

SIMON FRASER UNIVERSITY

S.73-59

MEMORANDUM

SENATE

From SENATE COMMITTEE ON UNDERGRADUATE STUDIES

Subject

NEW COURSE PROPOSAL - FACULTY OF
INTERDISCIPLINARY STUDIES - GS 300-5
- AN INTRODUCTION TO MARXIST-
LENINIST CRITICISM OF THE ARTS

Date APRIL 18, 1973

MOTION: "That Senate approve, as set forth in S.73-59,
the new course proposal for General Studies
300-5 - An Introduction to Marxist-Leninist
Criticism of the Arts."

If the above motion is approved,

MOTION: "That Senate waive the normal two semester
time lag requirement in order that General
Studies 300-5 may first be offered in the
Spring Semester 74-1."

SIMON FRASER UNIVERSITY

S.73-59

MEMORANDUM

To: SENATE

From: Senate Committee on Undergraduate Studies

Subject: New Course Proposal - Faculty of Interdisciplinary Studies - CS 300-5 - An Introduction to Marxist-Leninist Criticism of the Arts

Date: April 18, 1973

On the recommendation of the Faculty of Interdisciplinary Studies, the Senate Committee on Undergraduate Studies has approved the new course proposal for General Studies 300-5 - An Introduction to Marxist-Leninist Criticism of the Arts, as set forth in SCUS 73-1 (updated March 15, 1973), and forwards it to Senate for its consideration.

This submission contains the following information:

- (a) Course proposal;
- (b) Course outline; and
- (c) Rationale for the course.

It should be noted that this course is an extension of one already offered, by the two faculty members proposing the course, as a directed readings course in the English Department. It is proposed as a new course to encompass some additional material, to permit its offering on a more regular basis and to accommodate higher student demand than is possible in a directed readings course. The course does not overlap with other courses within the University and will not require additional resources beyond the provision of some release time for the faculty member teaching it.

I. Mugridge
I. Mugridge

:ams

SIMON FRASER UNIVERSITY

SCUS 73-1

MEMORANDUM

updated March 15, 1973

Dr. I. Mugridge, Chairman,

From R. C. Brown, Dean,

Senate Committee on Undergraduate Studies.

Interdisciplinary Studies.

Subject...

Date December 22/72.

Course Proposal: An Introduction to Marxist-Leninist Criticism of the Arts.

The above-named course proposal has been approved by the Faculty of Interdisciplinary Studies Curriculum Committee and is forwarded herewith to the Senate Committee on Undergraduate Studies for consideration.

R. C. Brown

RCB/JMB

Enclosure.

DIVISION OF GENERAL STUDIES

NEW COURSE PROPOSAL

1. CALENDAR INFORMATION

Program: General Studies. Course Number: 300 Title: An Introduction to
Marxist-Leninist
Criticism of the Arts

Sub-title or Description:

An Introduction to Marxist-Leninist Criticism of the Arts.

Credit Hours: 5 Vector Description: (2-3-0)

Prerequisites: At least 60 semester hours credit.

2. ENROLMENT AND SCHEDULING

Estimated Enrolment: 15 maximum.

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

Yearly, every spring.

When will course first be offered?

Spring 1974

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?

There are no similar courses in any department in the University. These texts (see enclosed list) have not been assembled together for any course.

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

Esthetics
Practical Criticism
Literature (tragedy, comedy, lyric, etc.)

2.

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

It is genuinely interdisciplinary; it is innovative; it will interest students; it has not been offered before.

D. How does this course affect degree requirements?

General elective.

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

Calendar 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?

We have had a very good response to the course when it was given as directed reading, from both English and P.S.A. students. Of course, only an opinion poll could really answer this question.

H. Other reasons for introducing the course.

It is a necessary part of a broad literary or political theory education.

3.

4. BUDGETARY AND SPACE FACTORS

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

S. Delany) English Department.
C. Banerjee)

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

None.

C. Any other budgetary implications of mounting this course:

Release time for the above faculty.

Approval:

Dean of Division: *RC Brown*

Senate:

English 441-42
Spring 1973

C. Banerjee
S. Delany

- January 8: General introduction to political principles (class, class struggle, capital, wage-labor). Marx, Wage-Labor and Capital; Marx and Engels, Communist Manifesto; Lenin, The State; Lenin, Imperialism, the Latest Stage of Capitalism.
- 15: General introduction, continued (what are revolutionary ideas and attitudes?). Engels, Socialism, Utopian and Scientific; Lenin, Left-Wing Communism, an Infantile Disorder; Mao Tse-Tung, Combat Liberalism.
- 22: Marx and Engels, On Art and Literature (out of print; Xerox Xerox copies on reserve). Lenin, On Literature and Art.
- 29: Leon Trotsky, Literature and Revolution, Trotsky article on Celine in Atlantic Monthly.
Mayakovsky poems (in Penguin Bold anthology).
- February 5: Christopher Caudwell^{UK}, Illusion and Reality; Studies in A Dying Culture (particularly essays on Wells, Lawrence and Liberty).
- 12: Mao Tse-Tung, Talks at the Yen-an Forum; Oppose Stereotyped Party Writing.
- 19: Post-revolutionary Chinese literature. Chiang Ching, On the Revolution in Peking Opera; Snow article (Xerox); Meserve anthology of Chinese drama; Mao's poems, in Penguin anthology or separate edition.
- 26: Georg Lukacs, The Writer and the Critic; Contemporary European Realism.
- March 5: The Neo-Hegelians. T. Adorno on jazz; Walter Benjamin, "The Work of Art in an Age of Mechanical Reproduction," from Illuminations; Herbert Marcuse on art, from Counter-revolution and Revolt; Hippolyte review of Lukacs' Hegel book from Studies on Marx and Hegel.
- 12: Proletarian art and Socialist Realism. John Berger, Art and Revolution; Joseph Freeman, "Introduction" to Proletarian Literature of the Thirties. *Georg Lukacs, Solzhenitsyn (on reserve)*.
- 19: Practical Criticism: Brecht, St. Joan of the Stockyards, The Measure Taken, poems (a few in Penguin anthology), and writings on drama, ed. John Willett, Brecht on Theatre.
- 26: Discuss methodology for papers.
- April 2: Practical criticism: open.

SIMON FRASER UNIVERSITY

MEMORANDUM

Dr. I. Mugridge, Chairman,

From T. Sterling, Chairman,

Senate Committee on Undergraduate
Studies.

Faculty of Interdisciplinary Studies
Undergraduate Curriculum Committee.

Subject

Date February 7/73

An Introduction to Marxist-Leninist Criticism of the Arts.

Attached is a copy of a letter received from Professors S. Delany and C. Bannerjee giving justification for the offering of the noted course.

Further, a point was made during a meeting of the Interdisciplinary Studies Curriculum Committee that any qualified student who applies for entry to the course should be admitted.

Enclosure.

T. Sterling
Feb 17 1973



SIMON FRASER UNIVERSITY, BURNABY 2, B.C., CANADA
DEPARTMENT OF ENGLISH; 291-3138

29 June 1972

Proposal for General Studies Course: Marxist-Leninist
Literary Criticism

1. Why this course belongs in the General Studies Program. The two sponsors have given this course before, in Spring 1972, and found a very encouraging response from students within and outside of the English Department. Several who took the course were from PSA and history, some had joint majors, one was an artist. Since the course was offered as a directed-reading course (441-42) it was limited to six: four more audited and several others came to one or more sessions. As the course was not officially announced, all of these students heard of it by word-of-mouth, and we are certain that there will be a demand for it (in fact several students from PSA and English have already decided to take it this spring under whatever auspices it is offered). The course is, by definition, genuinely inter-disciplinary, drawing on history, economics, political science, esthetics, critical theory, literature, and (to some degree) the other arts (painting, drama, sculpture, dance, crafts).

We must also add that a course of this nature is extremely demanding, and requires a good deal of preparation. Under the directed-reading program we receive no credit for our work in the course, despite the fact that we serve as many ~~XXXXXX~~ students in this course as are served in regular curriculum courses, and despite the large additional burden that it places on us. Although we will continue to offer the course unofficially, we feel that the university ought not to rely on voluntary work for high-quality teaching, but should give the usual credits for this work.

2. Organization of the course (see attached syllabus as well). The course is divided into three sections. The first two sessions were devoted to discussion of the political, economic and historical principles of Marxist theory, with some attention to the way in which these principles would apply to art and criticism (though the next section of the course deals more fully with the latter). Most of the students were already familiar with some Marxist theory, whether from PSA courses or their own reading, and though this is desirable it is not an absolute prerequisite.

The body of the course consists of reading and discussing the work of major and minor Marxist and other left critics (e.g., Marx and Engels, Lenin,





SIMON FRASER UNIVERSITY, BURNABY 2, B.C., CANADA
DEPARTMENT OF ENGLISH; 291-3136

Trotsky, Christopher Caudwell, Mao Tse-Tung, Georg Lukacs, the Frankfort school, and some current writers).

The last four sessions consisted of practical criticism, in an attempt to exercise Marxist critical theory on texts chosen by the students (in this case, Shakespeare, Brecht, and some post-revolutionary Russian and Chinese poets). We also discussed at this point methodology for the critical papers which students submitted on writers of their own choice; these papers included D.H. Lawrence, Thomas Wolfe, Robert Browning, Jane Austen and others. The papers and practical criticism sessions will obviously change from year to year, depending on the interest of the students.

3. Justification of seminar format and limited enrollment.

For several reasons we think that the course would not be suitable to a lecture format. Most important, the purpose of the course is not to impart specific information but to develop a critical approach. Our concern is therefore with methodology rather than with any given set of facts. We want to encourage each student to use his or her own experience and knowledge in developing this methodology, and to do this through discussion of the texts and problems that constitute the content of the course. Such questions as the possibility of tragedy, the function of catharsis, the status of crafts, the stylistic consequences of particular attitudes, are not to be dealt with in lecture, or at least not effectively dealt with except in discussion. Finally, it may not be as obvious to the committee as it is to us that Marxist esthetics and art criticism is still in an experimental stage of development. We who teach the course are continually learning from it, so that we would be reluctant to present the subject as if it were a settled one.

S. Delany
C. Banerjee

