

1960

1960-1962 Southern Illinois University Bulletin Carbondale Campus (School of Fine Arts)

Southern Illinois University Carbondale

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1960 • 1962

School of Fine Arts

Carbondale Campus

Vol. 3, No. 1

January, 1961

Objectives of Southern Illinois University

TO EXALT BEAUTY

IN GOD,
IN NATURE,
AND IN ART,
TEACHING HOW TO LOVE THE BEST
BUT TO KEEP THE HUMAN TOUCH.

TO ADVANCE LEARNING

IN ALL LINES OF TRUTH
WHEREVER THEY MAY LEAD,
TEACHING HOW TO THINK,
ASSISTING THE POWERS
OF THE MIND
IN THEIR SELF-DEVELOPMENT.

TO FORWARD IDEAS AND IDEALS

IN OUR DEMOCRACY,
INSPIRING RESPECT FOR OTHERS
AS FOR OURSELVES,
EVER PROMOTING FREEDOM
WITH RESPONSIBILITY.

TO BECOME A CENTER OF ORDER AND LIGHT

THAT KNOWLEDGE MAY LEAD
TO UNDERSTANDING
AND UNDERSTANDING
TO WISDOM.

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School
of Fine Arts
Announcements for 1960-1962



SOUTHERN ILLINOIS UNIVERSITY BULLETIN
Volume 3 Number 1 January, 1961
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Southern Illinois University.

The following issues of the *Southern Illinois University Bulletin*
may be obtained without charge from General Publications,
Southern Illinois University, Carbondale, Illinois.

General Information
Summer Session
Schedule of Classes
Graduate School
College of Education
College of Liberal Arts and Sciences
School of Agriculture
School of Applied Science
School of Business
School of Communications
School of Fine Arts
School of Home Economics
University Institutes
Division of Technical and Adult Education

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Southern Illinois University
Carbondale, Illinois

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 Robert A. McGrath, Ph.D. (Iowa) 1949

This Bulletin . . .

covers in detail questions concerning the School of Fine Arts. It does not cover all questions concerning Southern Illinois University. For complete information about the University the prospective student should refer to the General Information bulletin.

Table of Contents

University Calendar, 1961-1962	vi
University Calendar, 1962-1963	vii
THE UNIVERSITY	1
Location	1
Sessions	2
Regulations	2
SCHOOL OF FINE ARTS	3
Objectives	3
Facilities	4
Student Organizations	5
Concerts and Recitals	5
Choral Organizations	6
University Bands and Orchestra	6
Small Ensembles	7
Exhibitions	7
Festival of Fine Arts	7
Admission to the School	8
Tuition and Fees	8
Advisement	8
Requirements for the Bachelor's Degree	9
INSTRUCTIONAL UNITS	11
Art	11
Suggested Curricula	12
Graduate Degrees	15
Course Descriptions	15
Design	19
Suggested Curriculum	20
Course Descriptions	21
Music	23
General Requirements	24
Suggested Curricula	25
Graduate Degrees	27
Course Descriptions	27

University Calendar, 1961-1962

SUMMER SESSION*

Session Begins	Monday, June 19
Independence Day Holiday	Tuesday, July 4
Final Examinations	Wednesday–Thursday, August 9–10
Commencement	Friday, August 11

SUMMER QUARTER*

Quarter Begins	Monday, June 19
Independence Day Holiday	Tuesday, July 4
Quarter Ends	Friday, September 1

FALL QUARTER

New Student Week	Sunday–Tuesday, September 17–19
Quarter Begins	Wednesday, September 20
Thanksgiving Recess	Wednesday, 12 noon–Monday, 8 A.M. November 22–27
Final Examinations	Monday–Saturday, December 11–16

WINTER QUARTER

Quarter Begins	Tuesday, January 2
Final Examinations	Monday–Saturday, March 12–17

SPRING QUARTER

Quarter Begins	Monday, March 26
Memorial Day Holiday	Wednesday, May 30
Final Examinations	Wednesday–Tuesday, June 6–12
Commencement	Wednesday, June 13

Summer classes will begin on Tuesday, June 20. During the fall, winter, and spring quarters, day classes will begin on the second day of the quarter. Evening classes (5:45 p.m. or later) will begin on the first day of the quarter.

* Provision has been made for either an eight-week summer session or a regular summer quarter. The one to be followed will not be known until after the Illinois General Assembly acts on the University's budget during the 1961 legislative session.

University Calendar, 1962-1963

SUMMER SESSION*

Session Begins	Monday, June 18
Independence Day Holiday	Wednesday, July 4
Final Examinations	Wednesday–Thursday, August 8–9
Commencement	Friday, August 10

SUMMER QUARTER*

Quarter Begins	Monday, June 18
Independence Day Holiday	Wednesday, July 4
Quarter Ends	Friday, August 31

FALL QUARTER

New Student Week	Friday–Sunday, September 21–23
Quarter Begins	Monday, September 24
Thanksgiving Recess	Wednesday, 12 noon–Monday, 8 A.M. November 21–26
Final Examinations	Wednesday–Tuesday, December 12–18

WINTER QUARTER

Quarter Begins	Wednesday, January 2
Final Examinations	Wednesday–Tuesday, March 13–19

SPRING QUARTER

Quarter Begins	Wednesday, March 27
Memorial Day Holiday	Thursday, May 30
Final Examinations	Thursday–Wednesday, June 6–12
Commencement	Thursday, June 13

Summer classes will begin on Tuesday, June 19. During the fall, winter, and spring quarters, day classes will begin on the second day of the quarter. Evening classes (5:45 P.M. or later) will begin on the first day of the quarter.

* Provision has been made for either an eight-week summer session or a regular summer quarter. The one to be followed will not be known until after the Illinois General Assembly acts on the University's budget during the 1961 legislative session.



The University

SOUTHERN ILLINOIS UNIVERSITY was established in 1869 as Southern Illinois Normal University. The shortened name became official in 1947 by action of the state legislature.

For some years after its establishment, Southern operated as a two-year normal school. In 1907 it became a four-year, degree-granting institution, though continuing its two-year course until 1936. In 1943 the state legislature changed the institution, which had been in theory exclusively a teacher-training school, into a university, thereby taking official recognition of the great demand in the area for diversified training.

The Graduate School, approved in 1943, at first granted only the Master of Science in Education degree. In 1948 it was authorized to grant also the Master of Arts and Master of Science degrees. In 1952 the Master of Fine Arts degree was added to this list, and in 1955 the Doctor of Philosophy degree was added. The Master of Music and the Master of Music Education degrees were authorized in 1956.

In 1949 the Belleville Residence Center was established and the Alton and East St. Louis residence centers in 1957. In 1958 the Southwestern Illinois Residence Office was created to co-ordinate and direct the University's educational activities in the Madison-St. Clair counties area. In 1959 its name was changed to the Southwestern Illinois Campus.

LOCATION

The general administrative offices for the University's campuses at Carbondale, Southern Acres, and Little Grassy Lake are located at Carbondale. The Southwestern Illinois Campus, which is the administrative office for the Alton and the East St. Louis campuses, is located at Edwardsville.

The facilities at Carbondale now include more than twenty-five hundred acres of land, thirty-six permanent buildings, and numerous temporary buildings. These buildings house classrooms, auditoriums, laboratories, libraries, offices, living quarters, cafeterias, and farm equipment and animals. The Little Grassy Lake and Southern Acres campuses are each about ten miles from Carbondale.

The facilities of the former Shurtleff College have been leased by the University for the operation of the Alton campus. The East St. Louis campus is located at the former East St. Louis High School building.

SESSIONS

The academic year is divided into three quarters. Each quarter is approximately twelve weeks in length.

The fall quarter opens near the middle of September and closes just prior to the Christmas vacation period. The winter quarter begins early in January and ends about the middle of March. The spring quarter begins the latter part of March and ends about the second week in June. Definite dates for each quarter may be found in the University Calendar.

In addition to the three quarters, there is an eight-week summer session which begins immediately following the close of the spring quarter. The summer session consists of a comprehensive program of courses offered by the departments of the University. In addition to the courses which run the full eight weeks, there are workshops and short courses covering shorter periods of time.

REGULATIONS

The University and its various instructional units reserve the right to change the rules regulating admission, instruction, and graduation; to change courses and fees; and to change any other regulation affecting the student body. Such regulations shall go into force whenever the proper authorities so determine, and shall apply both to prospective students and to those who have enrolled in the University.

Each student must assume responsibility for his progress by keeping an up-to-date record of the courses he has taken and by checking periodically with his adviser and the Registrar's Office. Responsibility for errors in program or in interpretation of regulations of the University rests entirely upon the student. Advice is always available on request.

School of Fine Arts

THE SCHOOL OF FINE ARTS was created in July, 1955, to serve as the instrument of the University for the direction of training and the stimulation of creative and professional work in the fine arts, and to provide service courses and activities for the other colleges, divisions, schools, and departments of the University.

At that time the School of Fine Arts included the Departments of Art and Music. In 1956 a Department of Design was created.

In the winter of 1959-60, University Galleries were approved by the administration and the Board of Trustees as a part of the School of Fine Arts. The objectives, use, and facilities of the University Galleries will be discussed subsequently. Those interested in a copy of the University Galleries Brochure address the dean, School of Fine Arts, Southern Illinois University, Carbondale, Illinois.

OBJECTIVES

The objectives of the School of Fine Arts are (1) to broaden and intensify experiences in the fine arts in the area served by the University and by this means to impart an understanding of the fine arts as a vital part of general education; (2) to provide all students of the University with experiences in the arts and to impart an awareness of their value through both practice and appreciation; (3) to prepare specialists for professional careers in the fine arts.

The School of Fine Arts will make every reasonable effort to care for the needs of students other than art, design, and music majors who want an experience in the fine arts for either cultural or practical reasons.

An important aspect of the educational programs offered in the School of Fine Arts is the emphasis put on the development of the individual student in the applied courses offered.

FACILITIES

The Department of Art is located in the Allyn Building. The building contains specially equipped studios for work in drawing, painting, prints, pottery, metal, and weaving. When classes are not in session, studios are open for use throughout the day and evening.

The Allyn Gallery, one of the University Galleries, is located on the main floor of Allyn Building. Lecture rooms, offices, the studios, and the slide collection center have convenient access to the gallery.

The Mr. and Mrs. John Russell Mitchell Gallery, now in process of construction, will house valuable recent acquisitions as well as important traveling collections.

The collection of photographic slides of significant works of art from every culture and period provides an important tool of instruction. The department's slide collection is complemented by a collection of reproductions in Morris Library available to the individual student for study.

The Department of Design and the design-research-development program are presently housed in remodeled barracks and a group of geodesic domes designed by Mr. R. Buckminster Fuller. This space includes workshops for product-shelter classes and studios and lecture rooms for visual design classes and for the basic design courses.

The Department of Music is housed in historic Altgeld Hall, remodeled in 1958 to provide air-conditioned classrooms, studios, practice rooms, offices, and a service center. Shryock Auditorium, immediately adjacent to Altgeld Hall, is the home of the university bands and orchestra. Practice rooms are available to all music majors at no extra charge.

The Department of Music is staffed by a faculty of outstanding artist-teachers, all of whom have had experience in concert or opera and are active in composition and performance. The student can expect to receive excellent training in all the applied and theoretical branches of music.

A large collection of phonograph records and teaching aids is available to students and faculty in the Department of Music service center in Altgeld Hall. Morris Library contains an excellent and rapidly growing collection of music, scores, books on music, and research tools of the greatest possible advantage to the student wishing to pursue his studies in the history and literature of music, music theory, and musicology. Among the important holdings are the complete works of Bach, Beethoven, Brahms, Buxtehude, Couperin, Frescobaldi, Handel, Haydn, Mozart, Palestrina, Purcell, Schütz, and others. Also the library possesses such valuable refer-

ence works as the *Denkmäler der deutscher Tonkunst*, *Denkmäler der Tonkunst in Österreich*, *Istituzione e monumenti dell 'Arte Musicale italiana*, *Musica Britannica*, *Maitres musiciens de la musique francaise*, the *English School of Lutenist Songwriters*, *Monumentos de la musica espanol*, all publications of the American Institute of Musicology, and the micro-card publications of the Eastman Sibley Library. The reading room contains also all of the leading American and many of the foremost European musical journals, and maintains a fine circulating collection of recordings and well-equipped listening rooms.

STUDENT ORGANIZATIONS

Students in the Department of Music are eligible for membership in Mu Phi Epsilon, national honorary sorority, or Phi Mu Alpha Sinfonia, national honorary fraternity, as well as the student chapter of Music Education National Conference. The campus chapters of these organizations hold regular meetings and have offices assigned them in the Department of Music.

CONCERTS AND RECITALS

Southern Illinois University each year offers a variety of cultural events for the enjoyment of students, faculty, and residents of the Carbondale area. Approximately one hundred recitals and concerts are presented during the academic year, including programs sponsored by the Carbondale Community Concert Association as well as the series of concerts by faculty and graduate students each Sunday at 4 P.M. Performances of solo and ensemble music and concerts of original compositions by members of the faculty provide a rich musical experience for those who attend. Admission to these programs is free. In addition such artists and groups as the following have appeared during the past several seasons: Eileen Farrell, Pierette Alarie, and Maureen Forrester, singers; Eugene Istomin, Rudolf Firkusny, Grant Johannesen, and Johana Harris, pianists; the St. Louis, Minneapolis, and New Orleans Symphony Orchestras; Carl Weirich, and Virgil Fox, organists; William Kroll, violinist; the Oxford String Quartet and the Eastman String Quartet; the Merce Cunningham Dance Group, the Joffrey Theater Ballet; the Obernkirchern Children's Choir; Roy Harris, Ingolf Dahl, composers; and Mlle Nadia Boulanger, composer, conductor, and musicologist.

CHORAL ORGANIZATIONS

University Choir, an organization of approximately 75 voices, affords opportunity to sing some of the world's great choral works. Admission to the group is by audition with the director, and is open to all students of the University.

Madrigal Singers, a small group of 16 voices, is drawn from the University Choir upon a selective basis.

The Southern Belles (a woman's group) and the Tour Choir members are also chosen from the University Choir membership.

Membership in the Southern Illinois Oratorio Chorus is open to all interested adults in the area as well as to students. Oratorios and choral works by such great masters as Bach, Handel, Mendelssohn are presented each year with accompaniment by the University Symphony Orchestra.

Opera Workshop, for those interested in musical-dramatic performance, presents a number of excerpts from major operas each year as well as one complete opera. In these performances the departments of Music, Speech, and Theater co-operate. In recent seasons *LaBohème* by Puccini, *Die Fledermaus*, by Strauss, and, during the summer, *South Pacific* and *The Most Happy Fella* have been presented. Participation in this group is open to all interested students as well as to those in music and dramatic arts.

UNIVERSITY BANDS AND ORCHESTRA

Membership in the University Bands is open to all students of the University. The Concert Band provides an opportunity to become acquainted with the best in band music and also an excellent training for prospective band directors. It has received widespread recognition for its promotion of the modern band repertoire. The Varsity Band, in addition to providing music for a variety of intercollegiate events, prepares several concerts for campus audiences each year. The two bands combined annually present a series of outdoor programs for the benefit of students and the community. In co-operation with the Air Force Reserve Officers Training Corps, freshman and sophomore men may participate in the men's chorus (the Singing Squadron) and the AF ROTC Band. Members of the AF ROTC Band are automatically included in the roster of the University Bands and participate in their combined activities.

Two orchestras of symphonic proportions form the basis for intensive

training in orchestral performance. The Southern Illinois Symphony Orchestra is an eighty-five-piece organization whose membership includes adult musicians from the area as well as students.

The University Symphony Orchestra presents a series of on-campus concerts plus several programs on short tours of the area. It also serves as the accompanying group for the opera and oratorio productions.

A Southern Illinois Youth Orchestra, organized in January 1958, meets weekly and is composed of selected elementary and high school instrumentalists. This orchestra is available for use as a laboratory organization by students in the Department of Music.

SMALL ENSEMBLES

The chamber music program, calling for performances by string, woodwind, brass, and percussion ensembles, is an important feature in the department's program. Participation in these ensembles is considered extremely important by the department because it provides the student with first-hand acquaintance with much of the important literature for his chosen instrument.

EXHIBITIONS

A program of art exhibitions is presented in the University Galleries with intention of providing the highest quality of contemporary and historical works for enjoyment and study. Exhibitions are secured from the Museum of Modern Art, the Federation of Arts, the Smithsonian Institute, and from important galleries and collections in New York, Chicago, and St. Louis. The aim is to vary the shows to give the students and public an opportunity to see some of the best examples of the crafts, as well as painting, sculpture, and prints.

The 1960-1961 season will mark the beginning of an intensified exhibition program with the opening of the Mr. and Mrs. John Russell Mitchell Gallery. The University Galleries' permanent collection of contemporary drawings and paintings is being steadily enlarged.

FESTIVAL OF FINE ARTS

Each year, during the spring quarter, the University sponsors a Festival of Fine Arts in which visiting performers, lecturers in the various

aspects of the fine arts, exhibits of important art collections, and programs by student, faculty, and guest artists are presented as part of an integrated festival. For a copy of the annual Fine Arts Festival brochure, address the Dean, School of Fine Arts.

ADMISSION TO THE SCHOOL

Inquiries concerning admission to the School of Fine Arts should be addressed to the University's Admissions Office. Application for admission may be made any time during the year. Applications should be initiated at least thirty days in advance of the desired entrance date to permit necessary processing work to be completed. High school seniors should apply at the beginning of the last semester of their senior year.

COMPLETE DETAILS concerning admission, tuition, fees, housing, financial assistance, and student employment are given in the General Information bulletin. For a free copy write to General Publications, Southern Illinois University, Carbondale, Illinois.

TUITION AND FEES

At the present time legal residents of Illinois registered for more than eight hours pay a total of \$61.50 per quarter. This includes \$42.00 tuition, a \$5.00 book rental fee, a \$5.00 student union building fund fee, and a \$9.50 student activity fee. Out-of-state students pay an additional \$50.00 tuition, or a total of \$111.50. Students registered for eight hours or fewer pay one-half tuition, one-half book rental fee, full student union building fund fee; they have the option of paying the student activity fee.

ADVISEMENT

To insure that an undergraduate student is properly advised concerning the course of study which will fulfill the general University requirements and prepare him for his chosen career, academic advisement has been made the special responsibility of a selected group from the teaching faculty. The School of Fine Arts has a chief academic adviser and a number of assistant advisers.

REQUIREMENTS FOR THE BACHELOR'S DEGREE

Each candidate for the degree must complete a minimum of 192 hours of credit in approved courses. At least 64 must be in senior college courses, of which 48 must be earned at Southern, 16 of which may be earned in extension from Southern. Each student must have a "C" average, and grades not lower than "C" in subjects aggregating at least three-fourths of the work. A "C" average is required in the major subject. These averages are required for the credit made at Southern as well as for the total record.

The *quarter hour* is the unit of credit used at Southern and throughout this bulletin. One quarter hour is two-thirds of a semester hour.

Except for Bachelor of Music Education and Bachelor of Music degree students, the following requirements should be met by all bachelor's degree candidates of the University within the first two years of attendance.

REQUIREMENTS	HOURS	COURSES
Social Studies	20	Economics 205, Geography 100, Government 101, History 101, 102, 103, Sociology 101 (work in four of the five departments)
Humanities	18	
English	(9)	English 101, 102, 103
English	(6)	English 205, 206, 209, 211, 212
Art or Music	(3)	Art 120, Music 100
Biological Sciences	9	
Health Education	(4)	Health Education 100
Botany or Zoology	(5)	Botany 101, 202, Zoology 100
Mathematics and Physical Sciences	12	Chemistry, physics, and mathematics (work in two of the three departments)
Practical Arts and Crafts	3	Agriculture, business administration, home economics, industrial education (not required if the student has had any of this work in high school)
Physical Education	6	Activity courses
Air Science (Men only)	3	Air Science 110, 210, 220, six quarters of leadership laboratory, and three elective courses must be satisfactorily completed before this requirement is fulfilled.
TOTAL	71	

BACHELOR OF MUSIC EDUCATION DEGREE

Bachelor of Music Education degree candidates must meet all of the above requirements except the taking of Art 120 or Music 100.

BACHELOR OF MUSIC DEGREE

Bachelor of Music degree candidates should meet the following general degree requirements within the first two years of attendance.

REQUIREMENTS	HOURS	COURSES
Social Studies	15	Economics 205, Geography 100, Government 101, History 101, 102, 103, Sociology 101 (work in three of the five departments)
Humanities	18	
English	(9)	English 101, 102, 103
Foreign Language	(9)	One year of a foreign language
Biological Sciences	4	Health Education 100
Physical Sciences	4	Physics 101
Physical Education	6	Activity courses
Air Science (Men only)	3	Air Science 110, 210, 220, six quarters of leadership laboratory, and three elective courses must be satisfactorily completed before this requirement is fulfilled.
TOTAL	50	

Instructional Units

ART

Professor Warren Brandt, M.F.A. (University of North Carolina), Chairman	1959
Professor Burnett H. Shryock, M.A. (Columbia)	1935-44; 1950
Associate Professor Bruce J. Breland, M.F.A. (Cranbrook Academy of Art)	1959
Associate Professor Harvey S. Harris, M.F.A. (Yale)	1960
Associate Professor Lula D. Roach, M.A. (Washington University) Emerita	1930
Assistant Professor Warren Sanderson, M.A. (Boston)	1960
Assistant Professor Alice Schwartz, M.F.A. (Kansas)	1960
Assistant Professor Milton F. Sullivan, M.A. (Columbia)	1952
Assistant Professor Nicholas Vergette, A.T.D. (London University)	1959
Assistant Professor Benjamin P. Watkins, M.A. (Louisiana State University)	1946
Matilda F. Salter, Emerita (1917)	1885
<hr/>	
Lecturer Richard Moldroski, M.A. (Michigan State University)	1959-61
Lecturer Albert J. Newbill	1960-61
Lecturer Martin S. Werner, M.A. (New York)	1960-61
Research Assistant Denise Zaslawski, Bachelor Diploma (Immaculate Conception, Poland)	1959-61

To augment the regular academic program and enrich the experiences for the student of art, the Department of Art brings to the campus as distinguished visiting professors such artists as Herman Cherry, painter, Sidney Geist, sculptor, John Grillo, painter, and Edward Millman, painter.

A series of panels and lectures, often combining visiting speakers and members of the regular faculty, is given each year. These individuals join the faculty and students for a series of workshops, seminars, and private criticisms and offer public lectures and demonstrations. Paul Burlin, Edward Dugmore, and Milton Resnick were visiting lecturers during the 1959-60 academic year.

The Department of Art offers curricula leading to the following bachelor's degrees:

1. Bachelor of Arts, for students in the School of Fine Arts. Major in art with specializations in painting, prints, sculpture, crafts, art history, and art education.
2. Bachelor of Arts, for students in the College of Liberal Arts and Sciences. Major in art, specialization in art history.
3. Bachelor of Science in Education, for students in the College of Education. Major in art, specialization in art education.

The Department of Art is now considering a Bachelor of Fine Arts degree program in addition to the above degree programs.

Undergraduate offerings of the Department of Art provide both introductory and specialized experiences. Students are encouraged to select their area of specialization by the end of the sophomore year. All art majors in the School of Fine Arts are required to complete a minimum of twenty-four hours of work in art history. Curricula are also planned for those desiring a minor in art.

The department reserves the right to withhold an example of the work of each student in each class. Such works become a part of a permanent collection from which exhibitions may be prepared.

SUGGESTED CURRICULA IN THE SCHOOL OF FINE ARTS

The Department of Art offers curricula leading to the Bachelor of Arts degree with a major in art and specializations in painting, prints, sculpture, crafts, art education, and art history.

STUDIO PROGRAMS (PAINTING, PRINTS, SCULPTURE)

<i>General Degree Requirements</i> (See page 9.)	71
<i>Required Courses for Specialization in Painting, Prints, or Sculpture</i>	110
Art 100, 200	30
Studio; drawing 241-4, 242-4, 243-4, electives	20
Studio; additional courses listed below *	28
Art History; 225, 226, 227, 345, 444, electives	24

Crafts; electives	8	
		<u>110</u>
* Additional studio courses for specialization in painting		
Painting; 320, 401, 406	20	
Prints; 358	8	
* Additional studio courses for specialization in prints		
Prints; 358, 410, 416	16	
Painting; 320, 401	12	
* Additional studio courses for specialization in sculpture		
Sculpture; 393	20	
Painting; 320	8	
<i>Electives</i>		<u>11</u>
<i>Total</i>		<u>192</u>

CRAFTS PROGRAMS

<i>General Degree Requirements</i> (See page 9.)		71
<i>Required Courses for Specialization in Crafts</i>		110
Art 100, 200	30	
Studio; electives	12	
Art History; 225, 226, 227, 345, 444, electives	24	
Crafts; one of the three concentrations below *	44	
		<u>110</u>
* Crafts courses for concentration in jewelry and metalsmithing		
Jewelry and metalsmithing; 231, 332-12, 436-12	28	
Pottery; 302	8	
Weaving; 385	8	
* Crafts courses for concentration in pottery and ceramics		
Jewelry and metalsmithing; electives or Weaving; 385	12	
Pottery; 203-12, 302-12, 426-8	32	
* Crafts courses for concentration in weaving		
Jewelry and metalsmithing; 332-8 (Prerequisite: 231-4)	8	
Pottery; 203	12	
Weaving; 385-12, 440-12	24	
<i>Electives</i>		<u>11</u>
<i>Total</i>		<u>192</u>

ART EDUCATION PROGRAM

<i>General Degree Requirements</i> (See page 9.)	71
<i>College of Education Requirements</i> (See Education bulletin.)	26
<i>Required Art Courses for Specialization in Art Education</i>	82
Art 100, 200	30
Studio; electives	16
Art History; 225, 226, 227, 345, 444	15
Crafts; 203, 231, 385	12
Art Education; 306, 307, 308	9
	<hr/>
	82
 <i>Related Requirements for the Major</i>	 6
Design; 250, 260, 390	6
<i>Electives</i>	7
<i>Total</i>	<hr/> 192

ART HISTORY PROGRAM

Students interested in a major in art with a specialization in art history should consult the department chairman for curriculum planning.

ART CURRICULUM IN THE COLLEGE OF LIBERAL ARTS AND SCIENCES

The Department of Art offers a curriculum leading to the Bachelor of Science degree with a major in art and a specialization in art history. It is recommended that the major be accompanied by a minor in history.

Required courses are Art 225, 226, 227. The other courses to complete the major will be arranged after consultation with the student's major professor. See also the College of Liberal Arts and Sciences bulletin.

ART CURRICULUM IN THE COLLEGE OF EDUCATION

The Department of Art offers a curriculum leading to the Bachelor of Science in Education degree with a major in art and specialization in art education.

Courses required for the major for a student in a secondary-certificate program are Art (studio and crafts) 100-15, 200-15, 203, 321-4, 385-4, 4 hours of additional studio courses numbered above 300; (art education) 306, 307, 308; (art history) 225, 226, 227, 444; Design 250, 260, 390.

Courses required for the major for a student in a special-certificate program are the same as those for a student in a secondary-certificate program, except that Design 390 and 4 hours of additional studio courses may be replaced by 6 hours of electives in art.

For education courses and for the total hours required for the Bachelor of Science in Education degree, please refer to the College of Education bulletin.

GRADUATE DEGREES

The Department of Art offers courses leading to the Master of Fine Arts degree, Master of Arts degree, Master of Science degree, and the Master of Science in Education degree. For additional information concerning the graduate program refer to the Graduate School bulletin.

COURSE DESCRIPTIONS

Courses on the 100, 200, and 300 levels are for undergraduate students. Those on the 400 level may be taken by undergraduate and graduate students. Those on the 500 level are for graduate students only.

Courses are listed numerically in 3 categories: (1) studio and crafts, (2) art education, and (3) art history and art appreciation.

STUDIO AND CRAFTS COURSES

- 100-5 to 15. **BASIC STUDIO.** Three-quarter sequence. A studio course in visual fundamentals emphasizing the ways in which art may be structured. Studio experience in two- and three-dimensional materials. Required of all art majors.
- 200-5 to 15. **STUDIO DISCIPLINES.** Three-quarter sequence. Disciplines in drawing, painting, and sculpture. Required of all studio art majors and for art majors in the College of Education.
- 203-2 to 12. **BEGINNING CERAMICS.** Throwing forms on the potter's wheel, hand building and press molding processes. Study of clay, glazes, and firing procedures.
- 231-4. **JEWELRY.** Introductory course. Study of basic techniques used in construction of jewelry with emphasis on a personal and original design experience.
- 241-2 to 4, 242-2 to 4, 243-2 to 4. **DRAWING.** Fundamental principles of figure and object drawing involving the explanatory use of a variety of materials. Prerequisite: 100-15 for art majors; consent of instructor for non-majors.
- 245-2 to 12. **THE FIGURE.** Three-quarter sequence. A study of the human figure in terms of form, movement, and structure accompanied by an exploration of possibilities of various drawing media.
- 250-2 to 12. **OIL PAINTING.** Three-quarter sequence. Introductory study of oil

- painting as a medium of expression. Individual rather than group problems planned and worked upon. Open to non-majors.
- 302-2 to 12. BEGINNING AND ADVANCED CERAMICS. Three-quarter sequence. Similar to 203 with higher level of achievement expected. Advanced subject matter adjusted with reference to number of hours of credit in ceramics previously earned.
- 320-2 to 12. ADVANCED PAINTING. Three-quarter sequence. Prerequisite: 250 (8 hours) and major in art.
- 323-4. THE FIGURE (ADVANCED). Course for majors providing opportunity for concentrated work from the figure.
- 325-2 to 15. STUDIO. Advanced research problems. Approval of chairman of department required for selection of project and instructor.
- 332-2 to 12. JEWELRY AND SILVERSMITHING. Three-quarter sequence. Basic processes in jewelry and metalwork. Emphasis upon design experience and high critical standard. Prerequisite: 231.
- 358-2 to 12. PRINTS. Three-quarter sequence. Introduction to printmaking as a medium. Studio projects in intaglio and relief processes.
- 385-2 to 12. WEAVING. Three-quarter sequence. Development of understanding of two and four harness loom and essential processes in weaving simple and pattern textiles.
- 393-4 to 12. SCULPTURE. Problems in modeling, carving, casting, and construction. Prerequisite: 200-15.
- 401-2 to 12. RESEARCH IN PAINTING.
- 406-2 to 12. STUDIO IN PAINTING.
- 410-2 to 12. RESEARCH IN PRINTS.
- 416-2 to 12. STUDIO IN PRINTS.
- 420-2 to 12. RESEARCH IN POTTERY.
- 426-2 to 12. STUDIO IN POTTERY.
- 430-2 to 12. RESEARCH IN METAL CONSTRUCTION.
- 436-2 to 12. STUDIO IN METAL CONSTRUCTION.
- 440-2 to 12. RESEARCH IN WEAVING.
- 446-2 to 12. STUDIO IN WEAVING.



493-4 to 12. ADVANCED SCULPTURE.

Courses on the 500 level are for graduate students only.

- 501-2 to 12. SEMINAR IN PAINTING.
- 506-2 to 12. RESEARCH IN PAINTING.
- 511-2 to 12. SEMINAR IN PRINTS.
- 516-2 to 12. RESEARCH IN PRINTS.
- 520-2 to 12. SEMINAR IN POTTERY.
- 526-2 to 12. RESEARCH IN POTTERY.
- 530-2 to 12. SEMINAR IN METAL CONSTRUCTION.
- 536-2 to 12. RESEARCH IN METAL CONSTRUCTION.
- 540-2 to 12. SEMINAR IN WEAVING.
- 546-2 to 12. RESEARCH IN WEAVING.
- 599-5 to 9. THESIS.

ART EDUCATION COURSES

- 300-2 to 12. ART EDUCATION. Theory and practice of art activities in the elementary schools. Designed to meet needs of elementary education majors.
- 306-3. MATERIALS AND TECHNIQUES IN ART EDUCATION. Studio course providing a broad experimental experience with materials and techniques adaptable to art classes in grade and high school. In addition to studio assignments, each student is required to complete a working file of published material and notes on materials and techniques in art.
- 307-3. THEORY IN ART EDUCATION. Survey of art education theory providing the art education major with an introduction to theoretical studies in his field, and through scheduled observation visits to art classes at the University School, with the problems of relating theory to practice.
- 308-3. CURRICULUM AND ADMINISTRATION IN ART EDUCATION. Course providing art education majors with experience in dealing with problems of planning, organizing, introducing, and administering art curricula in grade and high school. Includes comparative study of published material and preparation of a working file on the subject.
- 365-4. ART EDUCATION IN THE SECONDARY SCHOOLS. For art education majors preparing to teach on secondary level; includes studio projects designed to develop awareness of technical and aesthetic needs of high school students, reading and discussion of literature, planning of curriculum.
- 460-2 to 12. RESEARCH IN ART EDUCATION.
- 466-2 to 12. STUDIO IN ART EDUCATION.

Courses on the 500 level are for graduate students only.

- 560-2 to 12. SEMINAR IN ART EDUCATION.
- 566-2 to 12. RESEARCH IN ART EDUCATION.

ART HISTORY AND ART APPRECIATION

The Art Appreciation course provides experience from which the non-major may develop a mature understanding and response to the visual arts.

The art history curriculum is designed to provide the art major with a basic introduction to the history of his professional field and to provide undergraduate preparation for those who wish to do graduate work in this area and prepare

- themselves for museum or university positions. Non-majors may register for these courses with the approval of the instructor.
- 120-3. ART APPRECIATION. Introductory course relating art to daily experience. Satisfies general University requirement.
- 225-3, 226-3, 227-3. HISTORY OF WORLD ART. (SURVEY I, II, III.) A study of painting, sculpture, and architecture from prehistoric to modern times. Emphasis is placed upon the major periods and great styles in relation to their geographical and social backgrounds. Required of art majors; to be begun and completed as a sequence during the sophomore year. Open to all university students during the junior or senior year, with permission of the Department of Art. First quarter: The art and architecture of ancient and classical man. Second quarter: Art of the medieval epoch. Third quarter: From the Renaissance to the present.
- 301-3. MANNERIST, BAROQUE, AND ROCOCO ART. A study of European art from the end of the High Renaissance until the late eighteenth century. Emphasis is placed upon the works of such masters as Tintoretto, El Greco, Bernini, Poussin, Rubens, Rembrandt, Watteau, Chardin, Fragonard.
- 309-3. ORIENTAL ART. A survey of major styles and examples of the arts of the Far East from prehistoric times in China to nineteenth-century Japanese prints.
- 345-3. ART OF THE NINETEENTH CENTURY. The meaning and varieties of art from the time of the French Revolution until late Impressionist art of the nineteenth century. Relations to the social environment are interpreted.
- 347-3. ART OF THE ANCIENT WORLD. An interpretation of painting, sculpture, and architecture from prehistoric times through the ancient Egyptian, Mesopotamian, Greek, and Roman civilizations, presented with consideration of the general cultural settings of the peoples involved.
- 348-3. MEDIEVAL ART. The formation and development of religious art in Europe from the early Christian period through the Gothic. Relationships between Middle Ages society and art are studied.
- 349-3 to 9. RENAISSANCE AND BAROQUE ART. Three-quarter sequence of lectures in European art and architecture from the late 14th century to the mid-18th century. Each quarter is independent in content but the course will be treated in chronological sequence with 349a offered in the fall, 349b in the winter, and 349c in the spring. Prerequisite: 227.
- 350A-3, 350B-3, 350C-3. LECTURES IN AMERICAN ART. A survey of American painting, sculpture, and architecture from the early 18th century to the present. Prerequisite: 120, 227, or consent of instructor.
- 356-3. THEORY OF ART. Survey of literature in theory of art and its influence and relationship to art criticism and practical work.
- 369-3. PRIMITIVE ART. A study of the arts of "primitive" peoples of Africa, the Pacific, and the Americas. Characteristic works are interpreted in context with the general conditions of primitive society. The significant influences of primitive art on modern painting and sculpture are considered.
- 380-4. THEORY AND APPRECIATION OF ART. Introductory course for senior college students. Offered only in extension. Satisfies general University requirement.

- 444-3. ART OF THE TWENTIETH CENTURY. The principal movements and styles of twentieth-century art are studied and evaluated with special emphasis upon change in modern society.
- 449-3. RENAISSANCE ART. An understanding and appreciation of fifteenth- and sixteenth-century European art is aimed at with consideration of the significance of Renaissance art to the growth of Humanism.
- 471-3. BAROQUE PAINTING IN ITALY. A study of major developments in style and expression in Italian painting from the late Mannerist period until the early eighteenth century.
- 473-3. ROMANTIC ART OF THE 19th CENTURY. A study of the sources and characteristics of Romantic Art approached through the works of such masters as Gros, Delecroix, Blake, Friedrich, Goya, and certain Americans.
- 475-3. IMPRESSIONIST AND POST-IMPRESSIONIST PAINTING. The late nineteenth century in France: Impressionism, Neo-Impressionism, Pointillism, and early Expressionism. The styles of Manet, Monet, Degas, Renoir, Seurat, Van Gogh, and Cezanne receive emphasis.
- 482A-3, 482B-3, 482C-3. ART HISTORY SEMINAR. Lectures, readings, and reports on artists, styles, subjects of special interest which will be announced periodically by the Department of Art.
- 483-3 to 12. RESEARCH IN ART HISTORY.

Courses on the 500 level are for graduate students only.

571-2 to 5. READINGS IN ART HISTORY.

573-3 to 12. PROBLEMS IN ART HISTORY.

599-5 to 9. THESIS.

DESIGN

Research Professor R. Buckminster Fuller	1959
Associate Professor Harold L. Cohen, B.A. (Illinois Institute of Technology), Chairman	1955
Instructor Robert Hunter, B.A. (Southern Illinois)	1959
Lecturer-Instructor Davis J. Pratt	1957
Lecturer-Instructor Herbert Roan	1957
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Lecturer Elsa Kula Pratt	1957-61
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Assistant Professor John F. H. Lonergan, B.A. (Illinois)	1950
Assistant Professor Charles M. Pulley, B.S. (Illinois)	1951
Instructor Carl E. Bretscher, B.S. (Illinois)	1957

Each year a number of the country's leading designers are brought to the campus for lectures and seminars.

The educational efforts of the Department of Design are directed toward fulfillment of men's needs in an industrial-based society, by developing the designers who will be responsible for creating the contemporary environment.

Developing the designer, with the background and orientation to perform effectively in this capacity, has been the aim of advanced design education since the birth of the design profession at the Bauhaus in pre-Hitler Germany. L. Moholy-Nagy stated with reference to design in general, "Design is not a profession but an attitude." He was referring to the importance of sound conceptual thinking as the basis for creative activity in the design field.

SUGGESTED CURRICULUM IN DESIGN

This curriculum leads to the Bachelor of Arts degree with a major in design.

<i>General Degree Requirements</i> (See page 9.)	71
<i>Required Design Courses for the Major</i>	119
Design 100-15, 215-12, 275-12	39
Design 200-6, 300-6, 400-6	18
Design 366-15, 375-15, 390-2, 465F-15, 465G-15	62
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	119
 <i>Related Requirements for the Major</i>	 55-56
Art history	9
Art electives	8
Music appreciation	3
Industrial Education 101	4
Mathematics 111, 112, 113, or equivalent	14-15
Psychology and/or philosophy and/or anthropology (courses selected after consultation with the department chairman)	14
Semantics or literature	3
	<hr/>
	55-56
 <i>Electives</i>	 0
<i>Total</i>	<hr/> 245-246

NOTE: All students transferring from other departments and other schools will be placed at the proper curricular stage after a personal interview and the showing of examples of their previous work.

COURSE DESCRIPTIONS

Courses on the 100, 200, and 300 levels are for undergraduate students. Those on the 400 level may be taken by undergraduate and graduate students. Those on the 500 level are for graduate students only.

- 100-5 to 15. DESIGN FUNDAMENTALS. Three-quarter sequence. Comprehensive workshop and lecture course in design fundamentals. Exploration of two- and three-dimensional design principles using various media and materials.
- 200-2 to 6. MATERIALS AND BASIC TECHNIQUES. Three-quarter sequence. Exploration of materials both two- and three-dimensional. Elements within prescribed picture plane, including light as a creative medium. Construction in various materials of differing properties employing basic techniques and hand and power tools. Prerequisite: 100 (15 hours).
- 215-4 to 12. BASIC PRODUCT-SHELTER DESIGN. Three-quarter sequence. Development of an analytical approach to the solutions of product and shelter problems, using lecture, text, and laboratory methods. Prerequisite: 100 (15 hours).
- 250-2. SURVEY OF PRODUCT-SHELTER DESIGN. Presents basic material offered in 215 but adapted to interests of those not majoring in design. One hour lecture and two hours laboratory.
- 260-2. SURVEY OF VISUAL DESIGN. Presents basic material offered in 275 but adapted to interests of those not majoring in design. One hour lecture and two hours laboratory.
- 275-4 to 12. BASIC VISUAL DESIGN. Three-quarter sequence. Development of an analytical approach to the solution of visual problems, using lecture, text, and laboratory methods. Prerequisite: 100 (15 hours).
- 300-2 to 6. MATERIALS AND BASIC TECHNIQUES. Three-quarter sequence. A continuation of 200. Prerequisite: 200 (6 hours).
- 345-4 to 12. DESIGN STUDIO. Three-quarter sequence. Deals with all forms

*Mr. Fuller's home,
a prefabricated geodesic
dome, was constructed in
Carbondale during 1960.*



- of experimental structures, including two and three dimensional. (R. Buckminster Fuller's dymaxion theories).
- 366-5 to 15. PRODUCT-SHELTER DESIGN. Three-quarter sequence. Advanced study of design problems dealing with personal and family needs. An introduction to tools, jigs, and fixtures, materials applicable to problems of mass fabrication. Nomenclature; field trips; industrial communication. Prerequisites: 200 (6 hours), 215 (12 hours), 275 (12 hours).
- 375-5 to 15. VISUAL DESIGN. Three-quarter sequence. Advanced study of design problems of hand-to-eye scale communication, i.e., cards, brochures, booklets, packaging, and general advertising. Full nomenclature of the field, and introduction to the graphics industry. Prerequisites: 200 (6 hours), 215 (12 hours), 275 (12 hours).
- 390-2. PRINCIPLES OF DESIGN. Comparative studies of European and Asiatic influences on contemporary American approaches to design education and practice. Readings from Sullivan, Wright, Le Corbusier, Moholy-Nagy, Kepes, and others.
- 400-2 to 6. MATERIALS AND BASIC TECHNIQUES. Three-quarter sequence. A continuation of 300. Prerequisite: 300 (6 hours).
- 465F-5 to 15. RESEARCH IN PRODUCT-SHELTER DESIGN. Three-quarter sequence. Problems dealing with large groups; all problems carried from conception to actual full-scale construction. Development of prototype for mass-production techniques. Small research projects developed under grants given to the department. Prerequisite: 366 (15 hours).
- 465G-5 to 15. RESEARCH IN VISUAL DESIGN. Three-quarter sequence. Problems dealing with room-to-eye scale and larger; i.e., posters, car cards, strip film, film, exhibition, etc. Advanced graphic and photo technology, development of prototype for mass-production techniques. Small research projects developed under grants given to the department. Prerequisite: 375 (15 hours).
- 490F-2 to 12. STUDIO IN PRODUCT-SHELTER DESIGN. Special seminars developed with adjunct and visiting professors. Prerequisite: 345 (8 hours), 366 (15 hours).
- 490G-2 to 12. STUDIO IN VISUAL DESIGN. Special seminars developed with adjunct and visiting professors. Prerequisite: 345 (8 hours), 375 (15 hours).

Courses on the 500 level are for graduate students only.

- 500F-2 to 12. SEMINAR IN PRODUCT-SHELTER DESIGN. The development of one problem given individually in preparation for the student's thesis. Prerequisite: 465F (8 hours).
- 500G-2 to 12. SEMINAR IN VISUAL DESIGN. The development of one problem given individually in preparation for the student's thesis. Prerequisite: 465G (8 hours).
- 510F-2 to 12. RESEARCH IN PRODUCT-SHELTER DESIGN. The development of research projects with direct supervision by the staff. Prerequisite: 465F (8 hours).
- 510G-2 to 12. RESEARCH IN VISUAL DESIGN. The development of research projects with direct supervision by the staff. Prerequisite: 465G (8 hours).
- 599-2 to 9. THESIS.

MUSIC

Research Professor Marjorie Lawrence	1960
Professor Steven Barwick, Ph.D. (Harvard)	1955
Professor Fred H. Denker, Ph.D. (Eastman), Acting Chairman	1953-54; 1957
Associate Professor Carol MacClintock, Ph.D. (Indiana)	1959
Associate Professor David S. McIntosh, M.A. (Iowa)	1927
Associate Professor Wesley Morgan, Ph.D. (Southern California)	1959
Associate Professor Robert E. Mueller, Ph.D. (Indiana)	1948
Assistant Professor Will Gay Bottje, A.Mus.D. (Eastman)	1957
Assistant Professor Robert B. Forman, Ph.D. (Florida State)	1954
Assistant Professor Robert S. Hines, M.M. (Michigan)	1957
Assistant Professor Phillip H. Olsson, M.M. (Chicago Conservatory of Music)	1949
Assistant Professor Robert Resnick, M.M. (Wichita)	1945
Assistant Professor William Tarwater, Ph.D. (Peabody)	1959
Assistant Professor Charles C. Taylor, Ed.D. (Columbia)	1957
Assistant Professor Robert E. Thomas, Ed.D. (Illinois)	1957
Assistant Professor John S. Wharton, M.M. (American Conservatory of Music)	1945
Instructor Donald G. Canedy, M.M.Ed. (Southern Illinois)	1958
Instructor Elisabeth D. Hartline, M.M. (Northwestern)	1936-38; 1953
Instructor William K. Taylor, M.M. (Indiana)	1955
Instructor Helen Matthes Vogler, Emerita (1954)	1920
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Lecturer Charles Baker, M.M. (Eastman)	1960-61
Lecturer William F. Betterton, M.A. (Iowa)	1959-61
Lecturer Carmine Ficocelli, M.M. (Indiana)	1957
Lecturer Mary Jane Grizzell, M.M. (Eastman)	1945-47; 1959-61
Lecturer Charles A. Kelleys, B.S. (Juilliard)	1960-61
Lecturer Bernard Shaak, M.A. (Columbia)	1959-61

During each academic year the Department of Music brings to the campus a series of distinguished musicians who join the faculty and students for a period of workshops, seminars, and performances. The roster for the past two years has included the following: Sigurd Rascher, saxophonist; Carl Weinrich, organist; Ernest and Lory Wallfish, viola and piano

duo; Carl Luktenberg, harpsichordist; Willi Apel, Louis Cuyler, and Nicholas Slonimsky, musicologists; Rama Jucker, cellist; Joseph Szigeti, violinist; Robert Goldsand, pianist; the Oxford String Quartet.

The Department of Music is a member of the National Association of Schools of Music. The requirements for entrance and for graduation as set forth in this bulletin are in accordance with the published regulations of the National Association of Schools of Music.

In addition to its major courses offered through the School of Fine Arts, the department offers service courses to students in the other schools and colleges of the University. Its major curricula lead to the following baccalaureate degrees:

1. Bachelor of Music, for students in the School of Fine Arts, with specializations in music theory-composition, music history-literature, applied music, and music education.

2. Bachelor of Music Education, for students in the College of Education.

3. Bachelor of Arts, for students in the College of Liberal Arts who desire a specialization in music as part of their general cultural education.

Students who desire a minor in music must meet a minimum requirement of forty-two hours in music, the courses to be worked out in consultation with the department chairman.

GENERAL REQUIREMENTS

All resident music majors and minors must maintain a satisfactory membership in either a University band, orchestra, or chorus each quarter of their University attendance.

Students in the Bachelor of Music curriculum with a specialization in applied music must present a half-recital in their junior year and a full recital in their senior year. Students in the Bachelor of Music Education curriculum are encouraged to present a half-recital in their junior year and are required to present a half-recital in their senior year.

Recital attendance is required of all music majors. A minimum of thirty-five recitals per school year must be attended by each music major. A deficiency in recital attendance for any one year will result in the student's being placed on probation by the department the following year.

Each candidate for the Bachelor of Music or Bachelor of Music Education degree must pass the proficiency examination in piano as early as possible in his course of study. A student with no previous preparation in piano must elect class piano during his freshman and sophomore years. If he fails to meet the basic piano requirements at the end of this time, he must continue in class piano without credit until he passes the test. A candidate for the Bachelor of Music Education degree must also pass a proficiency test in

voice or elect class voice until he can pass the proficiency test. It is the responsibility of each student, with the assistance of his adviser and instructors, to meet these minimum requirements.

BACHELOR OF MUSIC DEGREE CURRICULUM

<i>General Degree Requirements</i> (See page 10.)		50
<i>Required Music Courses</i>		128
Music theory; 105, 106, 107, 205, 206, 207, 326	26	
Music history-literature; 330, 331, 332	12	
Applied music; 12 quarters of major ensemble	12	
Piano proficiency, maximum of	6	
One of the three specializations listed below ¹	72	
	<u>128</u>	
APPLIED MUSIC SPECIALIZATION		
Major instrument or voice, 12 quarters ²	48	
Additional theory courses	12	
Electives in music	12	
	<u>72</u>	
MUSIC THEORY-COMPOSITION SPECIALIZATION		
Major instrument or voice, 12 quarters	24	
Class instruments and voice	6	
Advanced theory-composition courses	24	
Electives in music	18	
	<u>72</u>	
MUSIC HISTORY-LITERATURE SPECIALIZATION		
Major instrument or voice, 12 quarters	24	
Advanced courses in music history and literature	9	
Related history courses	9	
Electives in music theory	18	
Additional electives in music	12	
	<u>72</u>	
<i>Electives</i>		14
<i>Total</i>		<u>192</u>

¹ Before the end of his sophomore year the student should choose an area of specialization. This choice is subject to approval by the faculty adviser and the chairman of the department.

² For students combining this program with the prescribed courses for state certification in education, the applied major will be elected for two hours per quarter, totaling twenty-four hours.

MUSIC EDUCATION SPECIALIZATION

Students enrolled in the School of Fine Arts and working toward the Bachelor of Music degree may meet Illinois state requirements for a limited teaching certificate by using elective hours to take certain prescribed additional courses. These requirements cannot ordinarily be met within the minimum of 192 hours required for graduation, and the student should plan on attending the University several additional summer sessions if he wishes to graduate within the four-year schedule. Consult with the academic adviser of the School of Fine Arts for details. Material relative to certification requirements may be secured at the Registrar's Office.

*MUSIC CURRICULUM
IN THE COLLEGE OF EDUCATION*

The College of Education grants the Bachelor of Music Education degree with a major in music.

Courses required for the major for a student seeking the Bachelor of Music Education degree are Music (music theory) 105, 106, 107, 205, 206, 207, 309, 310, 311, 326, 441 or 443, 442; (music history-literature) 330, 331, 332; (music education) 330A, 303, 305I, 305V, 318, 319, 320; (applied music) 12 quarters of major ensemble, 12 quarters of major instrument or voice. Some prerequisites for student teaching are piano proficiency or piano class (maximum of 12 hours), voice proficiency or voice class (maximum of 1 hour), and 2 quarters each of class woodwinds, brass, and strings.

All candidates for the Bachelor of Music Education degree must meet the general degree requirements listed on page 9 of this bulletin, except that neither Art 120 nor Music 100 will be required for this degree.

For the College of Education requirements, please refer to the College of Education bulletin.

RECREATIONAL MUSIC

In co-operation with the Department of Recreation and Outdoor Education, the Department of Music offers a series of courses designed to prepare the specialist in recreational music. This program calls for approximately forty hours of course work in music, and, in conjunction with the prescribed courses in general education and in recreation and outdoor education, leads to the Bachelor of Science in Education degree with a major in recreation and outdoor education, offered by the College of Education. For details consult the academic adviser in the Department of Recreation and Outdoor Education.

MUSIC CURRICULUM IN THE COLLEGE OF LIBERAL ARTS AND SCIENCES

The music major curriculum in the College of Liberal Arts and Sciences is designed for students who wish to specialize in music as part of their general cultural education. It is also designed to provide a background training for those who may plan to pursue advanced studies in such fields as music criticism and aesthetics.

General degree requirements: Summarized earlier in this bulletin.

College of Liberal Arts and Sciences requirements: Refer to the College of Liberal Arts and Sciences Bulletin.

Required courses in music: 105, 106, 107, 205, 206, 207, 330, 331, 332; applied music courses (12 hours); electives in music (12 hours). Total: 60 hours.

GRADUATE DEGREES

The Department of Music offers courses leading to the Master of Music degree with specializations in theory-composition, music history-literature, or applied music, and the Master of Music Education degree. In co-operation with the College of Education, the Doctor of Philosophy degree in secondary education (major or minor in music) is offered. For additional information concerning the graduate programs refer to the Graduate School bulletin.

COURSE DESCRIPTIONS

Courses on the 100, 200, and 300 levels are for undergraduate students. Those on the 400 level may be taken by undergraduate and graduate students. Those on the 500 level are for graduate students only.

Courses are listed numerically in 6 categories: (1) music theory, (2) music history-literature, (3) church music, (4) recreational music, (5) music education, and (6) applied music.

MUSIC THEORY

105-4, 106-4, 107-4. **THEORY OF MUSIC.** Fundamentals of music in sight singing, ear training, harmony, and keyboard harmony.

200-3. **FUNDAMENTALS OF MUSIC.** A one-quarter course in the rudiments of music designed for those with little or no musical background, recommended as a course preliminary to 300B, Music Education—Elementary, for non-music majors.

205-4, 206-4, 207-4. **THEORY OF MUSIC.** Continuation of 105, 106, 107. Ad-

- vanced harmonic techniques, modulation, altered chords, chromatic harmony, and introduction to contemporary harmonic principles. Prerequisite: 107.
- 309-2, 310-2, 311-2. ARRANGING I, II, III. The techniques of writing for band, orchestra, and chorus. Practical work in scoring. Performance of scores by University ensembles. Prerequisite: 107.
- 312-2, 313-2. COMPOSITION I, II. Original composition in the smaller forms for piano, voice, string quartet, and other small combinations. Prerequisite: 207.
- 314-2. COMPOSITION III. Original composition in the larger forms. Prerequisite: 313.
- 326A-2, 326B-2, 326C-2. ANALYSIS I, II, III. The element of structure, form, and design in musical composition. Prerequisite: 207.
- 342-2, 343-2, 344-2. COMPOSITION IV, V, VI. Required of theory-composition specializations. Original work in contemporary idioms preparing for full recital of compositions during senior year. Prerequisites: 313 and consent of instructor.
- 441-2. SIXTEENTH-CENTURY COUNTERPOINT. Species counterpoint and creative writing in the style of Palestrina and his contemporaries. Prerequisite: 207.
- 442-2. EIGHTEENTH-CENTURY COUNTERPOINT. Analysis and creative writing in the contrapuntal-harmonic technique of Bach and his contemporaries. Prerequisite: 207.
- 443-2. CANON AND FUGUE. Analysis and creative writing of the larger imitative forms. Prerequisite: 442.

Courses on the 500 level are for graduate students only.

- 501-3. INTRODUCTION TO GRADUATE STUDY IN MUSIC. Basic bibliographical and research techniques in music theory, literature, and education.
- 502A-3, 502B-3, 502C-3. HISTORY AND ANALYSIS OF MUSICAL STYLE. Study of style in relation to evolution of musical materials. Three-quarter sequence.
- 531-2 to 9. ADVANCED COMPOSITION. Composition in the larger forms for solo and ensemble performance. Required of all theory-composition majors three hours per quarter; elective credit for majors in other areas. Prerequisites: 314, 442, and permission of instructor.
- 535-3. CONTEMPORARY IDIOMS. A study of techniques of composition developed during the twentieth century by composers of Europe and America.
- 545A-3, 545B-3, 545C-3. PHILOSOPHIES OF MUSIC THEORY. A study of the philosophies of music theory including an orientation of the philosophies of theory to the problems of pedagogy. Required of all theory-composition majors. Three-quarter sequence.
- 599-3 to 9. THESIS.

MUSIC HISTORY-LITERATURE

- 100-3. MUSIC UNDERSTANDING. An introductory course designed for non-music majors or for prospective music majors with background defi-

ciencies. Emphasis on background, purpose, and structure of representative compositions.

- 308-4. FOLK MUSIC. Comparison of folk music collected in Southern Illinois with that of other areas with emphasis on melodic structure and textual variants. Use of folk music by composers, ethnic groups, and recreational leaders. Prerequisite: 107 or consent of instructor.
- 315-2. OPERA REPERTORY. A study of operatic literature, including student participation in scenes from representative operas. Admission by consent of instructor.
- 330-4, 331-4, 332-4. MUSIC HISTORY AND LITERATURE I, II, III. An integrated course devoted to the development of musical thought and literature from the early Greek and Roman periods through the Renaissance. Music 331 is a continuation of 330 through the seventeenth, eighteenth, and early nineteenth centuries. Music 332 is a continuation of 331. Wagner, the rise of nationalism, late nineteenth- and twentieth-century composers.
- 411-3. SYMPHONIC LITERATURE. A study of the development of the symphony and the symphonic poem to 1900. Prerequisites: 330, 331, 332.
- 412-3. CHORAL LITERATURE. The literature of the larger vocal forms such as the cantata and oratorio. Prerequisites: 330, 331, 332.
- 413-3. CHAMBER MUSIC LITERATURE. Study of chamber music from the Renaissance to the present. Prerequisites: 330, 331, 332.

Courses on the 500 level are for graduate students only.

- 510-3. HISTORY OF PERFORMANCE PRACTICE. A study of tempo, pitch, and techniques of performance as they relate to musical literature and instruments of the various periods in music history.
- 512-3. HISTORY OF OPERA. The development of opera as a form with a detailed study of operas since 1600.
- 515-3. TWENTIETH-CENTURY LITERATURE. A survey of contemporary music of Russia, western Europe, and the Americas in its relation to sociological, political, and cultural developments.
- 518-3. PEDAGOGY OF MUSIC LITERATURE. Principles of teaching music literature and music appreciation courses at the college level.
- 520-3. AMERICAN MUSIC. The development of music in America from colonial days to the present.
- 522-3. SEMINAR IN MUSIC HISTORY-LITERATURE. Advanced study in special periods of music history-literature. Offered on demand.

CHURCH MUSIC

- 350-3. PRINCIPLES OF CHURCH MUSIC. A study of the historical development of music in the liturgical and nonliturgical churches, and the principles which govern the music of these churches.
- 351-3. ORGAN IN THE CHURCH SERVICE. The art of service playing with emphasis on solo repertoire and accompaniment techniques, for the church service. The function of the organ in the worship service.
- 352-3. CHOIR IN THE CHURCH SERVICE. The place of choir and other vocal music in the worship service with emphasis on repertoire, and conducting techniques.

RECREATIONAL MUSIC

- 307-4. RECREATIONAL MUSIC. For those interested in the less formal approach to music and for prospective leaders of recreational activities.
- 308-4. FOLK MUSIC. (See music history-literature courses.)
- 317-2. INSTRUMENTS FOR MUSIC RECREATION. Practical information in performance, use, and building of instruments for use in community recreational music programs. Prerequisite: 307.

MUSIC EDUCATION

- 300A-3. MUSIC EDUCATION—ELEMENTARY. Teaching music in the elementary grades. For music majors only.
- 300B-3. MUSIC EDUCATION—ELEMENTARY. Teaching music in the elementary grades. For non-music majors only. Prerequisite: 200 or equivalent.
- 303-3. MUSIC EDUCATION—SECONDARY. Teaching music in the high school.
- 305I-3. INSTRUMENTAL PROBLEMS AND MATERIALS. Administration of the school instrumental music program. Emphasis on library, physical facilities, organization of the marching band, arranging music for out-of-doors performance.
- 305V-3. VOCAL PROBLEMS, MATERIALS, AND CONDUCTING. Vocal and psychological problems in handling choral groups, reading and acquaintance with a variety of choral materials at the high school level, and interpretation through conducting techniques.
- 318-2, 319-2, 320-2. CONDUCTING I, II, III. Techniques employed in conducting vocal and instrumental groups of various sizes and combination. Students provided with opportunities to conduct University ensembles.
- 451-2. THE TEACHING OF GENERAL CLASSROOM MUSIC IN THE JUNIOR AND SENIOR HIGH SCHOOL.
- 455-2. WORKSHOP IN ELEMENTARY MUSIC EDUCATION.
- 461-2. TEACHING TECHNIQUES AND MATERIALS FOR THE INTERMEDIATE LEVELS. Piano or voice. Designed to meet the needs of piano or voice specializations in the Bachelor of Music or the Master of Music degree programs. Problems of private studio teaching and college-level teaching are studied.
- 462-2. TEACHING TECHNIQUES AND MATERIALS FOR THE ADVANCED STUDENT. Piano or voice. Continuation of 461.

Courses on the 500 level are for graduate students only.

- 550-2. ORGANIZATION AND ADMINISTRATION OF THE MUSIC EDUCATION PROGRAM—ELEMENTARY.
- 551-2. ORGANIZATION AND ADMINISTRATION OF THE MUSIC EDUCATION PROGRAM—SECONDARY.
- 553-3. SEMINAR IN CHORAL MATERIALS AND TECHNIQUES.
- 554-3. SEMINAR IN INSTRUMENTAL MATERIALS AND TECHNIQUES.
- 556-2 to 6. ADVANCED CONDUCTING. Problems in reading symphonic scores and interpretation. Laboratory conducting of larger University ensembles.

560-2 to 3. SEMINAR IN MUSIC EDUCATION. A study of trends, current practices, philosophies of music education.

APPLIED MUSIC

Ensembles:

001-1. BAND.

002A-1. CHORUS.

002B-1. CHORUS (ORATORIO).

003-1. ORCHESTRA.

345-1. MADRIGAL SINGERS.

346-2 to 12. OPERA WORKSHOP.

355-1. CHAMBER MUSIC. String ensemble, quartet.

365-1. CHAMBER MUSIC. Woodwind and brass ensemble.

Private instruction is offered in the following areas of applied music. Credit varies from one to four hours. Consult with adviser for details of credit and requirements.

011. VIOLIN

012. VIOLA

013. CELLO

014. STRING BASS

021. FLUTE

022. OBOE

023. CLARINET

024. BASSOON

025. SAXOPHONE

031. PERCUSSION

041. PIANO

051. FRENCH HORN

052. TRUMPET

053. TROMBONE

054. TUBA

055. BARITONE

061. VOICE

071. ORGAN



Class instruction is offered in all areas of applied music. These courses include the minimum instruction required for passing the proficiency examinations in piano and voice and they offer practical training in the basic principles of playing the instruments of the orchestra and band. They also include introductory techniques and methods for teaching instrumental and vocal groups in the elementary and secondary schools. Each of the following courses is offered for one hour of credit each quarter:

010a. VIOLIN

010b. VIOLA

010c. CELLO

010d. STRING BASS

020a. FLUTE

020b. OBOE

020c. CLARINET

020d. BASSOON

020e. SAXOPHONE

030. PERCUSSION

040. PIANO

050a. FRENCH HORN

050b. TRUMPET

050c. TROMBONE

050d. TUBA

050e. BARITONE

060. VOICE

Courses on the 500 level are for graduate students only.

- 566-1 to 4. INSTRUMENTAL ENSEMBLE. Participation in a chamber or large ensemble for purposes of studying and performing literature in the field of the major instrument other than solo literature.
- 567-1 to 4. VOCAL ENSEMBLE. Participation in a chamber or large ensemble for purposes of studying and performing literature in the field of the vocal music other than solo literature. Includes madrigal groups, choral ensembles, women's chorus, etc.
- 568-2 to 4. OPERA WORKSHOP. An intensive course in opera for voice majors, including the study of scenes and entire operas and public performances therein.

Candidates for the Master of Music or Master of Music Education degree who wish to choose applied music courses as electives will take the 400-series course in their major instrument or voice for two hours of credit per quarter. Applied music majors in the Master of Music curriculum will take the 500-series course in their major instrument or voice for four hours of credit per quarter. These are considered artist-level courses and admission to them and to the degree program must be obtained from the chairman of the department after passing a jury placement examination.

In both the 400 and 500 series of courses the emphasis is placed upon the literature of the instrument or voice with the assumption that the learning of techniques will have largely been mastered at the undergraduate level.

For specific repertoire requirements in each course see the chairman of the Department of Music.

Elective courses in applied music in major instrument or voice:

- 471-2 to 8, 571-4 to 16. PIANO
 472-2 to 8, 572-4 to 16. VOICE
 473A-2 to 8, 573A-4 to 16. VIOLIN
 473B-2 to 8, 573B-4 to 16. VIOLA
 473C-2 to 8, 573C-4 to 16. CELLO
 473D-2 to 8, 573D-4 to 16. STRING BASS
 474A-2 to 8, 574A-4 to 16. FLUTE
 474B-2 to 8, 574B-4 to 16. OBOE
 474C-2 to 8, 574C-4 to 16. CLARINET
 474D-2 to 8, 574D-4 to 16. BASSOON
 474E-2 to 8, 574E-4 to 16. SAXOPHONE
 475A-2 to 8, 575A-4 to 16. TRUMPET
 475B-2 to 8, 575B-4 to 16. FRENCH HORN
 475C-2 to 8, 575C-4 to 16. BARITONE
 475D-2 to 8, 575D-4 to 16. TROMBONE
 475E-2 to 8, 575E-4 to 16. TUBA
 476-2 to 8, 576-4 to 16. ORGAN

Southern Illinois University Foundation

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