 1953  |
| Shakespeare             | <u>Hamlet</u>  |
| Anton Chekhov           | <u>The Three Sisters</u>   |
| David Weller            | <u>The Moon Children</u> (Originally titled Cancer)<br>Published: New York, Dela Courte Press, 1971                          |
| James Joyce             | <u>The Dead</u>  |
| Gabriel Garcia Marquez  | <u>100 Years of Solitude</u><br>Published: New York, Avon Books, 1971  |

Suggested Reading:

- |                 |   |
|-----------------|---|
| Peter Brook     | <u>The Empty Space</u><br>Published: New York, Atheneum, 1968               |
| Jerzy Grotowski | <u>Towards a Poor Theatre</u><br>Published: New York, Simon & Shuster, 1965 |

# SIMON FRASER UNIVERSITY

## MEMORANDUM

*Sheila Roberts*

To..... Mr. H. Evans	From..... Sheila Roberts, Secretary,
..... Secretary..... SCUS	..... Faculty of Arts Curriculum
Subject..... Overlap -Fine Arts Courses.	..... Committee
	Date May 10, 1976.....

The Faculty of Arts Curriculum Committee at their meeting May 6, 1976, discussed FPA 114-6 and FPA 250-3 and agreed that there was no significant overlap between these courses and courses offered in the Faculty of Arts. Committee Members from History, English and Modern Languages gave assurances that these courses would be supplemental to, not overlapping with, courses taught in their department.