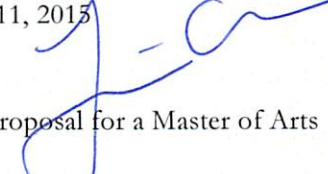




OFFICE OF THE VICE-PRESIDENT, ACADEMIC AND PROVOST

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www.sfu.ca/vpacademic**MEMORANDUM**

ATTENTION	Senate	DATE	February 11, 2015
FROM	Jon Driver, Vice-President, Academic and Provost, and Chair, SCUP	PAGES	1/1
RE:	Faculty of Communication, Art and Technology: Full Program Proposal for a Master of Arts in Comparative Media Arts (SCUP 15-05)		

A handwritten signature in blue ink, appearing to be "Jon Driver", is written over the right side of the memorandum header.

At its February 4, 2015 meeting, SCUP reviewed and approved the Full Program Proposal for a Master of Arts in Comparative Media Arts in the School for the Contemporary Arts within the Faculty of Communication, Art and Technology, effective Fall 2015.

Motion:

That Senate approve and recommend to the Board of Governors the Full Program Proposal for a Master of Arts in Comparative Media Arts in the School for the Contemporary Arts within the Faculty of Communication, Art and Technology, effective Fall 2015.

c: L. Marks

SFU

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 GradStudies

MEMORANDUM

ATTENTION	Senate Committee on University Priorities	DATE	20 January 2015
FROM	Wade Parkhouse, Chair of Senate Graduate Studies Committee	No.	GS2015.02
RE:	Proposal for MA in Comparative Media Arts		

At its meeting of January 5, 2015, SGSC approved the full program proposal for a Master of Arts in Comparative Media Arts and is recommending it to SCUP for approval.

Motion:

That SCUP approve and recommend to Senate the full program proposal for a Master of Arts in Comparative Media Arts in the School for the Contemporary Arts within the Faculty of Communication, Art and Technology.





SIMON FRASER UNIVERSITY
ENGAGING THE WORLD

Master of Arts in Comparative Media Arts

Full Program Proposal

November 28, 2014

School for the Contemporary Arts

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1 Executive Summary

The MA in Comparative Media Arts is at the forefront of an emergent intermedial approach to the arts. It takes a comparative perspective that synthesizes the historical, theoretical, and methodological approaches of art history, cinema studies, performance studies, and studies of computer-based arts. Its graduates are prepared both for careers in the arts and for interdisciplinary doctoral programs.

Our broad objectives with this degree are: to take part in shaping the new field of intermedial studies; to implement a well-focused curriculum that trains scholars to work across the arts; to take advantage of expertise of faculty in the School for the Contemporary Arts; and to satisfy demand from prospective students for a scholarly graduate program in the School for the Contemporary Arts (SCA). The program has the ancillary benefit of providing graduate courses in the study of the fine and performing arts that also serve students across the university and that are available in no other programs at SFU.

Within the long-term plans of SFU, our objectives meet the mandates, first, of the VP Academic's 3-year plan, 2010-2013: to build on strengths of SCA; to meet existing demand; to respond to administration directives to increase the size of SCA's graduate programs; to create a distinctive program, since, as that plan states, "being distinctive is an important component of sustainability." Second, our objectives meet several of the mandates of FCAT's 5-year plan, 2013-2018, including meeting prospective student demand; educational innovation; mitigating threat of competition by offering a distinctive program; building on the strength of faculty; supporting multidisciplinary research clusters; and, through the Practicum course and the public symposium, increasing co-op and experiential education opportunities for students.

The MA in Comparative Media Arts has been running as a Cohort Special Arrangements program since fall 2013. On the basis of its success thus far, we confidently submit this Full Program Proposal.

2 Notice of Intent

The Notice of Intent for the Cohort Special Arrangement program was submitted on September 5, 2012, and subsequently approved. It follows the format required at that time. Please note that there are slight changes to the program of study in this Full Program Proposal. See Appendix 8.

3 Degree Level Standard

3.1 Depth and breadth of knowledge

Media arts today are inherently interdisciplinary and intermedial, and the interdisciplinary approach of the program is necessary to grasp the complexities of these arts. The MA in Comparative Media Arts broadens the knowledge of students who have expertise in one discipline of studies in the arts by teaching them how to research in another discipline and to meaningfully compare across disciplines. It deepens students' knowledge in the disciplinary study of the arts through the core courses in new developments in visual culture, moving-image studies, performance studies, and digital arts. It allows students with a creative practice to deepen the scholarly context of that practice. It allows all students to apply their knowledge practically through the Practicum, public presentation in the concluding symposium, and, in some cases, directed studies focused on curating and other kinds of public presentation.

3.2 Knowledge of methodologies and research

Students will develop skills in disciplinary and interdisciplinary research. In the Research Methods seminar they learn a number of contemporary methods for research within and across the arts: these include media archaeology, medium specificity, intermediality, contexts for participatory and networked media arts, historical comparison, cross-cultural comparison, case study, participant observation, aesthetic analysis, and philosophical approaches including phenomenology and theory of affect. In each core "New Approaches" seminar they learn new research methods pertinent to particular media and art forms.

In addition, students gain distinctive interdisciplinary expertise in terms of their chosen object of study, which they research for the entire course of the MA. The object of study can be a historically defined movement, artist or group of artists, or cultural phenomenon. The culminating extended essays distil students' research of their object of study in terms of the research methods they have determined.

3.3 Application of knowledge

Students will apply their acquired knowledge by developing a body of research devoted to their object of study that they will learn to submit for publication and present in public. In the Practicum students work with arts organizations on practical issues related to their research topic. Through the Directed Study those students who wish to can curate an exhibition, organize a film program, or produce a similar public event that shares their research with the public.

3.4 Communication skills

Students will need to be able to write at a level suitable for publication and to present their work in public. These skills are honed in all courses, and in the final research colloquium students develop the extended essays to submit for publication and learn the professional skills to present and publish their work.

3.5 Awareness of limits of knowledge

Interdisciplinary research has a built-in awareness that one cannot gain full knowledge of a single arts discipline. The program, and in particular the Research Methods seminar, teaches students how to conduct research that will make a meaningful contribution to at least one discipline within the limits of their knowledge and how to research strategically in order to extend their knowledge in relation to their object of study.

3.6 Professional capacity/autonomy

The program develops students' disciplinary autonomy by teaching them the research skills necessary to make a meaningful contribution to scholarship. It develops their professional capacity through the professionalization skills taught in the Research Colloquium, as well as through ongoing support. In the Practicum and project-based Directed Study students gain professional experience in arts administration, art collection management, curating, film programming, and writing for the arts.

4 Credential Recognition and Nomenclature

4.1 Post-Secondary

The MA in Comparative Media Arts will be recognized by PhD programs that study the fine and performing arts. Its graduates who have an existing creative practice are also prepared for practice-based PhD programs. See Appendix 6 for consultation letters from a representative group of PhD programs.

4.2 Industry/Employers

The MA in Comparative Media Arts will be recognized in both commercial and non-profit arts sectors, where demand exists for graduates with interdisciplinary knowledge of the arts. The degree prepares graduates for careers in the arts, including arts administration, curating, film festival programming, writing on the arts, and arts advocacy. For those who have an existing creative practice, the degree gives them more solid preparation to work in creative jobs as filmmakers, as visual artists, in media industries, and in the performing arts. See Appendix 6 for consultation letters from a representative group of arts organizations.

4.3 Requirements

Not applicable.

4.4 Institutional Policy

With regard to the Graduate General Regulations:

1.2 Administration: The School for the Contemporary Arts' Graduate Program Committee admits students and reviews student progress. The MA Program Coordinator supervises MA students upon matriculation; students are then assigned senior supervisors for their extended essays. Each extended essay is graded by a faculty member, who is selected by the MA Program Committee in consultation with the student.

1.3 Admissions. Admission occurs in accordance with 1.3.3, Admission to a Master's Program. Application occurs in accordance with the directives under 1.3.10, Application for Admission. English language competence is regulated by 1.3.12, English Language Competence.

1.4 Enrolment. The MA in Comparative Media Arts is a per-credit fee program.

1.5 Academic Standing. Students must maintain a cumulative grade point average (CGPA) of 3.0 in courses completed at Simon Fraser University. Students who fail to complete the required work in a course by the end of the term will receive a grade of 'N' or incomplete. Where circumstances warrant an extension, a grade of DE shall be entered. All course work for such deferrals must be completed, and the course grade must be submitted, by the last day of the first month of the next semester. If the grade is not received by the deadline, the DE grade will be converted to an F. In the case of illness or other extenuating circumstances, a deferral (DE) may be extended.

1.6 Supervision. According to 1.6.4, a supervisory committee is not required for students degree programs that culminate in extended essays. However, students will be supervised initially by the MA Program Coordinator and then be assigned a senior supervisor for their extended essays.

1.7 Residence and course requirements. In keeping with 1.7.2, Residence Requirement for the Master's Degree, students must successfully complete a minimum of 24 units of graduate course work and complete two extended essays, for a total of 30 units. They also participate in the culminating public symposium. Coursework is regulated by 1.7.6, Courses in Master's and Doctoral Programs.

1.8 Progress, Withdrawal, and Leave. The MA Program Coordinator shall report on the student's progress at least once each year, in writing, to the graduate program committee with a copy to the student. The evaluation of student progress in course work will rely in part on their maintenance of a CGPA of 3.0. Unsatisfactory progress is regulated by 1.8.2, Review of Unsatisfactory Progress. In the case of withdrawal, permission of the chair of the graduate program committee is required. Students in per-

unit fee programs are not required to maintain continuous enrolment, and so are not eligible to enroll on leave.

1.9 Preparation for Examinations. The extended essays and final symposium presentation are examined by two faculty member assigned by the MA program coordinator in consultation with the student.

1.12 Maximum Time for Completion of the Requirements for the Degree. The program normally is completed in four semesters. As this is a per-unit fee program, the maximum time for completion is 6 years of equivalent enrolment. Students facing circumstances that prevent timely completion should submit a letter to the chair of the graduate program committee outlining the circumstances and requesting that their maximum time in program be extended, together with the required documentation. Students with long-term disabilities should discuss their situation with the Centre for Students with Disabilities early in their graduate studies or as soon as possible after the condition is diagnosed: plans for completion of programs may include an extension beyond the normal time limits. Readmission is regulated by 1.12.4, Readmission.

1.13 Application to graduate, award of the degree, and transcripts are regulated by 1.13, Award of the Degree.

Convocation is regulated by 1.14, Convocation Ceremony.

Class interruption is regulated by 1.15, Class Interruption.

1.16 Graduate Student Appeals. Grades may be appealed to the instructor, department chair and, in some cases, faculty dean in accordance with academic policy T 20.01. Progress evaluations may be appealed to the senate graduate studies committee. Normally, admission decisions may not be appealed. Other appeals are referred to the senate appeals board.

5 Curriculum/Program Content

5.1 Program structure

The MA in Comparative Media Arts is a four-semester program. It concludes with a symposium in which students present their research to the public, in late November/early December of the fourth semester. Students are required to take six courses, complete two extended essays and participate in the final research symposium.

Students must take a minimum of 30 credits of coursework.

Fall semester 1 FPA 821, Research Methods in Comparative Media Arts

Core option or elective course

- Spring semester 2 Two core option courses, or
one core option course and one elective
- Summer semester 3 FPA 829-6 Extended Essays in Comparative Media Arts (optional)
FPA 827 Practicum (optional)
Directed study or elective (optional)
- Fall semester 4 FPA 829-6 Extended Essays in Comparative Media Arts (if not
taken in summer)
FPA 822 Research Colloquium in Comparative Media Arts
One core option or elective, if not taken in the summer
Final research symposium

Class size: maximum 15 students.

Delivery method: Seminars, optional directed studies, and optional practicum placements.

The “New Approaches” core electives and the special-topics course FPA 877 may be taught concurrently with undergraduate courses. In these cases, MA students will have more substantial reading and writing requirements than undergraduates, and they will have an additional hour of seminar.

5.2 Core courses

(See Appendix 2 for course outlines)

Required courses:

- FPA 821-5 Research Methods in Comparative Media Arts
- FPA 822-4 Research Colloquium in Comparative Media Arts
- FPA 829-6 Extended Essays in Comparative Media Arts

Core options:

Students are required to take three of the following. The “New Approaches” courses survey developments in particular fields of the media arts. Their content will change up to 25% with each iteration, to reflect developments in the field and student interest.

- FPA 823-4 New Approaches in Visual Art and Culture
- FPA 824-4 New Approaches in Moving-Image Studies
- FPA 825-4 New Approaches in Digital Art Studies
- FPA 826-4 New Approaches in Performance Studies
- FPA 827-4 Practicum in Comparative Media Arts

Electives:

Students take one elective. We have agreements from graduate chairs and faculty in the relevant departments that MA students may take the courses listed below, and we continue to cultivate more such agreements:

- FPA 811-5 Interdisciplinary Graduate Seminar I
- FPA 812-5 Interdisciplinary Graduate Seminar II
- FPA 877-5 Selected Topics in Fine and Performing Arts
- FPA 889-5 Directed Study in Fine and Performing Arts (Students may use this course to curate an exhibition, organize a film screening, or other applied purposes.)
- CMNS 855-5 Selected Topics in Communication Studies
- CMNS 857-5 Selected Topics in Communication Studies
- ENGL 811-4 Studies in Theory II: Performance and/in the City
- ENGL 820-4 Studies in Print Culture Theory
- ENGL 821-4 Studies in Manuscript, Print and Media Culture
- GSWS 823-5 Graduate Seminar in Feminist Art/Literary Criticism
- HUM 802-5 Themes in the Humanities
- HUM 805-5 Special Topics
- IAT 810-3 New Media
- IAT 811-3 Computational Poetics
- IAT 832-3 Exploring Interactivity
- SA 875-5 Ethnographic Methodology: Social/Cultural Anthropology

Students who take a 3-credit elective will also enroll in FPA 888-1, Directed Study in Fine and Performing Arts and complete additional work (see Appendix 2).

5.3 Existing and new courses

The courses FPA 821 to FPA 827 have been on offer and taught at least once (with the exception of FPA 825, *New Approaches in Digital Art Studies*, which will first be taught in Fall 2015) since the program began as a Cohort Special Arrangements program in Fall 2013. We have added a single new course:

- FPA 888-1, Directed Study in Fine and Performing Arts

5.4 Research

Students are encouraged to focus on a single object of study throughout the program—a historically defined movement, artist or group of artists, or cultural phenomenon—which they research from several disciplinary perspectives. Thus they develop a well-integrated body of research expertise, as well as disciplinary and interdisciplinary research skills, through coursework and the extended essays. In this way, although students in the MA in Comparative Media Arts write no master's thesis, they produce a

significant body of research. The one or two practical and creative courses students may take, through the practicum or directed study or other elective, are also focused on their object of study. For these reasons, SFU's Dean of Graduate Studies office determined that students in the program are eligible to apply for SSHRC scholarships, which require a significant research component.

The extended essays, which distill students' research from the course of the program, ensure that they will have a sufficiently developed body of research to continue to the Ph.D. Our consultations confirm this: see Appendix 6, Consultation Comments.

5.5 Work experience/field placement

In the optional Practicum students are placed for a semester with an arts organization relevant to their research topic. Placement in the practica are facilitated by the Career Advisor in the School for the Contemporary Arts/FCAT. These proved to be very successful in its initial offering in summer 2014. See Appendix 3, Labour Market Analysis, for more detail.

5.6 Curriculum and program goals

FPA 821, the research methods course, taken in the first semester, introduces theoretical and methodological approaches appropriate to the comparative study of the media arts, drawn from art history, cinema studies, studies of the media arts, performance studies, and related disciplines.

FPA 822, the research colloquium, taken in the fourth and last semester, prepares students in research presentation and professional development, including grant applications, teaching skills, and revising for publication. In the colloquium students polish the extended essays for publication and prepare to present it at the culminating research symposium.

The core option courses FPA 823, FPA 824, FPA 825, and FPA 826 give students a strong grounding in new developments in the history, theory, and methods pertaining to visual culture, moving-image studies, digital art studies, performance studies. Curriculum is linked to faculty research interests.

FPA 827, the Practicum in Comparative Media Arts, gives students practical experience working with arts organizations on practical issues related to their research topic. It is usually taken in the third semester.

FPA 829-6, Extended Essays in Comparative Media Arts, is carried out under the supervision of the senior supervisor. The essays build on knowledge students have gained in coursework as they research their object of study in light of different disciplinary approaches. For each, students research in depth a topic in comparative media arts and develop and polish an original argument, with the goal of producing an essay suitable for publication of 5000-7000 words.

Students can enroll in the extended essays in the third (summer) semester or in the fourth (fall) semester. The essays will be evaluated by two faculty members. Students must satisfy the requirements of this course to their supervisor's satisfaction and may re-enroll without additional credit to remain in good standing.

The colloquium and the extended essay have different learning outcomes. The colloquium prepares students in research presentation and professional development, including revision and submission for publication, peer review, oral presentation skills, teaching skills, and writing proposals.

The research colloquium culminates in the research symposium, in which students make a public presentation of their work. This cohort capstone will encourage timely graduation, and emphasis on the public presentation of work through the research symposium gives students skills essential for professional participation in conferences and publishing. If the student does not finish the extended essays in the fall term, he or she will be able to present it as work in progress during the symposium, and register in FPA 829-6; Extended Essays in Comparative Media Arts, in the following term, until the extended essays are complete.

The extended essays and participation in the research symposium are evaluated by two faculty members.

6 Learning Methodology/Program Delivery

Most courses combine lectures, which allow the faculty member to ensure that students gain a common grounding in the course topic, and seminars, which encourage students to learn through discussion and mutual teaching. Practicum students work with arts organizations on practical issues related to their research topic.

7 Admission

Applicants will hold a Bachelor of Arts degree with at least a 3.5 grade point average (GPA) in studies of the arts, or equivalent humanities disciplines. Students with a Bachelor of Fine Arts degree may be admitted if their studies included a substantial scholarly component. Also see 1.3 and 1.7 above.

8 Awards

Students will be able to apply for awards funded from the university's operating budget, including entrance scholarships and graduate fellowships. They will also be eligible to apply for awards based in the School for the Contemporary Arts, including the John Juliani award, the Elsie Jang award, and service awards.

Students are also eligible for Teaching Assistantships and Research Assistantships.

9 Financial Aid

The Financial Aid office confirms that the program will be eligible for financial aid so that students will qualify for a loan if necessary. See Appendix 4.

10 Program Resources

10.1 Resources

Faculty members will teach courses, supervise and evaluate the extended research essay, and administer the program. Incentive to supervise is ensured by SCA's Graduate Supervision Policy, according to which supervisors gain credits toward application for course release.

In 2011-2012 the School for the Contemporary Arts extensively revised its curriculum, eliminating courses and streamlining teaching requirements, in order to free up teaching for new core undergraduate courses and new graduate courses in the MA.

The SCA is committed to providing tenure-track teaching resources to support the new MA. The School's long-range Academic Renewal plan provides additional support for this program through the positioning of future hires. In 2015 we expect to hire a scholar who can teach in the MA as well as undergraduate scholarly programs. See Appendix 9, Memorandum from Owen Underhill, Dean (*Pro Tem*), FCAT

10.2 Implementation schedule

The MA has been running very successfully as a Cohort Special Arrangements program since September 2013. Six students are completing the program this fall and 10 students are in their first semester. With the approval of this full program proposal, the program will simply shift to full program status.

10.3 Resource plan

Courses: Courses have already been developed, approved, and offered.

Promotion: We have promoted the program through advertising, colleagues at other institutions, information sessions, and detailed information on the SCA web site. The number of quality applicants, especially in the second intake, indicates that the initial promotion has been successful.

Staff: We have freed up staff by restructuring undergraduate teaching. In 2015 we plan to hire a scholar who can teach in the MA as well as support our undergraduate scholarly programs.

Library resources: A library review has been carried out for each new course. In 2013 SCA approved a budget for the MA that includes \$1000 per year for the library to purchase media artworks related to students' research.

Other: No new instructional space, hardware, software, or other equipment are needed. See Appendix 4, Financial Plan.

11 Program Consultation

11.1 Consultation

Within SFU: As required in the process of approving the Notice of Intent, colleagues from other departments, notably SIAT and Communication, confirmed that the proposed M.A. does not compete with their graduate programs. In the process of developing the M.A., we consulted with graduate program chairs and colleagues in Communication, SIAT, Humanities, English, Sociology and Anthropology, and Gender, Sexuality, and Women's Studies, to make reciprocal arrangements for elective courses. Thus far, students from SIAT, Graduate Liberal Studies, the Ph.D. by Special Arrangement have taken our M.A. courses, and our students have taken courses in SIAT, Communication, and English. Students have also benefited from a reciprocal agreement between our MFA and M.A. programs. Colleagues in English and Humanities confirm that our M.A. would qualify graduates for Ph.D. programs (see Appendix 6, Consultation Comments), and we expect that Ph.D. programs in SIAT, Communication, and some other departments at SFU will also consider them eligible.

With potential employers: We have consulted with local and national arts organizations to confirm the kinds of employment for which graduates of the program will be eligible. We received strong endorsements from local arts organizations confirming that the M.A. in Comparative Media Arts graduates prepares graduates for a range of arts jobs, including associate curators, festival producers, events and exhibitions coordinators, media-art distributors, media-art archivists, and education coordinators. Graduates of the program are also well prepared for work funding and advocacy organizations. The Practicum is excellent preparation for such jobs. See Appendix 3, Labour Market Analysis, and Appendix 6, Consultation Comments.

With Ph.D. programs: We have also consulted with graduate program chairs of interdisciplinary Ph.D. programs at SFU and across the country to confirm that graduates from our M.A. would be eligible to apply for their Ph.D. programs. They confirm that our graduates would be prepared for degrees that require interdisciplinary expertise, including the Ph.D. in Cultural Mediations at Carleton University, the Ph.D. in Communications at McGill University, and the Ph.D. in English here at SFU, one of the university's doctoral programs in which it is possible to study the fine and performing arts. All consultants confirmed that our program's combination of object of study and extended essays comprises sufficient research preparation for a doctoral program. One consultant noted that doctoral programs in art history may demand additional evidence of disciplinary preparation. We are aware of this: it would have to be demonstrated by the graduate's approach to the object of study.

See Appendix 6, Consultation Comments.

12 Program Review and Assessment

The MA in Comparative Media Arts, as a program within SCA, will be subject to external review according to the schedule mandated by University policy. The program will also be subject to oversight by the SCA curriculum committee.

13 Conclusion

The MA in Comparative Media Arts, in its second year as a Cohort Special Arrangements program, is already satisfying many of the mandates mentioned above. It is a timely and well-designed program, distinguished by its unique focus on intermediality and comparative studies of the arts. It builds on the expertise and national and international reputations of SCA faculty. The graduate courses we have introduced will be building blocks in initiatives within FCAT and among faculties. It has been attracting students both from Canada and internationally.

The MA students are contributing greatly to the intellectual and public life of the School for the Contemporary Arts. They are working as Teaching Assistants and Research Assistants. They have been publishing reviews of exhibitions and performances in the department and plan to start a student journal. They are curating exhibitions of student art. They are engaging with the arts community as curators, archivists, film programmers, festival programmers, writers, and researchers for arts organizations. This program is fostering both original and rigorous new scholarship and relevant, community-based practices. The program has been a resounding success as a Cohort Special Arrangement, and we are ready to institute the M.A. in Comparative Media Arts as a degree.

14 References

N.A.

15 Appendices

15.1 Appendix 1 – Calendar entry

A Calendar entry was submitted with the Notice of Intent for this degree in 2012 and subsequently approved. Here is the revised Calendar entry, noting the new program requirements:

Faculty of Communication, Art and Technology
Simon Fraser University Calendar

Comparative Media Arts

Master of Arts

This Master of Arts (MA) degree program in Comparative Media Arts trains students to think across the media arts in a comparative perspective that synthesizes the historical and theoretical approaches of art history, cinema studies, performance studies, and studies of computer-based arts.

Admission Requirements

Applicants will hold a Bachelor of Arts degree with at least a 3.5 grade point average (GPA) in studies of the arts, or equivalent humanities disciplines. Students with a Bachelor of Fine Arts degree may be admitted if their studies included a substantial scholarly component.

Candidates must also satisfy the general admission requirements as shown in the Graduate General Regulations.

Program Requirements

This is normally a four-semester program. Students complete a minimum of 30 units, including:

FPA 821 – Research Methods in Comparative Media Arts (4)
FPA 822 - Research Colloquium in Comparative Media Arts (4)
FPA 829-6, Extended Essays in Comparative Media Arts

and at least three of

FPA 823 - New Approaches in Visual Art and Culture (4)

FPA 824 - New Approaches in Moving-Image Studies (4)

FPA 825 - New Approaches in Digital Art Studies (4)

FPA 826 - New Approaches in Performance Studies (4)

FPA 827 - Practicum in Comparative Media Arts (4)

Students must take one additional graduate course within the School for the Contemporary Arts, or from another department with the permission of the MA Program coordinator and the faculty member teaching the course. Students who take a 3-credit elective will also enroll in FPA 888-1, Directed Study in Fine and Performing Arts

FPA 821-5, Research Methods in Comparative Media Arts, taken in the first semester, prepares students for research across the media arts, while each elective deepens the student's knowledge of the history and theory of individual media arts. The two extended essays are undertaken in FPA 829-6, Extended Essays in Comparative Media Arts. For each, students research in depth a topic in comparative media arts and develop and polish an original argument. FPA 822-4, Research Colloquium, taken in the fourth semester, supervises the preparation of the extended essays for publication, and prepares students in research presentation and other aspects of professional development. The program concludes with a public symposium in which students present their research.

Academic Requirements within the Graduate General Regulations

All graduate students must satisfy the academic requirements that are specified in the graduate general regulations (residence, course work, academic progress, supervision, research competence requirement, completion time, and degree completion), as well as the specific requirements for the program in which they are enrolled, as shown above.

15.2 Appendix 2 – New courses

The new course approval forms, sample course outlines, and library reviews for each course were submitted with the Notice of Intent for this degree in 2012. Three changes result from the revised program of study:

1. We have changed the grade basis of FPA 829-6, Extended Essays in Comparative Media Arts from Letter Grade to In Progress/Complete.
2. We have changed the prerequisite for the practicum course FPA 827 to say "... and permission" instead of "... or permission." We have changed the description to reflect that the MA program coordinator, not the site supervisor, issues the grade. We have also added a statement that the code of conduct and academic dishonesty policies apply to students while on the practicum.
3. There is one new course: FPA 888-1, Directed Study in Fine and Performing Arts. This is taken to supplement 3-unit courses.

15.3 Appendix 3 – Market analysis

Institutions that offer similar programs

The program's focus on comparative media arts makes it distinctive in the province. UBC offers an MA in Film Studies and an MA in Art History, but no comprehensive program in the media arts. UBC Okanagan's graduate program in Interdisciplinary Graduate Studies has a broader focus than the proposed program. The University of Victoria offers graduate programs in Art History that focus on the traditional visual arts.

Tuition

The Master of Arts in Comparative Media Arts is a per-unit fee program. SFU's basic per-credit fee in 2014-2015 is \$260.92. Based on this fee, the total cost of the program will be \$7828 for 30 units.

Delivery mode: Face-to face.

Employment survey

Overview: The MA in Comparative Media Arts prepares students for careers in the arts, including arts administration, producing, curating, cultural programming, arts writing, archiving and collections management, and arts advocacy. Graduates will be employable in artist-run centres, public and private art galleries, film festivals, performance festivals, arts funding organizations, publications, broadcasting companies, and archives. Graduates from the program with an existing artistic practice and related technical training will also be employable as creative practitioners and have additional employment options as producers. In all cases, the multidisciplinary expertise graduates of the program possess will make them employable in organizations that demand knowledge of more than one arts discipline, including artist-run centres, festivals, and funding organizations.

While many arts-related careers are found in the nonprofit sector, there are also many commercial art galleries, media production organizations, and collections management organizations in the private sector where graduates will be equipped to build a career. Program graduates will also be prepared for employment in government agencies such as the BC Arts Council and other funding agencies and municipal public-art programs.

This is a fairly small and competitive job market. As always, to attain a management-level job in the arts demands experience working in entry-level positions. However, consultations and both anecdotal and statistical evidence demonstrate that our graduates will be prepared for these jobs and that a reasonable labor market demand will exist over the next 10 years.

Consultations: Strong endorsements from representative local arts organizations, such as the Vancouver Art Gallery, Centre A Gallery of International Contemporary Asian Art, Doxa Festival, Push Festival, VIVO, Western Front, confirm the M.A. in Comparative Media Arts prepares graduates for a range of arts and culture professions, including associate curators, festival producers, events and exhibitions coordinators, media-art distributors, media- art archivists, and education coordinators. We believe graduates are well prepared for work at public and private funding and advocacy organizations, with internships and entry-level positions within these organizations providing a good base to future careers.

Practicum placements: As a pilot program in 2013/14 and 2014/15, the MA in Comparative Media Arts has attained a number of successful practicum placements for our graduate students, some of which have resulted in employment opportunities during and after the program. This suggests that our graduates are considered well prepared for such positions. Student practicum placements include:

- Archival work and video program curating at VIVO media art centre; student is in discussion with VIVO regarding employment upon completion of the MA program.
- Film collection curating for charitable organization Reel Feelings for Pride Week; student has since been invited to join the board of the organization.
- Exhibit curator for all production stages of an exhibition at a commercial art gallery.
- Research for the executive director of Centre A Gallery of Asian Art.
- Spring 2015 practicum placements are planned at the Vancouver International Dance Festival and the journal *Dance International*.
- Three current students in the program have been hired into arts and culture related positions with SFU Gallery, Presentation House, and Ayden Gallery.

A number of current students are concurrently employed writing arts and culture articles and reviews for various magazines and arts-based websites.

Statistical evidence indicates a reasonable labour-market demand for cultural workers of the sort trained in the MA in Comparative Media Arts in the coming years:

1. The most relevant WorkBC job categories are library, archive, museum and art gallery managers (0511), curators (5112), producers and directors (5131), journalists (5123) and

editors (5122). Most of these management-level positions require a graduate degree in studies of the relevant medium and several years of related work experience. WorkBC indicates modest growth in each, with replacement accounting for 73%-80% and expansion accounting for 20-27% of job openings.

- a. In the library, archive, museum and art gallery managers category, projected unemployment rate is low, at 4.4% in 2012, 4.7% in 2017, and 2.2% in 2022.
- b. In the museum and art gallery managers category, competition is also low, with a projected ratio in 2022 of unemployed people to job openings of 1:1.
- c. In other relevant categories the projected unemployment rate is slightly higher: 6.5% in 2012, 6.9% in 2017, 4.9% in 2022. Competition is also higher: 1:1 in 2012, 2:1 in 2017, 2:1 in 2022, meaning two job seekers for each job. Some years of entry-level work are required for a management-level position within these categories.

2. The Canadian Occupational Projection System (COPS), under the category Managers in Art, Culture, Recreation and Sport, includes the professions Library, Archive, Museum and Art Gallery Managers and Managers in Publishing, Motion Pictures, Broadcasting and Performing Arts, as well as sports management professions.

- a. While this category combines arts and sport, making analysis more difficult, COPS projects that over the 2013-2022 period, this category will generate 6,857 job openings. Supply will exceed demand, but not overwhelmingly.
- b. COPS states, “many years of experience are generally required to obtain a management position in arts, culture, sports and recreation. However, close to 25% of new workers are still expected to come from the school system. They may be individuals who have labour market experience and who had gone back to school to acquire the skills they need to advance their careers.” This statement describes students and graduates of the MA in Comparative Media Arts: about 40% of the current two cohorts have direct arts and culture work experience and returned to graduate school to advance their careers.

Source: Employment and Social Development Canada, www23.hrsdc.gc.ca/occupationsummarydetail.jsp?&tid=8. Consulted October 16, 2014.

3. Human Resources and Skills Development Canada (HRSDC) identifies the category toward which the MA in Comparative Media Arts is geared as “Managers – publishing, motion pictures, broadcasting and performing arts.”

- a. Professions include managers and directors of film and video production companies, theatre companies, and dance companies.
- b. HRSDC states that preparation for these professions requires a university degree in communications or another arts discipline and several years of experience in the industry. This confirms our expectation that graduates of the MA in Comparative Media Arts will find good employment with the degree and several years of experience in arts-related professions.

Data that supports the anticipated student enrolment over three years: Our first intake was 7 well-qualified students out of 13 applicants. Our second intake was 10 well-qualified students out of 17 applicants. With advertising and word of mouth we expect the coming three years' application pool to grow sufficiently that we will soon reach our target of 15 students per year.

15.4 Appendix 4 – Financial plan

Initial startup costs

The program had no initial startup costs. We have run the program since Fall 2013 with existing faculty, as we were able to free up staff by restructuring undergraduate teaching. Our Graduate Program Assistant has taken on tasks associated with the MA as well as the existing MFA.

Revenues

Annual revenue (with full complement of 15 students per year)		
Tuition	\$7828 x 15	\$117,420
Provincial operating grant	\$8750 x 15	\$131,250
Total		\$248,670

Explanation:

The projected budget is based on a complement of 15 full-time graduate students. Tuition is charged on a per-credit basis. SFU's basic per-unit fee in 2014-2015 is \$260.92. The MA requires 30 units. Therefore, total tuition per student over 4 semesters will be $\$260.92 \times 30 = \7827.60 .

In the fall semester there will be 30 MA students, 15 in their first semester and 15 in their final semester. To account for this double cohort in the fall semester, we use \$7828 as the annual figure per student.

The university receives a provincial operating grant for each student, equal to \$8750 per student with the WAFTE rate of 3.

Costs

Annual symposium	\$2000
Marketing and promotions	\$1000
Undergraduate teaching replacement	\$19,653
Total	\$22,653

Explanation:

Currently we are able to teach additional graduate courses by hiring three sessionals per year to teach undergraduate courses. Average salary + benefits = \$6551, x 3 = \$19,653.

In 2015 we plan to hire a scholar who can teach in the MA as well as support our undergraduate scholarly programs. Then we will no longer need undergraduate teaching replacements.

One member of the MA steering committee administers the program, comprising 75% of service load.

Costs associated with program review

For second- or third-year program review, the VP Academic's Office of University Curriculum and Institutional Liaison will provide an honorarium of \$1000 plus reimbursement of travel and food expenses for two external reviewers.

Financial aid

----- Original Message -----

From: "Gail Hirsch" <egh2@sfu.ca>

To: lmarks@sfu.ca

Cc: "Karen McKittrick-Twaites" <kmckitri@sfu.ca>

Sent: Tuesday, November 11, 2014 2:22:38 AM

Subject: Re: MA in Comparative Media Arts: eligibility for financial aid

Hi Laura,

Thank-you for contacting us.

We have reviewed your program and, based on the attached information you have provided, the program is eligible for student loan funding.

We will include this program in the next student loan year (2015/2016).

If you have any questions or we can be of further assistance, please contact us.

Regards,
Gail

Gail Hirsch
Associate Director
Financial Aid and Awards
Simon Fraser University
Phone: 778-782-4101
Fax: 778-782-4722

15.5 Appendix 5 – Resources

The program is already running and will not need additional space or resources.

15.6 Appendix 6 – Consultation comments

I. Comments regarding employment prospects (6)

1. Karen Knights, Development Coordinator, VIVO Media Arts Centre, Vancouver

VIVO

MEDIA ARTS CENTRE

2625 Kaslo Street, Vancouver, British Columbia, V5M 3G9 p: 604.872.8337

www.vivomediaarts.com

21 October 2014

Dear Ms Marks,

Thank you for the information on your M.A. in Comparative Media Arts at SFU's School of the Contemporary Arts. The proposed curriculum is comprehensive and skills learned extremely relevant to contemporary administrative and creative practice in Canada's artist-run centres and non-profits.

As you may know, VIVO Media Arts Centre is one of Canada's longest running media art centres, and is unique in its breadth of services and programs offered to practicing artists and the public. There are numerous positions at VIVO that the graduates of your program would be well qualified to fill including:

1. Events and Exhibitions Coordinator. This position is open to emerging curators. In addition to curating, which requires a strong knowledge of contemporary media arts and art theory, they are responsible for research, grant writing, and collaborate with designers, technicians and the artists to mount exhibitions.
2. Distributor: Skills required are similar to the Exhibition Coordinator. They need a strong knowledge of contemporary media art and historical practice, and address clients' curatorial needs through our collection. Our current distributor has developed a series of in-depth conversations with distributed artists that are published on our website. They must be able to write competently about the medium and curate packages in response to current trends in curatorial practice.
3. Archivist. Our video art collection is the largest in Western Canada and holds, in addition to works by individual artists, numerous media organization and producer archives (1968-present). The archivist needs a comprehensive

understanding of video art, and in particular, Vancouver artists and organizations; must be capable of rigorous research; write critically about the collection; identify relevant archival projects for the centre; and assist artists-in-residence, curators, students and other researchers.

4. Education Coordinator. This person must be highly engaged in media art practice, understand the connections between media art, DIY, Maker, and diverse art communities, and be able to make substantive connections between them to explore new areas for educational initiatives.

We feel it's important that artist-run centres, like VIVO, continue working closely with post-secondary institutions and their graduates. Many of our staff positions have been held by emerging artists and curators. For example, Sara Diamond, President of OCAD University, was an SFU student when she became a staff member at VIVO. Using her skills from her formal studies, she developed her curatorial and administrative career through VIVO, being part of our staff for about 8 years. This kind of trajectory can be a great benefit to our organization and to our artists. The program and intent as you outline it acknowledges this and seems well suited to provide the training necessary for graduates to leverage their university training to take on relevant jobs in the non-profit sector and beyond.

Sincerely,

Karen Knights

Development Coordinator/ VIVO Media Arts Centre Management

2. Norman Armour, Executive Director, PuSh Festival, Vancouver

----- Original Message -----

From: "Norman Armour" <norman@pushfestival.ca>

To: "Laura Marks" <lmarks@sfu.ca>

Sent: Thursday, October 23, 2014 6:51:19 AM

Subject: Re: request for advice, MA in Comparative Media Arts at SFU

...

My experience with SFU grads is that they are not only highly skilled and very capable; they are great problem solvers, very motivated and are generally self-initiators. The PuSh Festival and other organizations I've been involved with have a solid history of hiring SFU graduates in both permanent and contracted, seasonal positions. Interestingly, I also partner with several local organizations on a regular basis that are founded and run by graduates of the School for the Contemporary Arts. The challenges of festival producing is something difficult to acquire training for. It's a bit of a "trial by fire." That said, arts curatorial, administrative and producing knowledge is something SFU students could greatly benefit from. And it would be well worth considering internships; working placements in strong non-profit organizations can be an excellent way of transitioning into the "market place."

Regards,

Norman Armour
Artistic & Executive Director

PuSh International Performing Arts Festival
January 20–February 8, 2015

300–640 West Broadway, Vancouver, BC, Canada V5Z 1G4
t: +1 604.605.8284 ext 101 | m: +1 604.728.3019 | norman@pushfestival.ca
pushfestival.ca | facebook.com/pushfestival | @PuShFestival | #pushfest

3. Pablo DeOcampo, Exhibitions Curator, Western Front, Vancouver

----- Original Message -----

From: "Pablo de Ocampo" <pablodeocampo@front.bc.ca>

To: "Laura Marks" <lmarks@sfu.ca>

Sent: Thursday, October 23, 2014 12:23:22 PM

Subject: Re: request for advice, MA in Comparative Media Arts

Laura

It is indeed true that paying jobs in the arts rarely open up, and yes, as you indicate, the pay is not generally very great. Here at Western Front, we are fortunate to have a relatively large staffing structure covering a number of positions across the institution. And while the pay scale is not necessarily what one might find in the private sector, Western Front has placed raising staff salaries as an ongoing priority.

We currently have a staff of 13, which is a mix of 8 part-time and 5 full time employees. In addition to that, we employ another 3 to 5 people contract workers assisting with events and exhibitions on an as needed basis. Most relevant to graduates of the MA in Comparative Media Arts would likely be positions working in the Exhibitions or Media Arts Programs. These programs only directly employ two positions each: a curator and an assistant.

The curator position is generally seen as more of a senior level position, though depending on a student's practical experience outside of their academic career, they could very well be suited for one of those roles. We're in the midst of a hiring process for a Media Arts Curator right now and have been interviewing several candidates who very recently completed MA programs in different fields. And though I was recently hired into my position here, as a more experienced curator, it could certainly have been the case that a more junior candidate would have been the right fit for the institution at that time. Based on the overview of skills you mentioned, the graduates of this program would have most of the skills required to fulfill the function of a curator here. The only exception might be in hands on, direct experience writing both public and private granting systems and experience managing large project budgets. The curator positions are full time, year round positions and as such, are less appropriate for practicing artists wishing to continue their own work on the side.

The curatorial assistant positions would be a position generally thought of as a more junior position. The skills your graduates are acquiring would make them very suited for these positions directly out of the MA program, regardless of their practical experience outside of school. In these positions, the assistants work closely with the curators to research exhibitions, assist with planning and executing the installation of artists' work, assist in writing operating and project grants, act as a liaison with artists and artist agents, coordinate promotion and publicity, and various other administrative duties. These positions are part time, 3-4 days a week.

Outside of the positions directly in the Media Arts and Exhibitions programs, SFU graduates could be well suited for a number of other general positions at Western Front depending on their particular interests and skill sets. These range from general administrative assistant, to working in development and communications or, working directly in our archive (though these archive positions would likely require the student to have experience in, further education in library and archives).

I hope this helps your assessment! And please feel free to send any further questions or follow ups my way.

Best

Pablo

4. Dorothy Woodend, Director of Programming, DOXA documentary film festival, Vancouver

----- Original Message -----

From: "Dorothy Woodend" <dorothy@doxafestival.ca>

To: "Laura Marks" <lmarks@sfu.ca>

Sent: Tuesday, October 28, 2014 11:41:39 AM

Subject: Re: request for advice, MA in Comparative Media Arts

Hi Laura,

DOXA has hired a number of students from SFU, many of whom have gone on to work with larger festivals such as VIFF, Hot Docs and TIFF, so we're always interested in hearing from new graduates.

In terms of the positions that are available each year, we hire a number of contract workers in the areas of design, marketing, venue management, print traffic, box office, hospitality and volunteer coordination. Many of the contract positions we hire return to the Festival every year. And, because we train people very thoroughly we've become a source for other festivals (VIFF in particular) to recruit from. As a consequence, we tend to share a fair amount of people between us, which allows people who are just beginning their careers to go from contract to contract between different festivals.

We also work regularly with co-op students, interns, and job creation placement positions.

Additional areas of expertise that would be useful are a working knowledge of editing software, experience with design programs such as Indesign and Photoshop, experience database management, and media and publicity.

I hope that is helpful.

Please let me know if there is anything else that you might need, happy to write a formal letter, if need be.

All the best,
Dorothy

5. Tyler Russell, Executive Director, Centre A, Vancouver International Centre for Contemporary Asian Art. The letter refers to MA student Justin Ramsey, who did a practicum placement with Centre A in summer 2014.

----- Original Message -----

From: director@centrea.org

To: "Laura Marks" <lmarks@sfu.ca>

Sent: Friday, October 17, 2014 2:47:31 PM

Subject: The Case of Justin Ramsey

Dear Laura,

I am not sure how exceptional the case of Justin Ramsey is, however, his work with us, while restricted to text-based curatorial research was truly exceptional. The annotated bibliography that he delivered is an invaluable resource. I can attest that Justin would make an exceptional researcher or research assistant in the visual arts field.

I would love to see how he translates the care and attention he pays to his reading and analysis to exhibition execution. I would love to see him mount an exhibition of his own curation and would eagerly work with him if he were to propose to do so here at Centre A.

In the wake of such an experience, I would be able to assess whether he has gained sufficient skills in public engagement to bridge the art-public divide. I have the confidence that his writing would be efficacious and contribute to vital academic discourse around art and be effective at swaying an art jury, however, Centre A is a public gallery on a retail strip in Chinatown. We have a robust and diverse audience welcoming between 25 and 50 people daily. As our obligation is to the public, we need to communicate in an inclusive manner that permits participation of people both inside and outside the art world. It would be interesting to see how Justin would achieve such communication both in his writing and his exhibition design....

Given the current state of affairs at Centre A, the one paid position that I could imagine would be an adjunct curatorial post.

...

Best,
Tyler

6. Grant Arnold, Grant Arnold, Audain Curator of British Columbia Art, Vancouver Art Gallery

----- Forwarded Message -----

From: "Grant Arnold" <GArnold@vanartgallery.bc.ca>

To: "Denise Oleksijczuk" <oleksijczuk@sfu.ca>

Sent: Tuesday, November 4, 2014 6:18:59 PM

Subject: RE:

Hi Denise - Sorry to be so long in getting back to you, I hope you're well. Your question is a bit difficult to answer. An M.A. in the Comparative Media Arts program at SFU would meet the formal education requirements for most of the positions in the curatorial department here; the chief curator doesn't have a graduate degree and the other curators have MAs not PhDs. But obviously experience plays a big role when people are hired for those positions. A recent graduate from the program would more likely be hired as a curatorial assistant or assistant curator, or for a position in adult public programming (which is now part of the curatorial department). Even if an MA isn't a formal requirement, we get a lot of applications from people with graduate degrees and realistically speaking an MA is usually required to make it onto the list of candidates who are interviewed. Beyond that the basic requirements are: a knowledge of contemporary art and some art history, research skills, writing skills for a variety of applications (including didactic panels and newsletter copy), project descriptions, some grant writing and the rationale for works to be acquired for the collection. The VAG does a lot of publishing, so experience coordinating publications and some editing skills are very useful. Good interpersonal skills, confidence and the ability to speak in public situations, ie introducing speakers to an audience is important, especially for people in public programs. A knowledge of digital technology is becoming more important, in part because artists are working with those technologies but also because museums are now using forms like microsites and on demand publishing to distribute information. So I would say that in terms of educational requirements your program covers much of what the VAG would look for, I don't think it would be seen to be lacking in any specific area. In terms of any hiring I've been involved with (which isn't a lot) practical experience has played a large part in the decision of who to hire, given similar educational backgrounds. So being able to provide writing samples and having organization skills and experience are as important as formal education.

I hope this makes sense, let me know if you need anything further. All the best, Grant

II. Comments regarding eligibility for Ph.D. programs (5).

1. Dr. Peter Dickinson, Department of English, Simon Fraser University

----- Original Message -----

From: "Peter Dickinson" <peter_dickinson@sfu.ca>

To: "Laura Marks" <lmarks@sfu.ca>

Sent: Friday, October 17, 2014 7:54:05 AM

Subject: Re: question re academic credential of the M.A. in Comparative Media Arts

Dear Laura,

Thank you for your message. I am delighted to offer my assessment of the new MA in Comparative Media Arts at SFU. Yours is a truly innovative program, and one that most assuredly provides enrolled students with a robust graduate credential that will serve as ample preparation for further doctoral study in a range of research disciplines. That includes my own area of performance studies. Indeed, the MA in Comparative Media Arts is unique in that it not only provides students, via its core courses, with a broad foundational base in the history, methodology and theory of a range of (inter)media, but it also allows them to refine their own research interests through a sustained topical focus across these different courses. This is a distinct advantage when applying to doctoral programs, as students will be able to point to an already considerable body of research and be able to draw on this research in crafting a dissertation project.

Though we continue to have a thesis-stream MA in English at SFU, overwhelmingly students enroll in our course-work option, which culminates in only one capstone major essay. Our MA graduates routinely gain admission in top doctoral programs in Canada, the US and Europe--and not simply to pursue literary research. Which is to say that the MA in Comparative Media Arts, with its rigorous core courses, its culminating requirement of two publishable essays, and its very meaningful attention to questions of professionalization (academically and otherwise) more than meets the standards for training students to pursue advanced doctoral study. Indeed, I would hazard to say that graduates from this program will quickly constitute

the next generation of scholars across a broad range of media arts disciplines.

Please do not hesitate to contact me if you require any additional information.

All the best,

Peter

Dr. Peter Dickinson
Professor
Department of English
Simon Fraser University
8888 University Drive
Burnaby, BC
Canada V5A 1S6
c 604-908-0993
o 778-782-3762
e peter_dickinson@sfu.ca

2. Samir Gandesha, Department of Humanities, Simon Fraser University

----- Original Message -----

From: "Samir Gandesha" <gandesha@sfu.ca>

To: "Laura Marks" <lmmarks@sfu.ca>

Sent: Sunday, November 2, 2014 5:43:58 AM

Subject: Re: question re academic credential of the M.A. in Comparative Media Arts

To Whom It May Concern:

Upon having reviewed the Program of Study in addition to the course outline for the Comparative Media Studies MA in the School for Contemporary Arts, I believe that it is a very rigorous program that should prepare students very well for doctoral research.

As I understand it, there are two options in the program: Students may take a minimum of 30 credits of coursework (normally 7 courses) and write one extended essay, which will constitute the final examination. Or they may take a minimum of 23 credits of coursework (normally 6 courses) and write two extended essays: this route is recommended for students who plan to continue to a Ph.D. Students are expected to publish these papers. All students, irrespective of which option they pursue, must present their work at the end of their fourth semester in a Public Symposium.

I recently took the lead (with Professor Emerita Kathy Mezei) in developing an MA program in the Humanities. Swimming somewhat against the tide, we decided that in order to prepare students for the rigors of discipline-based doctoral programs that rather than doing extended essays, they should produce a thesis. We also encourage and provide some limited funding for students to present their work at conference papers at conferences. We also require our students to present their completed work in the context of Departmental symposia, however, we may consider the possibility of organizing public symposia.

In this respect, I very much like the option that the Contemporary Arts Comparative Media Studies MA provides for students to write two publishable papers. Unlike in our program, where course work is designed to provide students with some breadth as well as grounding in methods (ie. reflection on various forms of interpretation or modes of reading texts), in Comparative Media Arts, because students work on a single object of study in six or seven courses, they develop a substantial body of original research. This makes students in the program eligible for SSHRC funding, which requires a substantial body of research. All courses in the M.A. are taught by faculty members with Ph.D.s. One cannot underestimate the importance of publication. Students learn how to craft and revise their papers according to the requirements and editorial feedback of journals

in their fields. It also provides them with significant competitive advantage when applying for ever-more scarce scholarship and fellowship funding. Also extremely valuable, in my opinion, is the four "New Approaches" core courses 823-26 which are revised with each iteration to include 25% new material. This will enable students to remain conversant with the state-of-the-art across a number of specific fields.

Again, let me reiterate that I believe that this MA Program is extremely rigorous and will prepare students for successful doctoral work. If you have any further questions, please don't hesitate to contact me.

Best wishes,

Samir Gandesha, Ph.D
Department of Humanities
Director, Institute for the Humanities

3. Dr. Marc Fursteneau, Institute for Comparative Studies in Literature, Art and Culture,
Carleton University, Ottawa

----- Original Message -----

From: "Marc Fursteneau" <Marc.Fursteneau@carleton.ca>

To: "Laura Marks" <lmarks@sfu.ca>

Sent: Wednesday, October 22, 2014 6:46:17 AM

Subject: Re: request for advice re MA in Comparative Media Arts

Hi Laura

I've spoken with Paul Theberge, who is the Graduate Director for Cultural Mediations, and he agreed that, on the basis of your description of your MA program, graduates would certainly be eligible and considered for admission to our PhD program. The multidisciplinary approach of the program is well suited to the kind of research we advocate here, he said. The fact that it is a non-thesis program would not be a stumbling block: while we may prefer applications from students who have had the experience of working on a thesis-length project, we have also admitted students who have only produced a major research paper as part of their MA studies. The process of producing the two papers sounds as rigorous as the more usual thesis or research paper programs. In any case, we ask applicants to submit two examples of their written work and it is, ultimately, the quality of the work (not its length) that is the main consideration. Given that the comparative media program requires two substantial research projects from its students is all to the good, and we would imagine that, on the basis of that work, they would be well prepared to take up study at the doctoral level.

I hope that's sufficient, and helpful. But do let me know if you need anything else. Good luck with it — and Paul asked me to wish you well in getting the program through the approval process.

Best,
Marc

4. Dr. Will Straw, doctoral program in Communications, McGill University

----- Original Message -----

From: "William Straw, Prof." <william.straw@mcgill.ca>

To: "Laura Marks" <lmarks@sfu.ca>

Sent: Thursday, October 23, 2014 6:43:27 AM

Subject: RE: request for advice re MA in Comparative Media Arts

Dear Laura:

Sorry for not responding sooner on this. It's an interesting initiative.

In our Department, we have two doctoral programs -- one in Communications, one in Art History. Admissions processes are distinct.

I can say with confidence that a good student coming out of the MA in Comparative Media Arts would be given equal consideration with thesis-based MA students in admission to our program. Indeed, we regularly accept students with course-only MA's. The Communications PhD program at McGill accepts students with a wide variety of disciplinary backgrounds. (We are unlikely, though, at this point, to accept students with creative projects as their main MA work.)

In Art History, there's a stronger insistence on prior degrees in Art History on the part of applicants to the Ph.D. However (a) this is changing, and "Media Arts" could be seen as close to AH if the student profile was right; and (b) this has nothing to do with whether the MA involves a thesis, research papers or course work.

So I think students with your MA would be roughly equal to all other applicants in applying to our Ph.D in Communications. For our Ph.D in Art History, they would have to show a strong fit with the interests of the program, but admission would be quite possible.

I hope this helps.

Best,
Will

Will Straw, PhD
Director, McGill Institute for the Study of Canada
McGill University
3463 Peel Street,

Montreal, Quebec H3A 1W7
Phone: 1 514 398 7667

Professor, Department of Art History and Communications Studies
willstraw.com Twitter Follow @wstraw

5. Dr. Sheila Petty, Faculty of Fine Arts, University of Regina

----- Original Message -----

From: "Sheila Petty" <Sheila.Petty@uregina.ca>

To: "Laura Marks" <lmarks@sfu.ca>

Sent: Sunday, October 19, 2014 1:07:40 PM

Subject: Re: request for advice re MA in Comparative Media Arts

Hi Laura, nice to hear from you. ... Your new MA looks very exciting and I believe your students would be well-prepared for doctoral studies. I really like the idea of the 2 publishable essays instead of the thesis. That is the kind of career-preparedness they need!

Thanks and best of luck with this program proposal.

All best wishes,
Sheila

15.7 Appendix 7 – Curriculum vitae for faculty

1. Laura U. Marks
Dena Wosk University Professor of Art and Culture Studies
School for the Contemporary Arts
lmarks@sfu.ca www.sfu.ca/~lmarks

Education

- 1996 Ph.D. in Visual and Cultural Studies, University of Rochester.
1994 M.A. in Visual and Cultural Studies, University of Rochester.
1987 B.A. with High Honors, Art History and Sociology/Anthropology, Swarthmore College.

Employment

- 2011- Professor and Wosk University Professor, SCA, SFU
2003-2011 Associate Professor and Wosk University Professor, School for the Contemporary Arts, Simon Fraser University.
1991-present Independent curator and critic
2001-3 Associate Professor of Film Studies, Carleton University. Tenured.
1996-2001 Assistant Professor of Film Studies, Carleton University
1995-1996 Mellon/Pew Fellow, Critical Studies, California Institute of the Arts
1994-1995 Luce Foundation/ACLS Dissertation Fellow
1993-1995 Media curator, Pyramid Arts Center, Rochester, NY
1987-91 Assistant editor, *Afterimage* magazine

Research interests: cinema and media theory, experimental media arts, Islamic art

Four books

Hanan al-Cinema: Affections for the Moving Image. MIT Press, 2015 (in press).
Enfoldment and Infinity: An Islamic Genealogy of New Media Art. MIT Press, 2010.
Touch: Sensuous Theory and Multisensory Media. University of Minnesota Press, 2002.
The Skin of the Film: Intercultural Cinema, Embodiment, and the Senses. Duke University Press, 2000.

Two edited volumes

28 chapters in books since 1999

16 refereed articles since 1992

40 major non-refereed articles since 1989

About 72 catalogue essays, shorter essays, and reviews since 1990

14 works reprinted and translated since 2004

44 talks at refereed conferences since 1993

119 invited talks, including about 45 keynotes and distinguished visiting lectures, since 1997

About 43 curated exhibitions since 1988

15.7.1

[Service not included in this short CV]

Graduate supervision

At Simon Fraser University

Senior supervision

Jeffrey Langille, MFA. Defended, October 2014.
Alize Zorlotuna, MFA. Defended, September 2013.
Sydney Koke, MFA. Defended, September 2013.
Edith Artner, MFA. Defended, September 2011.
Natalie Sorenson, MFA. Defended, March 2010.
Emily Rosamond, MFA. Defended, October 2007.
Amanda Christie, MFA. Defended, May 2007.
Jacky Sawatzky, MFA. Defended, December 2004.
Rahat Imran, Ph.D. by Special Arrangement. 2006-2010.
Sabita Majid, MA in History. Defended, May 2008.
Sobhi al-Zobaidi, Ph.D. by Special Arrangement. 2006-2008.
Dr. Hudson Moura, Post-doctoral. 2004-2006.

Supervisory committee membership

Andrew Czink, Ph.D., Liberal Studies. In progress.
Tyler Fox, Ph.D., School for Interactive Arts and Technology. In progress.
Adam Ashraf-Abaidi, Ph.D., School for Interactive Arts and Technology. In progress.
Deborah Edmeades, MFA. Defended, September 2014.
Özgün Eylül İçcen, MA in Interactive Art and Technology. Defended, May 2014.
Juan Manuel Sepulveda, MFA. Defended, March 2014.
Charlene Vickers, MFA. Defended, September 2013.

Hamidreza Jadid, MFA. Defended, September 2013.
Helma Sawatzky, MA in Communications. Defended, September 2011.
Adrian Buitenhuis, MFA. Defended, November 2008.
Sharon Kahanoff, MFA. Defended, September 2008.
Donna Szoke, MFA. Defended, March 2007.
Rima Nouredine, Ph.D. in Sociology and Anthropology. 2007-2008.
Aleksandra Dulic, Ph.D., School for Interactive Art and Technology. Defended,
May 2006.

Auckland University of Technology, New Zealand

Azadeh Emadi, Ph.D., School of Art and Design. Defended, August 2014.

Helsinki Academy of the Arts, Finland

Tarja Pitkanen-Walter, Ph.D. Program in Fine Arts. Defended, June 2006.

Ontario Institute for Studies in Education, Toronto

Gabrielle Hezekiah, Ph.D. Defended, February 20, 2006.

Carleton University

James Missen, M.A. in Film Studies. Defended April 2002.
Maria Ramadori, M.A. in Canadian Studies. Carleton University. Defended May
2001.
Barbara Rockburn, M.A. in Canadian Studies, Carleton University. Defended
September 1997.

11 external Ph.D. examinations since 2002

Research funding received

Total funding of CAD \$881,874, including:

2003-present Wosk University Professorship, Simon Fraser University. \$440,000 (\$40,000 per year)
2007 SSHRC "Arab and Islamic Approaches to Contemporary Media Art." \$102,204
1999 SSHRC "Cultural Difference and New Media Practices." \$35,000
1999 Carleton University internal research grant "Cultural Difference and New Media Practices."
\$13890

2. Curriculum Vitae

Arne Eigenfeldt

21555 84th Ave.

Langley, B.C.

CANADA V1M 2M1

Email : arne_e@sfu.ca

www.sfu.ca/~eigenfel

Birthdate: August 18, 1962

Birthplace: St. Boniface, Manitoba

16 Educational Background

1993 D.Mus Music - Composition, Northwestern University, USA
"Stylistic Appropriation in Chronicles of a Simple Life"

1988 M.Arts Music - Computer Music / Composition, Simon Fraser
University, Canada

1985 B.Mus Music - Composition, University of British Columbia, Canada

17 Employment History at Academic Institutions

September 2014 -

Full Professor (with tenure), Contemporary Arts,
Simon Fraser University

September 2009 - August 2014

Associate Professor (with tenure), Contemporary Arts,
Simon Fraser University

September 2003 - August 2009

Assistant Professor, Contemporary Arts,
Simon Fraser University

September 2002 - August 2003

Senior Lecturer, Contemporary Arts,
Simon Fraser University

September 2000 - August 2002

Lecturer, Contemporary Arts,
Simon Fraser University

September 1998 - August 2000

Laboratory Instructor II, Contemporary Arts,
Simon Fraser University September 1994 - August 1998

Laboratory Instructor I, Contemporary Arts,
Simon Fraser University

September 1989 - April 1990

Visiting Assistant Professor, Music, University of Victoria

18 Completed Works

52 completed compositions since 1994

1 book chapter, 2011

11 journal articles since 2008

24 conference proceedings since 2006

15 publications with students since 2008

40 conference paper presentations since 2005

16 web publications

87 performances of compositions since 2003

Numerous conference and workshop presentations

19 Research/Project Funding - Received

Highlights of research funding:

2014 SFU/SSHRC Institutional Grants Program, **\$9,999**. Co-Investigator

SSHRC – Insight, **\$260, 768**. Co-Investigator

2013 SSHRC - Insight grant, **\$ 285,155**. Co-Investigator

VPR 4A Grant in the Social Sciences and Humanities, **\$9,995**.
Principal Investigator

2012 Collaborative Travel Grants Scheme, **\$13,500**. Co-investigator

- 2009 Canada Council / NSERC, **\$488,000**. Co-Investigator.
Canada Council / NSERC, **\$258,600**. Co-Investigator
- 2008 Commission, Canada Council, **\$4,000**. Principal Investigator
- 2007 SSHRC, **\$112,000**. Principal Investigator
- 2005 Small SSHRC - Simon Fraser University. **\$4,000**. Principal Investigator
Research Grant, Discovery Park - Simon Fraser University, **\$10,000**. Principal Investigator
- 2004 Small SSHRC - Simon Fraser University. **\$3,850**
- 2003 President's Research Grant, Simon Fraser University. **\$10,000**. Principal Investigator

Research Supervision

Senior Supervisory Duties of a Thesis/Dissertation/or Major Project

Candau , Yves	MFA	2013-
Horrigan , Matthew	MFA	2014-
Paroczai , Paul	MFA	2014-
Anderson, Christopher	MFA	2010-13

Serving on a Committee of a Thesis/Dissertation/or Major Project

Gonzalez Thomas, Nicolas	M.Sc. (SIAT)	2011-
Thorogood, Miles	Ph.D. (SIAT)	2011-
Maxwell, James	Ph.D. Sp.Ar.	2008-14
Sleeper, Clint	MFA	2012-14
Blackley, Douglas	MFA	2011-13
Macret, Matthieu	M.Sc. (SIAT)	2011-13
Hawryshkewich, Andrew	M.Sc. (SIAT)	2009-13

3. Henry Daniel, PhD

<http://www.henrydaniel.ca/>

Academic Employment

2013 - present	Professor - School for the Contemporary Arts, Simon Fraser University
2004 -2013	Associate Professor - SCA, Simon Fraser University
2000 - 2004	Assistant Professor - SCA, Simon Fraser University
1998 - 2000	Lecturer - School for Community and Performing Arts, King Alfred's College Winchester, University of Southampton, UK
1997 - 1998	Lecturer - School of Arts, University College Scarborough, University of York, UK
1996-1997	Lecturer - Department of Theatre and Performance, University of Plymouth, UK

Employment as a Dance Professional

1985 - 1994	Full Performing Bodies, UK; Henry Daniel and Dancers, Germany; Schauspiel Staatstheater Stuttgart; Telos Dance Company, Stuttgart; Tanztheater Münster/Städtische Bühnen Munster in Westfalen; Staatstheater Nürnberg; Tanzprojekt Köln; Freiburger Theater/Städtischen Bühnen Freiburg im Breisgau; Tanzprojekt München
1979 - 1984	José Limón Dance Company, NYC
1978- 1979	Ballet Melikova/The Bernhard Ballet, NYC
1977 - 1979	Alvin Ailey American Dance Centre Workshop; Pearl Primus African Dance Company; Frank Ashley Dance Company, NYC

Education

2005 Ph.D.	Bristol University, UK
1995 M.A.	City University London - The Laban Centre, UK
1977	The Juilliard School, New York, NY, USA
1976	Boston Conservatory of Music, Boston, Mass., USA
1972-1975	Caribbean School of Dance, Trinidad Theatre Workshop, Repertory Dance Theatre of Trinidad and Tobago

RECENT RESEARCH

Choreography

Fauré Songs- June 9th 2014. Roy Barnett Recital Hall, UBC School of Music, Vancouver, BC

Isabella's Dream -May 22-25, 2014. University Patio, Nelson Gallery, UC Davis, CA

Here be dragons-Non plus ultra - Jan. 10-12, 2013. Fei and Milton Wong Experimental Theatre, Goldcorp Center for the Arts (GCA), SFU

Barca - el otro lado (2012) Nov. 6th 2012. Nau Ivanow, Barcelona, Spain

Haikai – GONG: Sunday May 20th 2012, 8.00pm. Fei and Milton Wong Experimental Theatre, GCA/SFU

The Report - based on Franz Kafka's *Ein Bericht für eine Akademie*. Mar. 4-5th 2011, Studio T, GCA/SFU

tango – Studio T, GCA/SFU. Nov. 25-27th 2010

IMPRINT II – Jun. 17-20th 2010. Fei and Milton Wong Experimental Theatre, GCA/SFU.

IMPRINT - Jan. 23rd 2010, UBC Museum of Anthropology

Installations

Encounters - A video/audio installation. May 29-Jun. 11, 2012. Audain Gallery, SFU.

IMPRINT II - The Audain Gallery, SFU Woodward's. Jun. 17-20, 2010

Films

Ambos lados (2013) A dance film with choreography by Henry Daniel, and cinematography by Sepehr Samimi

Voces del Vacío (2012) A dance film with choreography by Henry Daniel and cinematography by Ignacio Calo

Implicados (2012) A dance film with choreography by Henry Daniel, cinematography by Ignacio Calo, and montage by Amelie Abadir

Beyond Boxes (2011) Dance film with choreography Henry Daniel, direction & editing by Sonia Suvagau, cinematography by Felix Oltean, and original sound score by Sebastian Hugeneck

Publications

"Project Barca: A Case Study on the Impact of Performance as Research, Parts I & II". *CARPA 3 Proceedings*. With Rakel Marín Ezpeleta. Edited by Annette Arlander. Helsinki, Finland

"The Futurist Condition" Chytraeus-Auerbach, Irene / Maag, Georg (Hrsg.): *100 Jahre Futurismus. Kunst, Technik, Geschwindigkeit und Innovation zu Beginn des 20. Jahrhunderts*. Berlin: LIT Verlag, 2012 <http://www.italianfuturism.org/stuttgart-symposium>

Senior Supervisory Duties of a Thesis/Dissertation/Major Project

Karen Daisy Thompson	MFA	2011-2013
Layla Mrozowski	MFA	2014-

Serving on a Committee of a Thesis/Dissertation/Major Project

Luciana D'Anuniação	MFA	2012-2014
Emmalena Frederiksson	MFA	2014-
Marianne Bourcheix LaPorte	MFA	2010-2013
Christopher Anderson	MFA	2010-2013
Kyla Gardiner	MFA	2014-
Barbara Lindenberg	MFA	2010-2011
Dave Chokroun	MFA	2010-2011

Research Funding Received

Current Funding: 2013-2015

\$10,000 - SFU Teaching and Learning Grant with Arne Eigenfeldt to develop a new course, "From the Page to the Stage/From the Brain to the Lab".

Recent Funding: 2011-2014

\$236,976.00 - SSHRC Research/Creation Grant "Project Barca: New Architectures of Memory and Identity".

\$6,159.00 - SFU Small Internal SSHRC Grant "A Report to the Academy".

Submitted Funding Applications: 2015-2020

\$3,000,000.00 - Canadian Foundation for Innovation/British Columbia Knowledge Development Fund (CFI/BCKDF) "Virtually Embodied: Transdisciplinary Artistic and Scientific Research in Human Embodied Cognition".

\$1,178,250.00 - SFU Community Trust Endowment Fund (CTEF) "New Interactive Immersive Communications".

\$495,100.00 - SSHRC Insight "Contemporary Nomads: Re-choreographing Cortical, Cardiographical, and Cosmological Maps"

4. CURRICULUM VITAE: **Denise Blake Oleksijczuk**

Oleksijczuk@sfu.ca

Associate Professor of Visual
Culture and Performance Studies
School for the Contemporary Arts
Office 2885
Simon Fraser University
149 West Hastings Street
Vancouver, BC V6B 1H4

Education

- 2002 Ph.D. Art History, University of British Columbia, Vancouver, BC.
The Dynamics of Spectatorship in the First Panoramas: Vision,
the Body, and British Imperialism, 1787–1820
- 1986 M.A. Art History, University of Toronto, ON.
- 1983 B.A. & B.F.A. Art History and Studio Art, University of Toronto, ON.

Teaching Appointments

July 2003–present
(Excepting Maternity Leave
Sept. 1, 2008–July 1, 2009)

associate professor, Art and Culture Studies,
Simon Fraser University, Vancouver, BC.

Jan. 2002–April 2003 sessional instructor, Art and Culture Studies,
Simon Fraser University, Vancouver, BC.

Scholarly Publications

BOOKS

The First Panoramas: Visions of Imperialism. Minneapolis: University
of Minnesota Press, 2011.

ARTICLES IN BOOKS

“Responses to The Cyclorama of Jerusalem on the Day of the
Crucifixion,” In *Panoramic Vistas*. Timothy Barringer and Katie Trumpener, Eds. New Haven
and London: Yale University Press (forthcoming).

“Truth in the Margins: The Case of Virginia Woolf.” In *The Art of the*

Weak. Edited by Melanie O'Brian. Artspeak Gallery, Vancouver, 2007, pp. 7-12.

"Haunted Spaces." In *Stan Douglas: Every Building on 100-Block West Hastings*. Edited by Reid Shier. 2nd ed. Vancouver: Arsenal Pulp Press, 2005, pp. 96-117. (City of Vancouver Book Prize).

"Gender in Perspective: The King and Queen's Visit to the Panorama in 1793." In *Gendering Landscape Art*. Edited by Anna Gruetzner Robins and Steven Adams. Manchester: Manchester University Press, 2001, pp. 146-161. Refereed.

Selected Fellowships, Grants, Awards

2014 Teaching and Learning Development Grant

2013 Historians of British Art Book Award for *The First Panoramas: Visions of British Imperialism*

2012 SSHRC Small Research Grant

2006 Simon Fraser University Publication Grant for *The First Panoramas*

2005 Millard Meiss Publication Grant, Collage Art Association, New York, for *The First Panoramas*

2005 The Paul Mellon Centre for Studies in British Art, London, Great Britain, for *The First Panoramas*

2005 SSHRC, Small Research Grant

2005 SSHRC, Travel Grant

2005 Iris Garland Award, School for the Contemporary Arts

2004 Iris Garland Award, School for the Contemporary Arts

2004 Yale Centre for British Art, New Haven, Connecticut

2003 President's Research Grant, Simon Fraser University

2002-2003 Postdoctoral Fellowship, Paul Mellon Centre for the Study of British Art, London, Great Britain

Museum and Gallery Appointments

May 1989-June 1992 assistant curator, Vancouver Art Gallery

April 1987-June 1987 studentship, Peggy Guggenheim Collection, Venice

Art Exhibitions

SOLO
June 20-July 19, 2008 *Role*, Artspeak Gallery, Vancouver

2006 *Things My Father Told Me. D'Or: Go'in Solo* (book project)

- Or Gallery, Vancouver
- Oct. 17- Nov. 15, 2005 *Perennial Love*. Solo Exhibition. 787 Queen Street West, Toronto
- April 1-8, 2004 *200 Nouns*. Music and Modern Media. cbc Radio 3
- GROUP
- March 27, 2010 *48th Ann Arbor Film Festival*, Ann Arbor, Michigan
- Sept. 2010-Feb., 2011 *Ann Arbor Film Festival Traveling Tour*, 35 cities across the US
- Sept. 6-Nov. 5, 2006 *Concrete Language*. Contemporary Art Gallery, Vancouver
- Oct. 15, 2005-Jan. 2, 2006 *Classified Materials: Accumulations, Archives, Artists*. Vancouver Art Gallery, Vancouver
- March 17-April 19, 2004 *Hurry Slowly*. Or Gallery, Vancouver

Supervision of a Thesis/Dissertation

Name	Degree	Project/Thesis Title	Status	Began	Completed
Cherry Smiley	MFA.	Revolution Songs	2012	2014	Completed

Serving on a Committee of a Thesis/Dissertation

Name	Degree	Project/Thesis Title	Status	Began	Completed
Alison Dean	Ph.D.	Writing and American Photographs	Active	2010-3	In Process
Czink, Andrew	M.A.L.S.	Sound Means: Auditory Experience and the Entanglement of Sound, Space, and Self.	Active	2010-2	2013

M.A. in Comparative Media Arts

Farry, Collette	M.F.A.	Shifty: Looking at the Space of Law	Completed	2009-3	2011-1
Sorenson, Natalie	M.F.A.	The Life's Work of Murphy Piltdown	Completed	2008-2	2010-1
Rosamond, Emily	M.F.A.	Chewing Chewing Chewing Social Space	Completed	2005-3	2007-3
Claxton, Dana	M.A.L.S.	Red Woman White Cube: First Nations Art and Radicalized Space	Completed	2006-1	2007-1
Wilson, Megan	M.F.A.	Have You Ever Wanted to Change?	Completed	2003-3	2006-3

5. Christopher P. Pavsek

Associate Professor of Film

Associate Director □ School for the Contemporary Arts

Simon Fraser University

149 W. Hastings Street Vancouver, BC V6B 1H4 Canada

Phone: (778) 782-4672 email: cpavsek@sfu.ca

EMPLOYMENT

2006-present Associate Professor of Film, School for the Contemporary Arts, Simon Fraser University, Vancouver, BC.

2001-2006: Visiting Assistant Professor of German, Haverford College, Haverford, PA.

1995-2001: Visiting Assistant Professor of German, Swarthmore College, Swarthmore, PA.

EDUCATION

Ph.D. Duke University, Program in Literature, 1995. □ Dissertation: "The Utopia of Film: The Critical Theory and Films of Alexander Kluge." □ Director: Fredric Jameson.

Free University in Berlin, Germany. Visiting student in *Germanistik*, 1990 - 1991; 1992-1993.

Middlebury College, Summer Program in German, Summer 1988. B.A. Cornell University, German Literature, 1986.

PUBLICATIONS

Book:

The Utopia of Film: Cinema and Its Futures in Godard, Kluge and Tahimik. New York: Columbia University Press, 2013.

Articles:

"The Experience of Sensory Ethnography: Lucien Castaing-Taylor and V er ena Paravel's *Leviathan*". Forthcoming, *Visual Anthropology Review*, 2015.

"The University Does Not Think," in *About Academia*, ed. Antoni Muntadas and Sabine Bitter (Vancouver: line books, 2013): 91-98.

"The Impertinence of Saying 'I': Sylvia Schedelbauer's *Erinnerungen*" forthcoming in *The Autobiographical Turn in German Documentary*, ed.

Angelica Fenner and Robin Curtis (Elizabethtown, NY: Camden House, 2014). Peer reviewed.

"The Black Holes of History: Raoul Peck's Two Lumumbas," *Framework* 50.1 (May 2009). Peer reviewed.

"Harun Farocki's Images of the World," *Rouge* 12 (2008). □ "Alexander Kluge: The Stubborn Optimist," *Cinema Scope* 32 (Summer, 2007).

"What has come to pass for Cinema: Utopia in Late Godard," *Discourse* 28.1 (Winter 2006; actual publication: December, 2007). Peer reviewed.

"*History and Obstinacy*: Negt and Kluge's Redemption of Labor," *New German Critique* (Summer, 1996). Peer reviewed.

Translation, with introduction, of Alexander Kluge's novel, *Learning Processes with a Deadly Outcome*, (Durham: Duke University Press, 1996).

"Afterword," in Alexander Kluge, *Learning Processes with a Deadly Outcome*, trans. Christopher Pavsek (Durham: Duke University Press, 1996).

"The Storyteller in the Age of Mechanical Reproduction," *Found Object* 2 (Fall 1993): 83-92. Peer reviewed.

Translations:

Alexander Kluge, *Whosoever Speaks a Word of Comfort is a Traitor*. In preparation. Under review at Verso Press.

Alexander Kluge, *Learning Processes with a Deadly Outcome*, (Durham: Duke University Press, 1996).

Manuscripts and articles in preparation:

"Planting a Virtual Garden: Alexander Kluge and the New Media." Book project on Alexander Kluge's theory and practice of new media/digital media.

"The Natural Avant-Garde." Book project on avant-garde, experimental, and documentary representations of the natural world and the environment.

"Negt and Kluge's *History and Obstinacy* in the Age of Digital Media." Solicited for publication in *Alexander Kluge Jahrbuch*. Publication date: 2015.

GRADUATE SUPERVISION:

Barbara Adler. MFA Supervisor. 2013-15 (anticipated completion date).

Kyla Gardiner. MFA Committee. 2013-15 (anticipated completion date).

Casey Wei. MFA Committee. 2011-2013.

Appendix 8. Notice of Intent

Notice of Intent, MA in Comparative Media Arts, School for the Contemporary Arts
Proposal for an MA by Cohort Special Arrangement

Prepared by Laura Marks in consultation with MA committee (Judy Radul, graduate program chair; Colin Browne, Henry Daniel, Arne Eigenfeldt, Jacqueline Levitin, Christopher Pavsek, Denise Oleksijczuk)

Preamble

The arts are no longer defined by specific media. Rather, a radical mutuality now characterizes the relationships among the visual arts, visual culture, performing arts, and art forms that incorporate reproducible and digital media, including cinema, video, photography, music and sound arts, and computer-based media. We define "media" broadly to mean both the traditional media of the arts and the long history of communications media (as in "media studies"), whose art forms interest us. Useful methods have emerged for comparing among media, across history, and across cultures. Thus it is timely to think across the media arts in a comparative perspective that synthesizes the historical and theoretical approaches of art history, cinema studies, performance studies, and studies of computer-based arts. Students will learn the histories and approaches pertaining to individual media arts, in light of interdisciplinary and intermedial research methods, in order to work across the media arts. The MA in Comparative Media Arts will be at the forefront of an emergent intermedial approach to the arts.

This course has precedents in comparative studies. Comparative literature is, of course, a long-established course of study with its own methods. Comparative Media Studies is a graduate program at MIT that brings together the methods of cinema studies, media studies, and new media studies, among others. It influences our approach, though our focus is on the arts and our methods reflect this. Visual and Cultural Studies at the University of Rochester The Centre de recherche sur l'intermédialité at Université de Montréal studies "intermediality," or precisely the qualities that cross media and art forms; their approach also inspires us. And the Centre for New Aesthetics at Radboud University in the Netherlands "explor[es] cutting-edge approaches to art and artistic practices," meeting emergent art practices with new scholarly approaches.

The School for the Contemporary Arts at SFU is already a magnet for artists working in emergent practices across media. We intend to make it a magnet for scholars of these practices as well. The SCA, with its intimate scale, interdisciplinary design, and faculty of international reputation, provides an incomparably rich environment for scholars of the fine and performing arts. This MA will allow scholars to immerse themselves in an environment of creative experimentation, work in parallel with students in the interdisciplinary Master's of Fine Arts program, and study cutting-edge developments in art practice and theory.

Students who complete the MA in Comparative Media Arts will possess first-hand knowledge of emergent practices in the arts and a solid grounding in theoretical and methodological approaches and historical studies that will allow them to shape the future. Students attain skills in research, reasoning, argumentation, and writing appropriate to graduate-level scholarship in the humanities. It will serve students as a final degree that prepares students for work as curators, cultural programmers, arts administrators, arts writers, and other careers in the arts. It will also prepare students for a range of PhDs that study the fine and performing arts, including practice-based PhD programs.

1. Credential to be awarded, including the level and category of the degree and the specific discipline or field of study: MA in Comparative Media Arts

2. Location: School for the Contemporary Arts (Goldcorp and Harbour Centre)

3. Faculty(ies) or school(s) offering the new degree program: FCAT

4. Anticipated program start date: As a cohort special arrangements program: Fall 2013; as a full program, Fall 2015

The Dean of Graduate Studies encouraged us to introduce this program as a Cohort Special Arrangements MA. This allows us to start relatively quickly on a trial basis, and in the first two years of the program we will be able to assess the demand and determine changes to be made.

5. A description of the proposed program:

a. Objectives

Build on strengths of the School for the Contemporary Arts:

This new degree builds on the investment in critical theory, art and cultural theory and history distinctive in the SCA's approach to training practicing artists. It will create a more balanced proportion of scholars to artists in our school and maintain our commitment to understanding the relation of art and knowledge. We carefully cultivate a balance between 'art school' and university environment. Scholars add to the level of discourse and engagement with the creative work of our student artists and the historical and contemporary artist that will be the shared field of study for our MA and MFA students. At present BFA students may be accepted to study at the MFA level, and want to create a parallel extension of our BA degrees at the MA level.

Scholars moving through the art school encounter a myriad of cultural products to stimulate their research directions. Artworks beg to be interpreted, and artists need historians and theorists to complement their practice with writing that puts work into historical discourse and frame.

Anticipated contribution to the mandate and strategic plan of the institution:

i. Distinctiveness:

According to the VP Academic's 3-year plan, 2010-2013, "being distinctive is an important component of sustainability." This proposed program will be distinctive within the university, within the province, nationally, and internationally.

At SFU

The School for the Contemporary Arts is the only department at SFU solely devoted to the study of the fine and performing arts. SCA's scholars are respected nationally and internationally for their innovative work in the media arts.

SFU currently offers a very limited range of humanities-based study of the fine and media arts at the graduate level. Over the past several years a number of graduate students within the university, from SIAT, Communications, and other departments, have sought out graduate courses and supervision in Contemporary Arts. This fact establishes that there is internal demand.

Distinction from SCA's MFA: The proposed MA is a scholarly degree, not a practice-based degree. Thus it is distinct from the MFA we offer in the School for the Contemporary Arts, though we expect that the presence of the MFA will attract students to the MA degree. However, we expect lively interactions between MA and MFA students. We will encourage MA students to study and write about the work of their MFA colleagues. MFA students may take any of the "New approaches" courses as electives. MAs may take MFA seminars.

MFA students take 4 courses (2 seminars, 1 studio, 1 elective) plus 10-credit graduating project, for a total of 35 credits. MA students will take 7 courses, including the 6-credit extended essay, for a total of 30-35 credits.

Distinction from other graduate programs at SFU: Unlike graduate degrees offered in other departments at SFU, the proposed MA focuses on the study of the fine and performing arts. Its methods are informed by art history, cinema history, performance studies, aesthetics, studies of the media arts, and studies of the fine and performing arts in general. It is relatively little informed by theories of mass communications and theories of interactive media technologies in themselves, though the art forms we study may be based in mass communications and interactive media.

Distinction from SIAT graduate programs: SIAT's degree that appears most comparable to the proposed MA, the MA in Interactive Arts and Technology, "focuses on humanistic and artistic traditions of inquiry. Coursework in this degree typically includes core courses in new media, computational art and design, and human cognition" (program web site). Our respected colleagues in SIAT work predominantly on the technological and cognitive side of interactive media; they do not primarily focus on the broad range of fine arts that the proposed degree would make fundamental. A number of SIAT graduate students have taken courses in SCA precisely to fill a gap in

their arts and humanities knowledge. Thus we see no concern about overlap between the MA in Interactive Arts and Technology and the proposed MA in Comparative Media Arts.

Distinction from Communication graduate programs: The School of Communications focuses on “critical, interdisciplinary approaches to the study of media and technology with a commitment to social theory and political economy” (program web site). Some Communication graduate students study cinema, but the program does not focus on the study of cinema and media as art forms. Thus we see no concern about overlap between the MA in Communication and the proposed MA in Comparative Media Arts.

Distinction from M.Ed. in Art Education: This degree, offered by the Education Department, studies art pedagogy. The proposed MA studies the history and practice of the arts.

In British Columbia

The program's focus on comparative media arts will be distinctive in the province. UBC offers an MA in Film Studies and an MA in Art History, but no comprehensive program in the media arts. UBC Okanagan's graduate program in Critical Studies does not focus on the study of the arts. The University of Victoria offers graduate programs in Art History that focus on the traditional visual arts.

Nationally and internationally

Current demand from prospective students across Canada and internationally demonstrates that unique focus of the MA in Comparative Media Arts and the reputations of our faculty will distinguish the program at these levels.

ii. Economy and Flexibility

The VP Academic's 3-year plan also emphasizes that "the only opportunity for change will be through re-allocation of resources." This program will make better use of current faculty members' abilities by allowing them to teach and supervise students at the graduate level. Also, in light of the same report's Goal 1.1, "Create multiple admission routes," this program will admit students with BAs and BFAs seeking an MA and MAs and MFAs seeking coursework toward a Ph.D.

b. Target audience:

The program's target audience comprises students desiring graduate study of the media arts in order to prepare for careers in arts administration, curating, media-art programming, art making, university-level teaching, and related careers.

The program will admit students with backgrounds in studies of the arts. Appropriate backgrounds will include BAs in art history, cinema studies, performance studies, and in some cases cultural studies, communications, and literary studies.

Students with BFA degrees that include substantial scholarly studies will also qualify. Graduates from SCA's own BA and BFA degrees are ideal internal candidates. An artist-scholar who has a BFA and an ongoing artistic practice and graduates from this MA will be eligible for practice-based Ph.D. programs.

Our target audience also includes Ph.D. students needing coursework preparation. These include:

- students pursuing the Ph.D. by Special Arrangements with faculty in SCA;
- graduate students enrolled in SIAT, Communication, Humanities, English, and other departments at SFU who require or desire humanities-based courses in history and theory of the media arts;
- students in a potential Ph.D. in Contemporary Arts.

Our target audience also includes MFA students seeking elective courses in comparative media arts.

c. Plans for enrollment:

We hope to admit 6 to 8 students in first year, and increase to a capacity of 15 students per year. A maximum cohort of 15 students per year is an appropriate size for our program and school; elective courses are capped at 20 in order to include interested students from other departments. There will be a one-semester overlap between first- and fourth-semester students, so we will need to make sure that enough courses are offered.

Admissions to the MA can align with the admission process in place for the MFA. To keep the application process simple, we will base the application on the MFA program application, with candidates submitting writing samples instead of artwork. Publicity for the program will encourage prospective students to apply for SSHRC funding.

The MA in Comparative Media Arts will be a per-credit fee program.

d. Content:

Six courses:

FPA 821-4 Research methods

FPA 822-4 Research colloquium

Four electives

FPA 829-6 Extended essay

Final research symposium

see Additional Information for full program description

e. Delivery methods:

Seminars, directed studies, reading courses

f. Linkages between the learning outcomes and the curriculum design:

Coursework is designed to facilitate study of the media arts. Seminars, courses, and directed studies give students a strong grounding in new developments in visual culture, historical studies, cinema studies, digital art studies, art and theory, performance studies, and documentary studies. Curriculum is closely linked to faculty research interests.

The research methods course introduces methods appropriate to the comparative study of the media arts, drawn from art history, cinema studies, studies of the media arts, performance studies, and related disciplines.

The research colloquium prepares students in research presentation and professional development, including grant applications, teaching skills, and revising for publication. In this colloquium students develop the extended research essay.

The extended essay builds on knowledge students have gained in coursework. It requires them to research in depth a topic in comparative media arts and develop and polish an original argument, with the goal of producing an essay suitable for publication. Students may enroll in the extended essay continuously beginning in the third (summer) semester if they wish, or they may enroll in it in the fourth (fall) semester only. The essay is evaluated by the faculty member leading the Research Colloquium in the fourth semester and by one other faculty member appointed by the program supervisor.

Some colleagues ask whether an extended essay, rather than a thesis, will be sufficient preparation for those students who intend to go on to do a Ph.D. We note that the proposed program resembles MAs in other departments at SFU, including English and Communications, that give students the option to write an extended essay and take more courses, rather than write a thesis. Also, students will be writing substantial papers in five other courses (FPA 821-4, Research Methods, and the four electives), and they will develop skills of research, writing, and developing an extended argument in FPA 821-4, Research Methods, and FPA 822-4, Research Colloquium.

The research colloquium culminates in the research symposium, in which students make a public presentation of their extended essay. This cohort capstone will encourage timely graduation, and emphasis on the public presentation of work through the research symposium gives students skills essential for professional participation in conferences and publishing.

A work placement is not required, but students may enroll in the Practicum, in which they can intern with an arts organization, curate an exhibition or program, or do similar work.

g. Distinctive characteristics:

See also "Distinctiveness," above

The degree's home in the School for the Contemporary Arts in downtown Vancouver gives students a very lively environment in which to study the media arts. Faculty and students in the BFA and MFA programs work at the cutting edge of the field of visual art, cinema, digital art, and performance. MAs will be attracted by the

existence of our Audain Artists in Residence Program that brings artists of national and international reputation to the SCA to show work and engage with students. The scholarship of faculty in the program is recognized nationally and internationally. Our expertise includes history and theory of cinema, media art, pre-cinematic arts, computer-based and interactive media, print culture, and documentary, with an emphasis on comparative historical and theoretical perspectives.

MA students will be immersed in an environment of creative experimentation. Our colleagues and students in SIAT and other departments also enrich the environment for studying media and interactive arts. The city of Vancouver is rich with other potential objects of study, including art exhibitions, film and video festivals and series, performance events and festivals, and archives (e.g. at the Vancouver Art Gallery and the Belkin Gallery).

MA students have the option work with an arts organization, curate an exhibition or program, or similarly put their capacities into practice in the Practicum: this is an ideal opportunity to work with their colleagues in the fine and performing arts at SFU and in the community.

h. Anticipated completion time:

Four semesters.

Some colleagues ask whether four semesters is too short a time for an MA. There is a trend nationally for one-year or four-semester MA programs, and SSHRC and NSERC fund only one year of master's-level study, indicating that this trend has become official. In SCA's external review last spring, when we presented this program as a two-year MA, the external reviewers urged us to shorten it in order to compete with other MA programs.

i. Enrolment plan for the length of the program:

Students must complete a minimum of 30 credits of graduate coursework.

Fall semester 1	Research methods One elective
Spring semester 1	Two electives
Summer semester 1	option to enroll in extended essay option of practicum, directed study, or other elective
Fall semester 2	Research colloquium Extended essay One elective, if not taken in the summer Final research symposium

j. Policies on student evaluation:

Courses and seminars: grading.

Research colloquium: pass/fail.

The final research paper will be evaluated by the colloquium leader and one other faculty member.

k. Policies on faculty appointments (minimum qualifications):

Must be tenure-track faculty

l. Policies on program assessment:

The program will be assessed after five years, in accordance with SFU policies.

m. Level of support and recognition from other post-secondary institutions:

Students will be admitted from BA and BFA programs (provided the BFA has a substantial scholarly component) within the British Columbia post-secondary education system. These include students here at SFU in relevant disciplines including Contemporary Arts; Communications; SIAT; English; Humanities, Sociology and Anthropology; and other departments. Students who graduate in relevant disciplines at ECIAD, UBC, U Vic, Capilano, and Kwantlen also constitute our base.

n. Evidence of student interest and labour market demand:

Numerous students have contacted us about the possibility of scholarly graduate study in the School for the Contemporary Arts, especially in visual culture and cinema studies. From 2009 to 2012 we received at least 30 inquiries about a potential graduate program based in SCA. In particular, students from other institutions and within SFU often approach us wishing to pursue graduate work in cinema studies and studies of the media arts. We have not been able to accommodate them except through Special Arrangements.

For example, since 2007 Laura Marks has supervised three Ph.D. students by Special Arrangement, two Ph.D. students in SIAT, and one MA student in History, and she has supervised three PhDs at other institutions. About 20 students have contacted her with interest in doing an MA or Ph.D. Since 2008 Henry Daniel has been requested to supervise two PhDs and four MAs in Performance Studies. We have not been able to accommodate these requests in the absence of an appropriate graduate program.

Demand comes from students with BAs and BFAs in Vancouver and British Columbia. Local professionals working in cinema, media, and the arts also constitute part of the demand. Demand also comes from students across Canada and internationally.

Labour market demand: Graduates of the MA will have knowledge and skills that can be used in positions such as curators, cinema programmers, arts administrators, arts writers, and other careers in the arts. They will also be prepared for a range of PhDs that study the fine and performing arts, including practice-based PhD programs.

o. Related programs in your own or other British Columbia post-secondary institutions:

As mentioned above, the program's focus on comparative media arts will be distinct in the province. UBC offers an MA in Film Studies and an MA in Art History, but no comprehensive program in the media arts. UBC Okanagan's graduate program in Critical Studies differs markedly from the proposed program. The University of Victoria offers graduate programs in Art History that focus on the traditional visual arts.

6. Name, title, phone number and e-mail address of the institutional contact person in case more information is required [This will be supplied by the Associate Vice-President, Academic]

If the institution has exempt status for the degree level proposed, attach the documentation used in the institution's program approval process, or provide a link to a website where this information is available. [This will be supplied by the Associate Vice-President, Academic]

15.9 Appendix 9 – Memorandum from Owen Underhill, Dean (*Pro Tem*), FCAT



FACULTY OF COMMUNICATION, ART AND TECHNOLOGY
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MEMORANDUM

ATTENTION Wade Parkhouse, Dean of Graduate Studies DATE December 1, 2013
FROM Owen Underhill, Dean (*Pro Tem*), FCAT PAGES
RE: Master of Arts in Comparative Media Arts Full Program Proposal at School for the Contemporary Arts

The Faculty of Communication, Art and Technology strongly supports the MA in Comparative Media Arts in the School for the Contemporary Arts. The tenure-track position, that was identified in the full program proposal, has been supported and brought forward as part of the Faculty Renewal Plan. This position has been approved by the VPA subject to final budgetary approval of the Board of Governors. A search will be commencing in the next few weeks.

Owen Underhill
Dean (*Pro Tem*), FCAT

cc: Zoe Draick, FCAT Associate Dean & Chair, FCAT Graduate Studies Committee
Laura Marks, Graduate Chair, School for the Contemporary Arts

/s/ed

ZD/d

Appendix 10 – Course change forms and new course form

See attached document for signed forms. Descriptions below.

FPA 827-4 Practicum in Comparative Media Arts

This course is an elective in the MA program. Students are placed with an arts organization in order to carry out a specific project of finite length. ~~This may be an organization that students identify themselves or that the MA program identifies. The student liaises with the organization with the supervision of a faculty member from the MA program. The practicum takes place at the organization. Organizations include artist-run centers, festivals of film, media art, and performance, nonprofit organizations with arts programs, galleries, museums, and arts publications.~~ The student's labor time in the practicum should total approximately 120 hours, to be carried out over the course of a semester. Projects are initiated by the student in consultation with the supervisor at the organization and the MA program supervisor. Projects can involve research, writing, organizing events, curating exhibitions and programs, public relations, media production, archiving, and related activities. The student submits a proposal that indicates the project's purpose, schedule, plans for documenting and reporting, and planned outcome. Final outcomes will vary depending on the placement.

~~The MA program director and the supervisor at the organization approve the project, and they and the student agree on the grading criteria.~~

Prerequisite: Enrollment in MA in Comparative Media Arts or permission of instructor.

FPA 827-4 Practicum in Comparative Media Arts

This course is an elective in the MA program. Students are placed with an arts organization in the region in order to carry out a specific project of finite length. The student's labor time in the practicum should total approximately 120 hours, to be carried out over the course of a semester. Projects are initiated by the student in consultation with the supervisor at the organization and the MA program supervisor. Projects can involve research, writing, organizing events, curating exhibitions and programs, public relations, media production, archiving, and related activities. The student submits a proposal that indicates the project's purpose, schedule, plans for documenting and reporting, and planned outcome. Final outcomes will vary depending on the placement. The MA program coordinator and the supervisor at the organization approve the project.

Students file a Work Study Program Agreement with the Worksafe BC office at SFU. In some cases the project must be approved by the Ethics Review Board. SFU's code of conduct and academic dishonesty policies apply to students while on the practicum.

The MA program coordinator assigns a grade in consultation with the supervisor at the organization.

Prerequisite: Enrolment in MA in Comparative Media Arts and permission of the MA program coordinator.

FPA 829-6 Extended Essays in Comparative Media Arts

This essay is the final project of the MA, and is completed in the fourth semester of the program. The extended essay builds on knowledge students have gained in coursework. ~~It requires them to~~ research in-depth a topic in comparative media arts and develop and polish an original argument, with the goal of producing an essay suitable for publication. ~~Alternatively, students can combine two essays written during their coursework in this MA, one of which must have been instructed by a faculty member in the School for the Contemporary Arts; however, the student is still expected to build upon and develop the topics covered in the coursework.~~ The length should be that of a typical academic journal article in the media arts, about 6000-7000 words. Students may also write a catalogue essay or similar nonacademic publication, supplemented by ~~an academic~~ essay. ~~The object of study may be a single work or a group of works. Methodological, historical, and theoretical approaches should be clearly identified. In researching these, students should identify other scholars who work with similar objects of study and approaches: this is the intellectual company of the extended essay. Students should clarify in what ways their project both belongs to this company and contributes something original. The Research Methods course will have established methods by which to do this.~~ Students research the extended essay ~~independently, but~~ they develop and polish it in the Research Colloquium, FPA 822-4. In the colloquium they write the essay ~~proposal~~ and drafts, give and receive peer review, prepare to submit the ~~essay~~ for publication, and prepare to make a 20-minute public presentation of ~~it~~ at the culminating research symposium. Students may enroll in the extended ~~essay~~ continuously beginning in the third (summer) semester if they wish, or they may enroll in it in the fourth (fall) semester only. Prerequisite: Enrollment in MA in Comparative Media Arts, FPA 821-4, Research Methods, and ~~two~~ electives.

FPA 829-6 Extended Essays in Comparative Media Arts

These two essays, the final project of the MA, are completed in the fourth semester of the program. The extended essays build on knowledge students have gained in coursework. Students research in depth two related topics in comparative media arts and develop and polish an original argument, with the goal of producing at least one essay suitable for publication. The length of each essay should be that of a typical academic journal article in the media arts, about 5000-7000 words. Students may also write catalogue essays or similar non-academic publications, supplemented by a research essay. Students research the extended essays with the supervision of their senior supervisor. They develop and polish them in the Research Colloquium, FPA 822-4. In the colloquium they write drafts, give and receive peer review, prepare to submit the essays for publication, and prepare to make a 20-minute public presentation of their research at the culminating research symposium.

Students may enroll in the extended essays continuously beginning in the third (summer) semester if they wish, or they may enroll in it in the fourth (fall) semester only. Prerequisites: FPA 821-4, Research Methods, three core electives in the MA in Comparative Media Arts, and permission of MA program coordinator. Grading: The essays are evaluated by two faculty members. They jointly assign a grade of In Progress/Complete.

FPA 888-1 Directed Study in Fine and Performing Arts

This one-credit directed study normally supplements three-credit graduate courses. Independent research and reading on topics selected in consultation with the supervising instructor.

Prerequisite: Permission of MA program coordinator.

Grading: Graded by supervising instructor.

FACULTY OF COMMUNICATION, ART AND TECHNOLOGY
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MEMORANDUM

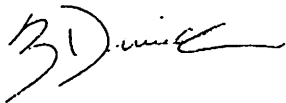
ATTENTION Wade Parkhouse, Dean of Graduate Studies **DATE** December 11, 2014
FROM Zoë Druick, FCAT Associate Dean & Chair, **PAGES** 9
FCAT-Graduate Studies Committee
RE: SGSC Agenda Item – New Graduate Course Proposal: FPA 888 & Graduate Course Changes: FPA 827, FPA 829

The following New Graduate Course Proposal and Graduate Course Changes were approved at the FCAT GSC meeting on December 4, 2014.

- 1) FPA 888 Directed Study in Fine and Performing Arts - New Graduate Course Proposal
The School for the Contemporary Arts (SCA) at Simon Fraser University (SFU) proposes to add a Directed Study course. This one-credit directed study course supplements three-credit graduate courses.
- 2) FPA 827 Practicum in Comparative Media Arts - Graduate Course Change
The School for the Contemporary Arts (SCA) at Simon Fraser University (SFU) proposes changes to FPA 827 Practicum in Comparative Media Arts.
- 3) FPA 829 Extended Essay in Comparative Media Arts - Graduate Course Change
The School for the Contemporary Arts (SCA) at Simon Fraser University (SFU) proposes changes to FPA 829 Extended Essay in Comparative Media Arts.

Please consider this item for the agenda of the next SGSC meeting.

Thank you for your attention to this matter.



Zoë Druick
Associate Dean, FCAT
Chair, FCAT Graduate Studies Committee

cc: Laura Marks, Graduate Chair, School for the Contemporary Arts

ZD/ld



New Graduate Course Proposal

Attach a separate document if more space is required.

Course Subject (eg. PSYC) FPA	Number (eg. 810) 888	Units (eg. 4) 1
Course title (max 100 characters including spaces and punctuation) Directed Study in Fine and Performing Arts		
Short title (for enrollment/transcript - max 30 characters) Directed Study		
Course description for SFU Calendar * Independent research and reading on topics selected in consultation with the supervising instructor.		
Rationale for introduction of this course This one-credit directed study supplements three-credit graduate courses.		
Term of initial offering Fall 2015	Course delivery (eg 3 hrs/week for 13 weeks) 1 hr/week for 13 weeks	
Frequency of offerings/year 3	Estimated enrollment/offering NA	
Equivalent courses (These are previously approved courses that replicate the content of this course to such an extent that students should not receive credit for both courses.) None		
Prerequisite and/or Corequisite ** None		
Educational Goals (optional)		
Criminal record check required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, then add this requirement as a prerequisite.		
Campus where course will be taught <input type="checkbox"/> Burnaby <input type="checkbox"/> Surrey <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Great Northern Way <input type="checkbox"/> Off campus		
Course Components <input type="checkbox"/> Lecture <input type="checkbox"/> Seminar <input type="checkbox"/> Lab <input checked="" type="checkbox"/> Research <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> _____		
Grading Basis <input type="checkbox"/> Letter grades <input checked="" type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete	Capstone course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	
Repeat for credit? *** <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No	Total repeats allowed? <u>2</u>	Repeat within a term? <input checked="" type="checkbox"/> Yes <input type="checkbox"/> No
Required course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Final exam required? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No	Additional course fees? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Combined with an undergrad course? <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No If yes, identify which undergraduate course and what the additional course requirements are for graduate students:		

* Course descriptions should be brief and should never begin with phrases such as "This course will..." or "The purpose of this course is..." If the grading basis is satisfactory/unsatisfactory include this in the description.

** If a course is only available to students in a particular program, that should be stated in the prerequisite.

*** This applies to a Special Topics or Directed Readings course.

RESOURCES

If additional resources are required to offer this course, the department proposing the course should be prepared to provide information on the source(s) of those additional resources.

Faculty member(s) who will normally teach this course Any faculty member teaching in the MA in Comparative Media Arts
Additional faculty members, space, and/or specialized equipment required in order to offer this course

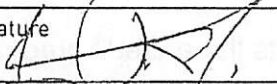
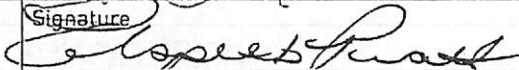
CONTACT PERSON

Department / School / Program Contemporary Arts	Contact name Laura Marks	Contact email lmarks@sfu.ca
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DEPARTMENTAL APPROVAL

REMINDER: New courses must be identified on a cover memo and confirmed as approved when submitted to FGSC/SGSC. Remember to also include the course outline.

Non-departmentalized faculties need not sign

Department Graduate Program Committee Laura Marks	Signature 	Date December 3, 2014
Department Chair Elspeth Pratt	Signature 	Date December 3, 2014

LIBRARY REVIEW

Library review done? YES

Course form, outline, and reading list must be sent by FGSC to lib-courseassessment@sfu.ca for a review of library resources.

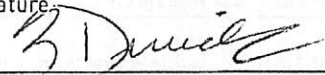
OVERLAP CHECK

Overlap check done? YES


The course form and outline must be sent by FGSC to the chairs of each FGSC (fgsc-list@sfu.ca) to check for an overlap in content.

FACULTY APPROVAL

This approval indicates that all the necessary course content and overlap concerns have been resolved, and that the Faculty/Department commits to providing the required Library funds and any other necessary resources.

Faculty Graduate Studies Committee (FGSC) Zoë Druck	Signature 	Date Dec. 9/14
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SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee (SGSC) WADE PARKHOUSE	Signature 	Date Jan 15/15
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ADMINISTRATIVE SECTION (for DGS office only)

Course Attribute: _____
 Course Attribute Value: _____
 Instruction Mode: _____
 Attendance Type: _____

If different from regular units:
 Academic Progress Units: _____
 Financial Aid Progress Units: _____



Graduate Course Change

Attach a separate document if more space is required.

Course Subject/Number FPA 827	Units 6
Course Title Practicum in Comparative Media Arts	
Rationale for Change: 1. reflect that the MA program coordinator, not site supervisor, issues the grade 2. changed from "or permission" to "and permission" 3. add note regarding code of conduct and academic dishonesty policies.	

Proposed Changes (Check all that apply)

Course number
 Units*
 Title
 Description
 Prerequisite
 Other Grading

Complete only the fields to be changed

FROM	TO
Course Subject/Number	Course Subject/Number
Units	Units*
Course Title	Course Title (max 100 characters)
Course Short Title	Course Short Title (max 30 characters)
Description See attached	Description See attached
Prerequisite Enrollment in MA in Comparative Media Arts or permission of instructor.	Prerequisite Enrolment in MA in Comparative Media Arts and permission of the MA program coordinator
Other	Other

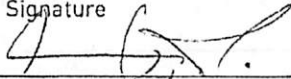
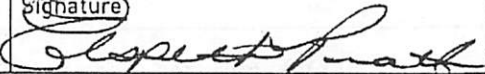
* Program requirements may need to be revised when course units are changed. Please review the calendar and submit any relevant program revisions resulting from this course change.

REMINDER: All course changes must be identified on a cover memo and confirmed as approved when submitted to FGSC and SGSC.

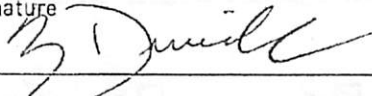
CONTACT PERSON

Department / School / Program Contemporary Arts	Contact name Laura Marks	Contact email lmarks@sfu.ca
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DEPARTMENTAL APPROVAL

Department Graduate Program Committee Laura Marks	Signature 	Date December 3, 2014
Department Chair Elspeth Pratt	Signature 	Date December 3, 2014

FACULTY APPROVAL

Faculty Graduate Studies Committee (FGSC) Zoë Druick	Signature 	Date Dec. 9/14
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SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee (SGSC) WADE PARKHOUSE	Signature 	Date Jan 15/15
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FPA 827 - Practicum in Comparative Media Arts (4)

This course is an elective in the MA program. Students are placed with an arts organization in order to carry out a specific project of finite length. ~~This may be an organization that students identify themselves or that the MA program identifies. The student liaises with the organization with the supervision of a faculty member from the MA program. The practicum takes place at the organization. Organizations include artist-run centers, festivals of film, media art, and performance, nonprofit organizations with arts programs, galleries, museums, and arts publications.~~ The student's labor time in the practicum should total approximately 120 hours, to be carried out over the course of a semester. Projects are initiated by the student in consultation with the supervisor at the organization and the MA program supervisor. Projects can involve research, writing, organizing events, curating exhibitions and programs, public relations, media production, archiving, and related activities. The student submits a proposal that indicates the project's purpose, schedule, plans for documenting and reporting, and planned outcome. Final outcomes will vary depending on the placement.

~~The MA program director and the supervisor at the organization approve the project, and they and the student agree on the grading criteria.~~

Prerequisite: Enrollment in MA in Comparative Media Arts or permission of instructor.

FPA 827-4 Practicum in Comparative Media Arts

This course is an elective in the MA program. Students are placed with an arts organization in the region in order to carry out a specific project of finite length. The student's labor time in the practicum should total approximately 120 hours, to be carried out over the course of a semester. Projects are initiated by the student in consultation with the supervisor at the organization and the MA program supervisor. Projects can involve research, writing, organizing events, curating exhibitions and programs, public relations, media production, archiving, and related activities. The student submits a proposal that indicates the project's purpose, schedule, plans for documenting and reporting, and planned outcome. Final outcomes will vary depending on the placement. The MA program coordinator and the supervisor at the organization approve the project.

Students file a Work Study Program Agreement with the Worksafe BC office at SFU. In some cases the project must be approved by the Ethics Review Board. SFU's code of conduct and academic dishonesty policies apply to students while on the practicum.

The MA program coordinator assigns a grade in consultation with the supervisor at the organization.

Prerequisite: Enrolment in MA in Comparative Media Arts and permission of the MA program coordinator.



Graduate Course Change

Attach a separate document if more space is required.

Course Subject/Number FPA 829	Units 6
Course Title Extended Essay in Comparative Media Arts	
Rationale for Change: 1. Students write 2 essays 2. Change grading from letter grade to In Progress/Complete so that students may take the course more than once without penalty	

Proposed Changes (Check all that apply)

Course number
 Units*
 Title
 Description
 Prerequisite
 Other Grading

Complete only the fields to be changed

FROM	TO
Course Subject/Number	Course Subject/Number
Units	Units*
Course Title Extended Essay in Comparative Media Arts	Course Title (max 100 characters) Extended Essays in Comparative Media Arts
Course Short Title Essay Comp Media Arts	Course Short Title (max 30 characters) Essays Comp Media Arts
Description See attached	Description See attached
Prerequisite Enrollment in MA in Comparative Media Arts, FPA 821-4, Research Methods, and two electives.	Prerequisite FPA 821-4, Research Methods, three core electives in the MA in Comparative Media Arts, and permission of MA program coordinator.
Other Grading basis: Pass/Fail	Other Grading basis: In progress/Complete

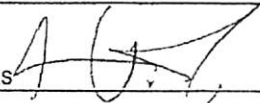
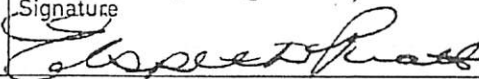
* Program requirements may need to be revised when course units are changed. Please review the calendar and submit any relevant program revisions resulting from this course change.

REMINDER: All course changes must be identified on a cover memo and confirmed as approved when submitted to FGSC and SGSC.

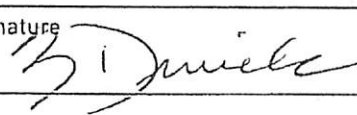
CONTACT PERSON

Department / School / Program Contemporary Arts	Contact name Laura Marks	Contact email lmarks@sfu.ca
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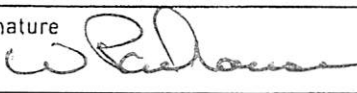
DEPARTMENTAL APPROVAL

Department Graduate Program Committee Laura Marks	Signature Laura Marks 	Date December 3, 2014
Department Chair Eispeth Pratt	Signature 	Date December 3, 2014

FACULTY APPROVAL

Faculty Graduate Studies Committee (FGSC) Zoë Druick	Signature 	Date Dec 9/14
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SENATE GRADUATE STUDIES COMMITTEE APPROVAL

Senate Graduate Studies Committee (SGSC) WADE PARKHOUSE	Signature 	Date Jan 15/15
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FPA 829 - Extended Essay in Comparative Media Arts (6)

This essay is the final project of the MA, and is completed in the fourth semester of the program. The extended essay builds on knowledge students have gained in coursework. ~~It requires them to~~ research in-depth a topic in comparative media arts and develop and polish an original argument, with the goal of producing an essay suitable for publication. ~~Alternatively, students can combine two essays written during their coursework in this MA, one of which must have been instructed by a faculty member in the School for the Contemporary Arts; however, the student is still expected to build upon and develop the topics covered in the coursework.~~ The length should be that of a typical academic journal article in the media arts, about 6000-7000 words. Students may also write a catalogue essay or similar nonacademic publication, supplemented by an academic essay. ~~The object of study may be a single work or a group of works. Methodological, historical, and theoretical approaches should be clearly identified. In researching these, students should identify other scholars who work with similar objects of study and approaches: this is the intellectual company of the extended essay. Students should clarify in what ways their project both belongs to this company and contributes something original. The Research Methods course will have established methods by which to do this.~~ Students research the extended essay ~~independently,~~ but they develop and polish it in the Research Colloquium, FPA 822-4. In the colloquium they write the essay ~~proposal~~ and drafts, give and receive peer review, prepare to submit the ~~essay~~ for publication, and prepare to make a 20-minute public presentation of ~~it~~ at the culminating research symposium. Students may enroll in the extended ~~essay~~ continuously beginning in the third (summer) semester if they wish, or they may enroll in it in the fourth (fall) semester only. Prerequisite: Enrollment in MA in Comparative Media Arts, FPA 821-4, Research Methods, and ~~two~~ electives.

FPA 829-6 Extended Essays in Comparative Media Arts

These two essays, the final project of the MA, are completed in the fourth semester of the program. The extended essays build on knowledge students have gained in coursework. Students research in depth two related topics in comparative media arts and develop and polish an original argument, with the goal of producing at least one essay suitable for publication. The length of each essay should be that of a typical academic journal article in the media arts, about 5000-7000 words. Students may also write catalogue essays or similar non-academic publications, supplemented by a research essay. Students research the extended essays with the supervision of their senior supervisor. They develop and polish them in the Research Colloquium, FPA 822-4. In the colloquium they write drafts, give and receive peer review, prepare to submit the essays for publication, and prepare to make a 20-minute public presentation of their research at the culminating research symposium.

Students may enroll in the extended essays continuously beginning in the third (summer) semester if they wish, or they may enroll in it in the fourth (fall) semester only. Prerequisites: FPA 821-4, Research Methods, three core electives in the MA in Comparative Media Arts, and permission of MA program coordinator.

Grading: The essays are evaluated by two faculty members. They jointly assign a grade of In Progress/Complete.