



OFFICE OF THE VICE-PRESIDENT, ACADEMIC AND PROVOST

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|                  |                                                                      |              |                   |
|------------------|----------------------------------------------------------------------|--------------|-------------------|
| <b>ATTENTION</b> | Senate                                                               | <b>DATE</b>  | November 12, 2014 |
| <b>FROM</b>      | Jon Driver, Vice-President, Academic and<br>Provost, and Chair, SCUP | <b>PAGES</b> | 1/1               |
| <b>RE:</b>       | Institute for Performance Studies (SCUP 14-29)                       |              |                   |

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A handwritten signature in dark ink, appearing to be "Jon", is written over the signature line of the memorandum.

At its October 22, 2014 meeting, SCUP reviewed and approved the proposal for the establishment of the Institute for Performance Studies (IPS) as an Institute for a five-year term.

**Motion:**

That Senate approve the proposal for the establishment of the Institute for Performance Studies (IPS) as an Institute for a five-year term.

c: P. Dickinson



DEPARTMENT OF ENGLISH  
Faculty of Arts and Social Sciences

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Dr. Jon Driver  
Vice-President, Academic  
Simon Fraser University  
8888 University Drive  
Burnaby, BC  
V5A 1S6

6 November 2014

Dear Dr. Driver:

Please find attached a slightly revised version of the proposal for the Institute for Performance Studies (IPS) approved by SCUP on October 22, 2014.

The changes are in no way substantive; nor do they affect the structure or operations of the Institute. They merely concern the removal of references to the proposed Tier 1 Canada Research Chair in Literature and Performance Studies, the application for which was not successful. The relevant changes are to the second paragraph in Section 1.3 (p.2); the second bullet in Section 2.7 (p.5); and Sections 3.1 and 3.2 (p.6).

I trust this will not affect the forwarding of this proposal to Senate for final approval.

Sincerely,

A handwritten signature in black ink, appearing to read "Peter Dickinson".

Peter Dickinson  
Professor



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**MEMORANDUM**

**ATTENTION** Susan Rhodes, Secretary  
Senate Committee on University Planning  
(SCUP)

**DATE** October 7, 2014

**FROM** Norbert H. Haunerland

**PAGES** 1/1

**RE:** Institute for Performance Studies (IPS)

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Attached is a proposal from Dr. Peter Dickinson, Professor of English, for the establishment of the Institute for Performance Studies (IPS).

I recommend approval as a research Institute according to Policy 40.01. Once approved by SCUP the proposal should be sent to Senate for approval and the Board of Governors for information.

Motion:

That SCUP approves the Institute for Performance Studies as an Institute for a 5-year term.

A handwritten signature in black ink, appearing to read "Norbert Haunerland", is written over a horizontal line.

Dr. Norbert Haunerland  
Associate Vice-President, Research

Attachment

C: Dr. Peter Dickinson, Department of English



DEPARTMENT OF ENGLISH  
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Dr. Joy Johnson  
Vice-President, Research  
Simon Fraser University  
8888 University Drive  
Burnaby, BC  
V5A 1S6

2 October 2014

Dear Dr. Johnson:

Please find attached an application to establish a new research institute at SFU, the Institute for Performance Studies (IPS).

As IPS has a university-wide mandate and will also include associate members from other post-secondary institutions in BC, I am submitting the proposal to you, as per SFU Policy R40.01.

I would be grateful if this proposal could be brought to the attention of the Senate Committee on University Priorities at your earliest convenience. If possible, we are hoping to have formal approval for IPS by the beginning of the Spring 2015 semester.

If you have any questions, please do not hesitate to contact me.

Sincerely,

A handwritten signature in black ink, which appears to read "Peter Dickinson".

Peter Dickinson  
Professor of English  
SFU Tier 1 Canada Research Chair Nominee in Literature and Performance Studies

**INSTITUTE FOR PERFORMANCE STUDIES**  
**Simon Fraser University**

**1. Purpose**

1.1 The **INSTITUTE FOR PERFORMANCE STUDIES (IPS)** is a multidisciplinary research institute at Simon Fraser University. Its mission is:

- to promote innovative research and develop new modes of scholarly analysis based on performance studies methodologies;
- to contribute to the critical discourse on and of performance through the publication of a peer-reviewed, on-line and open source journal;
- to support advanced education and collaborative research at SFU and in British Columbia in the overlapping investigative fields of performance studies; literary and print culture studies; theatre, visual culture studies, and the performing arts; embodiment and new media technologies; ethnography and anthropology; gender and sexuality studies; arts education; communication; public policy; cultural history; urban studies and creative placemaking; and
- to support performance-based pedagogical and curricular innovations, university-community collaborations, and public outreach activities in these same areas.

1.2 The institute is affiliated with Simon Fraser University and conducts its activities in such a way as to enhance the reputation and the programs of the University.

The **Institute for Performance Studies** recognizes its obligation to conduct its activities in accordance with University policies. Contracts and grants shall be administered in keeping with the applicable policies and procedures of SFU. The University shall be recognized in all publications emanating from the Institute.

1.3 Helping to facilitate the research of some 35 existing CFL, IPS builds on more than a decade of consistent research inquiry at SFU in performance studies, an interdisciplinary field of academic inquiry that uses performance as a lens to examine a range of cultural expressions and social actions. From 2003-2005, Dr. Henry Daniel, oversaw the SSHRC-funded TransNet Research Development Initiative, an international, transdisciplinary consortium of performers, scholars, educators, scientists, and community activists committed to exploring performance as a means of social, cultural and knowledge exchange across the arts and sciences, with new technologies and the human body as common denominators for such exchange. This initiative culminated in the “Performing Art, Performing Science” conference hosted by Dr. Daniel and the School for the Contemporary Arts in June 2005, and in a Canada Foundation for Innovation (CFI) application to establish a Transdisciplinary Research Centre for Performance and Technology (TransCPT) at SFU. More recently, Dr. Daniel and colleagues in the School for Interactive Arts and Technology have put together a new CFI application focused on establishing two Virtually Embodied (VE) Labs at SFU Surrey and SFU Vancouver to foster research in embodied cognition through transdisciplinary arts-based performance research and human-oriented Virtual Reality research, design and technological development. All of this builds on the additional curricular energies, extended international research projects, and artistic initiatives undertaken by Dr. Daniel and his colleagues in Contemporary Arts to establish performance studies and performance

practice as research at the undergraduate and graduate levels, culminating in the creation of a new BA Program in Visual Culture and Performance Studies in September 2013.

Complementing this activity, in June 2014 the Senate of SFU approved the establishment of an undergraduate Certificate Program in Performance Studies, effective January 2015. In June 2014 Dr. Keren Zaiontz took up a Banting Postdoctoral Fellowship focused on performance studies (only the second successful Banting application to date at SFU), working under the direction of Dr. Peter Dickinson in the Department of English. In addition to this institutional recognition of the increasing curricular and research importance of performance studies at SFU, colleagues across a number of disciplinary units have helped to sponsor public lectures by leading international scholars in performance studies (including Mark Franko from Temple University, Rebecca Schneider from Brown University, and Michael Taussig from Columbia University), and to mount several successful national and international research conferences and symposia (e.g. *Performing Art, Performing Science: Transdisciplinary Approaches to Performance* [2005], *Women and Comedy: History, Theory, Practice* [2011], *Imaginative Ethnography* [2013], *Translation: The Politics and Poetics of Words and Worlds in Context* [2013], *Adapting to Change: Creative Response in the Terminal City* [Literary Managers and Dramaturgs of the Americas Annual Conference, 2013], *Embodied Artful Practices* [Canadian Society for Dance Studies Biannual Conference, 2014], and *The Life and Death of the Arts in Cities after Mega-Events* [2014]). All of these events received significant internal and external funding, including from SSHRC and the Canada Council.

Previous attempts to set up a formal research institute facilitating intellectual exchange among performance studies researchers working in dispersed disciplinary units at SFU have so far been unsuccessful. As such, it has not been easy for graduate students and postdoctoral researchers working with a wider variety of performance studies methods in individual departments and programs to find a cohort of peers. The **Institute for Performance Studies** aims to remedy this situation by creating a structure to enable interdisciplinary collaboration among scholars and practitioners in a wide range of humanities, social sciences, and applied sciences departments, schools, and non-departmentalized programs, including Communication, Contemporary Arts, Education, English, First Nations Studies, French, Gender, Sexuality and Women's Studies, Geography, History, Humanities, Interactive Arts and Technology, Liberal Studies, Urban Studies, and World Literature. Additionally, the research activities of IPS have the potential for creative synergy with the Institute for the Humanities, the International Centre for Art and Social Change, the Centre for Policy Studies on Culture and Communities, the Centre for Scottish Studies, the Department of History's Oral History Lab, SFU Library, SFU Woodward's Cultural Programs Unit and Vancity Office of Community Engagement, SFU Galleries, SFU Public Square, and the Teaching and Learning Centre.

As part of its mandate, the Institute will facilitate and initiate research collaborations, colloquia, conferences, speaker series, public lectures, seminars, and performance events. The research culture fostered by the Institute will assist in attracting graduate students, research fellows, and visiting scholars, particularly those seeking to participate in networks that inspire cross-disciplinary methodologies and community partnerships. For example, in 2015 Vancouver's PuSh International Performing Arts Festival, already closely allied with SFU via its annual presentations at the Goldcorp Centre for the Arts, will partner with IPS to expand its annual Assembly industry networking event, adding an

Ideas Symposium that will bring local, national and international artists and scholars together to debate the role of performance and public art in civic sustainability. IPS members involved with the VE Labs in Surrey and Vancouver will be actively working with members of those communities to incubate new transdisciplinary research in arts creation and embodied cognition. Additionally, the Institute's ongoing collaborations will produce applications for external funding from SSHRC (e.g. collaborative Insight Grants, Connection Grants, and Partnership Grants), and will position it well to act promptly as new grant programs and opportunities arise. Such funding will, in turn, increase opportunities for research training and funding of graduate students and early career scholars. Current discussions among several IPS members have centred around a possible CTEF proposal on "Performance, Placemaking, and Cultural Policy" that would complement a planned SSHRC Partnership Development Grant application to fund a Summer Institute at SFU in the same area. This points, in turn, to the Institute's commitment to exploring, on an ongoing basis, the relationship between performance and pedagogy, including working with the Teaching and Learning Centre to develop new performative/creative modes for the delivery of curricula across a variety of disciplines, as well as providing related skills-based training for faculty and students.

Finally, the Institute will facilitate the dissemination of research and instructional outputs related to the above activities via its journal *Performance Matters*. Edited by members of IPS, and with an international advisory board of leading researchers in the field, *Performance Matters* will be the first peer-reviewed scholarly journal devoted to performance studies research in Canada. As an on-line, open source journal hosted by SFU Library, its bi-annual issues will be immediately and widely accessible and will quickly establish, in turn, SFU as a leading institutional hub provincially, nationally, and internationally for cutting-edge research in the field. By encouraging graduate and postdoctoral members both to submit their research for review and to participate in various aspects of the journal's editing, this part of the Institute's mandate will also provide valuable professional mentorship to junior researchers in performance studies at SFU.

The establishment of IPS is fully consistent with SFU's identification in its current **Strategic Research Plan (SRP)** of Culture, Society, and Human Behaviour as one of its "seven strategic research themes," in which "dramatic literature and theories of performance constitute [a] focal point" (11). Moreover, to the extent that researchers affiliated with IPS use performance to explore the "links between social and cultural contexts that affect cognition, identity, values, family relations, artistic and literary creativity, and individual and social welfare" (8), the work of the Institute intersects with five of this research cluster's sub-themes: "Research in the Humanities"; "Foundations of Ethical Evaluation and Ethical Implications of Research," "Indigenous Studies," "International Studies," and "Urban Communities." Exploring especially in the latter context the relationships between culture and civic sustainability, live art and livability, IPS's facilitation of research on performance and the city also overlaps—and challenges some of the assumptions behind—"The Creative Economy" subtheme under the SRP's major theme of "Economic Organization, Public Policy, and the Global Community." Finally, Institute associates collaborating on performance-based research on virtual embodiment will contribute materially to the university's strategic research focus on "Communication, Computation and Technology." In this, as with its research activities more generally, the Institute will contribute in material ways to SFU's mandate of community engagement: by partnering with local performing arts organizations and

community stakeholders in promoting a critical discourse on the role of art and culture in diverse urban environments; by sponsoring public talks and residencies with visiting scholars and artists; by facilitating the extra-institutional development and dissemination of research-creation projects that bring together senior researchers and professional artists/performers to explore new models of art making and/or explore various social issues through performance (e.g. Dr. Henry Daniel's Canada Council/NSERC funded "Touched Project" (2007-2010) and SSHRC-funded "Project Barca" (2011-2014); Dr. Sasha Colby's SSHRC-funded "Staging Modernist Lives"; and Dr. Dara Culhane's Shadbolt-funded "Hear Me Looking at You"); and by encouraging undergraduate and graduate students to learn in a hands-on way from different local, national, and international cultural producers.

In short, the **Institute for Performance Studies** will help to spotlight the analytical and creative research activity which is already taking place in this university in the area of performance studies. By involving a core group of senior and upcoming scholars in humanities, social sciences, and applied sciences departments and programs where researchers have traditionally worked in relative isolation, the Institute will raise the profile of new research clusters and initiatives in some of SFU's largest units. Additionally, the Institute will position SFU scholars for strategic networking and collaboration with academics from other universities regionally, nationally, and internationally. Already, members of IPS have intellectual, administrative, and collegial links to performance studies programs and research units at York University (the Centre for Imaginative Ethnography and the Graduate Program in Theatre and Performance Studies), the University of Toronto (the Centre for Drama, Theatre and Performance Studies), the University of Regina (Arts Education), UC Davis (Performance Studies), Bristol University (Practice as Research in Performance), the University of Arizona (Gender and Women's Studies and the Institute for LGBT Studies), Stanford University (Theatre and Performance Studies), New York University (Hemispheric Institute of Performance and Politics), Harvard University (Mellon School of Theater and Performance Research), the University of London (Queen Mary School of Drama), Manchester University (Granada Centre of Visual Anthropology), and the National University of Ireland, Galway (Centre for Irish Studies). IPS researchers are also active in a range of allied national and international scholarly associations, including the Canadian Association for Theatre Research, the Canadian Anthropology Society, the Canadian Association for Irish Studies, the Canadian Society for Dance Studies, the Congress on Research in Dance, Literary Managers and Dramaturgs of the Americas, the International Federation for Theatre Research, and Performance Studies international. Finally, the profile of IPS will be enhanced regionally in part through its associate members, including faculty conducting interdisciplinary performance studies research at other postsecondary institutions in British Columbia.

## 2. Governance

- 2.1 The Institute is constituted as a research Institute at Simon Fraser University under the terms of SFU Policy R 40.01, comes under the direct authority of the Vice President Research and conducts its affairs in accordance with all other University policies. The term of the Institute is five years as per SFU Policy R 40.01.

- 2.2. An annual report on the Institute's activities and financial status from April 1 to March 31, including the current membership of the Institute and its Steering Committee, will be submitted to the Vice-President Research by June 30th of each year.
- 2.3 Membership in the Institute is by application to the Director and the Steering Committee, who may also recruit members to apply. There are five categories of membership:
- Faculty members: SFU CFL actively teaching and conducting research in performance studies.
  - Associate members: Contract faculty at SFU and faculty from other postsecondary institutions in British Columbia teaching and researching in performance studies.
  - Doctoral and postdoctoral members: PhD and early career scholars conducting research in performance studies at SFU.
  - Visiting members: Scholars from outside British Columbia conducting performance studies research at SFU.
  - Community members: Artists, writers, curators, policy makers, cultural producers, and community workers engaged in performance practice, policy and research.

A preliminary list of SFU faculty and associate members of the **Institute for Performance Studies** can be found in Appendix A.

- 2.4 The Institute is governed by a Steering Committee and headed by a Director.
- 2.5 The Director of the Institute is an SFU faculty member nominated by the Steering Committee and appointed by the Vice President Research. The Director serves a renewable three-year term.

In the absence of the Director, an Acting Director may be drawn from the Institute's Steering Committee.

- 2.6 The Director's tasks include the following responsibilities, which he/she may delegate but not abrogate:
- Chairing the Steering Committee;
  - Overseeing the Institute's finances;
  - Recruiting members;
  - Coordinating, promoting and publicizing the Institute's activities;
  - Supervising the publication of the Institute's journal;
  - Hiring Institute personnel, including support staff and research assistants;
  - Preparing the annual report to the Vice-President, Research.
- 2.7 The Institute shall be governed by a Steering Committee:
- The Committee will be made up of at least five, and not more than seven, SFU faculty members, including the Director, who will serve as Chair;
  - Members of the Committee will be drawn from at least three different departments or schools, including the Department of English (the departmental home for the Certificate Program in Performance Studies);
  - Committee members will serve a two-year renewable term;

- The mandate of the Steering Committee is to determine the overall direction of the Centre and to oversee the management of its operations. While it normally operates by consensus, when necessary it can make decisions by majority vote, including the appointment of new members to the Steering Committee;
- Meetings of the Steering Committee will normally be held at least twice a year, with an annual meeting for all members of the Institute at which the Steering Committee members will be elected;
- Initial Committee members are : Peter Dickinson (English); Sasha Colby (Graduate Liberal Studies); Dara Culhane (Sociology and Anthropology); Henry Daniel (Contemporary Arts); Helen Leung (Gender, Sexuality and Women's Studies); and Joy Palacios (French).

### **3. Funding and Resource Implications**

- 3.1 The Institute will finance its collaborative research and outreach activities through a combination of internal and external funding: departmental and institutional conference and visiting speaker funds; member-led project grants; in-kind and cash contributions provided by community partners.
- 3.2 Office space for IPS has been secured on the third floor of SFU Harbour Centre (Room 3205), in close proximity to several of its potential institutional partners (e.g. the Institute for the Humanities; the School for Public Policy; etc.). The Harbour Centre office will provide administrative space for the Director and a part-time graduate assistant (whose salary will be subvented through an RAship); meeting space for the Steering Committee and *Performance Matters* editorial team; and wired research desks for student and faculty members and visiting researchers.
- 3.3 No new library resources will be required.

## Appendix A

### IPS Faculty Members:

- Paul Budra (English) – Shakespeare; Early Modern literature and historiography; popular culture
- Elise Chenier (History) – sexuality and gender in 20<sup>th</sup>-century North America; oral history; digital archives
- Sasha Colby (Graduate Liberal Studies and World Literature) – intersections between literature and theatre; embodied and critical-creative approaches to literature; performance theory and auto/biographical writing of the modernist avant-garde
- Dara Culhane (Sociology and Anthropology) – political anthropology; narrative, sensory, imaginative and performative ethnography; storytelling and performance; Irish Studies
- Henry Daniel (Contemporary Arts) – dance, theatre and new media performance; intercultural performance practices; performance practice as research; transdisciplinary discourse
- Leith Davis (English) – print culture; eighteenth-century and Romantic literature and culture; music; Scottish and Irish literature and culture; cultural memory studies
- Peter Dickinson (English) – performance studies; performance and place; dance and theatre studies; theories of adaptation; gender and sexuality studies; art in cities; mega-events
- Zoë Druick (Communication) – cultural institutions; media historiography; documentary film and television; discourses of media literacy
- Noel Dyck (Sociology and Anthropology) – social and urban anthropology; anthropology of sport; childhood
- Lynn Fels (Education) – performative inquiry; arts for social change; drama/theatre education with children and adults; arts across the curriculum; performative writing
- Karen Ferguson (Urban Studies and History) - urban history; African American history; the politics of black theatre and television
- Samir Gandesha (Humanities) – modern European thought and culture
- Steven Hill (Contemporary Arts) – theatre performance; directing; devising; interdisciplinary collaboration
- Meg Holden (Urban Studies and Geography) - urban sustainable development in policy, planning, theory, ethics, and popular expression
- Vicki Kelly (Education) – Indigenous art; Indigenous ways of knowing; Indigenous Art Practices, Native Flute Playing and performing, and Art and Health or Healing
- Willeen Keough (Gender, Sexuality and Women's Studies and History) - gender, ethnicity, and cultural memory; oral history; Atlantic Canada; Irish Studies
- Paul Kingsbury (Geography) – cultural geography; social and spatial theories of consumption, tourism and nationalism; aesthetic values, embodiment and multicultural life in Greater Vancouver
- Rob Kitsos (Contemporary Arts) - contemporary dance; dance aesthetics; improvisation in performance; interdisciplinary collaboration
- DD Kugler (Contemporary Arts) – dramaturgy and dramaturgical theory; playmaking; theatre studies; theatrical adaptations
- Helen Leung (Gender, Sexuality, and Women's Studies) - Queer & trans\* cinemas; sinophone cinemas; queer Asian cities; transpacific cultural studies
- Kirsten McAllister (Communication) - visual culture; social memory; political violence; space and im/mobility; photography and perception; refugees, Japanese Canadian internment camps, and transpacific flows
- Laura U. Marks (Contemporary Arts) – cinema and media studies; visual culture; intercultural perspectives on new media art; philosophies of materiality
- Susan O'Neill (Education) – youth engagement in music and the arts; multi-modal learning through the arts; social media; musical practice

- Denise Oleksijczuk (Contemporary Arts) – eighteenth- and nineteenth-century panoramas; panoramic printed keys; British imperialism; popular entertainments; perspective; landscape art
- Joy Palacios (French) - 17th- and early-18th century French theatre; religious studies; performance theory; archival methods
- Cindy Patton (Sociology and Anthropology) - social study of medicine (especially AIDS); social movement theory; gender studies; and media studies
- Judy Radul (Contemporary Arts) - contemporary art; questions of the image and representation; video; performance and performativity; law and aesthetics; legal theatre; the court as a site of performance
- Deanna Reder (First Nations Studies and English) – Indigenous literary studies in Canada; Indigenous research methods; auto/biography; Indigenous perspectives on gender and sexuality
- Bernhard Riecke (Interactive Arts and Technology) - Human multi-modal spatial cognition, spatial orientation, spatial updating, and navigation; spatial orientation in virtual environments; immersion and presence
- Paul Matthew St. Pierre (English) - postcolonial literatures; critical theory; performance; film; biosemiotics
- Thecla Schiphorst (Interactive Arts and Technology) – embodied cognition and interaction; movement knowledge representation; tangible and wearable technologies; media and digital art; the aesthetics of interaction
- Yaroslav Senyshyn (Education) - music aesthetics and moral education; performance anxiety; interdisciplinary research in the arts; philosophy; musical practice
- Diana Solomon (English) - Restoration and eighteenth-century British literature; theatre and performance studies; comedy; women writers; print culture
- Celeste Snowber (Education) – embodiment; dance education; phenomenological curriculum research; narrative inquiry; performative and poetic inquiry
- Jin-me Yoon (Contemporary Arts) – photo and video installation; contemporary art theory; identity, place and subjectivity

#### **IPS Associate Members:**

- Alexandrine Boudreault-Fournier (Anthropology, University of Victoria)
- Neil Cadger (Interdisciplinary Performance, UBC Okanagan)
- Heather Davis-Fisch (Theatre and English, University of the Fraser Valley)
- Alex Lazaridis Ferguson (Performing Arts, Capilano University)
- Adam Frank (English, University of British Columbia)
- Kirsty Johnston (Theatre and Film, University of British Columbia)
- Denise Kenney (Interdisciplinary Performance, UBC Okanagan)
- Allana Lindgren (Theatre, University of Victoria)
- Virginie Magnat (Interdisciplinary Performance, UBC Okanagan)
- Geraldine Pratt (Geography, University of British Columbia)
- Catherine Soussloff (Art History, Visual Art and Theory, University of British Columbia)



# Library Course Assessments

The Library participates in the course approval process for new courses at both the undergraduate and graduate levels. By Senate motion (S.93-11) "no new course should be approved by Senate until funding has been committed for necessary library materials." A Library review should be conducted after new course proposals have been approved by the department or school curriculum committee, before being considered by the Faculty curriculum committee. New courses will not be approved at the Senate Committee on Undergraduate Studies (SCUS) or Senate Graduate Studies Committee (SGSC) until a Library review has been completed. Even if the department states that no new library resources are required, a report from the Library is required to confirm this view.

To submit course proposals for review by the Library, forward the following materials to Megan Crouch @ [lib-courseassessment@sfu.ca](mailto:lib-courseassessment@sfu.ca).

- course proposal forms
- complete course outline
- reading list created for the course, if any
- date of Faculty curriculum committee meeting (or other deadline for library report)

Please send the above materials at least two weeks prior to your deadline.

An assessment will be done to evaluate whether the Library's holdings and present collection development activities are adequate to support the new course. If no new library resources are required, the course will be added to the appropriate list below indicating the library is adequately resourced to support the course.

If additional library resources are required, a full report will be created and linked below, and the associated costs will be identified. The costs may be one-time, to fill gaps in holdings, or ongoing, for example, to start new journal subscriptions, or sustain book collecting in areas not now included in the Library's collection scope. If costs are attached, the department or school is asked to transfer the required funds to the Library's materials budget. Questions about the process can be directed to Megan Crouch @ [lib-courseassessment@sfu.ca](mailto:lib-courseassessment@sfu.ca).



## No additional Library resources required

Unless otherwise indicated, these courses require no additional library resources based on a course location of SFU Burnaby. In many cases, if the courses were to be offered at SFU Surrey or Vancouver or as off-campus courses, additional Library costs might be involved. Please contact Megan Crouch @ [lib-courseassessment@sfu.ca](mailto:lib-courseassessment@sfu.ca) for details.

Centre for Cell Biology, Development, and Disease (C2D2)

Chronic Pain Research Institute

Graduate Certificate in Curriculum and Instruction: Teaching Greek as an Additional Language

Institute for Performance Studies

SFU-JLU Joint Centre for Bioarchaeological Research (JCBR)

BPK 458 (KIN 458), 482

BUS 656, 719, 723, 724, 725, 726, 729, 790, 791, 792, 793, 794, 795, 796, 797, 875, 880

CHEM 123, 124

CMPT 731, 732

ECO 611, 621, 622, 641 (new courses for the proposed Master of Science in Ecological Restoration.)

ECON 899

EDUC 836

ENSC 120,180, 405W

ENV 400

FNLG 133, 134, 200, 233, 234

FNST 206

FPA 105

FREN 345

GSWS 825

HIST 463, 476, [358 / IS 358]

HSCI 843

KIN 482 (BPK 482)

MBB 700

MSE 405, 884

PHYS 822

PUB 877

URB 647



## Completed Library course assessments



### Senate Approved Library Course Assessments

Senate document numbers appear in brackets where available, e.g. (S.11-7)

