

SIMON FRASER UNIVERSITY

S.74-94

MEMORANDUM

To SENATE

From SENATE COMMITTEE ON UNDERGRADUATE  
STUDIES

Subject COURSE REVIEW - G.S. 100-3, 200-3,  
302-3

Date JULY 26, 1974

MOTION: "That Senate approve, as set forth in S.74-94,  
that the following courses each be offered  
once more and that each be reviewed again  
before further offering:

- G.S. 100-3 - Modern Art and Its Mainsprings -  
The 18th Century
- G.S. 200-3 - Modern Art and Its Mainsprings -  
The 19th Century
- G.S. 302-3 - The I Ching."

# SIMON FRASER UNIVERSITY

S.74-94

## MEMORANDUM

To... SENATE

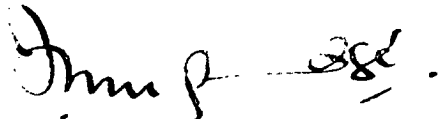
From... SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject .....

Date... July 26, 1974

At its meeting of 25th June, the Senate Committee on Undergraduate Studies discussed the attached course proposal for - GS 100-3 - Modern Art and Its Mainsprings - The 18th Century; GS. 200-3 - Modern Art and Its Mainsprings - The 19th Century; GS. 302-3 - The I Ching.

It should be noted that these courses are brought before Senate for a second time in compliance with the Senate rule that General Studies courses of this type be offered once only and then resubmitted to the Senate Committee on Undergraduate Studies and to Senate before further offerings. Following its reconsideration of these courses, SCUS recommends that they be offered once more and reviewed again before further offering.



I. Mugridge

:ams

att.

# SIMON FRASER UNIVERSITY

SCUS 74-24

## MEMORANDUM

To Dr. Ian Mugridge, Chairman,..... From Dr. R.C. Brown, Dean, Faculty of.....  
Senate Committee on Undergraduate Studies.      Interdisciplinary Studies......  
Subject Course Review - General Studies Courses      Date 20th June, 1974......

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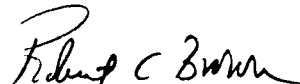
Please find attached course review materials for:

G.S. 100-3	Modern Art and Its Mainsprings - The 18th Century
G.S. 200-3	Modern Art and Its Mainsprings - The 19th Century
G.S. 302-3	The I Ching

These materials are presented in compliance with the Senate regulation that they must be reviewed prior to further offering.

RCB/et

Enclosures

  
Robert C. Brown

G.S. 100-3 Modern Art and Its Mainsprings - The 18th Century  
and

G.S. 200-3 Modern Art and Its Mainsprings - The 19th Century

Background

These courses were first offered during the 1972-73 academic year by Senate under the condition that they would be reviewed by Senate prior to further offerings. This constraint was imposed upon these and other courses in the Fine Arts because there was some concern about the way that they might influence the eventual development of the proposed degree programs in the area. The courses were reviewed by Senate in June, 1973 (S.73-80) and were reapproved under the same constraints. While considerable discussion has occurred and is occurring, a detailed proposal for a program(s) in the Fine and Performing Arts has not yet been completed.

Proposal

That G.S. 100-3 and G.S. 200-3 be approved for offering during the 1974-75 academic year. G.S. 100-3 will be offered during the 1975-1 semester and G.S. 200-3 will be offered in 1975-2.

Comments

G.S. 100-3 was offered during the 1972-3 semester with 107 students attending. A report on the course was prepared and submitted to Senate as part of S.73-80 (attached). The course was offered again in 1974-1 with 67 students attending.

A report similar to the one prepared for S.73-80 is omitted here because the position has been advertised and a new instructor will be employed to teach the course. However, the general syllabus is attached.

G.S. 200-3 was first offered during the 1973-1 semester with 94 students attending. Like 100-3, a report on the course was submitted to Senate in June 1973. It was reoffered in 1973-3 with 60 students attending.

There is an obvious decline in the number of students attending these courses but this should not be attributed to a decline in the quality of instruction. The courses were offered during the evening and it was necessary to restrict enrolments.

DIVISION OF GENERAL STUDIES

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

Program: ~~Fine & Performing Arts~~ <sup>General Studies</sup> Course Number: 100 Title: Modern Art and Its  
Mainsprings - The Eighteenth  
Century

Sub-title or Description:

Introduction to the History of Modern Western Painting

Credit Hours: 3

Vector Description: (2-1-0)

Pre-Requisite(s): No pre-requisites

2. ENROLLMENT AND SCHEDULING

Estimated Enrolment: 250

Semester Offered (e.g. yearly, every Spring, twice yearly, Fall and Spring):

Yearly

When will course first be offered? Fall 1972

3. JUSTIFICATION

- A. What is the detailed description of the course including differentiation from lower level courses, from similar courses in the same department, and from courses in other departments in the University?

This course may be described as a traditional art history course of an introductory nature. It attempts to do two things: develop an awareness of the methods of art history, and develop such visual skills as are used by art historians. There are presently no similar courses offered in the university.

- B. What is the range of topics that may be dealt with in the course?

The topics will be the work of the following 18th century artists:  
G. B. Tiepolo, Pietro Longhi, Canaletto, Francesco Guardi, Francesco Piranesi, Watteau, Boucher, Fragonard, Magnasco, Mengs, Greuze, Chardin, Hogarth, Reynolds, Gainsborough, Rowlandson, Benjamin West, Copley, Peale, Gilbert Stuart, Sully, Romney, Raeburn, Lawrence, Etty, Stubbs, Wilson, Cozens, Constable, Fuseli, Blake, Goya, Gericault, David

C. How does this course fit the goals of the program?

This is a traditional course in art history and is being offered as an elective in response to student demand. It is not part of a degree program.

D. How does this course affect degree requirements?

No effect

E. What are the calendar changes necessary to reflect the addition of this course?

New course, addition.

F. What course, if any, is being dropped from the calendar if this course is approved?

None

G. What is the nature of student demand for this course?

Petitions circulated by students indicates their broad interest in Fine Arts. This course would be a partial fulfillment of that demand.

H. Other reasons for introducing the course.



## Analysis of G. S. 100 - Modern Art and Its Mainsprings - Eighteenth Century

The course is designed to introduce the history of modern Western painting. The objective is to develop in the students an awareness of the various different methods of art history, and to train them in such skills as are used by art historians. The course begins with the discussion of the work of Peter Paul Rubens (1577-1640) and Nicolas Poussin (1594-1665) and the effects of their work on Eighteenth Century painting. It ends with the discussion of the work of Jacques-Louis David (1748-1825) and Francisco Goya (1746-1828), placing them firmly in the Eighteenth Century. Particular attention will be paid to the concern of the artists discussed with questions of what is "natural", or "true to nature", and what is "reasonable" or cognitive.

### Course Description by Lecture

1. 12 September Rubens and Poussin, as the 18th Century saw them.
2. 19 September Tiepolo and Some Other Italian and French Painters in Italy: Bandits in a Landscape; the grappling with reality and illusion; imagination and the work of painting frescoes.
3. 26 September The Centres of Eighteenth Century Painting: Venice, Paris and London. Collectors and dealers of art. Topographical painters: Canaletto, Guardi, and Piranesi.
4. 3 October Watteau: the art of manners and of psychological relations.
5. 10 October The sensuous trio: Boucher, Fragonard and Greuze.
6. 17 October The moral backlash: Diderot's criticism. Hogarth and Rowlandson. Caricaturists and moralizers. The business of engraving.
7. 24 October Test.
8. 31 October Artists in England and the founding of the Royal Academy: Kneller, Highmore, Thornhill, Jervas, Goupy, Roubiliac, Hoare, Zoffani, Reynolds, and others.
9. 7 November Portrait painting in France: Rigaud, Quentin de la Tour, Perronneau, and Mme Le Brun.
10. 14 November Chardin and Stubbs: still life and animal painting.
11. 21 November The American history of journalistic painters: Benjamin West, Copley, and others in London.
12. 28 November The perfect political artist: Goya or David. Jacques-Louis David's relations to the French Revolution.
13. 4 December Francisco Goya's preoccupation with reason and feeling.



Comments: The structure of the course was quite satisfactory. Students were in good attendance of lectures up to the very last, and showed extraordinary interest in, and an adequate grasp of, the course material and the aims of the course.

The "visual" test, by way of slide projections, encouraged students to study individually the pictures discussed in the course, in order to describe and discuss them and thus to exercise in various different sorts of verbalizing about the visual material. The test should be moved to the latter part of the course for greater effectiveness.

### Bibliography

Course Texts. The course texts were chosen to represent various different methodological approaches to the area of study:

1. J.S. Held and Donald Posner, 17th and 18th Century Art, 1972.
2. Michael Levey, Rococo to Revolution, 1966.
3. Claire Gay, Eighteenth Century Painting, 1966.
4. John Canaday, The Lives of the Painters, (Volume Two), 1969.
5. Francis X. J. Coleman, The Aesthetic Thought of the French Enlightenment, 1971.
6. Lorenz Eitner (ed.), Neoclassicism and Romanticism, Sources and Documents, 1970.

Comments: (1) is a "monster" of the sort "introductory text". It attempts to sum up the Baroque and Rococo periods in 450 pp.; it mentions almost every aspect of the periods, but does not provide a study in depth. The reproductions of pictures in the book, however, are quite good in quality and cover the most important ones fairly well. (2) is an argumentative, well-written volume; its level of sophistication requires several readings and a careful assessment before the book is appreciated, but students' final reaction to the book was very enthusiastic. (3) did not arrive. (4) represents the biographical method of art history. (5) a philosophical approach of the "analytic school". (4) and (5) were used by very few students. (6) represents a sociological method.

In the second offering of the course, I wish to specify only one course text:

Michael Levey's Rococo to Revolution, Praeger 1966.  
A list of supplementary reading (or "suggested reading") would include the texts listed above, and the following additional books: (the asterisk indicates those volumes which I would wish the University Book Store to purchase in quantities of 20:

(A) Exhibition Catalogues:

1. European Masters of the Eighteenth Century, Royal Academy, London, 1954-5.
2. The Age of Rococo, Merrick, 1958.
3. The Romantic Movement, The Tate Gallery, London, 1959.
4. Goya and His Times, Royal Academy, London, 1963-4.
5. France in the Eighteenth Century, Royal Academy, London, 1963.

(B) General:

- \*1. F. Fosca, The Eighteenth Century: Watteau to Tiepolo, Geneva 1952.
2. F.D. Klingender, Art and Industrial Revolution, London 1947.
3. M. Levey, Painting in Eighteenth Century Venice, London, 1959.
4. J. Thuillier and A. Chatelet, French Painting from LeNain to Fragonard, Geneva 1964.
- \*5. E.K. Waterhouse, Painting in Britain, 1530-1790, Harmondsworth 1953.

(C) Monographs:

1. Helene Adhémar, Watteau, Paris, 1950 (in French)
2. F. Antal, Hogarth and His Place in European Art, London 1962.
3. A. de Beruete Y. Moret, Goya as Portrait Painter, London 1922.
4. D.L. Dawd, Pageant-Master of the Republic: Jacques-Louis David and the French Revolution, Lincoln, Nebraska, 1948.
5. K. Garas, Franz Anton Maulbertsch, Budapest 1960 (in German)
6. K. Honour, Neo-Classicism, Harmondsworth, 1968.
7. J. Lopez-Ray, Goya's Caprichos, vols. 1-2, Princeton 1953.
8. A. Morassi, G.B. Tiepolo, London, 1955-62.
9. R. Rosenblum, Transformations in Late Eighteenth Century Art, Princeton, 1967.
10. A. du Gué Trapier, Goya and His Sitters, New York, 1964.
11. G. Wildenstein, Chardin, Paris 1933 (in French).
12. G. Wildenstein, The Paintings of Fragonard, London 1960.

DIVISION OF GENERAL STUDIES

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

Program: ~~Fine & Performing Arts~~ <sup>General Studies</sup> Course Number: 200

Title: Modern Art and Its  
Mainsprings - the Nineteenth  
Century

Sub-title or Description:

Introduction to the History of Modern Western Painting

Credit Hours: 3 Vector Description: (2-1-0)

Pre-Requisite(s): No pre-requisites

2. ENROLLMENT AND SCHEDULING

Estimated Enrolment: 250

Semester Offered (e.g. yearly, every Spring, twice yearly, Fall and Spring):

Yearly

When will course first be offered? Spring 1973

3. JUSTIFICATION

- A. What is the detailed description of the course including differentiation from lower level courses, from similar courses in the same department, and from courses in other departments in the University?

This course may be described as a traditional art history course of an introductory nature. It attempts to do two things: develop an awareness of the methods of art history, and develop such visual skills as are used by art historians. There are presently no similar courses offered in the university.

- B. What is the range of topics that may be dealt with in the course?  
The topics will be the work of the following 19th Century artists:  
Delacroix, Ingres, Daumier, Courbet, Rousseau, Dupre, Daubigny, Millet, Corot, Manet, Monet, Pissaro, Degas, Rodin, Renoir, Toulouse-Lautrec, Washington Allston, Thomas Cole, Homer, Thomas Eakins, Turner, Bingham, Rossetti, William Morris, Hunt, Millais, Ruskin, Seurat, Maillol, Van Gogh, Cezanne.

C. How does this course fit the goals of the program?

This is a traditional course in art history and is being offered as an elective in response to student demand. It is not part of a degree program.

D. How does this course affect degree requirements?

No effect.

E. What are the calendar changes necessary to reflect the addition of this course?

New course, addition.

F. What course, if any, is being dropped from the calendar if this course is approved?

None.

G. What is the nature of student demand for this course?

Petitions circulated by students indicates their broad interest in Fine Arts. This course would be a partial fulfillment of that demand.

H. Other reasons for introducing the course.

3.

4. BUDGETARY AND SPACE FACTORS

A. Which faculty will be available to teach this course?

B. What are the special space and/or equipment requirements for this course?

Lecture Theatre equipped with slide projector and screen.

C. Any other budgetary implications of mounting this course:

Addition of a one-half faculty position to present university commitments.

Approval:

Dean of Division:

Senate:

G.S. 200 - Modern Art and Its Mainsprings - Nineteenth Century

This introductory course in the history of western European painting covers the main art movements and schools of painting from the 1780's to the 1920's. The course begins with the work of Francisco Goya (1746-1828) and Jacques-Louis David (1748-1825), and ends with the work of the School of Paris. Emphasis is placed on the various theoretical assumptions underlying art movements of the XIXth Century, and on the origins of these assumptions in the XVIIIth Century. The course is designed to develop an awareness of the various different methods of art history, and of such skills as are used by art historians.

Course description by lectures.

- |      |             |   |
|------|-------------|---|
| I    | January 8   | Goya as portraitist, physiognomist, and humanist.   |
| II   | January 15  | Politics and painting: Jacques-Louis David and the French Revolution.   |
| III  | January 22  | Jean-Auguste-Dominique Ingres: linearism, medievalism, and neoclassicism. The Nazarenes, the Lyonnais, the Pre-Raphaelites: the search for a religious expression. Art Nouveau or Jugendstil. |
| IV   | January 29  | Eugene Delacroix, his painting and his <u>Journal</u> . The painters mentioned in the <u>Journal</u> . Delacroix's colour theory.   |
| V    | February 5  | Turner and Ruskin; Constable and Leslie. Painting literature, and art criticism.  |
| VI   | February 12 | Naturalism, as the Barbizon painters saw it.  |
| VII  | February 19 | Naturalism, as Courbet and other "realists" saw it.   |
| VIII | February 26 | Naturalism, as Edouard Manet, Daumier, and Degas saw it.  |
| IX   | March 5     | Divisionism and Impressionism: Seurat, Claude Monet, Renoir, James McNeill Whistler, and Mary Cassatt.  |
| X    | March 12    | Test.   |
| XI   | March 19    | Past-impressionists and Symbolists and the Nabis: Vincent Van Gogh, Pissaro, Emile Bernard, Gauguin, Bonnard, Vuillard, and others.   |
| XII  | March 26    | Gustave Moreau and the Fauves-Vlaminck, Derain, Matisse, and Rouault.   |
| XIII | April 5     | Cézanne and Zola; Braque, Picasso, Gertrude Stein, and Cubism.  |

Comments

The course description and lecture plan will remain the same should the course be offered again.

BibliographyCourse Texts.

There was only one course text, George H. Hamilton's 19th and 20th Century Art.

Suggested Additional Texts.

Marcel Brion, Art of the Romantic Era, 1966.  
John Canaday, Lives of the Artists, (volume three) 1972.  
Alan Gowan, The Restless Art, 1966.

Comments

G.H. Hamilton's 19th and 20th Century Art, was a poor choice. I chose it at the last moment, after some better course texts proved to be too expensive. Unless some new course text for a study of the kind which I have outlined should appear, I will adopt as course text next time Alan Gowan's The Restless Art, A History of Painters and Painting, 1760-1960. In addition to the course text, the following reading list will be suggested:

Exhibition Catalogues:

1. Goya and His Times, Royal Academy, London, 1963.
2. Piranesi, Northampton, Mass., Smith College Museum of Art, 1961.
3. Gustave Courbet, 1819-1877, Boston: Museum of Fine Arts, 1960.
4. Manet, Philadelphia Museum of Art, 1966.
5. Delacroix, Toronto Art Gallery.
6. Memorial de l'Exposition Eugene Delacroix au Musée du Louvre en 1963, Paris (in French).
7. Eugene Delacroix, Bremen, Kunsthalle, 1968.
8. The Nabis and Their Circle, Minneapolis Institute of Arts, 1962.
9. Odilon Redon, Gustave Moreau, Rodolphe Bresdin, New York, Museum of Modern Art, 1962.
10. The Blue Rider Group, Edinburgh, Royal Scottish Academy, 1960.
11. Gustav Klimt and Egon Schiele, Solomon R. Guggenheim Museum, 1965.
12. Painters of the Brücke, London, The Tate Gallery, 1964.
13. Fernand Leger, 1881-1955, Paris, Musée des Arts Decoratifs, 1956.
14. G. Braque, ("Catalogues of Exhibitions," Vol. VII) Arts Council of Great Britain, 1956.
15. Paths of Abstract Art, Cleveland Museum of Art, 1960.

16. Surrealism, New York, Museum of Modern Art, 1968.

General:

1. F. Novotny, Painting and Sculpture in Europe, 1780-1880 ("Pelican History of Art"), 1960.
2. W. Friedlaender, David to Delacroix, tr. R. Goldwater, Cambridge, Harvard U.P., 1952.
3. H. Honour, Neo-Classicism, Harmondsworth, 1968.
4. K. Andrews, The Nazarenes: A Brotherhood of German Painters, Oxford, 1964.
5. M. Brion, Romantic Art, New York, 1960.
6. K. Clark, The Gothic Revival, An Essay in the History of Taste, New York, (1929), 1960.
7. R. Ironside, Pre-Raphaelite Painters, London, 1948.
8. R.L. Herbert, Barbizon Revisited, Boston, Museum of Fine Arts, 1962.
9. C. Chassé, The Nabis and Their Period, London: Lund Humphries, 1969.
10. R.L. Herbert, Neo-Impressionism, New York, 1968.
11. J. Rewald, Impressionism, New York, 1959.
12. J. Rewald, Past Impressionism, New York, 1962.
13. B.S. Myers, The German Expressionists: A Generation in Revolt, New York, 1957.
14. J. Leymarie, Fauvism: Biographical and Critical Study, Skira, 1959.
15. R. Rosenblum, Cubism and Twentieth Century Art, New York, 1961.
16. C. Greenberg, Art and Culture: Critical Essays, Boston: Beacon Press, 1961.
17. E.P. Richardson, The Way of Western Art, 1771-1914, Cambridge, Mass., 1939.

Monographs:

1. E. du Gue Trapier, Goya and His Letters, New York, 1964.
2. José Lopez-Rey, Goya's Caprichos, 2 vols., Princeton, 1953.
3. D.L. Dowd, Pageant Master of the Republic: J.-L. David and the French Revolution, 1948.
4. R. Huyghe, Delacroix, tr. J. Griffin, New York, 1963.
5. G. Reynolds, Constable, The Natural Painter, New York, 1965.
6. J. Rothenstein and M. Brettin, Turner, New York, 1964.
7. G. Bazin, Corot, Paris, 1951.
8. J. Rewald, Camille Pissaro, New York, 1963.
9. W.C. Seitz, Claude Monet, New York, 1960.
10. D. Sutton, James McNeill Whistler, London, 1966.



1. O. Benesch, Edvard Munch, tr. J. Spencer, London, 1960.
2. R. Goldwater, Paul Gauguin, New York, 1957.
13. W.I. Homer, Seurat and the Science of Painting, M.I.T., 1964.
14. P. Huisman and M.G. Dortu, Lautrec by Lautrec, tr. C. Bellow, New York, 1964.
15. M. Shapiro, Vincent van Gogh, New York, 1950.
16. P. Courthion, Georges Rouault, New York, 1962.
17. W. Haftmann, Emil Walde, tr. N. Guterman, New York, 1959.
18. J. Russell, The World of Matisse 1869-1954, New York, 1968.
19. H.M. Wingler, Oskar Koroschka: The Works of the Painter, Salzburg, 1958.
20. M. Shapiro (ed.), Paul Cezanne, 3rd ed., New York, 1965.
21. A.H. Barr, Jr., Picasso: Fifty Years of His Art, New York, 1946.
22. W. Grahmann, Wassily Kandinsky: Life and Work, tr. N. Guterman, New York, 1958.
23. M. Seuphor, Piet Mondrian: Life and Work, New York, 1956.

### Essay Assignments and Test.

Two essay assignments were set: one, a discussion paper on a topic which was selected in a meeting between the student and the instructor. This paper was handed in midway of the semester. The second paper, was due on the last day of lectures, and was to deal with one of the movements in XIXth C. painting. The student was encouraged to establish a link between the earmarks of an art movement and the art historical methods applied to it.

The test was a "visual" test, in which slides were shown for identification of painter, school, title of painting, and for description of the painting in terms of its reference, its expressiveness, and its pictorial properties.

### Comments:

It is impossible to judge the success or failure of the final essay assignment. The first paper was to guide the student to material compatible with his other academic pursuits. Art history overlaps with many other fields; or, to put it differently: no other field invites us to roam so widely for a work of art cannot tell its own story unaided; it yields up its message only to persistent inquiry that draws upon all the resources of cultural history, from religion to economics.

There were basically two sorts of reaction by the students to the "visual" test. The majority of students thought that the test aided them in their study. But a few of them expressed their displeasure at having to "waste their time".

G.S. 302-3 The I Ching

Background

The I Ching was approved for an initial offering by Senate in July, 1973 (S.73-92). The course was offered during the 1974-1 semester.

We initially intended to limit enrolment in the course to 25 students (seminar format), but demand was very heavy and we eventually admitted 10 others for a total enrolment of 35.

Student evaluations (samples attached) were asked for at the end of the semester. The results indicate that the course was highly successful and that the instructor functioned very well in the classroom.

Recommendation

That G.S. 302-3 be approved for offering during the 1974-75 academic year.

FACULTY OF INTERDISCIPLINARY STUDIES

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

Program                                      Course Number: 302                      Title: The I Ching

Sub-title or Description:

A book of wisdom, philosophy and oracle, which serves as a vehicle for understanding patterns of change that govern life and which has acted as a guide for leaders and scholars throughout history.

Credit Hours: 3

Vector Description: 3-0-0

Prerequisite(s): Completion of at least 60 semester hours of credit.

2. ENROLMENT AND SCHEDULING

Estimated Enrolment: 25/semester

Semester Offered (e.g. yearly, every Spring, twice yearly, Fall and Spring):

Yearly

When will course first be offered?

Spring 74-1

3. JUSTIFICATION

A. What is the detailed description of the course including differentiation from lower level courses, from similar courses in the same department, and from courses in other departments in the University?

The I Ching, an interdisciplinary introduction to Oriental philosophy and psychotherapy, reflects both the major Chinese schools of learning, Taoism and Confucianism, and throws light on the working of the unconscious and the inner self.

B. What is the range of topics that may be dealt with in the course?

Topics ranging from a comparison of the concept of Tao and that of the Christian 'logos' and Platonis 'Reality' to a discussion on the two primary forces in the universe, namely, the Yin and Yang principles, to the strata and attributes of the sixty-four hexagrams and to C.G. Jung's views on The I Ching in the light of psychoanalysis which will be tackled in the course.

C. How does this course fit the goals of the program?

The course is a general elective. It is not intended as part of an existing or proposed program.

D. How does this course affect degree requirements?

It will provide 3 hours of general elective credit toward a student's degree requirements.

E. What are the calendar changes necessary to reflect the addition of this course?

The course will be added to the "General Studies" courses listed in the calendar.

F. What course, if any, is being dropped from the calendar if this course is approved?

None.

G. What is the nature of student demand for this course?

It is open to any student of the university with upper levels standing. However, preference goes to those with a major or minor in philosophy or psychology or with keen interest in Oriental studies. Past non-credit offerings indicate that at least 25-30 students will enroll.

H. Other reasons for introducing the course.

Courses of similar nature are offered at almost every major university in North America such as Harvard, Yale, University of Washington, U.C. Berkeley, Toronto and so on and so forth. It is designed to give students an introduction to Chinese philosophy and the classic 'I Ching.'

3.

4. BUDGETARY AND SPACE FACTORS

A. Which faculty will be available to teach this course?

Mr. Titus Yu will be hired on a stipend basis. He is currently completing a Ph. D. in Chinese Studies at the University of Washington.

B. What are the special space and/or equipment requirements for this course?

None.

C. Any other budgetary implications of mounting this course:

The stipend arrangements for Mr. Yu.

Approval:

Dean of Division:

*R. Brown*

Senate:

The course is scheduled to meet 3 hours/week, and aims at a general survey of the I Ching or the Book of Changes, an all-embracing oriental classic, which inspired the discovery of the Theory of Reflection Asymmetry by two young scientists who for which were awarded the 1957 Nobel Prize in Physics. Knowledge of Chinese is not required. This course, open to all students, will be conducted in English.

### Lecture/Discussion

- Week 1: The notion of Tao with specific reference to that of the Logos in the New Testament of the Christian Bible and that of Reality in Plato's Republic
- Week 2: The Concept of Change with comments by C.G.Jung
- Week 3: The Yin and Yang principles
- Week 4: The trigrams
- Week 5: The strata of the I Ching:  
 a. the protasis and apodosis of the ta hsiang chuan, the great images  
 b. tuan chuan, the decision  
 c. hsu kua, sequence of the hexagrams  
 d. hsi tzu chuan, great treatise on the appended judgments  
 e. tsa kua, miscellaneous notes on the hexagrams
- Week 6: Mid-term
- Week 7: The meanings, lines and positions of the hexagrams
- Week 8: two representative hexagrams:  
 a. Hexagram Chien  
 b. Hexagram Kun
- Week 9: a corresponding dualism:  
 a. Hexagram Chi Chi  
 b. Hexagram Wei Chi
- Week 10: presentation of an over-all pattern, and review
- Week 11: FINAL EXAMINATION
- Week 12:
- Week 13:

### REQUIRED TEXTS:

Wilhelm, Richard, tr. The I Ching. Princeton, N.J., Princeton University Press, 1971.

### RECOMMENDED TEXTS:

Lau, D.C., tr. Tao Te Ching, Baltimore, MD., Penguin.

Plato, Republic, N.Y., Modern Lib., N.D., or any edition

Needham, Joseph, Science and Civilization in China, Vol.2, N.Y., Cambridge University Press, 1962.

Feng, Yu-lan, A History of Chinese Philosophy, Princeton N.J., Princeton University Press, 1952.

There will be mimeographed handouts available for students throughout the semester.

### METHODS OF GRADING:

- attendance
- home assignments: reading assignment before each session and two short papers
- Mid-term examination
- Final Examination

June 17th, 1974

STUDENT'S OPINION OF G.S. 302  
"THE 'I CHING'"  
OFFERED SPRING 1974.

THE 'I CHING' IS A MASSIVE BOOK AND AS SUCH CAN NEVER BE COMPLETED DERIVED, BUT G.S. 302 GOES A CONSIDERABLE DISTANCE ILLUMINATING ITS MANY FACETS. TO ATTEMPT TO UNDERSTAND A COMPLEX WORK FROM ANOTHER CULTURE IS A DIFFICULT TASK TO BEGIN WITH AND REQUIRES MUCH BASIC KNOWLEDGE.

IN G.S. 302 THE 'I CHING' WAS INTRODUCED AND EXPLAINED ALONG WITH ITS BROAD REFERENCES TO CHINESE CULTURE. AT THE COURSE'S END IT WAS FELT THAT A BROAD SPECTRUM OF CHINESE CULTURE WAS EXAMINED AS WELL AS A WORKING KNOWLEDGE OF THE BOOK OF CHANGES ESTABLISHED.

THE TEACHING OF THE COURSE WAS WELL HANDLED AND METHODOLOGICALLY INTRODUCED IN AN ENJOYABLE, INFORMATIVE MANNER. THE READINGS WERE INTERESTING AND USUALLY EASILY AVAILABLE FROM THE LIBRARY OR TITUS YU'S PERSONAL COLLECTION WHICH HE WAS EAGER TO LEND.

I WOULD RECOMMEND THIS COURSE TO ALL OF MY FRIENDS IF THEY DESIRE TO LOOK INTO THE BOOK OF CHANGES AND ITS MANY FACETS. IT MADE THE SPRING TERM MORE INTERESTING FOR ME AND THOUGH I HAVE COME NOWHERE NEAR TO 'KNOWING' ALL OF THE 'I CHING', I LOOK ON TITUS YU'S COURSE AS A GREAT BEGINNING.

Course: The I Ching

Alphonse Williams  
72309-17218

I found the I Ching course to be quite informative both about the subject matter and the Chinese Culture. The book itself is excellent containing information on Chinese philosophy and symbolism with the latter being particularly useful and appealing to me in my major which is psychology. I imagine that both these attributes, though, would also be of interest for philosophy or literature majors. The instructor, himself, offered much information to clarify and supplement the interpretations of the hexagrams. This information would undoubtedly be hard to locate from other sources which indicates the instructor's knowledge of the I Ching. I would like to see more such courses offered in Simon Fraser and highly recommend the course on the I Ching.



On GS 300 - The I Ching - as presented in  
Spring Sem / 79

The study of the I Ching was perhaps the most worthwhile and most reluctant course I enrolled in last semester. My other courses were English 225, 202, 102 and GS 100 - Art and its meanings. Aside from <sup>becoming acquainted</sup> the incredible poetic quality of the text we studied, the course afforded me an opportunity to explore a topic not only related to the Book of Changes, but also to an Argentinian writer, Jorge Luis Borges, whom I had acquired a great interest in during my earlier studies in English. The paper was an exciting and original experience for me.

On the whole, I urge the department to further encourage this course and others of its kind, including Chinese literature which I'm now taking.

I most sincerely recommend the course  
to any student interested in studying  
a unique ~~to~~ book, with a unique  
scholar.

Jari Kouri

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