

1962

1962-1964 Southern Illinois University Bulletin Carbondale Campus (School of Fine Arts)

Southern Illinois University Carbondale

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Southern Illinois University

Bulletin



School of Fine Arts

CARBONDALE CAMPUS

1962-64

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,
SHOWING HOW TO THINK
RATHER THAN WHAT 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.

School of
Fine Arts
Announcements for 1962-1964



SOUTHERN ILLINOIS UNIVERSITY BULLETIN
Volume 4 Number 13 December, 1962
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The following issues of the *Southern Illinois University Bulletin* may be obtained without charge from Central Publications, Southern Illinois University, Carbondale, Illinois.

General Information
Financial Assistance
Summer Session (Carbondale)
Summer Session (Edwardsville)
Schedule of Classes (Carbondale)
Schedule of Classes (Edwardsville)
General Announcements (Edwardsville)
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

All intending students should have the General Information bulletin (issued once a year), plus the special bulletins of the various educational units in which they are most interested.

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Assistant Dean Phillip H. Olsson, M.M. (Chicago Conservatory of Music)	1949
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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.

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University Calendar, 1962-1963

1962 SUMMER SESSION

Session Begins	Monday, June 18
Independence Day Holiday	Wednesday, July 4
Final Examinations (8-week Session)	Wednesday–Thursday, August 8–9
Commencement	Friday, August 10
Final Examinations (Summer Quarter)	Thursday–Friday, August 30–31
Quarter Ends	Friday, August 31

1962 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

1963 WINTER QUARTER

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

1963 SPRING QUARTER

Quarter Begins	Wednesday, March 27
Memorial Day Holiday	Thursday, May 30
Final Examinations	Thursday–Wednesday, June 6–12
Commencement (Carbondale)	Thursday, June 13
Commencement (Edwardsville)	Friday, June 14

Summer classes begin on Tuesday, June 19. During the fall, winter, and spring quarters, day classes begin on the second day of the quarter. Evening classes (5:30 P.M. or later) begin on the first day of the quarter.

University Calendar, 1963-1964

1963 SUMMER SESSION

Session Begins	Monday, June 17
Independence Day Holiday	Thursday, July 4
Final Examinations (8-week Session)	Wednesday–Thursday, August 7–8
Summer Commencements	Friday, August 9
Final Examinations (Summer Quarter)	Monday–Saturday, August 26–31

1963 FALL QUARTER

New Student Week	Sunday–Tuesday, September 22–24
Quarter Begins	Wednesday, September 25
Thanksgiving Vacation	Wednesday, 12 noon–Monday, 8 A.M. November 27–December 2
Final Examinations	Wednesday–Tuesday, December 11–17

1964 WINTER QUARTER

Quarter Begins	Thursday, January 2
Final Examinations	Wednesday–Tuesday, March 11–17

1964 SPRING QUARTER

Quarter Begins	Wednesday, March 25
Memorial Day Holiday	Saturday, May 30
Final Examinations	Thursday–Wednesday, June 4–10
Commencement (Edwardsville)	Thursday, June 11
Commencement (Carbondale)	Friday, June 12

Summer classes begin on Tuesday, June 18. During the fall, winter, and spring quarters, classes begin on the second day of the quarter. Evening classes (5:45 p.m. or later) on the Carbondale Campus begin on the first day of the quarter.



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. As a result of substantial purchases of land by the citizens of the area, a new campus at Edwardsville, co-ordinate with the campus at Carbondale, is now being developed.

LOCATION

Carbondale is located at the intersection of Highways U.S. 51 and Illinois 13 and is served by the Illinois Central Railroad.

The new campus site southwest of Edwardsville is on By-pass 66, but temporarily instruction is carried on at Alton and East St. Louis. The

facilities of the former Shurtleff College have been leased by the University for the operation of the Alton Center. The East St. Louis Center is located in the former East St. Louis high school building on Tenth and Ohio streets.

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. The University is also offering, on an experimental basis, a number of twelve-week courses beginning with the 1962 summer session. Should the experiment be successful, additional summer courses will be scheduled on a twelve-week basis in succeeding years. In addition to the courses which run for eight and twelve weeks, there are special 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. Responsibility for errors in program or in interpretation of regulations of the University rests entirely upon the student. Advice is always available on request.

A copy of the regulations governing student life may be obtained from the Student Affairs Office on the campus which the student attends.

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 houses 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 reference 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 française, 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.

PROGRAMS OF INSTRUCTION

The School of Fine Arts grants the Bachelor of Arts degree with majors in art and design and the Bachelor of Music degree. The Bachelor of Arts degree with majors in art and music is also available through the College of Liberal Arts and Sciences. Suggested curricula and course descriptions appear in the next chapter of this bulletin.

The departments of Art, Design, and Music offer programs leading to master's degrees. Detailed information on courses and requirements appears in the Graduate School issue of the *Southern Illinois University Bulletin*.

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.

CHORAL ORGANIZATIONS

University Choir, an organization of approximately 60 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.

Chamber Choir is a group of 16 voices drawn from the University Choir upon a selective basis. The Tour Choir members are also chosen from the University Choir membership.

The University Glee Club is a choral group for men only. Members must be upperclass students and are chosen by audition.

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 *Carmen* by Bizet, *Aida* by Verdi, and, during the summer, *Pajama Game* and *Show Boat* 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 wind ensemble 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 symphonic 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.

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 Weinrich, 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.

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 marked 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

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 Festival of Fine Arts 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 should be initiated at least thirty days in advance of the desired entrance date. High school seniors should start the admission process during the first semester of their senior year, but their formal admission will not be considered until after receipt of the high school record showing completion of the seventh semester of high school work.

COMPLETE DETAILS concerning admission, tuition, fees, housing, degree requirements, and student employment are given in the General Information bulletin. For a free copy write to Central 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 requirements of the University 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

Every bachelor's degree candidate is expected to meet the University's general requirements and to follow the recommendations of the academic unit in which he intends to do his major work. The general requirements have been undergoing intensive study with a view to giving the students further options and providing them with a more effective background not only for their professional careers but also for their standing as citizens in the communities to which they go after graduation. This study has resulted in the initiation of a new General Studies program. During the period of transition from the old program to the new, students who have begun their work in the old program will continue in it. Both of the programs are described in the General Information bulletin.

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.

OUTLINE OF GENERAL STUDIES REQUIREMENTS

<i>Area A: Man's Physical Environment and Biological Inheritance</i>	24 hours
A first-level basic sequence	9 hours
A second-level continuation sequence	9 hours
Third-level advanced courses	6 hours
<i>Area B: Man's Social Inheritance and Social Responsibilities</i>	24 hours
A first-level basic sequence	9 hours
A second-level continuation sequence	9 hours
Third-level advanced courses	6 hours
<i>Area C: Man's Insights and Appreciations</i>	24 hours
A first-level basic sequence	9 hours
A second-level continuation sequence	9 hours
Third-level advanced courses	6 hours
<i>Area D: Organization and Communication of Ideas</i>	18 hours
Required college composition and speech	9 hours
Either a foreign language or a basic mathematics sequence	9 hours
<i>Area E: Health and Physical Development</i>	6 hours
First-level required physical education	3 hours
Second-level required health education	3 hours

Instructional Units

ART

Professor Herbert L. Fink, M.F.A. (Yale), Chairman	1961
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 L. Brent Kington, M.F.A. (Cranbrook Academy of Art)	1961
Assistant Professor Alice Schwartz, D.Ed. (Pennsylvania State)	1960
Assistant Professor William Stewart, D.Ed. (Pennsylvania State)	1961
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
Assistant Professor Martin S. Werner, A.M. (New York)	1960
<hr/>	
Lecturer Lawrence A. Bernstein, M.F.A. (Cranbrook Academy of Art)	1962-63
Lecturer Judith Hall, M.A. (Columbia)	1962-63
Lecturer Bruce H. White, M.A. (Columbia)	1962
Research Assistant Denise Zaslowski, Bachelor Diploma (Immaculate Conception, Poland)	1959-63

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.

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.

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, except for those who specialize in art education. 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 history, and art education.

STUDIO PROGRAMS (PAINTING, PRINTS, SCULPTURE)

<i>General Studies Requirements</i> (See page 9. Waive GSC-1.)	87
<i>Air Science Requirement</i> (See the General Information bulletin.) ..	3
<i>Required Courses for Specialization in Painting,</i>	
<i>Prints, or Sculpture</i>	111
Art 100, 200	36
Studio; drawing 241-4, 242-4, 243-4, electives	15
Studio; additional courses listed below *	28
Art History; 225, 226, 227, 345, 444, electives	24
Crafts; electives	8
* 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

DEPARTMENT OF ART

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Painting; 320, 401	12	
* Additional studio courses for specialization in sculpture		
Sculpture; 393	20	
Painting; 320	8	
<i>Total</i>		201

CRAFTS PROGRAMS

<i>General Studies Requirements</i> (See page 9. Waive GSC-1.)		87
<i>Air Science Requirement</i> (See the General Information bulletin.) ..		3
<i>Required Courses for Specialization in Crafts</i>		111
Art 100, 200	36	
Studio; electives	7	
Art History; 225, 226, 227, 345, 444, electives	24	
Crafts; one of the three concentrations below *	44	
* Crafts courses for concentration in jewelry and metalsmithing:		
Jewelry and metalsmithing; 332-12, 430-12, 436-4	28	
Pottery; 302	8	
Art Electives	8	
* Crafts courses for concentration in pottery and ceramics:		
Jewelry and metalsmithing; electives or Weaving; 385 or 420-12	12	
Pottery; 302, 426, electives	32	
* Crafts courses for concentration in weaving:		
Jewelry and metalsmithing; 332-8 (Prerequisite: 231-4)	8	
Pottery; 302	12	
Weaving; 385-12, 440-12	24	
<i>Total</i>		201

ART EDUCATION

<i>General Studies Requirements</i> (See page 9. Waive GSC-1.)		87
<i>Air Science Requirement</i> (See the General Information bulletin.) ..		3
<i>Requirements for Specialization in Art Education</i>		108
GSB 331	(3)	
Art 100-18, 200-18, 225, 226, 227, 231, 302, 306, 307, 308, 385, electives	73	
Art, studio and art history	6	
Guidance 305, 422	7	
Instructional Materials 417	3	
Secondary Education 310, 352-12, 440	19	
<i>Total</i>		198

ART HISTORY

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

TYPICAL FOUR-YEAR CURRICULA

Following are typical four-year curricula suitable for students specializing in painting, prints, sculpture, crafts, or art education. They may be modified to meet individual needs.

The abbreviation GSA-1 means a first-level General Studies course in Area A. The third letter is the area; the figure is the level.

STUDIO OR CRAFTS

First Year

FALL	HOURS	WINTER	HOURS	SPRING	HOURS
GSA-1	3	GSA-1	3	GSA-1	3
GSB-1	3	GSB-1	3	GSB-1	3
GSC-1 (Waive)	0	GSC-1 (Waive)	0	GSC-1 (Waive)	0
GSD-1	3	GSD-1	3	GSD-1	3
GSE-1	1	GSE-1	1	GSE-1	1
Air Science	0	Air Science	0	Air Science	1
Convocation	0	Convocation	0	Convocation	0
Art 100	6	Art 100	6	Art 100	6
	<u>16</u>		<u>16</u>		<u>17</u>

Second Year

GSA-2	3	GSA-2	3	GSA-2	3
GSC-2	3	GSC-2	3	GSC-2	3
				GSE-2	3
Air Science	1	Air Science	1	Air Science	0
Art 200	6	Art 200	6	Art 200	6
Art 225	3	Art 226	3	Art 227	3
	<u>16</u>		<u>16</u>		<u>18</u>

Third Year

GSA-3	3	GSA-3	3	Art 345	3
GSB-2	3	GSB-2	3	GSB-2	3
GSD-2	3	GSD-2	3	GSD-2	3
Art	7	Art	7	Art	7
	<u>16</u>		<u>16</u>		<u>16</u>

Fourth Year

GSB-3	3	GSB-3	3	Art	16
GSC-3	3	GSC-3	3		
Art 444 and others	10	Art	10		
	<u>16</u>		<u>16</u>		<u>16</u>

ART EDUCATION

The first two years are the same as for studio or crafts.

Third Year

GSA-3	3	GSA-3	3	Art History	3
GSB-2	3	GSB-2	3	GSB-2	3
GSD-2	3	GSD-2	3	GSD-2	3
Art 306	3	Art 307	3	Art 308	3
Art 302	4	Art 231	4	Art 385	4
	<u>16</u>		<u>16</u>		<u>16</u>

Fourth Year

GSB-3	3	GSB 331	3	Student Teaching	12
GSC-3	3	GSC-3	3	Secondary	
S Ed 310	4	Guidance 305	4	Education 440	4
I M 417	3	Guidance 422	3		
Art Elective	3				
	<u>16</u>		<u>13</u>		<u>16</u>

GRADUATE DEGREES

The Department of Art offers courses leading to the Master of Fine Arts degree, Master of Arts 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 are listed numerically in 3 categories: (1) studio and crafts, (2) art education, and (3) art history.

STUDIO AND CRAFTS COURSES

- 100-6 to 18. **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.
- 200-6 to 18. **STUDIO DISCIPLINES.** Three-quarter sequence. Disciplines in drawing, painting, and sculpture. Required of all studio art majors and for art education majors.
- 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.**
- 405-2 to 12. **STUDIO IN SCULPTURE.**
- 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.**
- 493-2 to 12. **ADVANCED SCULPTURE.**



ART EDUCATION COURSES

- 300-2 to 12. **ART EDUCATION.** Theory and practice of art activities in the elementary schools. Designed for 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.
- 408-4. ART EDUCATION FOR ELEMENTARY TEACHERS II. Examines further the role of the elementary classroom teacher or administrator of art education and provides further experience with art materials.
- 450-1. THE VISUAL ARTS IN HIGHER EDUCATION.
- 460-2 to 12. RESEARCH IN ART EDUCATION.
- 466-2 to 12. STUDIO IN ART EDUCATION.

ART HISTORY

- 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.
- 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, Delacroix, 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.

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 Harold Grosowsky	1960
Lecturer-Instructor Davis J. Pratt	1957
Lecturer-Instructor Herbert Roan	1957
	1961-63
Lecturer John McHale	

Lecturer Elsa Kula Pratt

1957-63

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 significant needs in an industrial-based society, by developing the designers who will be responsible for creating the contemporary environment.

Educating 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. The program is structured to implement and extend this idea with specific problem-solving involvements in contemporary need areas.

SUGGESTED CURRICULUM IN DESIGN

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

<i>General Studies Requirements</i> (See page 9.)	96
<i>Air Science Requirement</i> (See the General Information bulletin.) ..	3
<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
<i>Total</i>	<u>218</u>

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.

Following is a typical four-year curriculum suitable for students majoring in design. It may be modified to meet individual needs.

The abbreviation GSA-1 means a first-level General Studies course in Area A. The third letter indicates the area; the figure indicates the level.

Students in this program may require special permission from the dean of the School of Fine Arts to carry more than 18 hours in any one quarter.

First Year

FALL	HOURS	WINTER	HOURS	SPRING	HOURS
GSA-1	3	GSA-1	3	GSA-1	3
GSB-1	3	GSB-1	3	GSB-1	3
GSC-1	3	GSC-1	3	GSC-1	3
GSD-1	3	GSD-1	3	GSD-1	3
GSE-1	1	GSE-1	1	GSE-1	1
Air Science	0	Air Science	0	Air Science	1
Convocation	0	Convocation	0	Convocation	0
Design 100	5	Design 100	5	Design 100	5
	<u>18</u>		<u>18</u>		<u>19</u>

Second Year

GSA-2	3	GSA-2	3	GSA-2	3
GSB-3	3	GSB-2	3	GSB-2	3
GSC-2	3	GSC-2	3	GSC-2	3
Air Science	1	Air Science	1	Air Science	0
Design 200	2	Design 200	2	Design 200	2
Design 215	4	Design 215	4	Design 215	4
Design 275	4	Design 275	4	Design 275	4
	<u>20</u>		<u>20</u>		<u>19</u>

Third Year

GSA-3	3	GSB-3	3	GSC-3	3
GSD-1 (math)	3	GSD-1 (math)	3	GSD-1 (math)	3
Design 300	2	Design 300	2	Design 300	2
Design 366	5	Design 366	5	Design 366	5
Design 375	5	Design 375	5	Design 375	5
	<u>18</u>		<u>18</u>		<u>18</u>

Fourth Year

GSA-3	3	GSB-3	3	GSC-3	3
GSE-2	3	Design 390	2		
Design 400	2	Design 400	2	Design 400	2
Design 465F & G	10	Design 475F & G	10	Design 465F & G	10
	<u>18</u>		<u>17</u>		<u>15</u>

COURSE DESCRIPTIONS

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 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).

MUSIC

Research Professor Marjorie Lawrence	1960
Professor Steven Barwick, Ph.D. (Harvard)	1955
Professor Fred H. Denker, Ph.D. (Eastman)	1953-54; 1957
Professor Robert E. Mueller, Ph.D. (Indiana), Chairman	1948
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)	1958
Associate Professor Warren van Bronkhorst, A.Mus.D. (Eastman)	1962
Assistant Professor William Betterton, Ph.D. (Iowa)	1959
Assistant Professor Will Gay Bottje, A.Mus.D. (Eastman)	1957
Assistant Professor Robert B. Forman, Ph.D. (Florida State)	1954
Assistant Professor Robert Kingsbury, M.M. (Northwestern)	1961
Assistant Professor Phillip H. Olsson, M.M. (Chicago Conservatory of Music)	1949
Assistant Professor Robert Resnick, M.M. (Wichita)	1945

Assistant Professor Melvin L. Siener, M.A. (Iowa)	1962
Assistant Professor Charles C. Taylor, Ed.D. (Columbia)	1957
Assistant Professor William Klett Taylor, M.M. (Indiana)	1955
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 Helen Matthes Vogler, Emerita (1954)	1920
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Lecturer Mary Jane Grizzell, M.M. (Eastman)	1945-47; 1959-61
Lecturer Thomas G. Hall, M.M. (Southern California)	1962-63
Lecturer Arthur Hunkins, M.F.A. (Ohio)	1962-63
Lecturer Carolyn Jane Lambert, M.A. (Columbia)	1962-63
Lecturer Bernard Shaak, M.A. (Columbia)	1959-61
Lecturer Peter Spurbeck, M.M. (Indiana)	1962-63

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 few years has included the following: Sigurd Rascher, saxophonist; Carl Weinrich, organist; Ernest and Lory Wallfisch, 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; and Nadia Boulanger.

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 Arts, for students in the College of Liberal Arts and Sciences 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. Those specializing in music education must 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 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 degree with a specialization in music education 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

This curriculum leads to the Bachelor of Music degree in the School of Fine Arts.

<i>General Studies Requirements</i> (See page 9. Waive GSC-1.)	87
<i>Air Science Requirement</i> (See the General Information bulletin.) ..	3
<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
 APPLIED MUSIC SPECIALIZATION	
Major instrument or voice, 12 quarters ²	48
Additional theory courses	12
Electives in music	12
	<hr/> 72
 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
	<hr/> 72
 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
	<hr/> 72
<i>Total</i> ³	<hr/> 218

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.

³ This total will be reduced if and when courses such as music history and literature are incorporated in the General Studies program. Also, students are expected to earn at least 15 hours of credit through proficiency examinations in General Studies.

MUSIC EDUCATION SPECIALIZATION

Students enrolled in the School of Fine Arts and working toward the Bachelor of Music degree with specialization in music education must meet Illinois requirements for a teaching certificate. These requirements cannot ordinarily be satisfied in four academic years (i.e. 12 quarters).

<i>General Studies Requirements</i> (See page 9. Waive GSC-1.)	87
<i>Air Science Requirement</i> (See the General Information bulletin.) ..	3
<i>Required Music Courses</i>	102
Music theory; 105, 106, 107, 205, 206, 207, 326A, B, C	30
Music history-literature; 330, 331, 332	12
Music education; 300A, 303, 305I or 305V, 318, 319, 320	15
Applied music; 11 quarters of major ensemble and 11 quarters of major instrument or voice	33
Piano proficiency or class, maximum of	6
Voice proficiency or class, maximum of	1
Class woodwinds, brass, and strings (2 quarters of each except in major area)	5
<i>Professional Education Requirements</i>	27
GSB 331	(3)
English 391 or proficiency examination	3 or 0
Guidance 305, 422	7
Instructional Materials 417	4
Secondary Education 310 and 352	16
<i>Total</i>	216

The following is a typical four-year curriculum. It may be modified to meet individual needs. The abbreviation GSA-1 means a first-level General Studies course in Area A. The third letter indicates the area; the figure indicates the level.

First Year

FALL	HOURS	WINTER	HOURS	SPRING	HOURS
GSA-1	3	GSA-1	3	GSA-1	3
GSB-1	3	GSB-1	3	GSB-1	3
GSC-1 (Waive)	0	GSC-1 (Waive)	0	GSC-1 (Waive)	0
GSD-1	3	GSD-1	3	GSD-1	3
GSE-1	1	GSE-1	1	GSE-1	1
Air Science	0	Air Science	0	Air Science	1
Convocation	0	Convocation	0	Convocation	0
Music 105 (theory)	4	Music 106 (theory)	4	Music 107 (theory)	4
Music (applied major)	2	Music (applied major)	2	Music (applied major)	2
Music (ensemble)	1	Music (ensemble)	1	Music (ensemble)	1
Music 040 * (piano)	1	Music 040 * (piano)	1	Music 040 * (piano)	1
	<u>18</u>		<u>18</u>		<u>19</u>

Second Year

FALL	HOURS	WINTER	HOURS	SPRING	HOURS
GSA-2	3	GSA-2	3	GSA-2	3
GSB-2	3	GSB-2	3	GSB-2	3
GSD-2	3	GSD-2	3	GSD-2	3
GSE-2	3				
Air Science	1	Air Science	1	Air Science	0
Music 205 (theory)	3	Music 206 (theory)	3	Music 207 (theory)	3
Music (applied major)	2	Music (applied major)	2	Music (applied major)	2
Music (ensemble)	1	Music (ensemble)	1	Music (ensemble)	1
Music 040 * (piano)	1	Music 040 * (piano)	1	Music 040 * (piano)	1
	<u>20</u>		<u>17</u>		<u>16</u>

Third Year

Secondary		Guidance 305	4	Guidance 422	3
Education 310	4				
Music 326A	3	Music 326B	3	Music 326C	3
Music 300A	3	Music 303	3	Music 305I or 305V	3
Music 330	4	Music 331	4	Music history	4
Music (applied major)	2	Music (applied major)	2	Music (applied major)	2
Music (instruments)	1	Music (instruments)	1	Music (instruments)	1
		Music (class voice)	1	English 391	0 or 3
	<u>18</u>		<u>19</u>		<u>20</u>

Fourth Year

GSA 301	3	GSA 302	3	Instructional	
GSB 301	3	GSB 331	3	Materials 417	4
GSC-2	3	GSC-2	3	Secondary	
GSC 206 (proficiency)	3			Education 352	12
Music 318	2	Music 319	2	Music 320	2
Music (applied major)	2	Music (applied major)	2	Music (applied major)	2
Music (ensemble)	1	Music (ensemble)	1		
Music (instruments)	1	Music (instruments)	1		
	<u>18</u>		<u>15</u>		<u>20</u>

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.

* For all non-keyboard majors

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.

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 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. Advanced 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.
- 481-2 to 6. READINGS IN MUSIC THEORY.

MUSIC HISTORY-LITERATURE

- 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.
- 482-2 to 6. READINGS IN MUSIC HISTORY AND LITERATURE.

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.
- 483-2 to 6. READINGS IN MUSIC EDUCATION.

APPLIED MUSIC

Ensembles:

- 001-1. BANDS.
- 002A-1. CHORUS.
- 002B-1/2 to 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	023. CLARINET	052. TRUMPET
012. VIOLA	024. BASSOON	053. TROMBONE
013. CELLO	025. SAXOPHONE	054. TUBA
014. STRING BASS	031. PERCUSSION	055. BARITONE
021. FLUTE	041. PIANO	061. VOICE
022. OBOE	051. FRENCH HORN	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	020c. CLARINET	050b. TRUMPET
010b. VIOLA	020d. BASSOON	050c. TROMBONE
010c. CELLO	020e. SAXOPHONE	050d. TUBA
010d. STRING BASS	030. PERCUSSION	050e. BARITONE
020a. FLUTE	040. PIANO	060. VOICE
020b. OBOE	050a. FRENCH HORN	

Elective courses in applied music in major instrument or voice:

471-2 to 8. PIANO	474D-2 to 8. BASSOON
472-2 to 8. VOICE	474E-2 to 8. SAXOPHONE
473A-2 to 8. VIOLIN	475A-2 to 8. TRUMPET
473B-2 to 8. VIOLA	475B-2 to 8. FRENCH HORN
473C-2 to 8. CELLO	475C-2 to 8. BARITONE
473D-2 to 8. STRING BASS	475D-2 to 8. TROMBONE
474A-2 to 8. FLUTE	475E-2 to 8. TUBA
474B-2 to 8. OBOE	476-2 to 8. ORGAN
474C-2 to 8. CLARINET	

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