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**MEMORANDUM**

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**ATTENTION** Senate **DATE** January 16, 2013  
**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 by Cohort Special Arrangements (SCUP 13-08)

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At its January 9, 2013 meeting SCUP reviewed the Full Program Proposal for a Master of Arts in Comparative Media Arts by Cohort Special Arrangements in the School for the Contemporary Arts within the Faculty of Communication, Art and Technology, effective Fall 2013. It is attached for the information of Senate.

c: W. Parkhouse

MEMO

Dean of  
Graduate Studies

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**TO: SCUP**

TEL

**FROM** Wade Parkhouse, Dean, Graduate Studies



**RE** Master of Arts in Comparative Media Arts by Cohort Special Arrangements  
[GS2012.35]

**CC** Tom Calvert

**DATE** December 4, 2012

At its meeting of 3 December, 2012, SGSC approved the following Master of Arts in Comparative Media Arts by Cohort Special Arrangements and is forwarding it to SCUP for information:

**Effective Date is Fall 2013**

**Faculty of Communication, Art and Technology**

**School for the Contemporary Arts**

**[GS2012.35]**

1. Proposal for a Master of Arts (MA) in Comparative Media Arts by Cohort Special Arrangements  
New courses:  
FPA 821-4 Research Methods in Comparative Media Arts  
FPA 822-4 Research Colloquium in Comparative Media Arts  
FPA 823-4 New Approaches in Art and Visual 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  
FPA 829-6 Extended Essay in Comparative Media Arts

**Timeline:**

**September 2012 – Approved by School of Contemporary Arts**

**October 1, 2012 – Proposal and initial discussion to SGSC**

**November 5, 2012 – New courses were submitted; calendar entries were required**

**December 3, 2012 – Approved by SGSC**

S.97-68

SIMON FRASER UNIVERSITY

OFFICE OF THE VICE-PRESIDENT, ACADEMIC

MEMORANDUM

To: Senate

From: D. Gagan, Chair *David Gagan*  
Senate Committee on Academic Planning

Subject: Special Arrangements - Cohort Option  
(SGSC Meeting June 16, 1997)  
(SCAP Reference: SCAP 97-36)

Date: September 16, 1997

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Action undertaken by the Senate Graduate Studies Committee and the Senate Committee on Academic Planning gives rise to the following motion:

Motion:

"that Senate approve and recommend approval to the Board of Governors as set forth in S.97 - 68 , a cohort option for the Masters Degree under Special Arrangements."



SIMON FRASER UNIVERSITY

MEMORANDUM

To: Alison Watt, Director  
Secretariat Services

From: Phyllis Wrenn  
Acting Dean, Graduate  
Studies

Subject: Cohort Option - Special  
Arrangements

Date: August 14, 1997

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The Senate Graduate Studies Committee, at their Meeting on June 16, 1997, approved the following motion and it is now being forwarded to the Senate Committee on Academic Planning for approval:

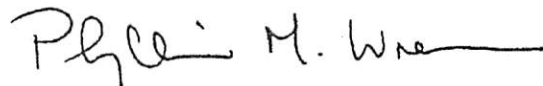
MOTION:

"That the Senate Graduate Studies Committee approves and recommends to the Senate Committee on Academic Planning the proposal described in the document dated March 25, 1997, entitled "A Cohort Option for the Masters degree Under Special Arrangements" with the following amendment:

Page 4, Item V. Approval Process

Add after sentence ending "...academic merits."

The Committee may decide that recommendations for admission be subject to review by the Senate Graduate Studies Committee or a sub-committee thereof."



Phyllis Wrenn  
Acting Dean, Graduate Studies

m m /  
encl.

SIMON FRASER UNIVERSITY  
OFFICE OF THE DEAN OF GRADUATE STUDIES

*Memorandum*

TO: Senate Graduate Studies Committee

FROM: Bruce P. Clayman  
Dean of Graduate Studies

SUBJECT: Cohort Option - Special Arrangements DATE: March 25, 1997

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I enclose a proposal for an expansion of Special Arrangements. As you are aware, at present individual students may submit proposals of individual programs of study for consideration by my office and, ultimately, this committee.

I have assisted in the development of the attached proposal from Dean of Arts Evan Alderson to expand the definition and applicability of this approach. As you will see, it provides an avenue for innovation while retaining appropriate safeguards on university resources and academic standards.

I support this proposal and am placing it on the agenda of the next meeting of the Senate Graduate Studies Committee with the following proposed motion:

"The Senate Graduate Studies Committee approves and recommends to the Senate Committee on Academic Planning the proposal described in the document dated March 25, 1997, entitled "A Cohort Option for the Masters Degree Under Special Arrangements."

Please consult members of your Graduate Program Committee and your Department Chair in preparation for discussion of this matter.

- c. M. McGinn (for immediate distribution)  
P.M. Wrenn  
Faculty Deans  
D. Gagan



A COHORT OPTION  
for the  
MASTERS DEGREE UNDER SPECIAL ARRANGEMENTS

This is a proposal that Graduate Admission under Special Arrangements be amended to provide for a cohort option for the Masters degree.

I. BACKGROUND

Graduate study under Special Arrangements is defined as work toward a degree that falls "outside or between existing programs" but which has a "well-developed plan of studies in an area which can be shown to have internal coherence and academic merit and in which the University has appropriate expertise and interests among its faculty members." (Graduate Regulation 1.3.4)

Until this time, this mode of study has been open only to individual students, but it is becoming clear that the flexibility to create a program focused on a specific interdisciplinary goal need not be limited to individual students. The opportunity to apply the Special Arrangements designation to groups of students would be very useful. It would enable new and innovative programs to be offered to specific groups of students (as with the individual program), it would permit the prototyping of programs which might eventually be regularly established under normal procedures, and it would give the university the opportunity to respond quickly and responsibly to new areas of need without creating cumbersome infrastructures that then must be maintained.

As with the individual Special Arrangements, the cohort option would exist only for the life of the cohort Special Arrangement and resources would have to be assured only for the duration of the particular program. Once the cohort had completed its work, the program would cease to exist. Any subsequent cohort program in the same area would require its own separate approval. Because the approval for Special Arrangements rests with the Senate Graduate Studies Committee, the review process can be done in a timely way. Approval will be given only if the committee is confident that the proposed program has academic merit and that adequate resources are available. The Dean of Graduate Studies will be responsible for reviewing the program budget and insuring that all necessary

financial and other resource commitments are in place and are in conformity with University policies. If the proposed tuition fees differ from the normal university fee schedule, Board of Governors' approval will also be required.

## II. STEERING COMMITTEE

The Academic Steering Committee will be composed of at least four SFU faculty members drawn from the departments relevant to the course of studies, including at least one faculty member from each constituent discipline. The members of the committee will create and present the proposal for the program, administer the individual program, and provide for instruction and supervision. It will be their responsibility to construct the curriculum for the program as well as to insure that it is adequately delivered. They are also responsible for recommending admissions and reviewing students' progress. The Steering Committee will function as the cohort's Graduate Program Committee as set out in Graduate General Regulation 1.2.

## III. PROPOSED CALENDAR ENTRY

### 1.3.4.a Cohort Special Arrangements (to follow current 1.3.4, attached)

These highly structured cohort-based programs are designed to meet the educational needs of specific student groups in fulfilling the requirements for a Masters degree, where these needs cannot be met within existing programs. Each program will integrate studies from across two or more disciplines and will involve a curriculum and requirements recommended by each program's Academic Steering Committee and approved by the Senate Graduate Studies Committee. Students may undertake this degree program only through specific admission to the cohort program. The admission criteria, degree requirements and any other special conditions for an individual Cohort Special Arrangements Program must be approved in advance by the Senate Graduate Studies Committee; these may not be below the minimum admission and degree requirements of regular graduate programs. In some instances, tuition fees for these programs may differ from the regular graduate fee schedule published in the University Calendar, and will be announced separately.

#### **IV. FORMAT FOR PROPOSALS**

**Any proposal for a Cohort Special Arrangements Program will include:**

- 1. A statement of the field of study and its core areas to be covered by the proposed arrangements and the rationale for the program. This statement will indicate the academic merit and coherence of the program; the expertise necessary to mount the program and evidence that such expertise is present and available within the SFU faculty and that the program cannot be pursued within existing SFU graduate Programs.**
- 2. The names and curricula vitae of all members of the Steering Committee. For each member, a brief statement of research interests and their relevance to the proposed program must be provided. Each member should indicate willingness to participate and each relevant Department Chair should provide explicit assurances that the required teaching and other resources will be made available, in accordance with point #5, below.**
- 3. The criteria for admission into the program, including provision for and scheduling of any qualifying work that may be required of some students.**
- 4. The minimum academic requirements for the degree, e.g. courses, examinations, field work and/or thesis. To the maximum extent possible, the academic requirements should resemble those of graduate programs in relevant areas and should include where possible regular SFU graduate courses.**
- 5. A timetable for the completion of the requirements. This statement should include provision for students who may be unable to complete the requirements in a timely fashion for unexpected reasons.**
- 6. A statement as to what University facilities will be needed with approvals for their use by the appropriate authorities.**
- 7. A budget for the program which specifies any additional direct costs and details the revenue sources through which these will be met, including any unusual fee structure. The budget will be**

reviewed by the Dean of Graduate Studies before the program is considered by the Senate Graduate Studies Committee, in order to assure that all necessary commitments are in place. The adequacy of library resources must be confirmed by the University Librarian.

## V. APPROVAL PROCESS

If the Dean of Graduate Studies is satisfied with the financial arrangements for the program, the Senate Graduate Studies Committee will consider the program on its academic merits. The Committee may decide that recommendations for admission be subject to review by the Senate Graduate Studies Committee or a sub-committee thereof. Approved programs will be forwarded to the Senate Committee on Academic Planning for information. Programs which involve international activities will be forwarded to the Senate Committee on International Activities for relevant approvals. Any exceptional fee structure will be forwarded to the Board of Governors for approval. Following all required approvals, the program may be advertised and implemented.

## VII. FINAL REPORT

At the conclusion of the cohort special arrangements program the Steering Committee will submit a final report to the Senate Graduate Studies Committee. In addition to detailing the outcome of the program for individual students, the Committee will assess the success of the program and advise on its suitability for repetition with a new group of students. This report will be forwarded to the Senate Committee on Academic Planning for information.

March 25, 1997

## Full Special Arrangements Calendar entry:

### 1.3.4. Admission Under Special Arrangements

Exceptionally able applicants, who wish to work for a Masters or Doctoral degree outside or between existing programs at Simon Fraser University, may apply to work under Special Arrangements. A student applying for Special Arrangements must have a well-developed plan of studies in an area which can be shown to have internal coherence and academic merit, and in which the University has appropriate expertise and interests among its faculty members.

Graduate students applying or working under Special Arrangements are required to conform to Senate regulations for graduate students. However, there are additional regulations which concern only students applying or working under Special Arrangements. Enquiries about these regulations should be directed to the Dean of Graduate Studies by January 1st of each year for admission to the Fall semester.

Students working under Special Arrangements may be required to take a selection of courses from existing programs. Other courses open to Special Arrangements students are:

- SAR 895-3 Special Topics to be selected by the Student and the Supervisory Committee.
- SAR 896-6 Special Topics to be selected by the Student and the Supervisory Committee.
- SAR 897-5 Special Topics to be selected by the Student and the Supervisory Committee.

Special Arrangements Masters and Doctoral thesis work are assigned the following numbers:

- SAR 898 Masters Thesis
- SAR 899 PhD Thesis

### 1.3.4.a Cohort Special Arrangements

These highly structured cohort-based programs are designed to meet the educational needs of specific student groups in fulfilling the requirements for a Masters degree, where these needs cannot be met within existing programs. Each program will integrate studies from across two or more disciplines and will involve a curriculum and requirements recommended by each program's Academic Steering Committee and approved by the Senate Graduate Studies Committee. Students may undertake this degree program only through specific admission to the cohort program. The admission criteria, degree requirements and any other special conditions for an individual Cohort Special Arrangements Program must be approved in advance by the Senate Graduate Studies Committee; these may not be below the minimum admission and degree requirements of regular graduate programs.



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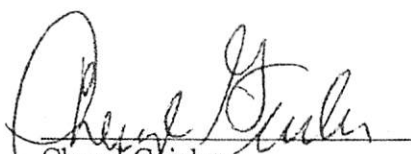
MEMORANDUM

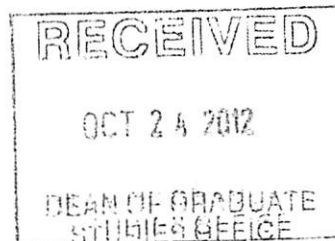
ATTENTION Wade Parkhouse, Dean of Graduate Studies      DATE October 19, 2012  
FROM Cheryl Geisler, Dean, FCAT      PAGES  
RE: MA by Cohort Special Arrangement (SCA)

I support MA by Cohort Special Arrangement proposal from the School for the Contemporary Arts (SCA).

I believe that the proposed program is a strong and innovative one which will attract students from Canada and abroad.

I have also worked with the program to analyze its projected revenues and expenses in the steady state of 15 students per year. The results of this analysis, shown in Appendix 3, show that the program is financially sound at this level of enrolment.

  
Cheryl Geisler  
Dean, FCAT



cc: Arne Eigenfeldt, Graduate Chair, School for the Contemporary Arts  
Owen Underhill, Director, School for the Contemporary Arts  
Tom Calvert, Acting Chair FCAT-GSC



## Proposal for an MA by Cohort Special Arrangement

*October 18, 2012*

Prepared by Laura Marks in consultation with MA committee (Arne Eigenfeldt, graduate program chair; Colin Browne, Henry Daniel, Judy Radul, 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. 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.

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. We plan to submit a full proposal for an MA degree in Comparative Media Arts in 2015, following two years of Special Arrangement.

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 project, for a total of 35 credits. MA students will take 7 courses, including the 6-credit extended essay.

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.

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.

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

5

media as art forms. Thus we see no concern about overlap between the MA in Communication and the proposed MA in Comparative Media Arts.

Both the M.Ed. in Art Education, and Education's MA degrees study 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 the 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, as well as 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;

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. 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:

**Program of Study**

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

- FPA 821-4 Research Methods in Comparative Media Arts
- FPA 822-4 Research Colloquium in Comparative Media Arts

and at least three of:

- 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

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.

and

- FPA 828-6 Extended Essay

FPA 821-4 Research Methods, 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. In FPA 828-6, the Extended Essay, 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. FPA 822-4, Research Colloquium, taken in the fourth semester, supervises the completion of the extended essay and prepares students in research presentation and

other aspects of professional development. The program concludes with a public symposium in which students present the extended essay.

\*Should a graduate course be concurrently offered with an upper division FPA UG course, students registered in the graduate course will have one additional contact hour per week, complete more extensive assignments and different examinations.

e. Delivery methods:

Seminars, directed studies, directed 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. 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.

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, ideally (one of) the instructor(s) who taught the course(s) on which the essay is based.

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. If the student does not finish the extended essay in the fall term, they will be able to present their work in progress during the symposium, and register in FPA 829 in the following term, until the extended essay is complete.

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. Proposed study 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. 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 students by Special Arrangement, two students in SIAT, and one student in History, and she has supervised three students 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 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.

n. 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]

## **Notice of Intent, MA in Comparative Media Arts**

### **Additional information required by SFU**

In order for university committees to make informed decisions, the NOI must be supplemented by a separate memo (that will not be transmitted to DQAB). This memo must provide information on the following fields:

1. Contact information for the faculty member responsible for program development:

SCA Graduate Program Chair: Arne Eigenfeldt, arne\_e@sfu.ca  
and Prof Laura Marks, lmarks@sfu.ca

2. Summary of requirements for graduation (courses, project/thesis etc.):

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#### **FALL program semester 1**

FPA 821-4 Research Methods

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#### **SPRING program semester 2**

Two electives\*

Elective\*

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#### **SUMMER program semester 3**

FPA 829-6 Extended essay (optional)

FPA 827-4 Practicum (optional)

Elective (optional)

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#### **FALL program semester 4**

FPA 829-6 Extended essay

\*See list of electives below

FPA 822-4 Research Colloquium  
(culminating in the Research  
Symposium, and passing of extended  
essay)

Elective, if student did not take a  
summer elective"

a. The MA in Comparative Media Studies requires seven courses for a total of 30-35 credits, including

Required:

FPA 821-4 Research methods in comparative media arts

FPA 822-4 Research colloquium in comparative media arts

FPA 829-6 Extended essay in comparative media arts

And at least three of:

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

And one of:

FPA 823-827 may be substituted by a 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.

Recommended Alternate Courses:

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  
 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 b  
 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  
*We have permission from graduate chairs in the relevant departments regarding listing the courses above*

b. Space and equipment:

The program will use seminar rooms at SFU Woodward's and at Harbour Center. Only already existing audiovisual teaching aids such as data/video projectors (built into many rooms at Woodward's) will be needed.

c. The capstone requirement is the final research symposium, in which students make a public presentation of their final research paper.

3. Summary of resources (faculty members, space and equipment) required to implement the program:

a. 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.

The SCA commits to providing tenure-track teaching resources to support the new MA. In the first instance, this will be provided for through increased flexibility at the undergraduate level, which will allow for course loading of the current appropriate tenure track faculty to teach the MA courses. In the second instance, the School is developing a long-range Academic Renewal plan, which will provide additional support for this program through the positioning of future hires who can teach both in SCA and at the graduate level.

To teach the four additional courses per year that the MA requires (the other two being taught jointly with undergraduate courses do not require extra teaching resources), curricular reductions at the undergraduate level (see Point 4 below) have also been designed to free up teaching resources. Art and Culture alone is cutting effectively 3.5 courses per year.

b. We will offer a minimum of six courses per year from the following list. Some of these can, initially or in the long term, be offered jointly with fourth-year undergraduate courses. Others, including Research Methods and the Research Colloquium, should stand alone.

New courses:

**FPA 821-4 Research Methods in Comparative Media Arts**

Explores methods specific to the disciplinary histories of the artworks and artistic media under study, and explores interdisciplinary and intermedial research methods.

**FPA 822-4 Research Colloquium**

In the colloquium students polish their extended essay, FPA 829-6, and prepare to present it at the culminating research symposium. However, 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 following four 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. When MA and BA courses are taught jointly, MA students will have more substantial reading and writing requirements, and they will have an additional hour of seminar.

**FPA 823-4 New approaches in visual art and culture**

This course may occasionally be taught jointly with FPA 412, Advanced Topic in Art and Culture Studies, when that course is a survey of visual culture.

**FPA 824-4 New approaches in moving-image studies**

This course may occasionally be taught jointly with FPA 436, Advanced Seminar in Film and Video Studies, when that course is a survey of new approaches.

**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**

This course allows students to get credit for doing an internship with an arts organization, curating an exhibition or program, or similar work. It can be taken in the place of an elective.

**FPA 829-6 Extended Essay in Comparative Media Arts**

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.

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, ideally (one of) the instructor(s) who taught the course(s) on which the essay is based.

**4. Brief description of any program and associated resources that will be reduced or eliminated when the new program is introduced**

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 graduate courses. A comprehensive undergraduate curriculum proposal will go forward in Fall 2012. Undergraduate courses that will be eliminated include:

- FPA 111 Issues in the Fine and Performing Arts
- FPA 224-3 Dance Composition I
- FPA 150-3 Introduction to Acting I
- FPA 147-3 Introduction to Electroacoustic Music
- FPA 240-3 Contemporary Music Performance I
- FPA 290-3 Video Production I
- FPA 262-3 Methods and Concepts: Drawing-based Practices
- FPA 272-3 Production Practicum I
- FPA 273-3 Production Practicum II
- FPA 310-4 Interdisciplinary Research Methods in Art and Culture Studies
- FPA 311-4 Interdisciplinary Studies in the Arts
- FPA 372-3 Production Practicum III
- FPA 373-3 Production Practicum IV
- FPA 387-3 Digital Art
- FPA 411-4 Advanced Interdisciplinary Studies in the Arts

- FPA 416-3 Practices in Art and Culture Studies
- FPA 472-3 Production Practicum V
- FPA 473-6 Production Practicum VI

This will free up SCA faculty to teach a minimum of four new MA stand-alone graduate courses per year initially.

In regard to overall graduate numbers at SFU, the School for Interactive Art and Technology, also in our Faculty of Communication, Art and Technology, is committed to reducing its graduate student numbers. This decrease in SIAT will offset the increase of graduate student numbers in SCA.

5. List of faculty members who will be teaching/supervising, what percentage of their graduate teaching will be devoted to the program, and their areas of research specialization:

**Dr. Henry Daniel**

50% of graduate teaching; 12.5% of teaching

Dr. Daniel also teaches in the MFA program; he will teach in the MA once every two years, most likely FPA 826-4, New approaches in performance studies.

Research specialization: Research-creation; performance studies

**Dr. Arne Eigenfeldt**

100% of graduate teaching; 12.5% of teaching

Dr. Eigenfeldt will teach in the MA once every two years: most likely FPA 825-4, New approaches in digital art studies.

Research specialization: New media and performance

**Dr. Jacqueline Levitin**

50% of graduate teaching; 12.5% of teaching

Dr. Levitin also teaches in the MA in Gender, Sexuality, and Women's Studies. She will teach in the MA once every two years, most likely FPA 824-4, New approaches in moving-image studies.

Research specialization: Film history, genre studies, women filmmakers, Chinese cinemas, art of film directing, post-colonial cinemas

**Dr. Laura Marks**

66% of graduate teaching; 87% of teaching

Dr. Marks teaches a total three courses per year due to a course release. She also teaches the MFA seminar every other year and teaches FPA 335, Film Theory, every other year. She will teach 2-3 courses per year in the MA: FPA 821-4, Research methods, and FPA 822-4, Research colloquium (in alternating years), and 1-2 other graduate courses, offered jointly with undergrad courses.

Research specialization: Cinema and media studies; new media art; experimental media; visual culture; art and philosophy

**Dr. Denise Oleksijczuk**

100% of graduate teaching; 50% of teaching

Dr. Oleksijczuk will teach FPA 821-4, Research methods, and FPA 822-4, Research colloquium (in alternating years) and one other graduate course, offered jointly with an undergrad course.

Research specialization: Visual culture; photography; pre-cinematic media arts; curating

Dr. Christopher Pavsek

100% of graduate teaching; 25% of teaching

Dr. Pavsek will teach one course per year in the MA, most likely FPA 824-4, New approaches in moving-image studies.

Research specialization: Non-fiction cinema and art; cinema studies; critical theory

Judy Radul

33% of graduate teaching (1 course biannually); 12.5% of teaching

Professor Radul also teaches in the MFA program. She will teach in the MA once every two years.

Research specialization: Document and documentary; art and theory

6. For a program where the intention is to charge a premium fee, a budget developed in collaboration with the dean of the faculty

NA

7. A statement as to whether or not students will be eligible to apply for awards funded from the university's operating budget (e.g. entrance scholarships, graduate fellowships); if students are to be eligible, there must be confirmation that funding will be available to cover the increased demand for the awards

Students will be eligible to apply for awards once the program is fully approved. During the Cohort Special Arrangements stage, students will be ineligible for university awards. However, during this initial stage, students will be eligible for TAships within the school (including some for which they will be more suitably qualified than our MFA students) as well as RAships from our faculty.

8. For programs planned for delivery at SFU Surrey or SFU Vancouver, confirmation that a copy of the NOI was sent to the director of the campus who will ensure a review is conducted by the appropriate campus coordinating committee.

## MA in Comparative Media Arts

### Library Course Assessment for MA in Comparative Media Arts

August, 27, 2012

This is the Library's assessment for a Master of Arts Degree in Comparative Media Arts, which is proposed to begin in the Fall of 2013 at the Vancouver campus. Proposals for eight courses listed below have been reviewed. Each class has an estimated enrollment of 15 students.

- FPA 821 - Research Methods in Comparative Media Arts (Fall 2013)
- FPA 822 - Research Colloquium in Comparative Media Arts (Fall 2014)
- FPA 823 - New Approaches in Visual Art and Culture (Fall 2013)
- FPA 824 - New Approaches in Moving-Image Studies (Spring 2014)
- FPA 825 - New Approaches in Digital Art Studies (Spring 2014)
- FPA 826 - New Approaches in Performance Studies (Fall 2013)
- FPA 827 - Practicum in Comparative Media Arts (Spring 2014)
- FPA 829 - Extended Essay in Comparative Media Arts (Summer 2014)

Based on the reading lists and outlines of the eight proposed new courses, it has been determined that at the present no additional Library resources are necessary to support the MA in Comparative Media Arts program. Since there is a preference among faculty that the books needed for this program be housed at the downtown campus, additional copies of a rather small number of titles that are exclusively held at Bennett or Surrey may need to be purchased for Belzberg. The amount of approximately \$400 will be covered from the existing library funds for Contemporary Arts, so there will be **no one-time cost** for the Department.

However, there will be **ongoing costs** associated with purchasing media, which are presently not listed in the reading lists of the proposed new courses. The School of Contemporary Arts has agreed to cover the costs of purchasing artists' media works with public performance rights in the amount of \$1,500/year, once the program is approved.

Owned by: Ivana Niseteo  
Revised by: Ivana Niseteo  
Last Modified: 2012-08-29





## New Graduate Course Proposal Form

### PROPOSED COURSE

Subject (eg. MAPH) FPA	Number (eg. 810) 821	Units (eg. 4) 4
Course Title (max 80 characters) Research Methods in Comparative Media Arts		
Short Title (appears on transcripts, max 25 characters) Methods Comp Media Arts		
Course Description for SFU Calendar <input checked="" type="checkbox"/> see attached document <input checked="" type="checkbox"/> Learning outcomes identified		
Available Course Components: <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Laboratory <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete		This is a capstone course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Prerequisites (if any) <input type="checkbox"/> see attached document (if more space is required) Enrollment in MA in Comparative Media Arts or permission of instructor		
<input type="checkbox"/> This proposed course is combined with an undergrad course: Course number and units: _____		
Additional course requirements for graduate students <input type="checkbox"/> See attached document (if this space is insufficient)		
Campus at which course will be offered (check all that apply) <input type="checkbox"/> Burnaby <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Surrey <input type="checkbox"/> GNW <input type="checkbox"/> _____		
Estimated enrolment 15	Date of initial offering September 2013	Course delivery (eg. 3 hrs/week for 13 weeks) 3 hrs/week for 13 weeks
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Practicum work done in this class will involve children or vulnerable adults (If the "Yes" box is checked, all students will require criminal record checks)		
Justification <input type="checkbox"/> See attached document (if more space is required) New course for MA in Comparative Media Arts by Cohort Special Arrangements		

### 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 <input checked="" type="checkbox"/> information about their competency to teach the course is appended Dr. Laura Marks, Dr. Denise Oleksiczjuk
Number of additional faculty members required in order to offer this course
Additional space required in order to offer this course <input type="checkbox"/> see attached document
Additional specialized equipment required in order to offer this course <input type="checkbox"/> see attached document
Additional Library resources required (append details) <input type="checkbox"/> Annually \$ _____ <input type="checkbox"/> One-time \$ _____

**PROPOSED COURSE** from first page

Program (eg. MAPH) <b>FPA</b>	Number (eg. 810) <b>821</b>	Units (eg. 4) <b>4</b>
Course title (max 80 characters) <b>Research Methods in Comparative Media Arts</b>		

**APPROVAL SIGNATURES**

When a department proposes a new course it must first be sent to the chairs of each faculty graduate program committee where there might be an overlap in course content. The chairs will indicate that overlap concerns have been dealt with by signing the appropriate space or via a separate memo or e-mail (attached to this form).

The new course proposal must also be sent to the Library for a report on library resources.

Once overlap concerns have been dealt with, signatures indicate approval by the department, home faculty and Senate Graduate Studies Committee.

**Other Faculties**

The signature(s) below indicate that the Dean(s) or designate of other Faculties affected by the proposed new course support(s) the approval of the new course.

Name of Faculty	Signature of Dean or Designate	Date

**Departmental Approval** (non-departmentalized faculties need not sign)

Department Graduate Program Committee <b>Arne Eigenfeldt</b>	Signature <i>Arne Eigenfeldt</i>	Date <b>Oct 12 2012</b>
Department Chair <b>Owen Underhill</b>	Signature <i>Owen Underhill</i>	Date <b>Oct 12/12</b>

**Faculty Approval**

Faculty 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 Program Committee	Signature <i>JW Baber</i>	Date <b>18 Oct 12</b>
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**Senate Graduate Studies Committee Approval**

SGSC approval indicates that the Library report has been seen, and all resource issues dealt with. Once approved, new course proposals are sent to Senate for information.

Senate Graduate Studies Committee	Signature <i>W. Pallhouse</i>	Date <b>Dec 18/12</b>
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**CONTACT**

Upon approval of the course, the Office of the Dean of Graduate Studies will consult with the department or school regarding other course attributes that may be required to enable the proper entry of the new course in the student record system.

Department / School / Program <b>School for the Contemporary Art</b>	Contact name <b>Arne Eigenfeldt</b>	Contact email <b>arne_e@sfu.ca</b>
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## **FPA 821-4 Research Methods in Comparative Media Arts**

### **Description:**

This core course is taken in the first semester of the MA program. It develops thinking across the media arts in a comparative perspective that synthesizes the historical and theoretical approaches of art history, cinema studies, performance studies, and computer-based media studies. The term *media* indicates both the traditional media of the arts and communications media, the art forms of which interest us. The course devotes some time to the issue of aesthetics, which comprises a set of ways to identify and evaluate the effects of art forms in a variety of media. It establishes bases for understanding the relationships among the visual arts, visual culture, performing arts, and art forms that incorporate reproducible and digital media; these include cinema, video, photography, and computer-based media. In addition to this the course investigates some of the useful emergent methods for making comparisons among media, across history, and across cultures. While other courses in the MA in Comparative Media Arts focus on the distinctive nature of specific media arts, this course considers what properties cross different forms of media arts.

The course will develop basic graduate-level research skills. Students are expected to know how to identify a topic, develop a research question, research appropriate sources, craft an argument, and write within a determined academic genre; we will develop these skills further. Next, general interdisciplinary research methods will occupy about two weeks of the course. The interdisciplinary researcher must be at least somewhat acquainted with the different disciplines that inform the specific topic under study. However, interdisciplinary scholarship can't cover the history of all media art forms: the other courses in the MA program help to do this. This course prepares students to develop research questions for particular objects of study in the media arts by teaching them how to develop rigorous investigative approaches *among* disciplines. The object of study, i.e. the media artwork or practice in question, will guide the research questions. To help identify our objects of study and research methods, we will study philosophies of emergence, newness, and durability.

Mark Zuss writes, "Theoretical curiosity always emerges from the phenomenal, perceptual world to which it gives expression." In particular, research in the arts needs to cultivate perceptual acuity. Thus one of the goals of the seminar is to hone our perceptual skills through phenomenology and other object-based and embodied forms of inquiry.

### **Course outcomes:**

Students will gain an advanced understanding of moving-image studies, its history, discourses, and practices. The course will enable students to identify methodological approaches and to understand their historical trajectories, in order to contextualize their own research practice. Students should be able to select an object of study and determine what approaches will best illuminate its qualities and effects. They should be able to select approaches that will allow them to compare qualities and effects across two or more art forms or media arts.

**Prerequisite:** Enrolment in MA in Comparative Media Arts or permission of the instructor.

**Grading:**

Short essay testing methods on an object of study	10%
Annotated bibliography	20%
Essay proposal	5%
Presentation on reading	10%
Presentation on proposed essay	10%
Final essay	25%
Participation	20%

**Syllabus****An enlarged understanding of 'medium' and 'media'**

Siegfried Zielinski, "Introduction: The Idea of a Deep Time of the Media" and "Fortuitous Finds instead of Searching in Vain: Methodological Borrowings and Affinities for an Anarcheology of Seeing and Hearing by Technical Means," *Deep Time of the Media: Toward an Archaeology of Hearing and Seeing by Technical Means* (Cambridge and London: MIT Press, 2006), 1-11, 13-38.

**Identifying emergence**

Henri Bergson, *Creative Evolution*, trans. Arthur Mitchell (London: Electric Book Co., 2001 [1911]), 1-16.

Gilbert Simondon, "The Genesis of the Individual," trans. Mark Cohen and Sanford Kwinter, in Jonathan Crary and Sanford Kwinter, eds., *Incorporations* (New York: Zone Books, 1992), 296-319.

Daniel W. Smith, editor's introduction, and Gilles Deleuze, "Painting and Sensation" and "The Painting Before Painting," *Francis Bacon: The Logic of Sensation*, trans. Daniel W. Smith (Minneapolis: University of Minnesota Press, 2002), vii-xxxiii, 31-38, 71-80.

**Cultivating novel, durable connections**

Alfred North Whitehead, "Process," *Process and Reality: An Essay in Cosmology*, ed. David Ray Griffin and Donald W. Sherburne (New York: The Free Press, 1978), 209-215.

Brian Massumi, "The thinking-feeling of what happens: putting the radical back in empiricism," *Semblance and Event: activist philosophy and the occurrent arts* (Cambridge, MA: MIT Press, 2011)

Bruno Latour, "Why Has Critique Run out of Steam? From Matters of Fact to Matters of Concern," *Critical Inquiry* 30:2 (Winter 2004): 225-248.

Interdisciplinary method: Embodied knowledge

Mark Zuss, "Curiosity and the Question," *The practice of theoretical curiosity* (Dordrecht and New York: Springer, 2012).

Maurice Merleau-Ponty, "The Intertwining—The Chiasm," *The Visible and the Invisible*, ed. Claude Lefort, trans. Alphonso Lingis (Evanston: Northwestern, 1968), 130-155.

Interdisciplinary method: Triangulation

Charles Sanders Peirce, "Ground, Object, and Interpretant" and "Signs and Their Objects," *The Collected Papers of Charles Sanders Peirce*, volume 2: *Elements of Logic*. Book 2: *Speculative Grammar*. *Electronic resource*.

Aesthetics

Jacques Rancière, *Aesthetics and its discontents*, trans. Steven Corcoran (Cambridge and Malden, MA : Polity Press, 2009), excerpt

Peg Rawes, *Space, geometry and aesthetics: through Kant and towards Deleuze* (Basingstoke and New York : Palgrave Macmillan, 2008), excerpt

Damian Sutton, Susan Brind, and Ray McKenzie, eds., *The state of the real: aesthetics in the digital age* (London and New York: I.B. Tauris, 2007)

Laura U. Marks, "Noise in Enfolding-Unfolding Aesthetics," *The Oxford Handbook of Sound and Image in Digital Media*, ed. Amy Herzog and Carol Vernallis (Oxford, 2012)

Aesthetics in cultural comparison

Grazia Marchianò, "An Intercultural Approach to a World Aesthetics," in A. Van den Braembussche et al., eds., *Intercultural Aesthetics: A Worldview Perspective* (Springer, 2009)

Susan Buck-Morss, "Radical Cosmopolitanism," *Third Text*, 23: 5 (2009), 547-549.

Sudeep Dasgupta, "Running A(g)round: Migratory Aesthetics and the Politics of Translation," in Sam Durrant and Catherine M. Lord, eds., *Essays in migratory aesthetics: cultural practices between migration and art-making* (Amsterdam and New York: Rodopi, 2007), 191-204

Background: Richard Schechner, "Rasaesthetics," *Performance Theory* (London and New York: Routledge, 2003 [1977]), 333-360.

Intermediality

Jill Bennett, "Aesthetics of Intermediality," *Art History* 30:3 (June 2007)

Julie Wilson-Bokowiec and Mark Bokowiec, "Sense & Sensation: the Act of Mediation and its Effects," *Intermediality: History and Theory of the Arts, Literature and Technologies*, 12 (2008): 129-142.

Agnes Pethö, "Intermediality in Film: A Historiography of Methodologies," *Cinema and Intermediality: The Passion for the In-Between* (Cambridge: Cambridge Scholars Publishing, 2011): 432-450.

### Medium specificity and the "post-medium condition"

Rosalind Krauss, *'A Voyage on the North Sea': Art in the Age of the Post-medium Condition* (London: Thames and Hudson, 2000)

see also Rosalind Krauss, "Reinventing the medium," *Critical Inquiry* 25:2 (Winter 1999) and "'The Rock': William Kentridge's Drawings for Projection," *October*, 92 (Spring 2000): 3-35

Ji-hoon Kim, "The post-medium condition and the explosion of cinema," *Screen* 50:1 (Autumn 2009): 114-123

Arild Fetveit, "Convergence by means of globalized remediation," *Northern Lights* 5 (2007)

Matthew Bowman, "Redrawing the medium," *Art History* 34:3 (2011): 612-614.

Lev Manovich, "Avant-garde as Software," (1999), [www.manovich.net](http://www.manovich.net)

Mary Ann Doane, "The indexical and the concept of medium specificity," *Differences: a Journal of Feminist Cultural Studies*, 18:1 (2007)

### Intermedial qualities: Indexicality

C.S. Peirce, Chapter 3: "The Icon, Index, and Symbol," in *The Collected Papers of Charles Sanders Peirce, Electronic edition, Volume 2: Elements of Logic, Book 2: Speculative Grammar. Electronic resource*

Mary Ann Doane, "Indexicality: Trace and Sign," *Differences* 18:1 (2007): 1-6. *Electronic journal*

Akira Mizuta Lippit, "The Shadow Archive: A Secret Light," *Atomic Light (Shadow Optics)* (Minneapolis: University of Minnesota Press, 2005), 13-34. *Electronic book*

Tom Gunning, "Moving Away from the Index: Cinema and the Impression of Reality," *Differences* 18:1 (2007): 29-52. Electronic journal

Intermedial qualities: Performativity

J.L. Austin, "Lecture II," *How To Do Things with Words*, in *The Works of J. L. Austin* (Charlottesville, Va.: InteLex Corporation, 2000) *Electronic book*

Sound, signal, and noise

Seth Kim-Cohen, "Ohrenblick," *In the Blink of an Ear: Toward a Non-Cochlear Sonic Art* (New York: Continuum, 2009), 91-119.

Jonathan Sterne, "Hello!," *The Audible Past: Cultural Origins of Sound Reproduction* (Durham and London: Duke University Press, 2003), 1-19.

Andy Birtwhistle, "Introduction: sound, signification, and materiality," *Cikesonika: sounding film and video* (Manchester University Press, 2010), 1-29.

Basic research methods

Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The craft of research*. Chicago: University of Chicago Press, 2008.

Case studies in intermedial research

Topics will change yearly



# New Graduate Course Proposal Form

## PROPOSED COURSE

Subject (eg. MAPH) <b>FPA</b>	Number (eg. 810) <b>822</b>	Units (eg. 4) <b>4</b>
Course Title (max 80 characters) <b>Research Colloquium in Comparative Media Arts</b>		
Short Title (appears on transcripts, max 25 characters) <b>Colloquium Comp Media Arts</b>		
Course Description for SFU Calendar <input checked="" type="checkbox"/> see attached document <input checked="" type="checkbox"/> Learning outcomes identified		
Available Course Components: <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Laboratory <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete		This is a capstone course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Prerequisites (if any) <input type="checkbox"/> see attached document (if more space is required) <b>Enrollment in MA in Comparative Media Arts or permission of instructor</b>		
<input type="checkbox"/> This proposed course is combined with an undergrad course: Course number and units: _____		
Additional course requirements for graduate students <input type="checkbox"/> See attached document (if this space is insufficient)		
Campus at which course will be offered (check all that apply) <input type="checkbox"/> Burnaby <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Surrey <input type="checkbox"/> GNW <input type="checkbox"/> _____		
Estimated enrolment <b>15</b>	Date of initial offering <b>September 2014</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>3 hrs/week for 13 weeks</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Practicum work done in this class will involve children or vulnerable adults (If the "Yes" box is checked, all students will require criminal record checks)		
Justification <input type="checkbox"/> See attached document (if more space is required) <b>New course for MA in Comparative Media Arts by Cohort Special Arrangements</b>		

## 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 <input checked="" type="checkbox"/> information about their competency to teach the course is appended <b>Dr. Denise Oleksiczuk, Dr. Laura Marks, Dr. Arne Eigenfeldt, Dr. Henry Daniels</b>
Number of additional faculty members required in order to offer this course
Additional space required in order to offer this course <input type="checkbox"/> see attached document
Additional specialized equipment required in order to offer this course <input type="checkbox"/> see attached document
Additional Library resources required (append details) <input type="checkbox"/> Annually \$ _____ <input type="checkbox"/> One-time \$ _____



**PROPOSED COURSE** from first page

Program (eg. MAPH) <b>FPA</b>	Number (eg. 810) <b>822</b>	Units (eg. 4) <b>4</b>
Course title (max 80 characters) <b>Research Colloquium in Comparative Media Arts</b>		

**APPROVAL SIGNATURES**

When a department proposes a new course it must first be sent to the chairs of each faculty graduate program committee where there might be an overlap in course content. The chairs will indicate that overlap concerns have been dealt with by signing the appropriate space or via a separate memo or e-mail (attached to this form).

The new course proposal must also be sent to the Library for a report on library resources.

Once overlap concerns have been dealt with, signatures indicate approval by the department, home faculty and Senate Graduate Studies Committee.

**Other Faculties**

The signature(s) below indicate that the Dean(s) or designate of other Faculties affected by the proposed new course support(s) the approval of the new course.

Name of Faculty	Signature of Dean or Designate	Date

**Departmental Approval** (non-departmentalized faculties need not sign)

Department Graduate Program Committee <b>Arne Eigenfeldt</b>	Signature <i>Arne Eigenfeldt</i>	Date <b>Oct 12 2012</b>
Department Chair <b>Owen Underhill</b>	Signature <i>Owen Underhill</i>	Date <b>Oct 12/12</b>

**Faculty Approval**

Faculty 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 Program Committee	Signature <i>JW Cabret</i>	Date <b>18 Oct 12</b>
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**Senate Graduate Studies Committee Approval**

SGSC approval indicates that the Library report has been seen, and all resource issues dealt with. Once approved, new course proposals are sent to Senate for information.

Senate Graduate Studies Committee	Signature <i>W.P. Doherty</i>	Date <b>Dec 18/12</b>
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**CONTACT**

Upon approval of the course, the Office of the Dean of Graduate Studies will consult with the department or school regarding other course attributes that may be required to enable the proper entry of the new course in the student record system.

Department / School / Program <b>School for the Contemporary Art</b>	Contact name <b>Arne Eigenfeldt</b>	Contact email <b>arne_e@sfu.ca</b>
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## **FPA 822-4 Research Colloquium in Comparative Media Arts**

### **Description:**

The research colloquium is a core course is taken in the final semester of the MA program. It develops students' research presentation skills and other aspects of professional development. In it students develop the extended research essay under the supervision of the faculty member leading the colloquium. The course guides students in methods of writing extended prose works, including strategies to move through writer's block. We will devote time to developing public presentation skills for a variety of venues. During the first half of the semester, students submit a draft of their extended essay to their peers and make a formal presentation in the colloquium, which is followed by detailed discussion, the goal of which is to evaluate the framing of the research topic and research problem, timeliness, originality, appropriateness of research methods, depth of research, structure and effectiveness of argument, and style. Students are guided in peer review, developing useful and specific comments that will help their peers in revising the essay for publication.

In the colloquium students also learn how to develop their work for publication, including identifying their audience, choosing an appropriate venue for publication, and submitting their work for publication. We discuss issues regarding publication such as permissions for reproducing artworks, contracts, and responding to peer review.

The colloquium will also help students plan for their career after the MA. For those who intend to work in the arts, for example as curators, cultural programmers, arts administrators, and arts writers, we will examine some relevant career paths and plan first steps after completion of the degree. For those who intend to continue to a PhD, we will study the steps involved in proposing a research topic, identifying a program, and researching funding opportunities. Students will practice writing proposals and grant applications, develop their curriculum vitae, and identify and practice appropriate means of self-promotion. Students have the opportunity to develop proposals for curated exhibitions, screenings, lecture series, and other public events. We will also devote some time to teaching skills.

The colloquium will also invite speakers from throughout the university and elsewhere in the city whose work relates to comparative media arts.

The research colloquium, and the MA program as a whole, culminate in the research symposium, a public event for students to professionally present their work to friends, colleagues, and the interested public and to celebrate their achievements.

### **Course outcomes:**

Students will be able to complete a publishable work, be prepared to submit it for publication, and be equipped to present their work formally. They will be able to effectively review the work of their peers. They will be prepared for academic and professional careers following the completion of the MA.

### **Prerequisite:**

Enrolment in MA in Comparative Media Arts or permission of the instructor.

**Grading:**

Proposal for extended essay	10%
First draft of extended essay	15%
Presentation of work in progress	15%
Written peer-review notes	20%
20-minute formal presentation in research symposium	20%
Participation	20%

## Some useful texts:

Susan M. Bielstein, *Permissions: A Survival Guide. Blunt talk about art as intellectual property*. Chicago: University of Chicago Press, 2006.

Angela Thody, "Getting into Print," *Writing and Presenting Research* (London: SAGE, 2006). *Electronic resource*

Phillip Vannini, ed., *Popularizing research: engaging new genres, media, and audiences* (New York: Peter Lang, 2012)

Wayne C. Booth, Gregory G. Colomb, and Joseph M. Williams, *The craft of research*. Chicago: University of Chicago Press, 2008.



# New Graduate Course Proposal Form

## PROPOSED COURSE

Subject (eg. MAPH) <b>FPA</b>	Number (eg. 810) <b>823</b>	Units (eg. 4) <b>4</b>
Course Title (max 80 characters) <b>New Approaches in Visual Art and Culture</b>		
Short Title (appears on transcripts, max 25 characters) <b>Visual Art and Culture</b>		
Course Description for SFU Calendar <input checked="" type="checkbox"/> see attached document <input checked="" type="checkbox"/> Learning outcomes identified		
Available Course Components: <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Laboratory <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete		This is a capstone course <input type="checkbox"/> Yes <input type="checkbox"/> No
Prerequisites (if any) <input type="checkbox"/> see attached document (if more space is required) <b>Undergraduate degree or equivalent and permission from instructor</b>		
<input type="checkbox"/> This proposed course is combined with an undergrad course: Course number and units: _____		
Additional course requirements for graduate students <input type="checkbox"/> See attached document (if this space is insufficient)		
Campus at which course will be offered (check all that apply) <input type="checkbox"/> Burnaby <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Surrey <input type="checkbox"/> GNW <input type="checkbox"/> _____		
Estimated enrolment <b>20</b>	Date of initial offering <b>September 2013</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>3 hrs/week for 13 weeks</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Practicum work done in this class will involve children or vulnerable adults (If the "Yes" box is checked, all students will require criminal record checks)		
Justification <input type="checkbox"/> See attached document (if more space is required) <b>New course for MA in Comparative Media Arts by Cohort Special Arrangements</b>		

## 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 <input checked="" type="checkbox"/> information about their competency to teach the course is appended <b>Denise Oleksiczuk, Laura Marks, Judy Radul</b>
Number of additional faculty members required in order to offer this course
Additional space required in order to offer this course <input type="checkbox"/> see attached document
Additional specialized equipment required in order to offer this course <input type="checkbox"/> see attached document
Additional Library resources required (append details) <input type="checkbox"/> Annually \$_____ <input type="checkbox"/> One-time \$_____

**PROPOSED COURSE** from first page

Program (eg. MAPH) <b>FPA</b>	Number (eg. 810) <b>823</b>	Units (eg. 4) <b>4</b>
Course title (max 80 characters) <b>New Approaches in Visual Art and Culture</b>		

**APPROVAL SIGNATURES**

When a department proposes a new course it must first be sent to the chairs of each faculty graduate program committee where there might be an overlap in course content. The chairs will indicate that overlap concerns have been dealt with by signing the appropriate space or via a separate memo or e-mail (attached to this form).

The new course proposal must also be sent to the Library for a report on library resources.

Once overlap concerns have been dealt with, signatures indicate approval by the department, home faculty and Senate Graduate Studies Committee.

**Other Faculties**

The signature(s) below indicate that the Dean(s) or designate of other Faculties affected by the proposed new course support(s) the approval of the new course.

Name of Faculty	Signature of Dean or Designate	Date

**Departmental Approval** (non-departmentalized faculties need not sign)

Department Graduate Program Committee <b>Arne Eigenfeldt</b>	Signature <i>Arne Eigenfeldt</i>	Date <b>oct 12 2012</b>
Department Chair <b>Owen Underhill</b>	Signature <i>Owen Underhill</i>	Date <b>Oct 12/12</b>

**Faculty Approval**

Faculty 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 Program Committee	Signature <i>J. Robert</i>	Date <b>18 Oct 12</b>
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**Senate Graduate Studies Committee Approval**

SGSC approval indicates that the Library report has been seen, and all resource issues dealt with. Once approved, new course proposals are sent to Senate for information.

Senate Graduate Studies Committee	Signature <i>W. Padhouse</i>	Date <b>Dec 18/20</b>
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**CONTACT**

Upon approval of the course, the Office of the Dean of Graduate Studies will consult with the department or school regarding other course attributes that may be required to enable the proper entry of the new course in the student record system.

Department / School / Program <b>School for the Contemporary Art</b>	Contact name <b>Arne Eigenfeldt</b>	Contact email <b>arne_e@sfu.ca</b>
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## FPA 823-4 New Approaches in Art and Visual Culture

### Description:

Empire follows Art, and not vice versa as Englishmen suppose.

- William Blake, annotations to Sir Joshua Reynolds's *Discourses* (ca. 1798-1809)

For W.J.T. Mitchell, pictures have lives and loves. Instead of seeing images as inert objects that convey meaning, he urges us to see them as animated beings with desires, needs, appetites, demands, and drives of their own. In the past three decades, literature on visual culture has burgeoned in art history, cultural studies, critical theory, philosophy and anthropology, and recently it has taken on a "performative turn." For art history, which is traditionally concerned with the interpretation of art objects, the artists who make them and the interests of patrons, the interdisciplinary field of visual culture has opened up new ways of thinking about images of all kinds. In a culture in which the production and dissemination of images has grown exponentially, it has never been more necessary to pay attention to how images work and what they do. While histories of images tend to locate intentionality in the maker or the patron, this seminar seeks to bring forward the intentions of the image, how, for example, its formal material characteristics, modes and contexts of circulation and use, reproducibility and referentiality, solicit responses: how images seem to take on, in Mitchell's words, "lives of their own."

For your paper, you can choose as your main object of study a work of art, a landmark exhibition, or a famous image drawn from popular culture. This image or event will be the subject of student presentations at the end of the term. The topic must be a visual phenomenon about which there is a substantial discourse in print, preferably in both scholarly and popular sources. The final paper will be based on your presentation and should address some of the critical issues and readings discussed in class.

### Course outcomes:

Students will gain an advanced understanding of visual art and culture and its historical discourses and practices. They will have the opportunity to read about and discuss the key issues and topics concerning the hitherto unimagined number of images that circulate in our culture; to develop a critical vocabulary and an understanding of the categories of knowledge that are required to make sense of an image in a work of art or the mass media; and to identify what is at stake when individuals or institutions create new images that anticipate and cultivate new audiences.

**Grading:**

- 10% Reading report (written and oral)
- 10% Reading report (written and oral)
- 20% Class presentation of research (in progress)
- 30% Final paper
- 30% Participation

**Required textbooks:**

Nicholas Mirzoeff, *An Introduction to Visual Culture*, Second edition. London: Routledge, 2009.

W.J.T. Mitchell, *What Do Pictures Want?: The Lives and Loves of Images*. Chicago: University of Chicago Press, 2005.

On reserve:

Robert Nelson and Richard Shiff, eds., *Critical Terms for Art History*, Second edition, Chicago: University of Chicago Press, 2003.

**Weekly Topics and Reading Assignments**

**Week 1: Introduction to the main issues and themes of the course**

**Week 2: What is Visual Culture?**

WDPW: Mitchell, Chapter 2: "What do Pictures Want?" pp. 28-56.

Mirzoeff: *An Introduction to Visual Culture*, "Introduction: Global Visual Cultures: Paradox and Comparison." 2009, pp. 1-20.

Johanna Drucker, "Who's Afraid of Visual Culture?" *Art Journal* 58:4 (1999): 36-47.

Mieke Bal, "Visual Essentialism and the Object of Visual Culture," *Journal of Visual Culture*, Vol. 2 (1) 2003: 5-32.

*Critical Terms*: "Visual Culture/Visual Studies," James D. Herbert, pp. 452-464.

**Week 3: Semiotics**

Charles Sanders Peirce, "The Sign: Icon, Index, and Symbol," in *The Collected Papers of Charles Sanders Peirce: Vol. II*. Cambridge: The Belknap Press of Harvard University Press, 1960, pp. 135-173.

Roland Barthes, "The Third Meaning," in *A Barthes Reader*. New York: Hill and Wang, 1982, pp.317-333.

Meike Bal, "From Sub- to Suprasemiotic: The Sign as Event," in *Remembering Rembrandt: Beyond the Word Image Opposition*. Amsterdam: Amsterdam University Press, 2006.

*Critical Terms*: Alex Potts, "Sign," pp. 20-34.

#### **Week 4: Phenomenology**

Heidegger, Martin. "The Origin of the Work of Art," [1935] In *The Art of Art History: A Critical Anthology*, edited by Donald Preziosi, Oxford: Oxford University Press, 1998, pp. 413-426.

Merleau-Ponty "Eye and Mind" and "Cezanne's Doubt" in *The Primacy of Perception*, Evanston: 1964.

#### **Week 5: Commodities and Surplus Value**

*WDPW*: Mitchell, Ch. 3: "Drawing Desire," pp. 57-75.

*WDPW*: Mitchell, Ch. 4: "The Surplus Value of Images" pp. 76-110.

Marx, Karl. "The Fetishism of Commodities," *Capital* [1867], trans. Samuel Moore and Edward Aveling, vol. 1, New York: International Publishers, pp.71-83.

#### **Week 6: What is Vision?**

Kaja Silverman, "The Subject" in *The Subject of Semiotics*, New York: Oxford University Press Inc., 1983.

Jacques Lacan, "The Gaze," in *The Four Fundamental Concepts of Psycho-Analysis*. Translated by Alan Sheridan. W.W. Norton and Company, Inc. 1977.

Jonathan Crary, "1879: Unbinding Vision." *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. Cambridge: MIT Press, 2000, pp.81-126.

*Recommended Readings*:



Martin Jay, "Lacan, Althusser, and the Specular Subject of Ideology," in *Downcast Eyes: The Denigration of Vision in Twentieth Century Berkeley and Los Angeles*: University of California Press, 1993, pp. 329-380.

Mirzoeff, "Sight becomes vision: from al-Haytham to Perspective" in *An Introduction to Visual Culture*, Second edition. London: Routledge, 2009, pp. 21-44.

### **Week 7: Postcolonial Culture**

*WDPW*: Mitchell, Ch. 7: "Empire and Objecthood," pp. 145-168.

Mirzoeff, *Visual Culture*: "Imperial Transcultures: From Kongo to Congo," pp. 127-152.

*Critical Terms*: "Ritual," Suzanne Preston Blier, pp. 296-305.

James Clifford, "Quai Branly in Process," *October*, 120, Spring 2007, pp. 3-23

### **Week 8: Reproducibility**

Peter Galison, "Images Scatter into Data, Data Gather into Images," in *Iconoclasm: Beyond the Image Wars in Science, Religion, and Art*. Edited by Bruno Latour and Peter Weibel, Cambridge: MIT Press, 2002.

*WDPW*: Mitchell, Ch. 15: "The Work of Art in the Age of Biocybernetic Reproduction," pp. 309—335.

### **Week 9: Iconology**

Bissera V. Pentcheva, "The Performative Icon," *The Art Bulletin*, vol. 8, No. 4 (Dec. 2006): 631-655.

Erwin Panofsky, "Studies in Iconology," in *Studies in Iconology: Humanistic Themes in the Art of the Renaissance*, Westview Press Inc., 1972.

Paul Ricoeur, "Icon and Image," in *The Rule of Metaphor*, Routledge, 2003.

*WDPW*: Mitchell, Ch. 16: "Showing Seeing: A Critique of Visual Culture," pp. 336-356.

### **Week 10: Portraiture**

Sylvia Benso, "The Face," In *The Face of Things*. New York: State University of New York Press, 2000.

*Journal of Visual Culture*, Special Issue: *Obama* 8:2 (Aug. 2009). Various authors.

Gilles Deleuze, and Félix Guattari, "Faciality," in *A Thousand Plateaus: Capitalism and Schizophrenia*. Trans. and Foreword by Brian Massumi. Minneapolis: University of Minnesota Press, 1987, pp. 167-191.

Joan Copjec, "Cindy Sherman's *Untitled Film Stills*," *Imagine There's No Woman: Ethics and Sublimation*, MIT Press, 2004.

### **Week 11: Earth**

Elizabeth Grosz, "Sensation, the Earth, a People, Art," pp. 63-104, in *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press, 2008.

Jane Bennett, Ch. 1: "The Force of Things," and Ch. 2: "The Agency of Assemblages," in *Vibrant Matter: A Political Ecology of Things*, Durham: Duke University Press, 2010, pp. 1-38.

Tim Ingold, "The Shape of the Earth," in *Being Alive: Essays on Movement, Knowledge and Description*, New York: Routledge, 2011.

### **Weeks 12 and 13: Student presentations**

#### **Bibliography**

Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*, Durham: Duke University Press, 2010.

Benso, Sylvia. *The Face of Things*. New York: State University of New York Press, 2000.

Grosz, Elizabeth. "Sensation, the Earth, a People, Art," pp. 63-104, in *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press, 2008.

Barthes, Roland. *Music, Image, Text*, 1964.

Boundas, Constantine, ed. *The Deleuze Reader*, New York: Columbia University Press, 1993.

- Chartier, Roger. *On the Edge of the Cliff*, Trans. Lydia G. Cochrane, Baltimore: The Johns Hopkins University Press, 1997.
- Copjec, Joan. "Cindy Sherman's *Untitled Film Stills*," *Imagine There's No Woman: Ethics and Sublimation*, MIT Press, 2004.
- Crary, Jonathan. *Suspensions of Perception: Attention, Spectacle, and Modern Culture*. Cambridge: MIT Press, 2000.
- Daston, Lorainne, ed. *Things That Talk*, New York: Zone Books, 2004.
- Dikovitskaya, Margaret. *Visual Culture: The Study of the Visual after the Cultural Turn*. Cambridge and London: MIT Press, 2006.
- Fried, Michael. *Menzel's Realism: Art and Embodiment in Nineteenth-Century Berlin*, New Haven: Yale University Press, 2002.
- Grosz, Elizabeth. *Chaos, Territory, Art: Deleuze and the Framing of the Earth*. New York: Columbia University Press, 2008.
- Kocur, Zoya and Simon Leung, eds. *Theory in Contemporary Art since 1985*. Oxford: Blackwell Publishing, 2005.
- Lacan "Mirror Stage" Evanston: 1964 p.178.
- Marx, Karl. *Capital* [1867], trans. Samuel Moore and Edward Aveling, vol. 1, New York: International Publishers.
- Merleau-Ponty, Maurice. *The Primacy of Perception*, 1961.
- Mirzoeff, Nicholas. *An Introduction to Visual Culture*, Second edition. London: Routledge, 2009.
- Mitchell, W.J.T. *What do Pictures Want? The Lives and Loves of Images*. Chicago: University of Chicago Press, 2005.
- Nelson, Robert and Richard Shiff, eds., *Critical Terms for Art History*, Second edition, Chicago: University of Chicago Press, 2003.



SIMON FRASER UNIVERSITY  
DEAN OF GRADUATE STUDIES

## New Graduate Course Proposal Form

### PROPOSED COURSE

Subject (eg. MAPH) FPA	Number (eg. 810) 824	Units (eg. 4) 4
Course Title (max 80 characters) New Approaches in Moving-Image Studies		
Short Title (appears on transcripts, max 25 characters) Moving-Image Studies		
Course Description for SFU Calendar <input checked="" type="checkbox"/> see attached document <input checked="" type="checkbox"/> Learning outcomes identified		
Available Course Components: <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Laboratory <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete		This is a capstone course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Prerequisites (if any) <input type="checkbox"/> see attached document (if more space is required) Undergraduate degree or equivalent and permission from instructor		
<input type="checkbox"/> This proposed course is combined with an undergrad course: Course number and units: _____		
Additional course requirements for graduate students <input type="checkbox"/> See attached document (if this space is insufficient)		
Campus at which course will be offered (check all that apply) <input type="checkbox"/> Burnaby <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Surrey <input type="checkbox"/> GNW <input type="checkbox"/> _____		
Estimated enrolment 20	Date of initial offering January 2014	Course delivery (eg. 3 hrs/week for 13 weeks) 3 hrs/week for 13 weeks
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Practicum work done in this class will involve children or vulnerable adults (If the "Yes" box is checked, all students will require criminal record checks)		
Justification <input type="checkbox"/> See attached document (if more space is required) New course for MA in Comparative Media Arts by Cohort Special Arrangements		

### 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 <input checked="" type="checkbox"/> information about their competency to teach the course is appended Dr. Laura Marks, Dr. Christopher Pavsek, Dr. Jacqueline Levitin
Number of additional faculty members required in order to offer this course
Additional space required in order to offer this course <input type="checkbox"/> see attached document
Additional specialized equipment required in order to offer this course <input type="checkbox"/> see attached document
Additional Library resources required (append details) <input type="checkbox"/> Annually \$ _____ <input type="checkbox"/> One-time \$ _____

**PROPOSED COURSE** from first page

Program [eg. MAPH] <b>FPA</b>	Number [eg. 810] <b>824</b>	Units (eg. 4) <b>4</b>
Course title (max 80 characters) <b>New Approaches in Moving-Image Studies</b>		

**APPROVAL SIGNATURES**

When a department proposes a new course it must first be sent to the chairs of each faculty graduate program committee where there might be an overlap in course content. The chairs will indicate that overlap concerns have been dealt with by signing the appropriate space or via a separate memo or e-mail (attached to this form).

The new course proposal must also be sent to the Library for a report on library resources.

Once overlap concerns have been dealt with, signatures indicate approval by the department, home faculty and Senate Graduate Studies Committee.

**Other Faculties**

The signature(s) below indicate that the Dean(s) or designate of other Faculties affected by the proposed new course support(s) the approval of the new course.

Name of Faculty	Signature of Dean or Designate	Date

**Departmental Approval** (non-departmentalized faculties need not sign)

Department Graduate Program Committee <b>Arne Eigenfeldt</b>	Signature <i>Arne Eigenfeldt</i>	Date <b>Oct 12 2012</b>
Department Chair <b>Owen Underhill</b>	Signature <i>Owen Underhill</i>	Date <b>Oct 12/12</b>

**Faculty Approval**

Faculty 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 Program Committee	Signature <i>St Robert</i>	Date <b>18 Oct 12</b>
------------------------------------	-------------------------------	--------------------------

**Senate Graduate Studies Committee Approval**

SGSC approval indicates that the Library report has been seen, and all resource issues dealt with. Once approved, new course proposals are sent to Senate for information.

Senate Graduate Studies Committee	Signature <i>W. House</i>	Date <b>Dec 18/20</b>
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**CONTACT**

Upon approval of the course, the Office of the Dean of Graduate Studies will consult with the department or school regarding other course attributes that may be required to enable the proper entry of the new course in the student record system.

Department / School / Program <b>School for the Contemporary Art</b>	Contact name <b>Arne Eigenfeldt</b>	Contact email <b>arne_e@sfu.ca</b>
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## **FPA 824-4 New Approaches in Moving-Image Studies**

### **Description:**

This course is an elective in the MA program. In it we examine what are understood as the arts of the moving image: these include film, video, and other time-based audiovisual media. We will begin by grounding our objects of study, i.e. specific works and practices, in cinema studies and survey emerging approaches in cinema studies, relating these developments to the longer history of the discipline. Investigating cinema intermedially, we will keep in mind the art forms that informed it historically, including theater, public spectacles, photography, painting, music, sound recording. Then the course will examine how the practice, aesthetics, and reception change when cinema moves to television, both move to digital formats, and all these platforms move to handheld and social media. We will investigate medium specificity in the moving-image arts in light of what is termed "media convergence." We will consider what new forms emerge when moving images shift from the institution of cinema to other contexts such as museums and online sites. The course includes two or three weeks topics of interest that arise in the field, such as new national cinemas, new approaches to documentary, cognitive theory and neuroscience, etc.

### **Course outcomes:**

Students will gain an advanced understanding of the theoretical and historical approaches to the moving-image arts, and they will be able to evaluate and apply these approaches with respect to specific works. They will be able to situate media artworks in terms of the histories of the medium and the discipline, and to draw on histories of emergence, "convergence," and intermediality in order to choose the most fruitful approaches to their own objects of study.

### **Grading:**

Short essay testing methods on an object of study	20%
Essay proposal	10%
Presentation on reading	10%
Presentation on proposed essay	10%
Final essay	30%
Participation	20%

## Syllabus

### Nature of the object/the discipline

Dudley Andrew, "The Core and Flow of Film Studies," *Critical Inquiry* (Summer 2009)

### Emerging issues in cinema studies

Agnes Pethö, "Intermediality in Film: A Historiography of Methodologies" and "The World as a Media Maze: Sensual and Structural Gateways of Intermediality in the Cinematic Image," *Cinema and Intermediality: The Passion for the In-Between* (Cambridge: Cambridge Scholars Publishing, 2011)

Iiona Hongisto, *Soul of the Documentary: Expression and Capture of the Real* (University of Turku, Finland, 2011)

Sean Cubitt, "Pixel, cut, vector," *The Cinema Effect* (Cambridge, MA: MIT Press, 2004)

Patricia Pisters, *The Neuro-Image: A Deleuzian Film-Philosophy of Digital Screen Culture* (Stanford, CA: Stanford University Press, 2012)

### Other options:

Tarja Lane, *Feeling Cinema: Emotional Dynamics in Film Studies* (New York: Continuum, 2011)

Haidee Wasson and Charles Acland, eds., *Useful Cinema* (Durham, NC: Duke University Press, 2011)

Dimitris Eleftheriotis, *Cinematic Journeys: Film and Movement* (Edinburgh University Press, 2010)

### New approaches to reality and sensation

Tom Gunning, "Moving Away from the Index: Cinema and the Impression of Reality," *Differences* 18:1 (2007): 29-52. *Electronic resource*

Martine Beugnet, "The Aesthetics of Sensation," *Cinema and Sensation: French Film and the Art of Transgression* (Edinburgh UP, 2007), 63-75.

Vivian Sobchack, "The Charge of the Real: Embodied Knowledge and Cinematic Consciousness," *Carnal Thoughts: Embodiment and Moving Image Culture* (Berkeley: University of California, 2004), 258-285. *E-book*

Other options:

Dudley Andrew, *What Cinema Is! Bazin's Quest and Its Charge* (Malden, MA: Wiley-Blackwell, 2010)

Giorgio Agamben, "Notes on Gesture," in *Means Without Ends: Notes on Politics*, trans. Vincenzo Binetti and Cesare Casarino (1992; Minneapolis: University of Minnesota Press, 2000)

Pasi Väliäho, "Experimental Life: The Biopolitical Context," *Mapping the Moving Image: Gesture, Thought, and Cinema circa 1900* (Amsterdam: Amsterdam University Press, 2011), 53-78.

Background: Gilles Deleuze, *Cinema 1: The Movement-Image*, trans. by Hugh Tomlinson and Barbara Habberjam (Minneapolis: University of Minnesota Press, 1986), excerpts

Background: André Bazin, "The Ontology of the Photographic Image" and "The Evolution of Editing Since the Advent of Sound," *What Is Cinema?*, vol. 1, ed. and trans. Hugh Gray (Berkeley: University of California, 1967), 9-16, 31-40.

"Precinema" and cinema's companions in the arts

Lauren Rabinovitz, *Electric Dreamland: Amusement Parks, Movies, and American Modernity* (New York: Columbia University Press, 2012)

Hamid Naficy, "Introduction: National Cinema, Modernity, and Iranian National Identity," *A Social History of Iranian Cinema, Volume 1: The Artisanal Era, 1897-1941* (Durham, NC: Duke University Press, 2011), 1-26

Timothy Corrigan, "The Forgotten Image Between Two Shots': Photos, Photograms, and the Essayistic," in *Still Moving: Between Cinema and Photography*, ed. Karen Beckman and Jean Ma (Durham, NC: Duke University Press, 2008), 41-61

Steven Jacobs, *Framing Pictures: Film and the Visual Arts* (New York: Columbia University Press, 2010)

Cinema as time-based medium

Laura Mulvey, *Death 24x a Second: Stillness and the Moving Image* (London: Reaktion Books, 2006), excerpt

Mary Ann Doane, *The Emergence of Cinematic Time: Modernity, Contingency, the Archive* (Cambridge, MA: Harvard University Press, 2002), excerpt



### Medium specificity

Mary Ann Doane, "The Indexical and the Concept of Medium Specificity," *Differences* 18:1 (2007): 128-152. *Electronic resource*

Jay David Bolter, "Transference and Transparency: Digital Technology and the Remediation of Cinema," *Intermedialités* 6 (Autumn 2005): 13-26

### Comparisons across cultures

Paul Willemen, "For a Comparative Film Studies," in *Digital and Other Virtualities: Renegotiating the Image*, ed. Antony Bryant and Griselda Pollock (London and New York: I. B. Tauris, 2010), 93-110

Walid El Khachab, "Face of the Human and Surface of the World : Reflections on Cinematic Pantheism," *Intermedialités* 8 (Fall 2006)

Jean Ma, *Melancholy Drift: Marking Time in Chinese Cinema* (Hong Kong : Hong Kong University Press, 2010)

### Media convergence

Henry Jenkins, *Convergence Culture: where old and new media collide* (New York : New York University Press, 2008), excerpt

Lev Manovich, "The Practice of Everyday (Media) Life: From Mass Consumption to Mass Cultural Production?", *Critical Inquiry* 35 (Winter 2009)

William Uricchio, "Phantasia and Technè at the Fin-de-siècle," *Intermedialités: histoire et théorie des arts, des lettres et des techniques* (fall 2006).

Robynn J. Stilwell, "Audio-Visual Space in an Era of Technological Convergence," *The Oxford Handbook of New Audiovisual Aesthetics*, ed. Claudia Gorbman, John Richardson, and Carol Vernallis (Oxford, 2012)

Trond Lundemo, "Quoting Motion: The Frame, the Shot, and Digital Video," in Angela Dalle Vacche, ed., *Film, art, new media: museum without walls?* (Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2012)

### Images moving across media and platforms

Francesco Casetti, "Filmic Experience," *Screen* 50:1 (Spring 2009): 56-66.

Elvind Røssaak, "Algorithmic culture: beyond the photo/film divide," in Røssaak, ed., *Between Stillness and Motion:*

Francesco Casetti and Sara Sampietro, "With Eyes, With Hands: The Relocation of Cinema into the iPhone" and Jennifer Steetskamp, "Media Archaeology, Installation Art, and the iPhone Experience," in *Moving Data: The iPhone and the Future of Media*, ed. Pelle Snickars and Patrick Vonderau (New York: Columbia University Press, 2012)

Bernard Stiegler, "The Carnival of the New Screen: From Hegemony to Isomony," in *The YouTube Reader*, ed. Pelle Snickars and Patrick Vonderau (London: Wallflower Press, 2009), 40-59.

### Moving images in the museum

Tanya Leighton, Introduction, *Art and the Moving Image: A Critical Reader* (London: Tate, 2008)

Gavin Hogben, "Right Here, Right Now—Cinema Gone Live!," in Angela Dalle Vacche, ed., *Film, art, new media: museum without walls?* (Houndmills, Basingstoke, Hampshire; New York: Palgrave Macmillan, 2012), 301-320

Kate Mondloch, *Screens: Viewing Media Installation Art* (Minnesota, 2010)

Christine Ross, "The Temporalities of Video: Extendedness Revisited," *Art Journal*, 65:3 (Fall, 2006): 82-99

Mieke Bal, "Losing It: Politics of the Other (Medium)," *Journal of Visual Culture* 10:3 (December 2011): 372-396

Background: Martha Rosler, "Video: Shedding The Utopian Moment," in *Theories and documents of contemporary art : a sourcebook of artists' writings*, ed. Kristine Stiles and Peter Selz (Berkeley : University of California Press, 1996)



# New Graduate Course Proposal Form

## PROPOSED COURSE

Subject (eg. MAPH) <b>FPA</b>	Number (eg. 810) <b>825</b>	Units (eg. 4) <b>4</b>
Course Title (max 80 characters) <b>New Approaches in Digital Art Studies</b>		
Short Title (appears on transcripts, max 25 characters) <b>Digital Art Studies</b>		
Course Description for SFU Calendar <input checked="" type="checkbox"/> see attached document <input checked="" type="checkbox"/> Learning outcomes identified		
Available Course Components: <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Laboratory <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete		This is a capstone course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Prerequisites (if any) <input type="checkbox"/> see attached document (if more space is required) <b>Undergraduate degree or equivalent and permission from instructor</b>		
<input type="checkbox"/> This proposed course is combined with an undergrad course: Course number and units: _____		
Additional course requirements for graduate students <input type="checkbox"/> See attached document (if this space is insufficient)		
Campus at which course will be offered (check all that apply) <input type="checkbox"/> Burnaby <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Surrey <input type="checkbox"/> GNW <input type="checkbox"/> _____		
Estimated enrolment <b>20</b>	Date of initial offering <b>January 2014</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>3 hrs/week for 13 weeks</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Practicum work done in this class will involve children or vulnerable adults (If the "Yes" box is checked, all students will require criminal record checks)		
Justification <input type="checkbox"/> See attached document (if more space is required) <b>New course for MA in Comparative Media Arts by Cohort Special Arrangements</b>		

## 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 <input checked="" type="checkbox"/> information about their competency to teach the course is appended <b>Dr. Arne Eigenfeldt, Dr. Laura Marks</b>
Number of additional faculty members required in order to offer this course
Additional space required in order to offer this course <input type="checkbox"/> see attached document
Additional specialized equipment required in order to offer this course <input type="checkbox"/> see attached document
Additional Library resources required (append details) <input type="checkbox"/> Annually \$ _____ <input type="checkbox"/> One-time \$ _____

**PROPOSED COURSE** from first page

Program (eg. MAPH) FPA	Number (eg. 810) 825	Units (eg. 4) 4
Course title (max 80 characters) New Approaches in Digital Art Studies		

**APPROVAL SIGNATURES**

When a department proposes a new course it must first be sent to the chairs of each faculty graduate program committee where there might be an overlap in course content. The chairs will indicate that overlap concerns have been dealt with by signing the appropriate space or via a separate memo or e-mail (attached to this form).

The new course proposal must also be sent to the Library for a report on library resources.

Once overlap concerns have been dealt with, signatures indicate approval by the department, home faculty and Senate Graduate Studies Committee.

**Other Faculties**

The signature(s) below indicate that the Dean(s) or designate of other Faculties affected by the proposed new course support(s) the approval of the new course.

Name of Faculty	Signature of Dean or Designate	Date

**Departmental Approval** (non-departmentalized faculties need not sign)

Department Graduate Program Committee Arne Eigenfeldt	Signature <i>Arne Eigenfeldt</i>	Date Oct 12 2012
Department Chair Owen Underhill	Signature <i>Owen Underhill</i>	Date Oct 12/12

**Faculty Approval**

Faculty 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 Program Committee	Signature <i>HW Robert</i>	Date 18 Oct 12
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**Senate Graduate Studies Committee Approval**

SGSC approval indicates that the Library report has been seen, and all resource issues dealt with. Once approved, new course proposals are sent to Senate for information.

Senate Graduate Studies Committee	Signature <i>W. P. Drouse</i>	Date Dec 18/20
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**CONTACT**

Upon approval of the course, the Office of the Dean of Graduate Studies will consult with the department or school regarding other course attributes that may be required to enable the proper entry of the new course in the student record system.

Department / School / Program School for the Contemporary Art	Contact name Arne Eigenfeldt	Contact email arne_e@sfu.ca
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## **FPA 825-4 New Approaches in Digital Art Studies**

### **Description:**

This course will focus on the history and practice of digital art, with an emphasis upon the artistic outcomes of the new methodologies and practices within this field. Digital technology has fundamentally changed the process and products of contemporary creativity in art-making. Although a great deal of contemporary art involves some aspect of digital technology, this course will examine those artists and art-works in which digital technologies play an intrinsic part in the creative process, as well as the realization. A range of processes – from interactive systems through to algorithmic approaches (stochastic, deterministic, chaotic) – will be examined, with particular reference to artistic goals, approaches, and results.

### **Learning Outcomes:**

The student will be able to:

- identify the fundamental elements of digital art;
- understand digital art as part of a history that includes visual art, music, and performance practices;
- identify concepts of algorithmic approaches within creative work;
- participate in discussions about the example artworks and texts in the course readings;
- formulate and articulate critical analysis of a selected artwork;
- critically evaluate digital art.

### **Delivery Method:**

Lecture and Seminar

### **Assignments**

This course will require three assignments.

1 - An essay comparing two digital art works, one of which uses the computer as simply a tool, the other that explores the potential for emergent artistic creation formerly not possible without the technology.

2 - An in-class presentation on a selected artwork, in which concepts and techniques involved within work, including an artistic evaluation of the work;

3 - A research paper on any topic in digital art, including an in-depth analysis of specific works wherever possible. This assignment could concentrate on a specific artist, a technical approach, or compare more than one.

### **Evaluation:**

Comparison Essay:	25%
Research Paper:	40%
Artwork Presentation	20%
Seminar Participation	15%

## Lecture Topics and readings may include:

### Digital Art as Tool

Otto Laske, "The computer as the artist's alter ego," *Leonardo*, Vol. 23, No. 1, pp. 53-66, 1990.  
 Brian Evans, "Foundations of Visual Music", *Computer Music Journal* Vol. 29 No. 4, pp 11-24, 2005.

### Digital Art as Medium

Harold Cohen, "The Further Exploits of Aaron, Painter", *Stanford Humanities Review*, 1994.  
 Lida von Mengden, "Manfred Mohr - Research in the Aesthetic Universe of the Cube", from exhibition catalog *Manfred Mohr - broken symmetry*, Kunsthalle Bremen 2007.

### History of Digital Art

Lev Manovich, "Ten Key Texts on Digital Art: 1970 - 2000", *Leonardo*, Vol. 35, No. 5, pp. 567-575, 2002.

### Generative Art

Philip Galanter, "What Is Generative Art?" *GA2003 - 6th Generative Art Conference*, 2003.  
 Pascal Dombis, "Irrational Environments," [http://www.dombis.com/info/irrationnal\\_eng.htm](http://www.dombis.com/info/irrationnal_eng.htm)

### Generative Music

G.M. Koenig, "Aesthetic Integration of Computer-Composed Scores," *Computer Music Journal*, Vol. 7. No. 4, 1983.  
 George Lewis, "Too Many Notes: Computers, Complexity and Culture in *Voyager*," *Leonardo Music Journal*, Vol. 10, pp 33-39, 2000.  
 Arne Eigenfeldt, "Real-time Composition as Performance Eco-System", *Organised Sound*, Vol. 16. No. 2, 2011

### Interaction

Arjen Mulder, "The Exercise of Interactive Art," in *Interact or Die!*, ed. Joke Brouwer and Arjen Mulder, pp. 52-69, 2007.  
 Mitchell Akiyama, "Projections: The Development and Politics of Digital Media in Audiovisual Performance," *Offscreen* 11: 8-9 (Aug/Sept 2007)

### Fractals / Chaos

B. Mandelbrot, "Fractals as an art for the sake of science," *The Visual Mind*, pp. 11-14, 1993. (reprinted from *Leonardo*, Supplemental Issue, pp. 21-24, 1989)

### NetArt

Jon Ippolito, "Ten Myths of Internet Art." *Leonardo*, Vol 35 No 5, pp. 485-498, 2002.

### Hypermedia

Mark Amerika, "Expanding the Concept of Writing," <http://www.mitpressjournals.org.proxy.lib.sfu.ca/doi/abs/10.1162/002409404772827987>  
 Noah Wardrip-Fruin *Hypermedia, Eternal Life, and the Impermanence Agent*, <http://www.impermanenceagent.org/agent/essay.html>

Games

Rebecca Cannon, "Meltdown," *Journal of Media Practice* Vol. 7 No 1, p. 7 - 23, 2006.

Patrick Crogan, "The Experience of Information in Computer Games," *Scan Journal* Vol 1 No. 1, 2004.

Installation

Maria Fernandez, "Illuminating Embodiment: Rafael Lozano-Hemmer's Relational Architectures", *Architectural Design*, Special Issue: 4dsocial: Interactive Design Environments, Vol. 77, No. 4, pp. 78-87, July/August 2007

Evolutionary Art

Karl Sims, "Genetic Images," <http://www.karlsims.com/genetic-images.html>

Jon McCormack, "Open Problems in Evolutionary Music and Art", *Lecture Notes in Computer Science*, 2005, Vol. 3449, "Applications of Evolutionary Computing," pp. 428-436.

Steve DiPaola, "Evolving Creative Portrait Painter Programs Using Darwinian Techniques with an Automatic Fitness Function", *EVA 2005 Conference*, 2005.

Jon McCormack, "Eden: An Evolutionary Sonic Ecosystem," *ECAL 2001*, J. Kelemen, P. Sosik, eds., pp. 133-142

Databases

Luke Dubois, "Hard Data," <http://turbulence.org/Works/harddata/>

Wendy Hui Kyong Chun, *Programmed Visions: Software and Memory* (MIT Press, 2011)

Intelligent Systems

David Rokeby, The Giver of Names, <http://www.fondation-langlois.org/html/e/page.php?NumPage=2121>

Noah Wardrip-Fruin, Hypermedia, Eternal Life, and the Impermanence Agent, <http://www.impermanenceagent.org/agent/essay.html>

Stephen Wilson, "Artificial Intelligence Research as Art," *SEHR*, Vol. 4, No. 2: Constructions of the Mind, 1995.

Timothy Binkley, "Autonomous Creations: Birthing Intelligent Agents," *Leonardo* Vol. 31 No. 5, pp. 333-336, 1998.

C Jacob, G. Hushlak, J. Boyd, P. Nuytten, M. Sayles, M. Pilat, "SwarmArt: Interactive Art from Swarm Intelligence," *Leonardo* Vol. 40 No. 3, pp. 248-254, 2007.

Kenneth Rinaldo, "Technology Recapitulates Phylogeny: Artificial Life Art," *Leonardo*, Vol. 31, No. 5, pp 371-376, 1998.

Kenneth Rinaldo, "The Flock," *Leonardo*, Vol. 31 No. 5, pp. 405-407, 1998.

Sha Xin Wei, *Poiesis and Enchantment in Topological Matter*, forthcoming, MIT Press; excerpt

Virtual Reality

Michael Heim, The Feng Shui of Virtual Worlds, *Computer Graphics World*, January 2001.

Gianna Maria Gatti, "Osmose by Char Davies", *The Technological Herbarium*, Avinus Verlag, 2009.

Scott Fisher, "Virtual Environments, Personal Simulation & Telepresence", *Virtual Reality: Theory, Practice and Promise*, Helsel and Roth, ed., Meckler, 1991

The Body

Eduardo Kac, "GFP Bunny," *Leonardo*, Vol. 36, No. 2, pp 97-102, 2003.

Thecla Schiphorst, "Body Matters: The Palpability of Invisible Computing," *Leonardo*, Vol. 42, No. 3, pp. 225-230, 2009.

Additional Readings may be drawn from

*The New Media and Technocultures Reader*, ed. Seth Giddings with Martin Lister (New York and London: Routledge, 2011)



# New Graduate Course Proposal Form

## PROPOSED COURSE

Subject (eg. MAPH) FPA	Number (eg. 810) 826	Units (eg. 4) 4
Course Title (max 80 characters) New Approaches in Performance Studies		
Short Title (appears on transcripts, max 25 characters) Performance Studies		
Course Description for SFU Calendar <input checked="" type="checkbox"/> see attached document <input checked="" type="checkbox"/> Learning outcomes identified		
Available Course Components: <input type="checkbox"/> Lecture <input checked="" type="checkbox"/> Seminar <input type="checkbox"/> Laboratory <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete		This is a capstone course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Prerequisites (if any) <input type="checkbox"/> see attached document (if more space is required) Undergraduate degree or equivalent and permission from instructor		
<input type="checkbox"/> This proposed course is combined with an undergrad course: Course number and units: _____		
Additional course requirements for graduate students <input type="checkbox"/> See attached document (if this space is insufficient)		
Campus at which course will be offered (check all that apply) <input type="checkbox"/> Burnaby <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Surrey <input type="checkbox"/> GNW <input type="checkbox"/> _____		
Estimated enrolment 20	Date of initial offering September 2013	Course delivery (eg. 3 hrs/week for 13 weeks) 3 hrs/week for 13 weeks
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Practicum work done in this class will involve children or vulnerable adults (If the "Yes" box is checked, all students will require criminal record checks)		
Justification <input type="checkbox"/> See attached document (if more space is required) New course for MA in Comparative Media Arts by Cohort Special Arrangements		

## 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 <input checked="" type="checkbox"/> information about their competency to teach the course is appended Dr. Henry Daniel, Dr. Arne Eigenfeldt
Number of additional faculty members required in order to offer this course
Additional space required in order to offer this course <input type="checkbox"/> see attached document
Additional specialized equipment required in order to offer this course <input type="checkbox"/> see attached document
Additional Library resources required (append details) <input type="checkbox"/> Annually \$ _____ <input type="checkbox"/> One-time \$ _____

**PROPOSED COURSE** from first page

Program (eg. MAPH) <b>FPA</b>	Number (eg. 810) <b>826</b>	Units (eg. 4) <b>4</b>
Course title (max 80 characters) <b>New Approaches in Performance Studies</b>		

**APPROVAL SIGNATURES**

When a department proposes a new course it must first be sent to the chairs of each faculty graduate program committee where there might be an overlap in course content. The chairs will indicate that overlap concerns have been dealt with by signing the appropriate space or via a separate memo or e-mail (attached to this form).

The new course proposal must also be sent to the Library for a report on library resources.

Once overlap concerns have been dealt with, signatures indicate approval by the department, home faculty and Senate Graduate Studies Committee.

**Other Faculties**

The signature(s) below indicate that the Dean(s) or designate of other Faculties affected by the proposed new course support(s) the approval of the new course.

Name of Faculty	Signature of Dean or Designate	Date

**Departmental Approval** (non-departmentalized faculties need not sign)

Department Graduate Program Committee <b>Arne Eigenfeldt</b>	Signature <i>Arne Eigenfeldt</i>	Date <b>Oct 12 2012</b>
Department Chair <b>Owen Underhill</b>	Signature <i>Owen Underhill</i>	Date <b>Oct 12/12</b>

**Faculty Approval**

Faculty 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 Program Committee	Signature <i>Arne Eigenfeldt</i>	Date <b>18 Oct 12</b>
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**Senate Graduate Studies Committee Approval**

SGSC approval indicates that the Library report has been seen, and all resource issues dealt with. Once approved, new course proposals are sent to Senate for information.

Senate Graduate Studies Committee	Signature <i>C. P. House</i>	Date <b>Dec 18/20</b>
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**CONTACT**

Upon approval of the course, the Office of the Dean of Graduate Studies will consult with the department or school regarding other course attributes that may be required to enable the proper entry of the new course in the student record system.

Department / School / Program <b>School for the Contemporary Art</b>	Contact name <b>Arne Eigenfeldt</b>	Contact email <b>arne_e@sfu.ca</b>
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## **FPA 826-4 New Approaches in Performance Studies**

### **Description:**

This course is an elective in the MA program. It traces the interdisciplinary origins of performance studies and brings its concepts and methods to bear on dance, music and sound arts, theatre and performance arts, and media performance while introducing cross-disciplinary ideas from emergent areas such as neuroscience, cognitive science, and gaming, for example. Course assignments will involve case studies as forerunners for further research.

### **Course Outcomes:**

Students will gain an advanced understanding of Performance Studies, its history, discourses, and practices. They will identify some of the differences between performance disciplines in order to compare them and identify emergent practices. They will develop a refined vocabulary for talking about performance in terms of its own history and of other disciplines. They will explore new hybrid methodologies and performance approaches that further the discipline of Performance Studies.

### **Grading:**

- I. Critical Review 15%
- II. Preliminary project 30%
- IV. Essay proposal and annotated bibliography 10%
- IV. Final essay 30%
- VI. Participation 15%

### **Required Texts:**

Auslander, Philip. *Theory for Performance Studies* London; New York: Routledge, 2008.  
Henry Bial, ed., *The Performance Studies Reader*. Routledge, 2007.

Recommended Texts: see attached list

### Selected Readings:

Philip Auslander, *Theory for Performance Studies*. London; New York: Routledge, 2008.

Stephen Wilson, "Art and Science as Cultural Acts," *Information Arts: Intersections of Art, Science, and Technology*. MIT Press, 2002.

Günter Berghaus, "Body Art, Ritualism and Neo Shamanic Performances," in *Avant-garde performance, live events and electronic technologies*. New York: Palgrave, 2005.

Toni Stolberg, "Communicating Science through the Language of Dance: A Journey of Education and Reflection." *Leonardo*, 39 (2006): 426-433.

Guillermo Gómez-Peña, "Crosscontamination" and "The Minefields of Utopia," *TDR* 46:2 (Summer 2002)

" Judith Butler, "Critically Queer", "Striptease: Desire, Mimetic Jeopardy, Performing Spectators," in Erin Striff, ed., *Performance studies*. Palgrave Macmillan, 2002.

Augusto Boal, "Development of the Arena Theatre of Sao Paolo - First Stage," *Performance Studies*. Palgrave Macmillan, 2002.

W.B. Worthen, "Disciplines of the text: sites of performance," in Henry Bial, ed., *The performance studies reader*. Routledge, 2007.

Bernth Lindfors, "Ethnological Show Business: Footlighting the Dark Continent," in Rosemary Garland Thompson, ed., *Freakery: Cultural Spectacles of the Extraordinary Body*. New York: New York University Press, 1996.

J.L. Austen, "How to do things with words," *How to do things with words*, New York: Oxford University Press, 1965.

Nicholas Zurbrugg, "Introduction," in Zurbrugg, ed., *Art, Performance, Media: 31 Interviews*. Minneapolis: University of Minnesota Press, 2004.

Jill Dolan, "Introduction: Feeling the Potential of Elsewhere," *Utopia in Performance*. Ann Arbor: University of Michigan Press, 2005

Paul Gilroy, "Jewels Brought from Bondage: Black Music and the Politics of Authenticity," *The Black Atlantic: Modernity and Double Consciousness*. London, Verso, 1993

Judith Butler, "Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory," in Henry Bial, ed., *The performance studies reader*. Routledge, 2007.

Kattenbelt & Chapple, "Key Issues in Intermediality and Performance," *Intermediality in Theatre and Performance* Amsterdam; New York; Rodopi, 2006.

Victor Turner, "Liminality and Communitas", in Henry Bial, ed., *The performance studies reader*. Routledge, 2007.

Terrence Hawkes, "Linguistics & Anthropology," *Structuralism and Semiotics*. London: Routledge, 2003.

Gavin Carter and Colin Beardon, "New Visions in Performance," *New Visions in Performance: The Impact of Digital Technologies* Exton, PA: Swets & Zeitlinger Publishers, 2004.

Thomas McEvilley, "Performance Exemplified: Conceptual and Performance Art in the Formation of Post-Modernism," *The Triumph of Anti-Art: Conceptual and Performance Art in the Formation of Post-Modernism*. McPherson & Company, 2005.

Marvin Carlson, "Performance in its historical context," *Performance: A Critical Introduction*, New York, Routledge, 2004.

John Emigh, "Performance Studies, Neuroscience, and the Limits of Culture," in Nathan Stucky and Cynthia Wimmer, eds., *Teaching performance studies* Southern Illinois University Press, 2002.

Victor Turner and Edie Turner, "Performing ethnography," in Henry Bial, ed., *The performance studies reader*. Routledge, 2007.

Richard Schechner, "Ritual," *Performance Studies*. Routledge, 2003.

Andrew Parker and Eve Kosofsky Sedgwick, "Introduction to Performativity and Performance," in Henry Bial, ed., *The performance studies reader*. Routledge, 2007.

Vivian M. Patraha, "Spectacular Suffering: Performing Presence, Absence, and Witness at the US Holocaust Memorial Museum," in Erin Striff, ed., *Performance studies*. Palgrave Macmillan, 2002.

Roselee Goldberg, "The Art of Ideas and the Media Generation 1960 to 2000," *Performance Art: From futurism to the present*. Thames and Hudson, 2001.

Isidore Okpewho, "The oral artist: training and preparation," in Henry Bial, ed., *The performance studies reader*. Routledge, 2007.

Marvin Carlson, "The performance of culture" and "The performance of language: linguistic approaches," *Performance: A Critical Introduction* New York, Routledge, 2004.

Johan Huizinga, "The nature and significance of play as a cultural phenomenon," in Henry Bial, ed., *The performance studies reader* Routledge, 2007.

Klemens Gruber, "The Staging of Writing," in Kattenbelt & Chapple, eds., *Intermediality in Theatre and Performance* IFTR/FIRT, 2006.

Richard Schechner, "The Street is the Stage" in Erin Striff, ed. *Performance studies*. Palgrave

Philip Auslander, "The Surgical Self: Body Alteration and Identity," *From Acting to Performance: Essays in Modernism and Postmodernism* London; New York: Taylor and Francis, 2002.

Nathan Stucky and Cynthia Wimmer, "Theatre of the Oppressed with Students of Privilege: Practicing Boal in the American College Classroom" and "Theatre Studies/Cultural Studies/Performance Studies: The Three Unities," *Teaching performance studies* Southern Illinois University Press, 2002.

Jon McKenzie, "Virtual Reality: Performance, Immersion and The Thaw," *Drama Review* 38: 4 (1994): 83-103.

Avanthi Meduri, "Western Feminist Theory, Asian Indian Performance, and a notion of Agency," *Women and Performance* 5: 2 (1996): 90-103.

Richard Schechner, "What Is Performance Studies," in Schechner, *Performance Studies*. Routledge, 2003.

Patrice Pavis, trans. David Williams, "Which Theories for Which Mise-en-Scènes?", *Analyzing Performance: Theater, Dance and Film*. Ann Arbor: University of Michigan Press, 2003.



# New Graduate Course Proposal Form

## PROPOSED COURSE

Subject (eg. MAPH) <b>FPA</b>	Number (eg. 810) <b>827</b>	Units (eg. 4) <b>6</b>
Course Title (max 80 characters) <b>Practicum in Comparative Media Arts</b>		
Short Title (appears on transcripts, max 25 characters) <b>Practicum Comp Media Arts</b>		
Course Description for SFU Calendar <input checked="" type="checkbox"/> see attached document <input checked="" type="checkbox"/> Learning outcomes identified		
Available Course Components: <input type="checkbox"/> Lecture <input type="checkbox"/> Seminar <input type="checkbox"/> Laboratory <input checked="" type="checkbox"/> Practicum <input type="checkbox"/> Online <input type="checkbox"/> _____		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete		This is a capstone course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Prerequisites (if any) <input type="checkbox"/> see attached document (if more space is required) <b>Enrollment in MA in Comparative Media Arts or permission of instructor</b>		
<input type="checkbox"/> This proposed course is combined with an undergrad course: Course number and units: _____		
Additional course requirements for graduate students <input type="checkbox"/> See attached document (if this space is insufficient)		
Campus at which course will be offered (check all that apply) <input type="checkbox"/> Burnaby <input type="checkbox"/> Vancouver <input type="checkbox"/> Surrey <input type="checkbox"/> GNW <input type="checkbox"/> _____		
Estimated enrolment <b>5</b>	Date of initial offering <b>Spring 2014</b>	Course delivery (eg. 3 hrs/week for 13 weeks) <b>120 hours of practicum placement</b>
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Practicum work done in this class will involve children or vulnerable adults (If the "Yes" box is checked, all students will require criminal record checks)		
Justification <input type="checkbox"/> See attached document (if more space is required) <b>New course for MA in Comparative Media Arts by Cohort Special Arrangements</b>		

## 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 <input checked="" type="checkbox"/> information about their competency to teach the course is appended <b>Dr. Laura Marks, Dr. Denise Oleksiczjuk, Dr. Arne Eigenfeldt, Dr. Henry Daniel</b>
Number of additional faculty members required in order to offer this course
Additional space required in order to offer this course <input type="checkbox"/> see attached document
Additional specialized equipment required in order to offer this course <input type="checkbox"/> see attached document
Additional Library resources required (append details) <input type="checkbox"/> Annually \$ _____ <input type="checkbox"/> One-time \$ _____

**PROPOSED COURSE** from first page

57

Program (eg. MAPH) FPA	Number (eg. 810) 827	Units (eg. 4) 6
Course title (max 80 characters) Practicum in Comparative Media Arts		

**APPROVAL SIGNATURES**

When a department proposes a new course it must first be sent to the chairs of each faculty graduate program committee where there might be an overlap in course content. The chairs will indicate that overlap concerns have been dealt with by signing the appropriate space or via a separate memo or e-mail (attached to this form).

The new course proposal must also be sent to the Library for a report on library resources.

Once overlap concerns have been dealt with, signatures indicate approval by the department, home faculty and Senate Graduate Studies Committee.

**Other Faculties**

The signature(s) below indicate that the Dean(s) or designate of other Faculties affected by the proposed new course support(s) the approval of the new course.

Name of Faculty	Signature of Dean or Designate	Date

**Departmental Approval** (non-departmentalized faculties need not sign)

Department Graduate Program Committee Arne Eigenfeldt	Signature <i>Arne Eigenfeldt</i>	Date Oct 12 2012
Department Chair Owen Underhill	Signature <i>Owen Underhill</i>	Date Oct 12, 2012

**Faculty Approval**

Faculty 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 Program Committee	Signature <i>J.W. Robert</i>	Date 18 Oct 12
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**Senate Graduate Studies Committee Approval**

SGSC approval indicates that the Library report has been seen, and all resource issues dealt with. Once approved, new course proposals are sent to Senate for information.

Senate Graduate Studies Committee	Signature <i>W. House</i>	Date Dec 18/20
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**CONTACT**

Upon approval of the course, the Office of the Dean of Graduate Studies will consult with the department or school regarding other course attributes that may be required to enable the proper entry of the new course in the student record system.

Department / School / Program School for the Contemporary Art	Contact name Arne Eigenfeldt	Contact email arne_e@sfu.ca
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## **FPA 827-4 Practicum in Comparative Media Arts**

### **Description:**

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.

**Agreements:** The student, the MA program director, and the supervisor at the organization sign a letter of agreement. Since the practicum is an unpaid work placement considered an assigned work experience required towards completion of the degree, students are covered by WorkSafe BC under Section 3(7)(a) Coverage registration No. 112786, "Work Experience Program." Students will need to 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.

During the placement, the student reports biweekly to the MA program supervisor. At the end of the semester the student submits a report on the outcome of the project, with documentation of the project as an appendix. Responsibility for grading is shared by the MA program supervisor and the supervisor at the organization, who will also provide a brief written report on the student's performance and project.

### **Course outcomes:**

Students will be able to apply academic knowledge and skills in an arts-related workplace. They will learn some aspects of daily operations in an arts organization. They will be able to complete a finite project that serves a specific need for the organization, which should give them a basis for carrying comparable projects in future employment.

### **Prerequisite:**

Enrolment in MA in Comparative Media Arts or permission of the program director.

### **Grading:**

The supervisor at the organization will recommend a grade to the MA supervisor. It will comprise one grade for ongoing performance, which includes preparedness, efficiency,

initiative, collegiality, resourcefulness, creativity, professionalism, and other criteria determined in the agreement and one grade for the final project, again based on criteria determined in the agreement.

By MA supervisor:

Proposal	10%
Biweekly reports	15%
Report on final project	15%

By supervisor at organization:

Ongoing performance	30%
Final project	30%

## New Graduate Course Proposal Form

## PROPOSED COURSE

Subject (eg. MAPH) FPA	Number (eg. 810) 829	Units (eg. 4) 6
Course Title (max 80 characters) Extended Essay in Comparative Media Arts		
Short Title (appears on transcripts, max 25 characters) Essay Comp Media		
Course Description for SFU Calendar <input checked="" type="checkbox"/> see attached document <input checked="" type="checkbox"/> Learning outcomes identified		
Writing course in conjunction with FPA 822		
Available Course Components: <input type="checkbox"/> Lecture <input type="checkbox"/> Seminar <input type="checkbox"/> Laboratory <input type="checkbox"/> Practicum <input type="checkbox"/> Online <input checked="" type="checkbox"/> FPA 822		
Grading Basis <input checked="" type="checkbox"/> Letter grades <input type="checkbox"/> Satisfactory/Unsatisfactory <input type="checkbox"/> In Progress/Complete		This is a capstone course <input type="checkbox"/> Yes <input checked="" type="checkbox"/> No
Prerequisites (if any) <input type="checkbox"/> see attached document (if more space is required) Enrollment in MA in Comparative Media Arts, FPA 821-4, Research Methods, and two electives.		
<input type="checkbox"/> This proposed course is combined with an undergrad course: Course number and units: _____		
Additional course requirements for graduate students <input type="checkbox"/> See attached document (if this space is insufficient)		
Campus at which course will be offered (check all that apply) <input type="checkbox"/> Burnaby <input checked="" type="checkbox"/> Vancouver <input type="checkbox"/> Surrey <input type="checkbox"/> GNW <input type="checkbox"/> _____		
Estimated enrolment 15	Date of initial offering Summer 2014	Course delivery (eg. 3 hrs/week for 13 weeks) Writing course in conjunction with FPA 822
<input type="checkbox"/> Yes <input checked="" type="checkbox"/> No Practicum work done in this class will involve children or vulnerable adults (If the "Yes" box is checked, all students will require criminal record checks)		
Justification <input type="checkbox"/> See attached document (if more space is required) New course for MA in Comparative Media Arts by Cohort Special Arrangements		

## 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 <input checked="" type="checkbox"/> information about their competency to teach the course is appended Dr. Laura Marks, Dr. Denise Oleksiczjuk, Dr. Henry Daniels, Dr. Arne Eigenfeldt, Dr. Chris Pavsek
Number of additional faculty members required in order to offer this course
Additional space required in order to offer this course <input type="checkbox"/> see attached document
Additional specialized equipment required in order to offer this course <input type="checkbox"/> see attached document
Additional Library resources required (append details) <input type="checkbox"/> Annually \$ _____ <input type="checkbox"/> One-time \$ _____

**PROPOSED COURSE** from first page

Program (eg. MAPH) FPA	Number (eg. 810) 829	Units (eg. 4) 6
Course title (max 80 characters) Extended Essay in Comparative Media Arts		

**APPROVAL SIGNATURES**

When a department proposes a new course it must first be sent to the chairs of each faculty graduate program committee where there might be an overlap in course content. The chairs will indicate that overlap concerns have been dealt with by signing the appropriate space or via a separate memo or e-mail (attached to this form).

The new course proposal must also be sent to the Library for a report on library resources.

Once overlap concerns have been dealt with, signatures indicate approval by the department, home faculty and Senate Graduate Studies Committee.

**Other Faculties**

The signature(s) below indicate that the Dean(s) or designate of other Faculties affected by the proposed new course support(s) the approval of the new course.

Name of Faculty	Signature of Dean or Designate	Date

**Departmental Approval** (non-departmentalized faculties need not sign)

Department Graduate Program Committee Arne Eigenfeldt	Signature <i>Arne Eigenfeldt</i>	Date Oct 12 2012
Department Chair Owen Underhill	Signature <i>Owen Underhill</i>	Date Oct 12, 2012

**Faculty Approval**

Faculty 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 Program Committee	Signature <i>S. Robert</i>	Date 18 Oct 12
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**Senate Graduate Studies Committee Approval**

SGSC approval indicates that the Library report has been seen, and all resource issues dealt with. Once approved, new course proposals are sent to Senate for information.

Senate Graduate Studies Committee	Signature <i>W. House</i>	Date Dec 18/20
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**CONTACT**

Upon approval of the course, the Office of the Dean of Graduate Studies will consult with the department or school regarding other course attributes that may be required to enable the proper entry of the new course in the student record system.

Department / School / Program School for the Contemporary Art	Contact name Arne Eigenfeldt	Contact email arne_e@sfu.ca
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## **FPA 829-6 Extended Essay in Comparative Media Arts**

### **Description:**

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 non-academic 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.

### **Prerequisites:**

FPA 821-4, Research Methods, and two electives in the MA in Comparative Media Arts.

### **Grading:**

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 MA program supervisor. They jointly assign a grade of Pass with Distinction, Pass, or Fail. A student who fails may be permitted a second and final attempt.

## Appendix II

### Calendar description for the proposed program

#### **Master of Arts in Comparative Media Arts Program**

*School for the Contemporary Arts / Faculty of Communication, Art, and Technology*

*Simon Fraser University Calendar 2013 Fall*

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 of Study**

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

- FPA 821-4 Research Methods in Comparative Media Arts
- FPA 822-4 Research Colloquium in Comparative Media Arts

and at least three of:

- 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

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.

and

- FPA 828-6 Extended Essay

FPA 821-4 Research Methods, 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. In FPA 828-6, the Extended Essay, 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. FPA 822-4, Research Colloquium, taken in the fourth semester, supervises the completion of the extended essay and prepares students in research presentation and other aspects of professional development. The program concludes with a public symposium in which students present the extended essay.

#### **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.

## **New Courses**

### **FPA 821-4 Research Methods in Comparative Media Arts**

This course presents methods in graduate-level research skills, including interdisciplinary research methods. Prepares students to develop research questions for particular objects of study in the media arts through the study of philosophies of emergence, newness, and durability. Enrolment in MA in Comparative Media Arts or permission of the instructor.

### **FPA 822-4 Research Colloquium in Comparative Media Arts**

This course prepares students in research presentation and other aspects of professional development through the development of the extended research essay and its public presentation. Prerequisite: Enrolment in MA in Comparative Media Arts or permission of the instructor.

### **FPA 823-4 New Approaches in Art and Visual Culture**

This seminar course explores visual art and culture and its historical discourses and practices. Prerequisite: Enrolment in MA in Comparative Media Arts or permission of the instructor.

### **FPA 824-4 New Approaches in Moving-Image Studies**

This seminar course examines the arts of the moving image, including film, video, and other time-based audiovisual media. Prerequisite: Enrolment in MA in Comparative Media Arts or permission of the instructor.

### **FPA 825-4 New Approaches in Digital Art Studies**

This seminar course examines the history and practice of digital art, with an emphasis upon the artistic outcomes of the new methodologies and practices within this field. Prerequisite: Enrolment in MA in Comparative Media Arts or permission of the instructor.

### **FPA 826-4 New Approaches in Performance Studies**

This seminar course traces the interdisciplinary origins of performance studies and brings its concepts and methods to bear on dance, music and sound arts, theatre and performance arts, and media performance while introducing cross-disciplinary ideas from emergent areas such as neuroscience, cognitive science, and gaming. Prerequisite: Enrolment in MA in Comparative Media Arts or permission of the instructor.

### **FPA 827-4 Practicum in Comparative Media Arts**



A term of full-time advanced and intensive practicum experience supervised by selected faculty and arts organization personnel. Students will assume a large measure of responsibility and participate in a range of activities related to the placement. Prerequisite: Enrolment in MA in Comparative Media Arts or permission of the program director.

#### FPA 829-6 Extended Essay in Comparative Media Arts

The composition of an essay serving as the final project of the MA, building upon the knowledge gained in coursework within the program. Prerequisite: FPA 821-4, Research Methods, and two electives in the MA in Comparative Media Arts.

## MA in Comparative Media Arts

### Appendix A: Annual Budget and Start and End Dates

#### a. Annual Budget

**Note on revenues:** The projected budget is based on a complement of 15 full-time graduate students. (Elective courses admit up to 20 students to accommodate students from other departments.) For revenues, we assume tuition fees of \$7521 per student over 4 semesters. The university receives a provincial operating grant for each student, equal to \$8750 per AFTE.

**Note on expenses.** No new teaching resources will be required, because SCA has reconfigured its undergraduate teaching in order to free up teaching resources at both the undergraduate and graduate levels. We will be able to run the program with existing faculty during the Cohort Special Arrangements trial period. As stated in the Notice of Intent, Additional Information, "The SCA commits to providing tenure-track teaching resources to support the new MA. This will be provided for through increased flexibility at the undergraduate level, which will allow for course loading of the current appropriate tenure track faculty to teach the MA courses."

The program will need a part-time graduate program clerk. The program will need a budget for promotion, supplies, the annual symposium, and purchases of media - art works for the library. The library report indicates no other new costs. Thus the incremental cost would be \$16,543 in 5 years. The School for the Contemporary Arts has agreed to cover these costs from within their current budget.

#### Expenses per Cohort of 15

	Full Cost	Incremental Cost
Faculty	.66 CFL or \$65,500	\$0
Clerical Support	\$7692	\$7692
Benefits	\$13,906	\$1351
Marketing & Promotion	\$2000	\$2000
Materials and Supplies	\$2000	\$2000
Other	\$2000	\$2000
Library	\$1500	\$1500
Total	\$94,958	\$16,543

#### Revenues per Cohort of 15 (Estimated)

Provincial Grant to SFU*	\$32,584
Tuition Fees**	\$115,071
Total Revenue to SFU	\$147,655
Flow thru of revenue to FCAT***	\$100,406
Flow thru of Revenue to SCA ****	\$93,879

\*Figured as change in FCAT allocation as percentage of total

\*\* Figured on basis of 75% domestic grad and 25% international, with estimated additional 8% tuition for international

\*\*\* Figured with 32% overhead to SFU

\*\*\*\* Figured with 6.5% overhead to FCAT

Revenue less Expenses: -5719

#### b. Start and End Dates

As a Cohort Special Arrangement, the MA in Comparative Media Arts will start in September 2013 and end in December 2016. We will propose the full program in Fall 2015, and we expect to have the full program in place by September 2016.

66

Library (media art purchases)

1500

**Total expenses**

7

**16,543**

Appendix 4  
Steering Committee

The MA steering committee will be a subcommittee of the School for Contemporary Arts Graduate Program Committee.

Dr. Henry Daniel  
Research specialization: Research-creation; performance studies

Dr. Arne Eigenfeldt  
Research specialization: New media and performance

Dr. Jacqueline Levitin  
Research specialization: Film history, genre studies, women filmmakers, Chinese cinemas, art of film directing, post-colonial cinemas

Dr. Laura Marks  
Research specialization: Cinema and media studies; new media art; experimental media; visual culture; art and philosophy

Dr. Denise Oleksijczuk  
Research specialization: Visual culture; photography; pre-cinematic media arts; curating

Dr. Christopher Pavsek  
Research specialization: Non-fiction cinema and art; cinema studies; critical theory

Professor Judy Radul  
Research specialization: Document and documentary; art and theory