

Resolution #29, 1976-77

New York City Semester in Aesthetics

TO: PRESIDENT ALBERT W. BROWN

FROM: THE FACULTY SENATE

Meeting on 5/23/77
(Date)

RE: X I. Formal Resolution (Act of Determination)
II. Recommendation (Urging the fitness of)
III. Other (Notice, Request, Report, etc.)

Routing #29 76-77

SUBJECT: New York City Semester in Aesthetics

Resolution #26
1976-1977

(See attached) Proviso: Implementation of this program should be contingent upon the availability of adequate staffing and such offering should not be at the expense of current viable programs.

Signed Martilu Puthoff Date Sent 5/31/77
(For the Senate)

..... Martilu Puthoff, President, Faculty Senate

TO: THE FACULTY SENATE

FROM: PRESIDENT ALBERT W. BROWN

RE: I. DECISION AND ACTION TAKEN ON FORMAL RESOLUTION

- a. Accepted. Effective Date _____
- b. Deferred for discussion with the Faculty Senate on _____
- c. Unacceptable for the reasons contained in the attached explanation

II., III. (a) Received and acknowledged

b. Comment: *Await a proposal which conforms to campus condition and emerging relationship with SUNY/CUNY.*

DISTRIBUTION: Vice Presidents: Mullis, Farris

Others as identified: Andrews, Faculty Senate

Distribution Date: _____

Signed: A/ awb
(President of the College)

Date Received by the Senate: 11/1/77

10/13/77

a semester in new york city

THEORIES OF THE ARTS AND ART CRITICISM

synopsis

Purpose: This program enables students to earn a full semester's credit while studying in New York City where there is an unrivaled opportunity for integrated study of the arts.

Outline: Students will enroll in a block of three courses.
PHL 493 PHILOSOPHY OF ART CRITICISM (6 credits)
PHL 497 THEORIES OF ART (3 credits)
PHL 498 PROBLEMS OF AESTHETICS (3 credits)
Classes will meet Monday through Thursday mornings at the CUNY graduate center on 42nd Street (or at an equally convenient mid-town location). In addition to class meetings and regular reading assignments, students will attend a wide variety of arts events: films, music, dance, theatre, exhibitions of painting, sculpture, and photography, architectural tours. Also students will attend rehearsals and meet with artists and critics. It is expected that students will complete their schedules with Independent Study or Directed Study projects in areas of special interest.

NEW YORK CITY SEMESTER

THEORIES OF THE ARTS AND ART CRITICISM

Outline and Purpose

This program will enable students to study theory and criticism of the arts in New York City for a semester. That environment offers far richer resources for study, especially field study, of those topics than does the Brockport campus. The program will be suitable for all students but is designed especially for majors and minors in philosophy and the fine arts (art, dance, music, and theatre). In particular, it will enable fine arts majors to earn 15 hours of liberal arts credit in courses related closely to their main academic interests.

The program's academic courses are designed to exploit as fully as possible the Greater New York field resources in the fine arts. The core of the program will be a six-credit course, Philosophy of Art Criticism. Two other related three-credit courses will be offered each semester and students will have the opportunity to enroll for appropriate independent study work for another three credits. Initially, the three-credit courses will be Theories of Art and Problems of Aesthetics. Other related topics may be substituted from time to time as appropriate. Also, the initial course titles and descriptions are sufficiently broad to permit ready adjustment in content to take advantage of special field study opportunities as they arise.

The program is designed to serve 30 full-time students. If that number are enrolled, they should generate enough faculty lines to support a full-time director/instructor and two quarter-time instructors. A member of the Philosophy Department is available for assignment to the program on a permanent basis; another member of the department is available to serve as on-campus coordinator. Adjunct faculty members would be appointed from among appropriately qualified persons resident in the New York City area. The director will teach the six-credit core course and direct independent-study projects. The adjunct faculty will teach the three-credit courses and help direct independent-study projects. If enrollment fails to reach 30 full-time students after the initial period, consideration will be given to terminating the program or reducing staffing requirements.

The director will attempt to make suitable housing arrangements for students in New York City. Otherwise students will be expected to make their own arrangements. For 1977-78 we are assured of an adequate number of rooms at the 63rd Street YMCA (5 W 63rd). The 'Y' provides adequate accommodations for both men and women at a convenient location.

Prerequisites for the program are (1) upper-class standing; (2) approval of the student's major department; (3) approval of the program director. Brockport students will be interviewed by the program director or on-campus coordinator; off-campus students will submit a transcript, letters of recommendation, and a written statement explaining their reasons for wanting to enroll in the program. Before enrolling in the program, Brockport students will be required to consult with and obtain approval from an advisor in their major departments. They will also have an interview with either the program director or on-campus coordinator, who will make sure the student understands the nature of the program and the expenses involved; the interviewer will also advise students on the suitability of the program, given their particular wants and needs.

The ^{suggested} implementation date for this program is not later than Spring '78.

Preliminary inquiries indicate that classroom space will be available at the CUNY graduate center on 42nd street.

CURRICULUM

- I. The Courses
- II. Program Options

I. The courses.

This block of specially-designed courses in aesthetics would be one that is closely tied to specific activities in the New York City area. Theoretical questions come to life only when provoked by concrete experiences. At the same time, theoretical reflection about the arts can serve to inform and enhance one's appreciation. For example:

(1) Suppose the students see on display in a SoHo gallery a primed canvas displayed as art. Why is it claimed that that one is art while another canvas just like it awaiting further paint in a studio down the block is not art? Avant garde works (no dearth of these in NYC) raise in a peculiarly provocative way the question "What is Art?" And of course that question is a central one in aesthetics.

(2) Suppose there is a show at MOMA, one of those shows with an art-historical thesis, meant to demonstrate a certain development in painting. Students would see the show and when studying the catalog would find such claims as that Cezanne was influenced in certain ways by Delacroix. This raises general questions about "influence" in the arts: what counts as influence? and what counts as evidence for it? The concern in class will be general theoretical questions such as the nature of artistic influence, but at the same time that questions of influence continue to crop up in all sorts of specific cases in the students' experiences of music, dance, film, &c.

(3) Students in the program will regularly read reviews in such periodicals as The New York Times, The Village Voice, The SoHo Weekly News, The New Yorker, and New York Magazine. Actually when one is "on the scene" going to concerts, galleries, plays, &c., then reading reviews becomes hard to resist; one wants to compare notes with "the experts". Also reading and

discussing reviews of what one has seen is the most painless way to acquire facility in talking about the arts. Moreover, as soon as one starts discussing reviews, the philosophical questions naturally arise. Suppose, for example, that two critics disagree in their interpretation of a film. Can such disagreements be settled? If so, how? If not, why not? How, in general does one back up a given interpretation? Or suppose two critics disagree in their evaluation of a performance. What standards or criteria are they appealing to either explicitly, or more likely, implicitly? What standards are in fact relevant? Can such disagreements be settled? Again, the general philosophical questions are discussed in the context of a shared body of experience that naturally provokes the theoretical discussion.

The entire group would attend a number of selected exhibits, concerts, &c. of various sorts and at times visit artists in their studios and attend rehearsals. There should, moreover, be all sorts of guest speakers--artists, critics, historians of the arts, entrepreneurs, &c. This, of course, is the reason for being in New York City. In addition to the extraordinary number of scheduled performances and exhibits in both mainstream and experimental dance, theatre, music, &c., students will have access to "practitioners".

In addition to those arts events which students are specifically required to attend, students will be expected to attend a considerable number of events of their choice; once the initial membership fee is paid for museums and concert and theatre organizations, then students have access to an enormous number of events either free or at very little cost. Students will be expected to keep journals of these optional events.

Students will be evaluated on the basis of class participation, exams, papers, and journals.

PHL 493 PHILOSOPHY OF ART CRITICISM (6 credits)

Reading and analysis of a wide variety of arts criticism, with special attention to determining and assessing critical presuppositions. An analysis of the problems that arise in describing, interpreting, and evaluating works of art.

PHL 497 THEORIES OF ART (3 credits)

A survey of the main types of art theories: Art as imitation, as form, as expression, as symbol, as illusion. Also institutional theories.

PHL 498 PROBLEMS OF AESTHETICS (3 credits)

Selected problems, such as: Art and Truth, Meaning in Music, The Theory of Aesthetic Distance, Aesthetic Qualities, The Theory of Beauty, Creativity, Defining Genre and Style.

II. Program Options (In addition to the 12-credit block of courses)

It is expected that most students will enroll for an independent study project in Philosophy and work intensively on some problem that arises in one of the courses or on some related problem. However, other students may want to work on special independent study projects in, say, sociology of art or psychology of art, or take professional training, and they may arrange to do so for credit through the appropriate department.

EXPENSES FOR STUDENTS

1. tuition
2. room & board - The student rate for rooms at the 63rd Street YMCA is \$35 per week. Cost of food will vary in direct proportion to student's appetite.
3. books - about \$60
4. urban transportation - Fare for subway and buses is now 50¢. Cost of transportation could be as much as 60 dollars per month.
5. cost of arts events & guest speakers - about \$140. Memberships in MOMA, Metropolitan Museum, Whitney Museum, Norman Seaman Concert-Theatre Club, and TDF (including vouchers) is about \$60. Additional expenses for arts events and fee to cover expenses for guest speakers - about \$80.

The expenses other than room, board, tuition and transportation will be kept to a maximum of \$200.

Possibilities for Expansion

The program is now designed to accommodate 30 students. Given the present design, the program can easily expand to accommodate students in multiples of 30 should that ever become desirable. The greater the number of students, the less expensive the program would be --both for the college and for students. Expanding the program would, of course, require the hiring of additional adjunct faculty.

Required College Support

- (1) The program director's salary.
- (2) A budget for supplies and expenses.
This would include paper, stationery, postage, xerox or other copying, telephone.
- (3) Salaries for adjunct faculty.
The number of adjuncts required would depend upon the number of students enrolled. The present design calls for two quarter-time adjuncts.

Continuity of the Program

Suggested implementation date for this program is
~~It is intended that this program be offered every semester, beginning~~ no later than spring '78. Careful records will be kept of all procedures, so that should a change of personnel be required at some later date, a new director can easily take over and continue the program along the same lines.

Evaluation

The program will have built into it some means to continually evaluate the program itself. This in order to catch and eliminate possible weaknesses and to allow for continual improvement of the program.



Department of Theatre

25 April 1977

Dr. Jack Glickman
Department of Philosophy

Dear Jack:

Thank you for taking the trouble of talking to the members of the Curriculum Committee of this Department, and explaining the details of the program: New York City Semester.

The Committee notes favorably the three points which came up during the discussion:

1) The courses: Philosophy of Art (6 credits), Theories of Art (3 credits), and Problems of Aesthetics (3 credits) provide a sound theoretical foundation in philosophy and aesthetics of arts in general.

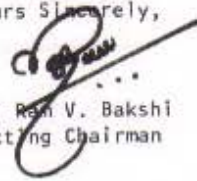
2) Students will have an opportunity to take an Independent Study for 3 credits in order to pursue additional study in the area of their interest.

3) Students will have an opportunity to attend as many performances and concerts as possible and they will discuss the reviews of those events.

The above program, in my judgment, provides the students, particularly the Theatre students, with theories and ideas of art from a philosophical point of view. This kind of information will be immensely useful to create intellectual awareness in the students, and artistic focus will be given to such knowledge in Theatre courses. Therefore, the Department of Theatre strongly supports this program.

Wishing you success.

Yours Sincerely,


Sri Ram V. Bakshi
Acting Chairman

SRB/cm v

STATE UNIVERSITY COLLEGE AT BROCKPORT / state university of new york
brockport, new york 14420



Department of Music

April 26, 1977

Dr. Jack Glickman
Philosophy Department
120 Hartwell
SUC Brockport

Dear Jack:

The Music Department has reviewed your proposal for an Arts semester in New York City with great interest. Many of the faculty have indicated support for such a program.

Three concerns have been expressed by several members of the department:

1. How to ensure that the students who participate in this program will be adequately prepared for the experience. Should there be a prerequisite for the program?
2. In order to really understand the arts should not the students have opportunity to participate in the creative aspects of the arts as well as being involved in the intellectual process?
3. Has there been any research as to the availability of like programs now in existence in the New York area, i.e., Purchase, New York University?

A program such as this could be an exciting addition to our Fine Arts students as well as to the General Studies program. If there is any way we can be of assistance, please contact us and do keep up informed as to the progress of this endeavor.

Sincerely,

Susan Edmunds
Area Spokesperson
Music Department

SE:sb

STATE UNIVERSITY COLLEGE AT BROCKPORT / state university of new york
brockport, new york 14420



Department of Dance

April 15, 1977

TO: Faculty Senate Curriculum Committee

SUBJ: New York City Semester
Aesthetics/Art Program, Fall 1977

The faculty of the Dance Department met with Dr. Jack Glickman to discuss his proposal for the New York City Aesthetics Art Program. We are very enthusiastic about the opportunities for study this program will provide to students and would like to express our support.

Sincerely,

Irma Pylyshenko

Irma Pylyshenko
Chairperson
Department of Dance

ITP:eh

STATE UNIVERSITY COLLEGE AT BROCKPORT / state university of new york
brockport, new york 14420



Department of Art

April 29, 1977

Jack Glickman
Philosophy Department

The proposed Semester in New York would be a useful adjunct to Art Department majors in both the studio and art history areas. This program would complement rather than compete with the on-going Studio Semester in New York, funded by Empire State College and sponsored by the SUNY Council of Art Department Chairmen. Cooperation with that operation should be sought.

Efforts should also be made to make the program especially accessible to upper New York State students by careful cost and housing considerations, for there is a danger that the program, because of convenience, might be primarily populated by students whose families already reside in the New York City area (A French Junior Year Abroad program shouldn't be designed for French students).

A handwritten signature in cursive script, appearing to read "Richard R. Arnold".

Richard R. Arnold
Chairman, Art Department

STATE UNIVERSITY COLLEGE AT BROCKPORT / state university of new york
brockport, new york 14420



Department of Philosophy

March 22, 1977

TO: Faculty Senate
FROM: Department of Philosophy
RE: The New York City Program for the Study of Theory and Criticism of the Arts

After reviewing Dr. Jack Glickman's impressive prospectus for a New York City Program for the Study of Theory and Criticism of the Arts, the members of the Philosophy department met on March 21st. and unanimously approved the program. The program was described as "excellent" and its adoption by the college was urged in the strongest possible terms.

In the course of the discussion of the program, it was pointed out that it would be of extraordinary value to fine arts majors, to philosophy majors and to general education students who are interested in the arts and theoretical issues in the arts. This fine program was characterized as innovative and imaginative, as an enrichment of the offerings of the Philosophy department and of the College as well.

Let this letter serve, then, as expressing the Department of Philosophy's unanimous endorsement of this program both in terms of its high academic quality and its feasibility as a significant addition to the curriculum of the College and the Department of Philosophy.

Respectfully submitted,

A handwritten signature in cursive script that reads "George J. Stack".

Professor George J. Stack
(For the Committee-of-the-Whole, Department of Philosophy)

GJS/ms