



OFFICE OF THE
VICE-PRESIDENT, ACADEMIC

TEL +1 778 782 3925
FAX +1 778 782 5876
sfu.ca/vpacademic

Simon Fraser University
Strand Hall 3100
8888 University Drive
Burnaby BC
Canada V5A 1S6

MEMORANDUM

ATTENTION: Senate

TEL

FROM: Jon Driver, Vice-President, Academic and Provost *pro tem*, and Chair, SCUP

RE: External Review of the School for the Contemporary Arts (SCUP 19-30)

DATE: November 13, 2019

TIME

At its October 23, 2019 meeting, SCUP reviewed and approved the Action Plan for the School for the Contemporary Arts that resulted from its External Review.

The Educational Goals Assessment Plan was reviewed and is attached for the information of Senate.

Motion:

That Senate approve the Action Plan for the School for the Contemporary Arts that resulted from its External Review.

c: A. Eigenfeldt
O. Underhill



8888 University Drive, Burnaby, BC
Canada V5A 1S6

TEL: 778.782.4636
FAX: 778.782.5876

avpacad@sfu.ca
www.sfu.ca/vpacademic

MEMORANDUM

ATTENTION Jon Driver, Chair, SCUP
FROM Wade Parkhouse, Vice-Provost and
Associate Vice-President, Academic
RE: Faculty of Communication, Art and Technology: External Review of the School for the
Contemporary Arts

DATE October 7, 2019
PAGES 1/1

Attached are the External Review Report and the Action Plan for the School for the Contemporary Arts. The Educational Goals Assessment Plan is included, for information only, with the Action Plan.

Excerpt from the External Review Report:

"The SCA has an extraordinary legacy and current reputation as an excellent environment for the critical study and practice of creative arts, with a unique vision that supports interdisciplinary praxis with strong disciplinary foundations for visual art, theatre, film, music, and dance... We recognize the strong and consistent leadership of the School through these changes and growth and remarkable dedication of each faculty and support staff members of the school. The student engagement is also of particular note here, for they are incredibly dedicated, creative and optimistic, working hard in their studies/practice and for the School overall."

Following the site visit, the Report of the External Review Committee* for the School for the Contemporary Arts was submitted in May 2019. The Reviewers made a number of recommendations based on the Terms of Reference that were provided to them. Subsequently, a meeting was held with the Dean of the Faculty of Communication, Art and Technology, the Director of the School for the Contemporary Arts and the Director of Academic Planning and Quality Assurance (VPA) to consider the recommendations. An Action Plan was prepared taking into consideration the discussion at the meeting and the External Review Report. The Action Plan has been endorsed by the School and the Dean.

Motion:

That SCUP approve and recommend to Senate the Action Plan for the School for the Contemporary Arts that resulted from its external review.

*External Review Team:

Susan Lord, Queen's University (Chair of External Review Committee)
Bruce Barton, University of Calgary
Millie Chen, University of Buffalo
Helen Hok-Sze Leung (internal), Simon Fraser University

Attachments:

1. External Review Report (May 2019)
2. School for the Contemporary Arts Action Plan
3. School for the Contemporary Arts Educational Goals Assessment Plan

cc Owen Underhill, Dean, Faculty of Communication, Art and Technology
Arne Eigenfeldt, Director, School for the Contemporary Arts

School for Contemporary Art at Simon Fraser University

External Review

Report

Submitted by Bruce Barton, University of Calgary; Millie Chen, University at Buffalo, Helen Hok-Sze Leung, Simon Fraser University and Susan Lord (Chair), Queen's University.

I. Review Summary

Having concluded our review of the School for Contemporary Art at Simon Fraser University, we are pleased to submit the following report. Our assessment is based on the array of helpful materials that we were provided in advance of our visit, especially the SCA's thoughtful and carefully prepared self-study, as well as on our conversations and observations during our three-day visit in Vancouver on March 20-22, 2019. We are grateful to all faculty, students, administrators, and staff at SCA and SFU for their thoughtful contributions, for fielding our questions with unfailing openness and good cheer, and for graciously hosting us in Vancouver. We met with 20 students and over 30 faculty and staff. A remarkable showing toward the end of a high-octane semester. We give particular gratitude to Bal Basi and Helen Leung for their work to keep us informed – and well fed!

The School for the Contemporary Arts' mission statement begins with this sentence: "SFU's School for the Contemporary Arts, situated in one of downtown Vancouver's most dynamic and diverse neighbourhoods, offers a unique curriculum in which studio classes in dance, film, music/sound, theatre performance and production, and visual art are integrated with the historical and theoretical study of the arts." This sentence represents both the greatest challenge and the unparalleled success of the SCA.

The SCA has an extraordinary legacy and current reputation as an excellent environment for the critical study and practice of creative arts, with a unique vision that supports interdisciplinary praxis with strong disciplinary foundations for visual art, theatre, film, music, and dance. Since its physical move to the Goldcorp/Woodwards building in 2010 and its academic move into the Faculty of Communication, Art, and Technology (FCAT), SCA has grown in significance and

structure, including robust public-facing programming, a new MA in Comparative Media Arts (renamed the MA in Contemporary Arts), faculty renewal, and curriculum realignment.

We recognize the strong and consistent leadership of the School through these changes and growth and the remarkable dedication of each of the faculty and support staff members of the school. The student engagement is also of particular note here, for they are incredibly dedicated, creative and optimistic, working hard in their studies/practice and for the School overall. The faculty members' tireless work on behalf of the school and for their own projects includes important service beyond the regular roles expected of faculty. For example, the equity committee was established in direct response to concerns raised by students and in recognition of the changing landscape of post-secondary mandates to build inclusivity in all areas. Other extraordinary efforts include the Berlin Field School, the detailed work on the curriculum evaluation and learning outcomes, support for student publications and productions, and community-embedded projects. The SCA core faculty members' creative practice and research have had significant impact across all of the fields represented by the school, as evidenced by the combination of exhibitions, performances, residencies, funding and publications. The cross-appointments and tri-campus university structure offer rich interdisciplinarity leverage and organizational complexity.

We also note that all of the University Administrators we met—the two Associate Deans of FCAT, the Dean of Graduate Studies, the Associate V-P Research and the Provost/VP Academic—were equal parts forthcoming with information and unhesitating in their admiration and respect for their colleagues and the students in SCA.

This report is structured according to the Terms of Reference, although we begin with key areas and recommendations before proceeding to the analysis. Throughout the report, we make arguments to support both our high regard of the SCA and our recommendations.

II. Key areas and recommendations:

1. **Location:** The SCA is uniquely situated in the core of one of Canada's most extraordinary and complicated cities. The economic and social inequities on the front door of the Goldcorp/Woodwards building offer the SCA important opportunities for community-based education, research and infrastructure sharing. The contentious and unproductive relationship between Goldcorp and the SCA must be resolved in order to fully realize the potential of the location and to overcome issues faced by students and faculty. The path forward requires first attending to and acting on the recommendations made as a result of Owen Underhill's efforts as interim Director of the Culture Unit. We have had the opportunity to read part of the recommendation-in-progress. It is crucial that the SFU administration support the work of the committee that has been working on this review in earnest since the new year. It appears that things have improved enormously over the past few months as a result of Professor Underhill's leadership and the functional consultation with three sub-groups working during this period (all of which included membership from the School) and a steering group including Elspeth Pratt (Director, SCA), Melanie O'Brian (Director, SFU Galleries), Am Johal (Director, SFU Vancity Office of Community Engagement), Michael Boucher (Director of SFU Woodward's Cultural Programs) and Owen Underhill himself. We hope to see a greater alignment of the Goldcorp operations with the academic mission of the SCA, as reflected in The Fei and Milton Wong Experimental Theatre, the Djavad Mowafaghian World Art Centre, Djavad Mowafaghian Cinema, the two Black Box theatres and the Audain Gallery, and that they become more productively integrated in relation to the SCA's public-facing and community-engaged work. We see the development of curatorial courses and internships as a positive move in that direction.
2. **Staffing:** The SCA needs a commitment to maintain 4 faculty members for each of the 5 areas. We recommend the SCA be approved for a CRC in an area inclusive of Indigenous arts and community-based research/practice. The LTD/medical leaves of three key members in the SCA has had emotional and pedagogical impact on the unit, as will impending retirements. Thus, stability of faculty renewal is essential. Our recommendation regarding support staff addresses the sustainability of the unit's activities and stability for the learning environment so that the students have the support

and safety they need. To this end we recommend the hiring of a Technical Production Coordinator, which would bring SCA's staff support more in line with other similarly scaled universities, and the stabilization of 3 current positions, including 1) permanent, full-time status for the Communications Assistant; 2) a continuing position for the Professional Development Coordinator; 3) a continuing position for the Graduate Program Assistant.

3. **Profile/Metrics:** Development of a coordinated presentation of the full scope of activities undertaken by the SCA and a collateral retooling of the metrics used to represent activities. We were astonished by the volume and quality of the work being done. And we were frustrated by the difficulty in gathering a comprehensive representation of that activity beyond the current year (see Self-Study XX: "SFU SCHOOL for the CONTEMPORARY ARTS EVENTS 2018-19"). This representation will help the school advocate for its needs and represent itself to the university, community and funders. We recommend that the Dean, Provost and Dean of Graduate Studies each support this project in a coordinated fashion in order that the "metrics" used by the university in assessing the SCA be driven by the activities undertaken in the School. Arts-based units often find themselves in a weak position relative to traditional academic units through assessment metrics that are established by other disciplines but do not fit evaluations of arts disciplines. We all know that "metrics" are required by government policies. These metrics are often derived from traditional academic disciplines and/or the sciences. Such tools cannot capture the forms of activity that the arts undertake (council funded or charity-based funding; live arts; collaborative/collective practices; arts-based forms of peer review; etc). Looking at the pages of activities undertaken by each researcher in one year, let alone by the entire SCA, we see a crucial mis-alignment with what "counts" in the CVs section of the reporting and thus in the university representation of activity to the province and to itself. As a result of the way metrics are structured, faculty/student ratio (discussed below), for example, cannot be properly represented. Live arts/studio-based teaching, with the huge volume of public-facing research mobilization involving students in activity-based learning, requires considerably more and constant attention than lecture/seminar based teaching. Across the country, arts-based departments and faculties

have worked together or through their faculty associations/unions to develop informative, relevant and appropriate reporting on research-creation activities that can be digested into the metrics required by governments and Board of Trustees. As a review committee, we feel strongly that SFU administration should undertake this project collaboratively with—and, in fact, driven by—the work being done in the SCA. This could well become a model for other universities struggling with the same issues. We hope that the future Dean of FCAT has experience with the meaning of “practice as research” or “research creation,” and can therefore support this process in an informed manner. We also recommend a clear and standardized accounting of funding that can be used to advance the SCA’s plans for the PhD and other initiatives.

4. **Inter-campus links and mobility between buildings:** It is worth noting from the outset that while we do see certain opportunities for the SCA to create cross-campus links to support its interdisciplinary mandates, there are considerable hurdles that cannot be, nor should be, placed at the door of a single department. On the other hand, new forms of collaboration could be undertaken, such as more use of the SFU Downtown spaces for cross-appointed faculty to teach affiliated courses. The connection between the studio at Alexander street and the Woodward building does not function well for the experiences and mobility of students. Thought should be given to a leased van to assist in the movement of student work/materials between buildings. This can also assist with projects, such as Sabine Bitter’s, that take place on the Burnaby campus.
5. **Faculty/Student ratio.** We were asked to consider this in relation to the other units in the FCAT. Under activity-based budget models, every creative arts-based program will look like it is not “pulling its weight.” The ratio of space to student numbers, as well as faculty to student, are, due to health and safety regulations, by necessity moderate compared to a lecture/seminar-based learning environment. By realizing our recommendation that the University work toward a different form of accounting and metrics, we believe the School will be in a better place to represent its considerable activity to the FCAT and thus be seen as a highly productive unit whose faculty/student ratio is in fact higher in some areas.

6. **Graduate Studies recommendations.** We recommend the development of a PhD in Contemporary Arts, but with three caveats: stabilization of faculty renewal (recommendation #2), a commitment at the unit and Faculty and Graduate Studies levels to develop a sustainable funding model for MA and PhD students, including use of programs such as MITACS and Advancement, and most crucially, a close collaboration between the Dean of Graduate Studies and the SCA to develop a sustainable and unique practice-based component. We also recommend that “terminal degree” faculty (those with MFAs) not be deterred from supervising PhD students in their areas.
7. **Physical Space, Facilities and Infrastructure.** We recommend: improved, easily accessible online booking software for the smooth booking of Woodward’s/Goldcorp facilities; soundproofing for Woodward’s/Goldcorp room #2205 and the upper floor fishbowl seminar rooms; and prominent signage for the exterior and interior public places of the Woodward’s/Goldcorp building to identify and locate the School for the Contemporary Arts. The Alexander street building, in particular, has needs that will require attention, particularly with the growth of the graduate program. We recommend development of photography resources, including equipment such as analogue cameras. There are no music resources in the building (no piano or recording room). Dancers cannot practice as there is no proper floor. Other specifics of the physical space are addressed on further on in this report.
8. **Budget/Fundraising.** The external reviewers recommend that the SCA work with SFU’s alumni development office (or a similar entity) to organize and tap into their robust alumni base in order to develop fundraising opportunities. FCAT and the office of research services could do much more to support faculty members’ applications and success with external funding. This is an important source of funding and mentoring for all students through research assistantships. External funds could be matched such that graduate student RAs are paid 50/50 by the researcher and the program. MITACS fellowships in the Vancouver creative industries could be an excellent source of both funding and placements. We strongly urge the VP-Research to work with the SCA

faculty to develop a CFI that innovates spaces for infrastructure sharing with the community.

III. ANALYSIS

III.1 Quality of the Unit's Programs

Undergraduate programs

The overall quality of the School's undergraduate program is high. As noted in the unit self-study report, undergraduate degrees offered include **1) Bachelor of Fine Arts (BFA) Major** programs in Dance, Film, Music/Sound, Theatre (with streams in performance and production and design) and Visual Art, as well as **2) a Bachelor of Arts (BA) Major in Art, Performance and Cinema Studies** (with streams in art and performance and in cinema studies). Additional minor and extended-minor programs in each area provide options to students who wish to study in the fine and performing arts while majoring in other disciplines. In addition, each major offers an honours program. Combined, these programs currently serve 403 majors and 66 minors, plus students from across the university.

Based on available documentation as well as verbal reports from both faculty members and students, there appears to be a high level of **integration** among these programs. This is not—nor could it be—uniform across the board. However, notably, undergraduate students in the Visual Art stream, located in the Alexander studio, reported an explicit sense of distance from the other students on the basis of their physical separation. Some conscious strategies for creating opportunities for exchange between this particular cohort and their SCA peers would be beneficial. Otherwise, however, there appears to be ample opportunities, both formal and informal, for intersections and collaboration between the various undergraduate programs. This would seem to be particularly important, given the modest faculty complement of the individual instructional areas.

The SCA's *Educational Goals*, formally adopted in 2018, represent a coherent and progressive set of priorities. In addition to familiar attributes, such as "*critical and historical mindedness*" and "*disciplinary aptitude and capacity*," these goals also explicitly advocate "*interdisciplinary knowledge and collaboration*," "*openness to experimentation and surprise*," and "*artistic and intellectual independence*." The emphasis on experimental practice(s), on individual self-realization, and on "embracing unexpected opportunities" provides the SCA with substantial distinctiveness among Canadian fine and performing arts educational opportunities.

As was made clear in the self-study report ("Innovative new courses with a focus on professional and/or community orientation," p.34) and at multiple points throughout the external review visit (most conspicuously in the dedicated session on new instructional initiatives), the faculty and staff of the SCA are making concerted efforts to realize these established Educational Goals. The review team was repeatedly impressed by the emphasis placed on active **student engagement**—both with current and emerging artistic *practices* and with local Vancouver *communities* (both artistic and otherwise). This latter is a clear endorsement and enactment of SFU's community-engagement mission statement. We were also struck by the array of carefully curated opportunities for exchange and collaboration **across the School's disciplinary areas of instruction**. The fact that a substantial portion of these cross-disciplinary, often team-facilitated opportunities seemed to be dependent on the generosity and commitment of faculty members teaching above-load was, and should be, a cause for some concern. These opportunities represent a key distinguishing feature of the SCA's programs, warranting sufficient administrative support in terms of faculty complement to ensure they can be sustained and extended.

Another distinguishing feature of the SCA programs is the reliance on a '**cohort model**' class structure. Currently all areas except Music utilize the cohort model—in which a largely fixed group of students moves through the multiple years of an individual program together—and Music is reportedly also moving in this direction. Such a model has both strengths and challenges (the latter often associated with differentiated student capacities and progression rates), but it seems well-suited to the School's faculty complement, student intake levels, and program requirements—particularly given the explicit emphasis on collaborative practice(s) and on peer consultation and critique.

A further distinguishing feature of the SCA's programs is pedagogies built upon "**learning by doing and making**." This highly experiential orientation is consistent with the School's understanding of itself as "an art school deeply enmeshed within a large, comprehensive university," providing a primarily studio-based orientation to learning. This same emphasis leads to the SCA's heavy emphasis on "object-based" instruction across all of its disciplinary areas. It is evident that this latter orientation also requires a significant level of production facilitation and material support—resulting in equally high requirements for faculty/staff on-site support and substantial facilities/resource consumption. Here too, sufficient administrative support in terms of personnel and material resources will be a key factor in ensuring the sustainability of this approach.

Also noteworthy is the SCA's **Professional Development Office initiative**. In addition to an impressive list of professional placements for students, the part-time Professional Development officer provides "career exploration, work search strategies, resume building and cover letter writing." While this type of support is regularly overlooked by post-secondary fine arts institutions, the SCA has accurately identified it as a key aspect of arts education, fulfilling another important element of its stated Educational Goals. Our recommendation to increase this position to ongoing full-time status is a direct reflection of this priority.

Finally, the recent creation of a set of generalized **SCA Core Courses**, designed to foster "a sense of interdisciplinarity and collaboration across areas, as well as [provide] a common grounding in critical approaches to the arts" provides an additional framework for facilitating the priorities established within the SCA Educational Goals.

A review of the **individual, discipline-specific areas** generally reveals a set of carefully designed yet flexible programs of study. For instance, separating Theatre into complementary areas of 'Performance' and 'Production and Design' is both pedagogically and logistically sound, given the heavy reliance across the School on student participation in production support. The stated areas of focus and the educational models articulated are in line with the School's

announced priorities, effectively balancing experimental and experiential practice(s) with local, regional, national and international engagement.

The dominant, unavoidable impression, however, is that the programs are *very* ambitious considering the modest faculty allotment in each specific area. The combination of small original complements with absences due to research and/or medical leaves, results in virtually all areas being *very* thin on the ground. With such small faculty numbers in each unit, it can also be difficult to maintain course and program continuity in the event of retirements/turnover (as reported by students in the area of Film, for instance). Similarly, the number of technical support staff is minimal, at best. **The School, FCAT, and the University will need to arrive at an assured schedule of new faculty and staff hiring in order to ensure constant instructional delivery across all areas.**

Graduate programs

The overall quality of the SCA's graduate programs is high. The School offers an **MFA in Interdisciplinary Studies** and a newly established **MA in Contemporary Arts**. While the undergraduate degree programs provide relative disciplinary specificity, the emphasis in the graduate programs provides a clear distinction from the BFA and BA programs—and, for that matter, from most other Masters level graduate programs in Canada. Both are thoroughly interdisciplinary. Among other effects, this would seem to allow for optimum contribution of available faculty members and for the systematic integration of student peer critique and exchange across all disciplines.

Both programs share nearly identical **Educational Goals** with the full range of BFA programs. This provides a strong sense of continuity of vision and mandate within all SCA pedagogical activities. However, it would be instructive for both students and faculty if the Masters level Educational Goals also made explicit the proportionately advanced levels of aspiration and accomplishment regularly associated with graduate education.

The **MFA program** provides a clear **studio-based orientation**—a logical but also challenging framework within such a strongly interdisciplinary program, requiring substantial material support and resource agility. Students spoke very positively about the opportunity to study collaboratively across disciplines (and, indeed, across undergraduate and graduate programs, despite reference to some student dissatisfaction on this count in the self-study report). They also, however, drew attention to limitations of space and resources—particularly those associated with Music and Dance education. This would seem to be in part a consequence of the rapid growth of the program (see below); however, it would also seem to be related to the different material support requirements of different disciplines, as well as the different levels of this type of support available within the SCA. The School's commitment to the **formal presentation/exhibition** of graduate student work is commendable and, no doubt, attractive to prospective students. It will be important, therefore, that sufficient resources be made available by the Faculty and the University to honour and maintain this priority within the SCA's graduate programs.

The design of the **MA program** would seem well-conceived to provide students with a non-studio-based orientation to the study of the fine and performing arts that is nonetheless closely associated to artistic practice and creation. The relatively high level of integration of the two programs provides students with analysis and curation opportunities that are often not present in scholarly programs, and there would seem to be a strong orientation towards engagement in the arts profession “as curators, programmers, arts administrators, arts writers, and practicing artists” that distinguishes the program from its more traditional MA counterparts.

Enrolment in the MFA program has increased significantly since the program was launched in 1990. Current enrolment is almost three times higher than in the early years of program, and statistics provided by the SCA indicate that this is a reliable trend, rather than a year-by-year anomaly. This suggests a high level of attraction to the program; however, it would also seem that the program has ‘maxed out’ in terms of its ability to support this number of students. The SCA self-study document indicates that the School recognizes it is impossible to increase the size of the incoming MFA cohort to beyond 13 students. We agree that should additional student

numbers be desired (which need not be the case), formal and structural revision to the program would be required.

Enrolment in the MA has not yet demonstrated the same trend towards higher numbers, averaging 7.6 students per year. The MA program, while similarly designed to provide professionally-oriented opportunities for publication and presentation of student scholarship, would seem to hold additional potential in terms of student numbers, given its lighter material demands and constraints. The recent change of the degree title (from MA in Contemporary Media Arts) and the School's current consideration towards shortening the semesters-to-completion length of the program should generate increased interest nationally and beyond.

Any plans to significantly increase graduate student enrolment will have to also be weighed against the SCA's faculty supervisory capacity—particularly given the fact that the Graduate Chair is the “defacto supervisor” for the entire first year cohort prior to the selection of individual supervisors. Opportunities, both formal and informal, for the introduction of students to faculty research and scholarship (such as the bi-weekly Colloquia described in the self-study report) will become increasingly important should further increases in enrolment be pursued.

Funding levels for Masters level students in the SCA, relative to comparable programs in Canada, are quite modest. The SCA's decision to distribute the available funding equitably among all students is both commendable and sound practice, but the resulting levels of available financial support may discourage some applicants. As noted in our recommendations, we encourage the Faculty and/or the University to explore all possibilities to supplement this support, particularly given the unusual material requirements of graduate study in the fine and performing arts.

The success last year of both eligible students in the national **SSHRC competition** is impressive, given the unusual and often not fully appreciated status of artistic research plans within these funding programs. This success will likely enhance available support within the entire cohort. The fact that the number of SSHRC-eligible students is increased to five this year, and that the School is providing vigorous application support to these individuals, is similarly encouraging.

TA positions, in addition to providing students with important professional training and qualifications, play an important role in financial viability. It is encouraging to see that the SCA has recently moved to ensure that students in both graduate programs are virtually guaranteed at least one such opportunity within the tenure of their programs.

Increasingly, graduate programs across Canada are realizing the value of diversified **promotion for recruitment purposes**. This type of advertising would seem to be largely absent from the SCA's current recruitment strategies, yet be of particular importance to distinctive programs such as those offered by the School. While overall application levels are quite healthy, there would seem to be a modest decline in national applications—albeit one more than compensated for by an increase in international applications. Given the evolving nature of the programs, a focused and systematic approach to recruitment promotion, particularly on the national level, would seem advisable. As remarked above, there is a clear need for a more nuanced articulation of the School's precise positioning within the University's overall community-based profile and priorities. In addition to advocating for this discussion between the School and SFU administration, we encourage targeted support in terms of money and qualified personnel to advance a suitably sophisticated recruitment campaign.

The current application to host a **PhD program** at the SCA is a logical, if ambitious, development within the School's overall graduate education programming. We recognize that many of the faculty activities anticipated within such an initiative are already taking place through participation in SFU's Special Arrangement (SAR) program. The discussion of this initiative with our review team was limited, and the Notice of Intent distributed at the time of our visit to SFU provides only introductory insight into the full implications of establishing such a program. It is difficult, therefore, for us to fully consider the impact of such a move on the current Masters level economy and ecology within the School. Certainly, it is evident that the faculty expertise to support such a program is fully present, and the SCA's explicit efforts to bridge creative practice and research scholarship are directly in line with the increasing international trend towards Artistic Research and Practice as Research doctoral-level programs. Thoroughly conceptualized and effectively supported by FCAT and the University, this program

could prove to be both popular and ground-breaking within Canadian fine and performing arts education.

Other recommendations and comments related to the Graduate and Undergraduate programs:

Students brilliantly suggested inviting Indigenous speakers/educators to speak to classes as a way to address both diversity and decolonization of curriculum.

Students in Film Production would like clearer representation about what they can and cannot expect out of program (e.g. no analogue film).

Graduate students likewise want more clarity about program structure, particularly how their discipline coheres with the interdisciplinarity, where faculty expertise is and is not available (especially at this time in the Visual Arts where there is a significant reduction of permanent faculty on the ground), and how funding works and/or could be supplemented.

III.2 Quality of Faculty Research.

We fully concur with the characterization of research quality and productivity laid out in the self-study. On page 46 of the study, they write: “The size and complexity of the department allows for a broad research profile that compasses a very diverse set of methods, topics, and issues in the contemporary arts. The faculty in SCA maintain excellent national and international reputations, and their achievements have received remarkable recognition, including the election of two of our faculty, Jin-me Yoon and Owen Underhill, as Fellows to The Royal Society of Canada during the period under review.”

The SCA represents a cohesive and highly productive research/research-creation unit whose core commitments to socially meaningful contemporary arts practice and theory are recognized by funders and venues for mobilization of research and practice, and reflected in residencies/visitorships, awards, and the clear evidence of highly inspired students/alumni. Remarkably, each and every faculty member meets the standard of “excellence” in their

relative ranks.

Research productivity is very high, with a continuous publication stream of monographs, anthologies, and refereed journal articles; solo and group exhibitions; performances and commissions. This mobilization tends to appear within the fields' key venues, publishers and journals, and in several cases has garnered prestigious awards, including the Mayor's Arts Award, College Art Association's Frank Jewett Mather Award for Art Criticism, Jesse Richardson Critics' Choice for Innovation Award, Best Emerging Director award at the Locarno Film Festival, Pasajes Award to the Best Spanish Film in Filmadrid International Film Festival, Outstanding Classical Composition award at the Western Canadian Music Awards, nominations to the Juno Awards, Art Gallery of Ontario's Aimia Photography Prize, and many more.

While faculty do also bring in research funding, as detailed in the self-study and in the provided CVs, the review committee concurs with the SCA self-study that: "It should be noted that the statistics provided by the VPR do not include Canada or BC Arts Council Grants, local grants, or various grants made to production companies run by faculty. Such grants constitute a significant portion of research funding for our faculty, and the IRP statistics thus do not reflect the full scope of research funding that members of the department secure." For example: Arts based research-creation often turns to charities, such as Bingos, to gather the funding needed. A quick glance at faculty member A's CV tells us that his company has gathered over \$400,000.00 in arts/charitable funding in this review period. Another faculty member B, has been granted over \$500,000.00 in the last two years from international and arts-based funds. Even junior faculty are showing incredible productivity in both funding and research mobilization. For example, faculty member C has gathered over \$170,000.00 in funding since arriving at SFU in 2016. SSHRC-funded research yields include faculty member D's award of \$237,000.00 in 2011; faculty member E is a collaborator on the \$2.5 million Archive/Counter-Archive project and has raised nearly \$200,000.00 in funding through SSHRC and other venues in the last three years; and faculty member F was awarded a \$290,000.00 SSHRC Insight Grant in 2017. While the self-study narrates faculty success with funding, this area is under-represented in the CVs. We

recommend a clear and standardized accounting of funding that can be used to advance the SCA's plans for the PhD and other initiatives.

One area to strengthen in terms of funding is the use of research-creation funds for student RA-ships. A matching funds scheme could be used to help increase student funding packages, as well as help realize the Tri-council mandates to train and hire students. Other funding initiatives should be sought out, such as MITACs, which goes to students. We appreciate how arduous and depleting SSHRC applications can be. Asked about this, most research faculty seemed to concur that the application process was too arduous and constituted a threshold for many. More tailored, localized grant writing assistance could help foster more successful applications in the future. This said, the gross total of funding awarded to the members of the SCA is well beyond that of many schools for the arts. The funding, whether Tri-council or arts-based, is highly competitive and recognizes the significant accomplishments of the applicants. **The SCA and each of its members should be commended for this recognition.**

Students are appropriately highly engaged in and by research at the SCA. We were impressed by the degree to which undergraduates actively use all of the spaces available, day and night, to create moving and rigorous works. We are not aware of any other department in our field that maintains such a high level of activity across all disciplines. The MA students present their research through the Comparative Media Arts Journal (CMA Journal) – “an open-access, peer-reviewed graduate journal of lively inquiry into visual culture, cinema studies, performance studies, and new media arts encouraging intermedial and comparative approaches.” These forms of mentoring provided by the faculty members indicate significant investment in professionalization as well as research and innovative cultural practice.

III.3 Unit members participate in the administration of the Unit. Some issues to consider include Unit size, adequacy and effectiveness of the administrative complement and facilities.

Unit size

The School for the Contemporary Arts is comprised of 6 areas of instruction and research: Art, Performance and Cinema Studies (a BA program with 2 streams: Art and Performance Studies;

Cinema Studies); Dance (BFA program); Film (BFA program); Music/Sound (BFA program); Theatre (with 2 BFA streams: Performance; Production and Design); Visual Art (BFA program). Based on the 2017-18 numbers (Self Study p.5), there were 403 undergraduate majors and 66 minors enrolled.

The SCA has 2 graduate programs: MA in Contemporary Arts; MFA in Interdisciplinary Studies. Based on Fall 2018 numbers (Self Study p.37), there were 50 graduate students enrolled, including MFAs, MAs, Special Arrangement PhDs and Qualifying Students.

The faculty consists of the following: 26.5 continuing faculty (8 Assistant Professors, 7 Associate Professors, 8.5 Full Professors, 3 lecturers). Of these, 1 faculty member is on medical leave, 2 on Long Term Disability, 1 faculty member (Visual Art) will retire at the end of 2019, 1 faculty member (Theatre Production and Design) will be on a phased retirement starting in 2019, and 2 (Dance) will retire in 2021. There is a current search for an Assistant/Associate Professor in Theatre Production and Design. Ideally, the SCA should maintain a total of 4 faculty members for each of its 5 BFA Major programs.

Sessionals are responsible for some of the Unit's teaching loads. The Unit is aware of the pedagogical and labour issues that come with the over-reliance on sessional instructors. Where ever possible hiring of sessionals should be undertaken with a clear and consistent attempt to help their professionalization and to provide opportunities so that they become competitive for permanent positions. Once a PhD program is in place, the use of upper-level PhD students for Teaching Fellows would aid in their professionalization and support the unit's realization of curriculum.

Adequacy and effectiveness of the administrative complement

The staff complement consists of 9.71 FTE support staff. This is a hard-working, high functioning team that is working very well together. There are, however, shortfalls in an ideal number of FTE support staff positions, and in terms of what would make the Unit run smoothly and equitably.

A significant addition to the staff complement would be a Technical Production Coordinator, which would bring SCA's staff support more in line with other similarly scaled universities. Given the Unit's demanding, ambitious production schedule (see addendum SCA Productions and Programming), and the attendant health and safety concerns, an additional technical staff person is critical because it would help to relieve pressure on the faculty to deliver an immense amount of technical, non-teaching, non-research labour (e.g. staging shows, maintaining lab equipment, etc.). It is evident that the technical staff is taxed and putting in many hours of unpaid extra service.

Given the shortfall of an ideal number of FTE support staff positions, the stabilization of 3 current positions is necessary in order to support important functions within the Unit. This includes a permanent, full-time status for the Communications Assistant, who is essential for carrying out the increasingly expanding public events; a continuing position for the Professional Development Coordinator, who coordinates internship opportunities; and a continuing position for the Graduate Program Assistant, whose work is increasing as the graduate enrollment increases.

A positive, SCA initiated development is the coordination (under the leadership of the Technical Director) of health and safety training modules to exercise more control over safe and responsible use of the facilities.

There is concern about security for Woodward's/Goldcorp. Currently, security staff are generally inattentive, and even unhelpful and disrespectful at times. This is an unsafe situation, especially for students who work late in the building.

Adequacy and effectiveness of the facilities

The Unit is housed on the Vancouver campus at the Goldcorp Centre for the Arts (or Woodward's) and the Alexander Centre. The facilities are impressive, and the Unit has a generous and open policy about student access across disciplines. But although the SCA Director has a certain amount of control over facilities operations to ensure that the needs of the Unit are met, other University situations and demands negatively impact the SCA's ability to fully deliver

instruction, and ensure student access and safety.

Providing technical support for SCA's courses and productions is a challenge due to an inadequate number of technical staff; the number of University demands on the Woodward's facilities contributes to this problem.

It is necessary to secure consistent and reliable capital funding for equipment and infrastructure renewal. There is insufficient IT support and no replacement program for aging equipment such as classroom projectors (for instance, the main meeting room in which the majority of the external review meetings took place has a weak projector). This makes it difficult to stay competitive with other arts programs in terms of student recruitment.

MFA graduate students have no designated space at Woodward's/Goldcorp, including storage space and access to dance and music facilities. This has reached a critical point where MFA students are pursuing off-campus spaces. At the same time, the graduate programs are growing. Certain lab resources are lacking at the Alexander Centre—for instance, a woodshop, dark room, dance floor, recording studio and piano. As a result, it is necessary for students to move things back and forth between Alexander and Woodward's/Goldcorp, not only for exhibition/presentation purposes but also for the building and development of works. This often necessitates the moving of large, heavy items and materials; there is, however, no available stable form of transportation, such as a van.

In addition, the external reviewers recommend these other necessary improvements to the facilities:

- 1) Improved, easily accessible online booking software is needed for the smooth booking of Woodward's/Goldcorp facilities. This should be an easy fix that will relieve staff currently overseeing this function of much time and labour expenditure. It would also greatly assist students in accessing and more responsibly using spaces in the building;

- 2) Soundproofing for Woodward's/Goldcorp room #2205 and the upper floor fishbowl seminar rooms;
- 3) Prominent signage for the exterior and interior public places of the Woodward's/Goldcorp building to identify and locate the School for the Contemporary Arts. As a result of the lack of signage, the Unit feels invisible to the public and visitors. The external reviewers can attest to this: the team had some difficulty finding the building and its main entrance, and would not have been aware of the existence of the SCA had we been members of the general public.

III.4 The Unit's workplace environment is conducive to the attainment of their objectives, including working relationships within the Unit, with other University units, the community and the Unit's alumni.

Working relationships within the unit

The SCA is a high functioning unit with collegial and consultative processes for determining a shared vision, pedagogy, research, student experience and multiple SCA matters.

Performance Evaluations is a newly introduced process for staff; the staff workload, however, is impeding an efficient implementation of the process.

Regarding sessional instructors, an orientation at the beginning of the school year would be helpful for them so that they better understand the structure of the SCA.

Working relationships with other University units

As stated on pp. 58-59 in the self-study report, SCA faculty participate on multiple committees at the Faculty and University levels, and serve on MA and PhD committees across the University.

Based on historic and recent experiences, there is concern among both faculty and staff about centralization, as it leads to certain administrative inefficiencies, redundancies, divisiveness, and general confusion.

The first instance of this we observed is shared staff with FCAT: faculty from different areas have different demands, but there has been no chance for staff to meet with supervisors and managers simultaneously in order to clarify requirements and processes. This being said, it is important that the new Dean of FCAT be skilled and experienced in the specific staffing needs of an arts-based urban campus.

Regarding the relationship between the Cultural Unit and SCA, there has been a sense among SCA staff of unbalanced reciprocity—for instance, with space booking issues—with indications that the Cultural Unit is becoming a self-contained promotional entity, instead of a unit that contributes toward better integration in order to enrich academic objectives and serve the curriculum. Since the Cultural Unit Director has been on leave, however, communication and negotiations between SCA and Cultural Unit technical staff have gradually improved; along with Owen Underhill's current leadership as Interim Director (Self Study p.16) on an internal review of the Cultural Unit, it looks promising that both units are working toward, and will be able to resolve, how to determine shared priorities for the building and create a more integrative, cooperative model. **Recommendations that the external reviewers suggest is to move the Cultural Unit back into the VPA from the VP-External and to restructure the Cultural Unit in order to clarify responsibilities for each party involved and to keep any single individual from derailing the process.**

When the Audain Gallery was under the SCA, it was highly community-sensitive and did much community outreach programming—important features of SFU's mandate. Since the SCA has a strong history and clear understanding of the function of the gallery under University mandates, **it is recommended that future Audain Gallery deliberations and hires should involve SCA representatives.**

A multi-campus university has challenges maintaining a sense of cohesion and recognition between the units. As could well be the case with the work undertaken in other departments and disciplines, despite its integral, hard work, faculty and staff in the School for the Contemporary Arts have the sense that the SCA is under-recognized, as evidenced by low attendance at its

events by faculty and staff from the rest of the University. The SCA also has the sense that they are seen as “boutique,” and as not pulling the weight of other units in FCAT. Our recommendations for support for profile-building, communication and a metrics review may help this. Likewise, the University and FCAT could develop a clearer profile of SCA on their primary websites.

Working relationships with the community

As is in full evidence from the self-study report and from the external reviewers’ campus visit, the SCA is a model for working with communities. From the founding of the School, the SCA has been made up of artistic and scholarly faculty who are committed to social issues and community outreach. Now in its downtown location, the Unit’s dedication to engagement has a real and practical base, centred in the heart of a challenging, controversial urban context. This is a Unit that can not only handle working in this context, but can thrive. The numerous annual community-based art and research projects, public events (such as PuSh International Performing Arts Festival), urban art projects that are site-specific to downtown Vancouver (the Visual Art area has been collaborating with the Downtown Vancouver Business Improvement Association), and the SCA’s collaboration with other University entities with shared missions, such as Vancity Office of Community Engagement, and with local community groups, all serve SFU’s mandate and imbed a culture of engagement within its student body.

Importantly, the SCA faculty are also active professionally and beyond the local, serving on multiple institutional external reviews across Canada, serving on editorial boards of numerous academic and art journals, and serving on MA and PhD committees nationally and internationally.

Working relationships with the Unit’s alumni

The SCA has a strong relationship with its alumni, maintaining contact and tracking the careers of its students once they have left SFU. This is evidenced in the long list of alumni accomplishments in the self-study report (pp.68-76). **One area that would have been useful to the external reviews—and can be useful to the Unit moving forward-- is a deeper dig into**

the alumni accomplishments, in order to more clearly express the legacy of the SCA locally, nationally and internationally.

While on campus, the external reviewers met with both student groups and alumni who are currently teaching in the program. There is constructive feedback from alumni and current students in terms of the SCA's programs, which we've worked into the review where relevant; even through the critical feedback, there is generally very strong support for what alumni and students gain from their years at the SCA. The rate of acceptance into prestigious graduate programs in North America and abroad is high for SCA students. Also, the benefits of the cohort system for the majority of undergraduate studio majors has fostered intensive interaction with professionals (faculty), a sense of community, and strong working relationships with peers that can lead to the formation of professional artistic companies after graduation. A good example of a successful interdisciplinary ensemble that emerged from the SCA is Hong Kong Exile.

New efforts are underway at the SCA to reach out to alumni, for instance building alumni outreach into faculty conference and research travel. **The external reviewers recommend that the SCA work with SFU's alumni development office (or a similar entity) to organize and tap into their robust alumni base in order to develop fundraising opportunities.** One model to consider is to set up an advisory council made up of successful alumni that meets annually/bi-annually with the SCA Director and selected staff in order to implement alumni outreach and donation campaigns.

III.5: Future Plans

Driven from its interdisciplinary base, the School wants to strengthen its cohort structure, streamline its degree path and realize a faculty renewal plan to support the academic goals. The faculty renewal plan is sound and is informed primarily by the goals of community engagement and the desire to reflect student demographics. This combination of goals, as they identify them, can be realized with a dedication to Indigenous hires beyond the CRC, as well as a dedicated search effort for candidates that can help the School realize its diversity and equity goals. But there are other ways to decolonize the curriculum. In point 2 of the faculty renewal plan they

write: “We seek faculty with **vital connections to the community and areas outside of the arts** to reinforce the School’s community engagement and its goal to train artists and thinkers with a deep understanding of and engagement in the world” (our emphasis). This is a key statement given the keen awareness of the School’s staff, faculty and students about the pressing issues of social, economic and cultural precarity that shape the Downtown Eastside. We strongly encourage the School, with support from the FCAT and VPR, to build more than “project based” and academically driven bridges with the community. For example, elsewhere in their “Future Directions” section, they write: “We hope to identify sources of financial support for faculty research that the School can provide. Currently, the support the School can offer is extremely limited, and is provided primarily in terms of space and technical support. Minimal funds exist to support faculty research, and we have virtually no equipment dedicated exclusively to faculty research, other than that secured through individual grants.” Here is an opportunity to bridge the Unit’s needs to the issues of community engagement by strategizing a CFI infrastructure grant that is dedicated to community spaces of cultural production. Inclusion and infrastructure sharing are on the CFI radar at this time. Having community members as equal partners in the articulation of such infrastructure sharing would be transformative to the DTES social ecology. Working directly and extensively with neighborhood organizations, artists and businesses, the faculty members can create parallel and shared infrastructures (media labs; dance/performance spaces; a space for Indigenous sovereignty; spaces for gender-based working intersectionally on gender-based violence, and so forth). As a School for the CONTEMPORARY Arts, the SCA has always been connected to matters of social relevance, expanding and challenging aesthetic norms and making pedagogical opportunities for students to see themselves as citizen-artists, public actors/makers and doers. The future plans for the School are consistent with these values and goals. The External Review committee endorses these plans.

III.6.1 Can the committee identify anything that makes the School distinct from its market competitors?

The SCA is a “unique incubator” (Self Study p.46) for the practice and research of the arts. Given the right and sufficient support by the University, the School for Contemporary Arts has the potential to become the SFU base for interdisciplinary, community-based, Indigenous, cross-

unit studies and cultural activities, and a global model for such an academic unit. The School lives up to its legacy as having one of the most adventurous and rigorous interdisciplinary programs nationally and internationally, and is known for sustaining innovation in all areas of creative practice. The faculty and students have participated in building Vancouver's arts scene and putting that scene on the map of dance, music, theatre, film and visual arts internationally. In the self-study report (pp. 65-67), we are provided details of current/recent collaborations. On pages 69-77, we read profiles of recent graduates. The collaborations and the profiles reflect the enduring legacy of the SCA.

It is the SCA's conviction that solid disciplinary training is the basis of interdisciplinary aspirations. The BFA program offers an original multidisciplinary program that is generally unavailable elsewhere; 90% of the undergrads we spoke with have had ongoing interdisciplinary experiences, collaborations and training, all of which they greatly value. Evidence of how unique this School's programs are is found in the Music/Sound program, given that interdisciplinary collaboration is rare in music programs. Also unusual are the dedicated spaces provided to the Visual Art undergraduate students: they share a large space during the first year and by second year have their own space at the Alexander Centre.

The SCA's philosophy is also built into the graduate programs. The MFA program was introduced from the outset in 1990 as an interdisciplinary program. Very few MFA programs nationally and internationally offer this kind of training, which equips students with a strong ability to articulate their work beyond their discipline. The MA in Contemporary Arts similarly integrates interdisciplinary expertise; the internationally prominent research of its multidisciplinary faculty, combined with students' access to those in the MFA program, provide the opportunity for creative experimentation as scholars of the arts.

Interdisciplinarity

The School for the Contemporary Arts was founded on the principle of interdisciplinarity. Along with the School's urban context and its engagement with local communities, the SCA possesses distinctly unique qualities when compared with comparable academic art programs.

The openness of the pedagogy toward media and disciplinary experimentation has long been a mandate of and model for the SCA; in this way, the SCA meets the core objectives of the University mandate. For instance, early on in the MFA program's existence, only interdisciplinary-minded students were accepted into the program; since 2010, the program allows exploration of disciplinary work but within an interdisciplinary context. For instance, the first semester in the MFA program is spent in a collaborative studio, with individual studio concentrations coming into play later on in the second semester. Students reported that they consider this an effective strategy. The SCA students have the advantage of building an interdisciplinary network that will serve them well past their time at SFU.

Following are some recent examples of cross-disciplinary teaching, mostly taught on overload. These are pilot projects to test the water for developing more permanent courses that will not require overload teaching in the future:

- Collaboration between Theatre and Film for an upper level undergraduate class;
- PuSh 2019: The Theory and Practice of Performance Festival, involving Theatre, Dance and Visual Art students;
- Pilot project between Theatre and Dance to combine classes in the Black Box;
- Collaboration between Music/Sound and Theatre, run as a Special Topics course.

Community engagement

Community engagement is a strong feature of the SCA as a result of its socially engaged pedagogy, training of students to become engaged artist-citizens, and the immediacy and immersion of its location in downtown Vancouver. Richly contributing to this solid base is Am Johal, the Director of the Vancity Office of Community Engagement; he is a resource for SCA students who intend to work in the downtown community, and also teaches courses in the SCA. There may also be some possibilities for related student internship placements in the future. Am Johal's outreach and ability to integrate this into the SCA curriculum is effective for acknowledging the controversial siting of the SFU downtown campus complex.

Other SCA community engagement initiatives include: the Theatre Performance program's recent production involving the downtown East side community; the Dance scholarships offered through area partnerships; the SCA's past collaborations with the Audain Gallery.

Equity focus

In 2017, the SCA Equity Committee, led by Prof. Steven Hill, was formed as a standing committee that affects all hiring committees in the Unit. The Equity Committee also runs the Equity Speaker Series (with funding from FCAT) and the Skoden Indigenous Film Festival, through which students are mentored by professional festival organizers, with a BC-based Indigenous person playing a major role in the mentorship. This is a highly commendable initiative with huge potential to build on its good work.

Faculty initiatives

Among the impressive, highly energetic faculty initiatives are the following:

- The SCA Ensemble, a collaborative, experimental music ensemble for undergraduates (graduates are slated to be involved in the future), directed by Prof. Sabrina Schroeder, that offers a rehearsal studio and Ensemble-In-Residence mentorship and opportunities for performance.
- The CMA Journal (Comparative Media Arts Journal), a peer-reviewed journal for MA students (including UBC students), directed by Prof. Laura Marks, who works with an upper division undergraduate intern. The CMA Journal allows students to do calls for work, including soliciting international contributions, that are based on their own research, extending and professionalizing their research through publishing.
- The Berlin Field School runs annually and includes activities tailored to the participating students. Program director Prof. Judy Radul coordinates access to international artists and thinkers (e.g., Ulrike Ottinger, Ari Benjamin Meyers) as well as interaction with local students.

- The Audain Visual Artist-in-Residence Program is curated by faculty throughout the academic year.

III.6.2 Areas where the School's resources could be more effectively used.

As we have indicated throughout this report, the volume and quality of research, practice, teaching and community engagement is extraordinary and of the highest quality. We do not see any waste of time or resources—in fact both are thinly stretched. Perhaps the most significant savings will come once the relationship with Goldcorp is sorted out. The excessive amount of stress and strain on faculty resources, and the resulting challenges for students attempting to reach their potential, is resolvable IF the administration is able to take heed of the recommendations coming from Owen Underhill's review. As is true with many multi-campus universities, the administrative complexity is often burdensome for all involved. The staffing issues of having shared staff, and staff without permanent positions and thus no clear mandate, makes for the unnecessary loss of opportunities. We recommend motivating Human Resources to develop MOUs with the staff union to resolve some of these baroque problems.

III.6.3 Given the character, structure and content of the programs offered at the SCA, consider how and in what ways the SCA is placed to recruit and retain students from diverse communities, locally, nationally and globally – indigenous, and non-indigenous?

Local and National recruitment

The SCA's recently formed Recruitment Committee is working with the FCAT Student Affairs office to develop a new recruiting plan at the local and national levels. New strategies include:

- Expanded offering of "Noon Shows," which showcase SCA student work and are open to local high school groups;
- Coordination of faculty conference and research travel with recruitment activities;
- Employment of students and alumni in recruitment activities (such as campus tours);
- Integration of recruitment with the numerous arts and community groups with which the SCA has relationships.

Although the MFA program attracts strong students, and the number of applicants is respectable (50-65 annually), recruitment efforts (including advertising in academic and art journals, on the internet, and local information sessions) have been minimal to date, in part due to limited resources.

Another incentive for attracting graduate students would be increased funding support through scholarships and awards. Currently, graduate students can tap into teaching, minor research awards, and a small FCAT travel award.

Global recruitment

There has been a steady increase in the number of international graduate applications since 2014 (see charts in Self Study p.44). Given the international appeal of the MFA program, it is obvious that the SCA needs to be able to put more resources toward promotion about the unique qualities of the program. At the same time, resources within the SCA need proper support (refer to concerns about facilities, faculty and staff numbers).

Indigenous recruitment

The SCA takes seriously the SFU mandate to increase Indigenous representation on campus and it has integrated the recommendations of the University Aboriginal Reconciliation Council into its current and future planning and recruitment. It is likely that the hiring of Sky Hopinka in the Film area will draw increased interest on the part of Indigenous student applicants. Additionally, the Unit's Diversity and Equity Committee has been actively charging ahead with implementing changes in the School, including plans for Indigenization. Along with accomplishments already mentioned in this document, the committee has also organized a day-long workshop with Dr. Alex Wilson, Opaskwayak Cree Nation, on approaches to incorporating Indigenous content and ideas into curricula. Furthermore, securing a CRC in Indigenous/Community-based arts will be a key factor for recruitment.

III.6.4 Faculty Renewal Plan alignment with university and academic planning.

As the self-study report indicates, there is need for extensive faculty renewal in the next 5-10 years, as two-thirds of continuing faculty will retire. Their plan to synchronize the initial phase of this renewal with a more streamlined undergraduate curriculum, new programs at the undergraduate and graduate level (BA in Cinema Studies and MA in Comparative Media Arts; a PhD in Contemporary Arts), indicates clear and careful thinking. We agree with their order of priority for renewal, as articulated on pages 122-142 of the self-study report. Each of these renewals strengthens and anchors the ongoing realization of the SCA legacy and its future. We recommend that, as much as possible, the new hires be open to considering the location/community-based/engaged practice.

We commend the SCA's decision to develop a Chair in Contemporary Aboriginal Arts "in light of the President's initiatives with regard to First Nations studies and the university's commitment to enhancing the role of First Nations scholarship and participation in the university." We recommend this position be dedicated to community-based arts as much as is feasible. We urge the University to allocate a CRC for this project. With the CRC comes an allotment of research funding and the encouragement to apply for a CFI. We recommend this CFI be considered in the most expansive way possible in terms of infrastructure sharing with the community.

Multiple campuses

As much as the downtown location is ideal for SCA's mandate and programs, it is also a hindrance to enrollment and participation of students from other campuses, which spawns an isolating effect for the Unit and its students. Students and faculty alike feel a general sense of separation from the rest of SFU. The long commutes also dissuades SCA students from venturing to Burnaby and Surrey. SCA students expressed to the external reviewers their desire to better connect with the rest of the SFU population and resources, including faculty, students and services, and their frustration with the logistics of the situation. We've included the following message, as it clearly expresses this frustration:

“It has become apparent that SFU doesn’t understand a student possessing a multi-campus identity can often experience a physical and mental toll. Many students rely on public transportation which is often inconsistent and difficult to navigate. Having some student services only available at the Burnaby Mountain campus can restrict the opportunities and classes available to students. For instance, there are often only two science courses available at the Downtown campus. This can prevent students from completing their degree in a reasonable amount of time and feeling involved in the larger SFU community.”

It also became apparent to the external reviewers through conversations with a number of SFU individuals that the charismatic cultural presence of the SCA is missed on the Burnaby campus; likewise, SCA students crave more University audience members for their cultural productions at Woodward’s/Goldcorp.

For the external reviewers, an obvious solution would be improved inter-campus transportation, but in our brief verbal discussions on this subject with various administrative representatives, this option was lowly ranked. However, the fact that the external reviewers did not ever get to meet *in person* a number of SFU’s upper administrative representatives underscores the transportation issues, and points to a situation that has unusually negative impacts on inter-campus communications at all levels of the University.

The SCA lays out in the self-study report (pp.34-5) other strategies for how to deal with this challenge. Since the Unit’s move downtown in 2010, it has worked to maintain a presence on the other campuses and increase online courses, with plans to further increase these offerings, including studio courses. But, aside from the transportation issue, staffing and space are ongoing challenges. Another suggestion, from SCA staff, is to bring Breadth courses downtown.

Advancement

The external reviewers were treated to very impressive presentations on the research and practice of SCA faculty from a broad range of disciplines. There is no doubt about the high level quality

of research and production in which faculty are engaged. Add to this their demonstrated commitment to teaching and generous service to the Unit, the University and the community, and there is no shadow cast on qualifications for advancement. We also greatly appreciated the thoughtfully assembled presentations for their inclusion of student participation. This speaks volumes about the generous spirit and the mindful mentoring qualities of SCA; it is not just about the excellent work being accomplished and pursued by faculty, but also about how they benefit their students while doing so. SCA students are lucky to have this dedicated group of faculty members.

SCA faculty are generally stretched thin and working on overload. For instance, the extensive community engagement, interdisciplinary cross-teaching, and behind-the-scenes labour for public productions that they do is unseen workload. Even though they remain active professionally, the threat of burn-out was evident during our short visit on campus. Given these pressures, current faculty must be aided by the University so that they can remain productive researchers/artists and work towards tenure and promotion. Timely faculty renewals and hiring of needed staff is crucial to ensuring that this Unit runs smoothly, equitably, and sustainably. Faculty renewals would also be opportunities for increasing diversity within the Unit, building on the strong impetus spurred on by initiatives such as the Diversity and Equity Committee. This in turn will generate increasingly diverse curriculum in order to meet the needs and acknowledge the changing demographics of the students.

There was some discussion between the external reviewers and SCA faculty and with upper administrators around the topic of metrics. SCA faculty engage in “practice as research” or “research-creation.” As these cannot use the more conventional forms of quantitative measurements with which disciplines like the sciences, social sciences, engineering, medicine, etc. are evaluated, and share more with the humanities in terms of demanding a qualitatively driven set of metrics (which does not currently exist to nearly the same degree as metrics do for the hard sciences, etc.), it is the University’s responsibility to work with the School to develop fitting guidelines for promotion and tenure.

Concluding remarks.

The SFU School for Contemporary Art is a leader nationally and internationally in post-secondary arts education and research. The challenges of staying current while maintaining thoughtful and rigorous dialogue with the past is rarely accomplished, let alone at the level of quality and volume of research and pedagogical innovation we see at the SCA. We see the SCA as a project: a project dedicated to the process and goals of socially informed and aesthetically challenging engagement with multiple levels of community; a project aimed at the compelling question of how to expand public life and social justice through aesthetic process and theories adequate to the complexity of contemporary life. That the SCA exists with the intensity and quality we see, comes from the dedication of the students, staff and faculty, on the one hand, and through Simon Fraser University's long-standing support for innovative liberal arts education. We commend all involved and we look forward to seeing this project supported through the coming years.

EXTERNAL REVIEW – ACTION PLAN

Section 1 – To be completed by the Responsible Unit Person e.g. Chair or Director

Unit under review School for the Contemporary Arts (SCA)	Date of Review Site visit March 20 -22, 2019	Responsible Unit person Elspeth Pratt, Director SCA	Faculty Dean Owen Underhill
--	---	--	--------------------------------

Notes

- 1) It is **not** expected that every recommendation made by the External Review Committee be covered by this Action Plan. The major thrusts of the Report should be identified and some consolidation of the recommendations may be possible while other recommendations of lesser importance may be excluded.
- 2) Attach the required plan to assess the success of the **Educational Goals** as a separate document (Senate 2013).
- 3) Should any additional response be warranted, it should be attached as a separate document.

1. PROGRAMMING

1.1 Action/s:

1.1.1 Undergraduate:

- We are encouraged by the committee's high assessment of the quality of the School for the Contemporary Arts' (SCA) undergraduate program. They remark on our "current reputation as an excellent environment for the critical study and practice of creative arts, with a unique vision that supports interdisciplinary praxis with strong disciplinary foundations for visual art, theatre, film, music, and dance".
- A distinguishing feature of SCA is the cohort model as it reinforces the central pedagogical tenets of the School, an emphasis on collaborative practice(s) and on peer consultation and critique. The majority of our studio majors are structured as cohort-based programs, with Music moving in that direction as well as Art, Performance and Cinema Studies. *While maintaining the cohorts we wish to break down the barriers between cohorts and between disciplines.*
- *We are proposing to introduce community engaged/based art and scholarship as one of our core undergraduate courses required of all SCA majors.* This will be undertaken in collaboration with Am Johal, Director of the Vancity Office of Community Engagement. The External Report recommends that the university allocate a CRC in Community-Based Arts, which would forge close connections with Johal's office and leverage the extensive community-based work already occurring under its auspices.

Proposed Action: Develop community engaged/based art course to be offered by September 2021.

- In 2017 the Theatre performance area completed a thorough curriculum review. *All areas within the School are preparing to review their curriculum once faculty renewal is substantially underway.* We anticipate that this process will take 2 to 5 years given the degree of turnover in our faculty.
- *We will take steps to streamline our degree paths and revise prerequisites.* This work will have multiple benefits, including making

room bookings and equipment allocations, student advising, and scheduling more efficient and ensuring consistency in course content and administrative matters when sessional instructors are hired.

- A critical problem facing the School that has not changed since the last review is that our non-salary operating budget is insufficient to support capital expenditures. As the External Review Committee indicates, “It is necessary to secure consistent and reliable capital funding for equipment and infrastructure renewal.” This impacts our ability to remain competitive with other contemporary art programs. *Based on technology audits and studies, \$252,000 is needed yearly to enable the School to maintain equipment and to remain at the front of technological changes essential to research and teaching within the six studio areas within the School.*

Proposed action: Increase equipment/infrastructure budget to \$252,000 annually.

1.1.2 Graduate:

- **Current MFA in Interdisciplinary Arts**

The External Review Committee confirmed the uniqueness of our MFA in Interdisciplinary Arts from most other Masters-level graduate programs in Canada. Their report drew attention to current limitations of space and resources. Given the School’s commitment to the formal presentation/exhibition of graduate student work it is important that sufficient resources be made available by the Faculty and the University to maintain this priority. The school looks forward to the possibility of growing our unique program once more space and resources are made available.

Proposed action: Pursue dedicated performance studio space for MFA Performance students both inside GCA and outside, increased access to space in GCA, including Studio D and T, increase technical support, improve studio resources at Alexander Centre.

- **Current MA in Contemporary Arts**

The committee recognized that SCA’s program distinguishes itself from other MA programs by providing a relatively high level of integration between MA and MFA students. SCA provides students with a scholarly study of the fine and performing arts that is closely associated to artistic practice and creation, with a strong orientation towards engagement in the arts profession. The Committee suggests that there is potential to increase the enrolment in the MA but this would have to be weighed against the SCA’s faculty supervisory capacity and the need to develop a sustainable funding model. To reduce the supervisory load in this program we are exploring several options, such as making our practicum pass/fail and possibly introducing a course-based MA, which would remove the two Expanded Essays. Lastly, we will continue to pursue new avenues for advertising our program in order to attract more students.

Proposed action: act on plans to manage supervisory load towards increasing enrolment.

- **Funding for graduate students**

The committee noted that funding levels for our Masters level students is modest. They encourage the Faculty and /or the University to explore possibilities to supplement this support.

- **New PhD in Contemporary Arts**

The Committee supports the School's application for the development of a PhD in Contemporary Arts. The faculty expertise to support such a program is present and SCA's ability to bridge creative practice and research scholarship are in line with the international trend towards Artistic Research and Practice as Research doctoral-level programs.

Proposed action: Submit the proposal to its next stage in the approval process this fall with anticipated admission of first cohort in 2021.

1.2 Resource implications (if any):

- Increased technical support is detailed in Section 4 and included in Section 5 with restructuring of GCA. The increases to technical resources are needed to support the formal presentation of undergraduate and graduate research and faculty research.
- Our non-operating budget needs to allow for an evergreen strategy for equipment and infrastructure. We have worked with IT services and SFU Vancouver Facilities Service to prepare a three-year plan for GCA renewal. A realistic budget for equipment and infrastructure is \$252,000 a year, currently we receive \$100,000.

1.3 Expected completion date/s:

- We will begin working with the Dean Pro Tem to determine how to achieve support for technology and infrastructure.
- Curriculum review will coincide with Faculty Renewal in each area. Film, Music, Art, Performance and Cinema Studies areas will commence the first phase of their curricular reviews in 2019/20.
- We will begin a School wide course audit September 2019.
- Develop the Community engaged/based art course for Fall 2021.
- The PhD in Contemporary Arts anticipated start date is September 2021.

2. RESEARCH

2.1 Action/s:

2.1.1 Research Profile of the SCA

The External Review Committee concurred that SCA represents a cohesive and highly productive research/research-creation unit, that the faculty maintain excellent national and international reputations, and that their achievements have received remarkable recognition.

- **Profile/Metrics**

We support their recommendation that a retooling of the metrics used to represent our activities is necessary. They recommend that the Dean, VPA and Dean of Graduate Studies support this project in order that the metrics used by the University to assess the SCA reflect the specific nature of the activities undertaken by the School. Metrics established by other academic disciplines do not fit nor capture the qualities and breadth of activities that we undertake.

The committee also recommends a clear and standardized accounting that recognizes the sources of funding that are awarded in the fine and performing arts. Currently statistics collected by IRP do not include this range of funding.

Proposed Action: Work with FCAT, VPRI and IRP to develop metrics that represents our activities and includes all sources of funding.

- **CRC in Indigenous and Community-Based Arts**

The External Review report strongly supports our application for a CRC in Indigenous and Community-Based Arts. The reviewers write that “We see the SCA as a project dedicated to the process and goals of socially informed and aesthetically challenging engagement with multiple levels of community; a project aimed at the compelling question of how to expand public life and social justice through aesthetic process and theories adequate to the complexity of contemporary life.” The School has a demonstrated strength in community-based art practice and research. This position would allow us to enhance our offerings and profile in community-based and engaged art and establish SCA even more emphatically as an international leader in community-based arts. We recently hired a filmmaker who is Indigenous and are currently recruiting for a Visual artist with Indigenous cultural knowledge. For the Theatre performance position we are looking for expertise in non-traditional performance creation, Indigenous Performance, or intercultural performance. The CRC would both fill gaps in our faculty complement and build on existing strengths and support our two current graduate programs as well as the SCA’s proposed doctoral program.

Proposed Action: Work with VPA and VPRI to strengthen SCA’s application for a CRC in Community Based Research.

2.2 Resource implications (if any):

- Seeking funding to support work on developing metrics for representing research within SCA.
- Seeking Faculty/University support for our proposal for a CRC in Indigenous and Community-Based Arts.

2.3 Expected completion date/s:

- By mid-review we expect to have a proposal for new metrics that represents our research and funding.

3. FACULTY RENEWAL

1.1 Action/s:

- Stability of faculty renewal is essential for sustaining the high quality of our programs and our research output. The SCA needs a commitment to maintain a sufficient number of faculty for each of the seven areas. (Please note: the external review report incorrectly states that we have five areas of instruction.) The School is currently going through an unprecedented number of retirements. By the next review, two-thirds of SCA’s continuing faculty will likely retire. In the past we have experienced delays in replacing retired faculty, and we seek assurance going forward that renewal will be supported by FCAT and the VPA. The External Reviewers strongly recommend a robust program of faculty renewal, writing that “The School, FCAT and the University need to arrive at an assured schedule of new faculty and staff hiring in order to ensure constant instructional delivery across all areas.” The School recognizes faculty renewal as an opportunity to increase diversity within the Unit, building on the strong impetus spurred on by the SCA Equity Committee.
- The External Review committee noted as a cause for concern that “SCA faculty are generally stretched thin and working on

overload,” making special note of the “unseen workload” involved in “extensive community engagement, interdisciplinary cross-teaching, and behind-the-scenes labour for public productions.” Indeed, the array of opportunities for collaboration across the School is dependent on the generosity and commitment of faculty members teaching above-load. These opportunities are a distinguishing feature of SCA and warrant administrative support to ensure they can be sustained and extended.

Proposed action: commit to long-term faculty renewal by FCAT and VPA.

1.2 Resource implications (if any):

- The Academic Renewal Plan will be financed from the salaries of departing SCA faculty members. Our 2019-21 Faculty Renewal Plan includes an Assistant Professor in Contemporary Dance in 2020-21 and an Assistant Professor in Theatre: Production and Design in 2021-22.

1.3 Expected completion date/s:

- TBD

4. ADMINISTRATION

4.2 Action/s (what is going to be done):

- **Support Staff required to bring SCA to parity with other similarly scaled universities**

The recommendations regarding support staff address the sustainability of the unit’s activities and stability for the learning environment so that students have the support and safety they need and that faculty have the technical support that their research requires. A distinguishing feature of the SCA’s program is pedagogies built upon “learning by doing and making.” This studio-based orientation to learning requires a significant level of production facilitation and material support. The School’s commitment at the undergraduate and graduate level to presentations/exhibitions is commendable and attractive to prospective students.

- **Technical Production Coordinator 1FTE**

The External Review Committee indicates that it is critical to add a Technical Production Coordinator to our staff complement. We struggle to maintain the enormous volume of productions and the growing demand for events such as faculty and MFA research presentations, community partnerships, workshops and symposia. Currently the School’s Technical Director manages, organizes and produces these events. The Production and Design faculty are relied on for production-managing of multiple teaching productions. This role should not be the responsibility of research faculty. The Coordinator would allow research faculty to focus on pedagogy in the Production and Design area.

Proposed action: Consult with VPA and Dean Pro Tem regarding our request for new position.

- **Increase the Communications Assistant from 0.6 to 1 FTE**

The volume of productions, performances and community partnerships has expanded and we fully understand the potential benefits of the work this position can do for increasing the public presence of the School. A full-time person would help us better

communicate our extensive activities university-wide and publicly, have an active role in guiding communication for student and faculty events, and create and implement a strategic plan for School communication. The external review committee recommends permanent full-time status for the Communications Assistant, noting that "Increasingly, graduate programs across Canada are realizing the value of diversified promotion for recruitment purposes." This position would be able to support a focused approach to recruitment promotion.

Proposed action: Increase the Communications Assistant from 0.6 to 1 FTE

- **Regularize the Professional Development Coordinator position**

The External Review Committee also strongly recommends a continuing full-time position for the Professional Development Coordinator. The School supports this recommendation as the program has grown substantially since its inception in 2012. For the past seven years we have been negotiating yearly for support for this position with Work Integrated Learning. Community-Integrated learning is inherent to study at the SCA. The committee notes that this type of support is regularly overlooked by university fine arts programs. With this position we have an opportunity to define SCA as a leader in Professional Development in the Arts. Currently the course curriculum for the Community-Integrated Learning (Internship) courses coordinated by the Professional Development Coordinator is being reviewed and designed to specifically respond to SCA's Educational Goals. The School continues to develop new models for community engagement. The current year-to-year arrangement has made it difficult to keep qualified staff in place and requires extra effort on the part of staff and faculty in hiring, negotiation, and facilitating transition between staff that takes time away from other activities.

Proposed Action: Professional Development Coordinator to be made a continuing appointment. WIL, FCAT and SCA to determine how to support this position.

4.3 Resource implications (if any):

- The Technical Production Coordinator and the Professional Development Coordinator are new positions to our budget. Additional 0.4 position is required to increase the Communications Assistant to full-time.
- In the 2019/2020 budget we have funds to support a temporary Technical Production Coordinator and for the additional 0.4 Communications Assistant.

4.4 Expected completion date/s:

- We will begin working with the Dean Pro Tem to secure funding for these positions so that they can start April 1, 2020.

5. Collaborative Vision for Goldcorp Centre for the Arts

5.2 Action/s:

- The External reviewers focused on the opportunities and distinctiveness of the model for community-based education, research and infrastructure sharing in the Goldcorp Centre for the Arts (GCA). One recommendation that the reviewers suggest "is to move the Cultural Unit back into the VPA from the VP-External and to restructure the Cultural Unit in order to clarify responsibilities for each party involved". They remarked on the current unproductive model and support the recommendations resulting from a comprehensive internal review led by Owen Underhill. "The excessive amount of stress and strain on faculty resources, and the resulting challenges for students attempting to reach their potential, is resolvable IF the administration is able to take heed of the recommendations coming from Owen Underhill's review." Since September 2018, Owen Underhill has consulted widely with SCA faculty and staff, SFU Woodward's Cultural Programs, SFU Vancity Office of Community Engagement, and SFU Galleries. A Steering Group was formed consisting of Owen Underhill (Director WCU and Chair of Steering Group), Michael Boucher (Director SFU Woodward's Cultural Programs), Am Johal (Director, SFU Vancity Office of Community Engagement), Melanie O'Brian (Director, SFU Galleries), and Elspeth Pratt (Director, SCA). This oversight group examined the various findings and work of the subgroups, as well additional feedback was collected. The recommendations contained in the report are supported by the Steering Group and represent a sound plan and way forward. Starting with the understanding that SCA is the principal tenant of the GCA and tightening the focus on the Contemporary Arts and Community Engagement activities, recommendations are being advanced that will support a better alignment of the Goldcorp operations with the academic mission of SCA.
- The improved and simplified structure for GCA needs to be implemented
- Refocusing of the vision of the GCA

Proposed Action: The School recommends that the VPA, VP External, support the recommendation to move Cultural Unit back to VPA.

5.3 Resource implications (if any):

- It is not expected that there are resource implications with respect to the School for the Contemporary Arts.

5.4 Expected completion date/s:

- The GCA report is expected to be completed by mid-August 2019 for review by President Petter, VP External Joanne Curry, VPA Pro Tem Jon Driver and VP Finance & Administration Martin Pochurko.

The above action plan has been considered by the Unit under review and has been discussed and agreed to by the Dean.

Unit Leader (signed) *Elspeth Pratt*

Date *August 16 2019*

Section 2 - Dean's comments and endorsement of the Action Plan:

I confirm the support of the Dean pro tem for the External Review Action Plan developed by the School for the Contemporary Arts (SCA) dated August 16, 2019.

Specifically, the Dean's office will work with the VPA and SCA to address the ongoing issues in equipment/infrastructure budget through allocation or other capital support (1.1.1).

The Dean's office will support efforts to find more dedicated performance studio space for graduate MFA students (1.1.2).

The Dean's office supports moving the PhD in Contemporary Arts to the next stage in the approval process and will be in touch with the Dean of Graduate Studies about the proposal (1.1.2).

The Dean pro tem and Associate Dean, Research have discussed with the VPR mechanisms and actions to develop metrics that more completely represent SCA research in sources of funding not currently captured in the university database (2.1.1).

The Dean's office will investigate actions noted in the administration section with the hope of developing a multi-year plan for making staffing improvements as noted (4.2).

The Dean pro tem continues to work in his role as Cultural Unit Director on various issues and improvements in the Cultural Unit funding and structure.

Faculty Dean



Date

September 11, 2019

Name ..Owen Underhill.....

Title..Dean pro tem.....

School for the Contemporary Arts: Educational Goals (EdGos) and Preliminary EdGo Assessment Plan

As part of the external review process, the SCA developed educational goals for its undergraduate and graduate programs (MA/MFA). These goals were shared with the external review team as part of our self-study document.

We began the process of developing the goals in the summer of 2018 by making initial contact with liaisons from the TLC and by reviewing the use of Learning Outcomes and Educational Goals and similar assessment instruments at numerous art schools in North America. Over the course of the fall of 2018, the goals were developed by the EdGo coordinator in the School in careful consultation with both the School and with the liaison from the TLC. The final version of the EdGos was adopted at the SCA self-study retreat in December of 2018.

During the course of the spring term of 2019, the SCA began developing an initial assessment plan, which was drafted in time to share with the external review committee during its site visit in March of 2019. Again, this plan was developed in consultation with our liaison from the TPC.

Several principles guided the development of our EdGos and the assessment plan.

-- SCA has six distinct undergraduate majors. We did not develop separate EdGos for each major, but instead chose to develop EdGos for the undergraduate program as a whole. This decision was made for several reasons: one, it reflects the deeply interdisciplinary nature of the School; two, EdGos for six separate majors would have entailed a level of complexity that would have been onerous and beyond the capacities of the School to develop and manage; three, the School as a whole shares the conviction that similar pedagogical ambitions underpin the School as a whole, a fact that we feel is reflected in the consistency of the EdGos across the undergraduate and graduate levels.

--Our School is very "conversational" and spends significant time discussing curriculum, student welfare and performance, and the overall effectiveness of our programs, and we do not wish for any assessment plan to supplant this core feature of the School's identity and culture. Ongoing conversation is the primary pillar of any assessment of EdGos in the future, and it is a vital element of maintaining the friendly and collegial environment that we believe fosters a lively and rewarding experience for our students. We see these EdGos and the accompanying assessment plan as a tool to support that ongoing conversation.

--No faculty will be required to develop course-level goals or learning outcomes.

The assessment plan comprises three elements.

One: Course Map. Each instructional area in the School (Art, Performance and Cinema Studies, Dance, Film, Music, Theatre Performance and Production and Design, Visual Art), as well as the committee overseeing each graduate program (MA, MFA) developed a course map that indicated the degree to which each course in their respective areas provided opportunities for students to pursue each of the five educational goals. A copy of this map is included below.

Two: as part of developing the School's mid-term progress report in 2022, each area will develop a report about its progress in fostering the goals enshrined in our EdGos. We expect this report to be narrative in nature, outlining changes in the area's instruction or curriculum that have been developed to improve the educational experience of our students.

Three: our liaison from the TLC will conduct a series of interviews and focus group studies with students, recent graduates, and faculty and develop a report for the School's own internal use to assist with future planning. The exact nature of this process will be developed in conversation between the TLC and the SCA well in advance of the mid-term report.

Course map:

Notes about the course map: the ratings for each course reflect the following scale and assess, specifically, the degree to which a course offers students opportunities to pursue a each EdGo. The ratings do not reflect the academic level (beginning, intermediate, advanced) of the instruction or course content; we feel that the course level (100, 200, etc.) is sufficiently indicative of this.

Note: Some courses with variable content and format (special topics courses, for example) are given a "V" rating (for "variable") since the course rating can vary significantly depending on the syllabus, instructor and course design. Some courses (such as directed studies) are not rated.

Ranking scale:

0: No significant opportunity: not a real goal of the course and minimal opportunities offered to pursue the goal.

1: Some/limited opportunity; not a major goal of the course but nonetheless a partial goal and some opportunity offered.

2: Expanded opportunity; a significant or important goal of the course with significant opportunities offered.

3: Extensive opportunity: a major/primary/foundational goal of the course with many opportunities offered.

V: Varies.

The following charts include a map of all courses in SCA, as well as map for each individual area and graduate program. Interdisciplinary courses, core courses for all students, and courses that do not fall within a particular area are included within the map of all courses.

Simon Fraser University, School for the Contemporary Arts - Educational Goals Course Map

Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Art, Performance & Cinema	CA 167-3	Visual Art and Culture I	3	3	0	1	1	B-Hum
Art, Performance & Cinema	CA 168-3	Visual Art and Culture II	3	3	0	1	1	B-Hum
Art, Performance & Cinema	CA 210-3	Artworks, Theories, Contexts	3	3	1	1	2	-
Art, Performance & Cinema	CA 312-3	Selected Topics in Art and Culture Studies	3	V	2	2	3	-
Art, Performance & Cinema	CA 314-3	Readings in the History of Art and Culture	3	3	1	2	2	-
Art, Performance & Cinema	CA 317-4	Introduction to Performance Studies	3	2	3	1	2	B-Hum
Art, Performance & Cinema	CA 319W-3	Critical Writing in the Arts	3	3	2	1	2	W
Art, Performance & Cinema	CA 412-4	Advanced Seminar in Art and Culture Studies	3	3	1	3	3	-
Art, Performance & Cinema	CA 412W-4	Advanced Seminar in Art and Culture Studies	3	3	1	V	3	W
Art, Performance & Cinema	CA 414-3	Advanced Topic in the History of Art and Culture	3	3	0	V	3	-
Dance	CA 120-3	Introduction to Dance Forms: Contemporary and Popular	2	3	1	1	1	-
Dance	CA 122-5	Contemporary Dance I	1	3	2	2	2	-
Dance	CA 123-5	Contemporary Dance II	1	3	2	2	2	-
Dance	CA 124-3	Dance Improvisation and Composition	2	3	2	3	3	-
Dance	CA 129-3	Movement Fundamentals	2	3	2	1	2	-
Dance	CA 220-4	Contemporary Dance III	1	3	2	2	2	-
Dance	CA 221-4	Contemporary Dance IV	1	3	1	2	2	-
Dance	CA 227-3	History of Dance: From the 20th Century to the Present	3	1	1	1	1	B-Hum/Soc
Dance	CA 228W-3	Dance Aesthetics	3	1	1	1	2	W
Dance	CA 229-3	Selected Topics in Dance I	V	V	V	V	V	-
Dance	CA 320-4	Contemporary Dance V	1	3	2	2	2	-
Dance	CA 321-4	Contemporary Dance VI	1	3	2	2	2	-
Dance	CA 322-3	Ballet I	1	3	2	2	2	-
Dance	CA 323-3	Ballet II	1	3	2	2	2	-
Dance	CA 324-3	New Dance Composition	3	2	2	2	3	Q
Dance	CA 325-3	Special Project in Dance Composition	3	2	2	2	3	-
Dance	CA 326-5	Repertory I	1	3	2	2	2	-
Dance	CA 327-5	Repertory II	1	3	2	2	2	-
Dance	CA 329-3	Selected Topics in Dance II	V	V	V	V	V	-
Dance	CA 420-4	Contemporary Dance VII	1	3	1	2	2	-
Dance	CA 421-4	Contemporary Dance VIII: Choreography Lab	3	3	2	2	3	-
Dance	CA 425-5	Intensive Studies in Performance	1	3	2	2	2	-
Dance	CA 426-3	Dance/Movement Analysis	2	2	1	2	2	-
Dance	CA 427-3	Advanced Ballet I	1	3	2	2	2	-
Dance	CA 428-3	Advanced Ballet II	1	3	2	2	2	-
Film	CA 130-4	Fundamentals of Film	1	3	2	3	2	-
Film	CA 131-4	Filmmaking I	1	3	2	3	3	-
Film	CA 135-3	Introduction to Cinema	3	1	1	1	1	B-Hum
Film	CA 136-3	The History and Aesthetics of Cinema I	3	2	1	2	1	B-Hum
Film	CA 137-3	The History and Aesthetics of Cinema II	3	2	1	2	1	B-Hum
Film	CA 230-5	Filmmaking II	1	3	2	3	3	-
Film	CA 231-5	Filmmaking III	1	3	2	3	3	-
Film	CA 232-3	Film Sound	0	3	0	2	1	-
Film	CA 233-2	The Techniques of Film	0	3	1	2	2	-
Film	CA 235-3	Experimental Film and Video	3	3	2	3	1	-
Film	CA 236-3	Cinema in Canada	3	3	1	1	1	B-Hum
Film	CA 237-3	Selected Topics in Film and Video Studies	3	3	1	1	1	B-Hum

Film	CA 238W-3	Screenwriting I	1	3	2	2	3	W
Film	CA 332-3	Film Production Seminar	0	3	3	2	3	-
Film	CA 334-3	Selected Topics in Film and Video Production	V	V	3	3	v	-
Film	CA 335-4	Introduction to Film Theory	3	3	1	1	3	-
Film	CA 337-4	Intermediate Selected Topics in Film and Video Studies	3	3	1	2	3	-
Film	CA 338W-3	Screenwriting II	2	3	2	3	3	W
Film	CA 339-3	Directing and Acting for Film and Video	1	3	3	3	3	-
Film	CA 390-4	Filmmaking IV	2	3	v	3	3	-
Film	CA 393-4	Filmmaking V	2	3	v	3	3	-
Film	CA 430-6	Filmmaking VI	1	3	3	3	3	-
Film	CA 432-6	Filmmaking VII	2	3	3	3	3	-
Film	CA 436-4	Advanced Seminar in Film and Video Studies	3	3	1	2	3	-
Music	CA 104-3	Music Fundamentals	2	3	1	1	2	-
Music	CA 140-3	Music after 1900	3	2	2	2	2	B-Hum
Music	CA 142-3	21st Century Music Appreciation	3	2	2	2	3	B-Hum
Music	CA 145-3	Introduction to Music Composition and Theory	2	3	2	3	3	-
Music	CA 146-3	Introduction to Music Composition and Theory II	2	3	2	3	3	-
Music	CA 149-3	Sound	3	2	2	3	2	Q
Music	CA 243-3	Gamelan I	2	2	2	3	1	-
Music	CA 245-3	Music Composition I	2	3	2	3	3	-
Music	CA 246-3	Music Composition II	2	3	2	3	3	-
Music	CA 247-3	Electroacoustic Music I	2	2	2	3	3	Q
Music	CA 248-3	Conducting I	2	3	1	2	2	-
Music	CA 249-3	Selected Topics in Music I	V	V	V	V	V	-
Music	CA 340-3	Contemporary Music Performance II	not offered	not offered	not offered	not offered	not offered	-
Music	CA 341-3	World Music	3	2	2	3	3	-
Music	CA 343-3	Gamelan II	2	2	2	3	1	-
Music	CA 344-3	Contemporary Music Analysis and Criticism	3	3	1	3	3	-
Music	CA 345-4	Music Composition III	2	3	2	3	3	-
Music	CA 346-4	Music Composition IV	2	3	2	3	3	-
Music	CA 347-4	Electroacoustic Music II	2	2	3	3	2	-
Music	CA 348-3	Conducting II	2	3	1	2	2	-
Music	CA 349-3	Selected Topics in Music II	V	V	V	V	V	-
Music	CA 443-3	Gamelan III	2	2	2	3	1	-
Music	CA 445-4	Music Composition V	2	3	2	3	3	-
Music	CA 446-5	Senior Project in Music Composition	2	3	2	3	3	-
Music	CA 447-4	Computer Music Composition	V	V	V	V	V	Q
Production & Design	CA 170-3	Introduction to Production Technology	1	1	1	2	0	-
Production & Design	CA 171-3	Introduction to Stage and Production Management	1	1	1	1	1	-
Production & Design	CA 270-6	Production Ensemble I	1	2	2	2	1	-
Production & Design	CA 271-6	Production Ensemble II	1	2	2	2	1	Q
Production & Design	CA 370-6	Production Ensemble III	2	3	3	3	2	-
Production & Design	CA 371-6	Production Ensemble IV	2	3	3	3	2	-
Production & Design	CA 374-4	Stage Lighting	3	3	2	2	2	-
Production & Design	CA 375-4	Stage Design	3	3	1	2	2	-
Production & Design	CA 470-6	Production Ensemble V	3	3	3	3	3	-
Production & Design	CA 471-6	Production Ensemble VI	3	3	3	3	3	-
Theatre	CA 150-3	Introduction to Acting	1	3	0	3	2	-
Theatre	CA 152-3	Acting I: Thinking as an Artist	3	3	1	3	3	-
Theatre	CA 153-3	Acting II: Playing with Form	3	3	1	3	3	-
Theatre	CA 250-3	Acting III: Composing through Materials	2	3	2	3	3	-
Theatre	CA 251-3	Acting IV: Text as Action	3	3	1	3	3	-
Theatre	CA 252-3	Playmaking	1	3	0	3	3	-
Theatre	CA 253-3	Blackbox Playmaking	1	3	3	3	3	-
Theatre	CA 254-4	Voice/Movement	0	3	0	3	3	-
Theatre	CA 255-4	Voice/Movement	0	3	0	3	3	-
Theatre	CA 257W-3	Context of Theatre I	3	3	2	2	3	B-Hum, W

Theatre	CA 350-3	Acting V: Text in Dramatic Forms	3	3	1	3	3	-
Theatre	CA 351-3	Acting VI: The Artist in Ensemble Process	1	3	2	3	3	-
Theatre	CA 352-3	Mainstage Playmaking	2	3	3	3	3	-
Theatre	CA 353-4	Blackbox Performance	2	3	3	3	3	-
Theatre	CA 354-2	Voice/Movement II	1	3	0	3	2	-
Theatre	CA 355-2	Voice/Movement IV	2	3	0	3	3	-
Theatre	CA 357W-3	Context of Theatre II	3	3	2	2	3	B-Hum, W
Theatre	CA 359-3	Selected Topics in Theatre	V	V	V	V	V	-
Theatre	CA 450-4	Mainstage Performance	2	3	3	3	3	-
Theatre	CA 453-4	Directing/Performance	3	3	3	3	3	-
Theatre	CA 457-4	Context of Theatre II	3	3	2	2	3	-
Visual Art	CA 160-3	Introductory Studio in Visual Art I	2	3	2	3	1	-
Visual Art	CA 161-3	Introductory Studio in Visual Art II	2	3	2	3	2	-
Visual Art	CA 260-3	Studio in Visual Art I	3	3	2	3	2	-
Visual Art	CA 261-3	Studio in Visual Art II	3	3	2	3	2	-
Visual Art	CA 262-3	Methods and Concepts: Drawing-based Practices	2	3	1	3	2	-
Visual Art	CA 263-3	Methods and Concepts: Painting-based Practices	2	3	1	3	2	-
Visual Art	CA 264-3	Methods and Concepts: Sculptural Practices	3	3	2	3	2	-
Visual Art	CA 265-3	Methods and Concepts: Photo-based Practices	3	3	2	3	2	-
Visual Art	CA 269-3	Methods and Concepts: Selected Topics	V	V	V	V	V	-
Visual Art	CA 360-4	Studio in Visual Art III	3	3	2	3	3	-
Visual Art	CA 361-4	Studio in Visual Art IV	3	3	3	3	2	-
Visual Art	CA 362-3	Methods and Concepts: Drawing-based Practices	2	3	1	3	2	-
Visual Art	CA 363-3	Methods and Concepts: Painting Practices	2	3	1	3	2	-
Visual Art	CA 364-3	Methods and Concepts: Sculptural Practices	3	3	2	3	2	-
Visual Art	CA 365-3	Methods and Concepts: Photo-based Practices	3	3	2	3	2	-
Visual Art	CA 366-3	Seminar in Visual Art I	3	3	2	3	3	-
Visual Art	CA 367-3	Seminar in Visual Art II	3	3	2	3	3	-
Visual Art	CA 369-3	Methods and Concepts: Selected Topics	V	V	V	V	V	-
Visual Art	CA 460-4	Studio in Visual Art V	3	3	3	3	3	-
Visual Art	CA 461-5	Studio in Visual Art VI	3	3	3	3	3	-
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Interdisciplinary & Other	CA 289-3	Selected Topics in the Fine and Performing Arts	V	V	V	V	V	-
Interdisciplinary & Other	CA 305-3	Explorations in Contemporary Arts I	3	3	1	2	3	-
Interdisciplinary & Other	CA 306-3	Internship in Contemporary Arts I	0	0	0	0	3	-
Interdisciplinary & Other	CA 308-4	Contemporary Arts Field School I (Theory /History)	3	3	2	2	3	-
Interdisciplinary & Other	CA 309-4	Contemporary Arts Field School II (Studio)	3	3	3	2	3	-
Interdisciplinary & Other	CA 381-3	Thriving as a Cultural Entrepreneur	1	2	1	2	3	-
Interdisciplinary & Other	CA 386-3	Film Music: An Overview of the Relationship between Music and Media	2	2	2	1	1	-
Interdisciplinary & Other	CA 389-3	Selected Topics in the Fine and Performing Arts II	V	V	V	V	V	-
Interdisciplinary & Other	CA 400-X	Directed Studies (Studio) Variable units 1-9	no rating	no rating	no rating	no rating	no rating	-
Interdisciplinary & Other	CA 401-X	Directed Studies (Theory/History) Variable units 1-9	no rating	no rating	no rating	no rating	no rating	-
Interdisciplinary & Other	CA 405-5	Explorations in Contemporary Arts II	3	3	1	2	3	-
Interdisciplinary & Other	CA 408-4	Contemporary Arts Field School III (Theory /History)	3	3	2	2	3	-
Interdisciplinary & Other	CA 409-4	Contemporary Arts Field School IV (Studio)	3	3	3	2	3	-
Interdisciplinary & Other	CA 485-5	Interdisciplinary Collaboration in Contemporary Arts	2	3	3	3	3	-
Interdisciplinary & Other	CA 489-5	Interdisciplinary Project in FPA	no rating	no rating	no rating	no rating	no rating	-
MFA	CA 811-5	Interdisciplinary Graduate Seminar I	3	2	3	3	3	-
MFA	CA 812-5	Interdisciplinary Graduate Seminar II	3	3	2	2	3	-
MFA	CA 813-5	Interdisciplinary Graduate Studio	2	3	3	3	3	-
MFA	CA 883-5	Studio in Fine and Performing Arts I	3	3	2	3	3	-
MFA	CA 885-5	Studio in Fine and Performing Arts II	3	3	2	3	3	-
MFA	CA 887-5	Selected Topics in Fine and Performing Arts	3	3	2	3	3	-
MFA	CA 889-5	Directed Study in Fine and Performing Arts	V	V	V	V	V	-
MFA	CA 898-10	Graduating Project	3	3	3	3	3	-
MA	CA 821-4	Research methods in comparative media arts	3	2	3	2	3	-
MA	CA 822-4	Research colloquium in comparative media arts	2	3	3	1	3	-

MA	CA 829-6	Extended essays in comparative media arts	3	3	2	2	3	-
MA	CA 823-4	New approaches in visual art and culture	3	3	1	1	3	-
MA	CA 824-4	New approaches in moving-image studies	3	3	1	2	3	-
MA	CA 825-4	New approaches in digital art studies	3	2	1	1	3	-
MA	CA 826-4	New approaches in performance studies	3	2	3	V	3	-
MA	CA 827-4	Practicum in comparative media arts	1	2	V	V	V	-
Other	CA 406-4	Internship in Contemporary Arts II	V	V	V	V	V	-

Simon Fraser University, School for the Contemporary Arts - Course Educational Goals (Art, Performance & Cinema - A&P Major)

Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Mandatory Courses								
Film	CA 137-3	The History and Aesthetics of Cinema II	3	2	1	2	1	B-Hum
Art, Performance & Cinema Studies	CA 167-3	Visual Art and Culture I	3	3	0	1	1	B-Hum
Art, Performance & Cinema Studies	CA 168-3	Visual Art and Culture II	3	3	0	1	1	B-Hum
Art, Performance & Cinema Studies	CA 210-3	Artworks, Theories, Contexts	3	3	1	1	2	-
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Six units from:								
Film	CA 136-3	The History and Aesthetics of Cinema I	3	2	1	2	1	B-Hum
Music	CA 140-3	Music after 1900	3	2	2	2	2	B-Hum
Dance	CA 227-3	History of Dance: From the 20th Century to the Present	3	1	1	1	1	B-Hum/Soc
Dance	CA 228W-3	Dance Aesthetics	3	1	1	1	2	W
Film	CA 235-3	Experimental Film and Video	3	3	2	3	1	-
Theatre	CA 257W-3	Context of Theatre I	3	3	2	2	3	B-Hum, W
Humanities	HUM 211-3	Art and Literature of the Italian Renaissance	n/a					-
and six units from:								
Dance	CA 120-3	Introduction to Dance Forms: Contemporary and Popular	2	3	1	1	1	-
Dance	CA 129-3	Movement Fundamentals	2	3	2	1	2	-
Theatre	CA 150-3	Introduction to Acting	1	3	0	3	2	-
Visual Art	CA 160-3	Introductory Studio in Visual Art I	2	3	2	3	1	-
Production & Design	CA 170-3	Introduction to Production Technology	1	1	1	2	0	-
Music	CA 243-3	Gamelan I	2	2	2	3	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
28 units (minimum 12 units CA) from:								
Art, Performance & Cinema Studies	CA 312-3	Selected Topics in Art and Culture Studies	3	V	2	2	3	-
Art, Performance & Cinema Studies	CA 314-3	Readings in the History of Art and Culture	3	3	1	2	2	-
Art, Performance & Cinema Studies	CA 317-4	Introduction to Performance Studies	3	2	3	1	2	B-Hum
Art, Performance & Cinema Studies	CA 319W-3	Critical Writing in the Arts	3	3	2	1	2	W
Film	CA 335-4	Introduction to Film Theory	3	3	1	1	3	-
Film	CA 337-4	Intermediate Selected Topics in Film and Video Studies	3	3	1	2	3	-
Music	CA 341-3	World Music	3	2	2	3	3	-
Theatre	CA 359-3	Selected Topics in Theatre	V	V	V	V	V	-
Interdisciplinary & Other	CA 389-3	Selected Topics in the Fine and Performing Arts II	V	V	V	V	V	-
Interdisciplinary & Other	CA 401-X	Directed Studies (Theory/History) Variable units 1-9	no rating	no rating	no rating	no rating	no rating	-
Art, Performance & Cinema Studies	CA 412W-4	Advanced Seminar in Art and Culture Studies	3	3	1	3	3	W
Art, Performance & Cinema Studies	CA 414-3	Advanced Topic in the History of Art and Culture	3	3	0	V	3	-
Film	CA 436-4	Advanced Seminar in Film and Video Studies	3	3	1	2	3	-
Interdisciplinary & Other	CA 485-5	Interdisciplinary Collaboration in Contemporary Arts	2	3	3	3	3	-
Interdisciplinary & Other	CA 489-5	Interdisciplinary Project in FPA	no rating	no rating	no rating	no rating	no rating	-
Other	CA 406-4	Internship in Contemporary Arts II	V	V	V	V	V	-
Gender, Sexuality, and Women's Studies	GSWS 431-4	Local Sex on Global Screen	n/a					-
Humanities	HUM 309-4	Literatures and the Arts Across Cultures	n/a					B-Hum
Humanities	HUM 311-4	Italian Renaissance Humanism	n/a					B-Hum
Humanities	HUM 385-4	Selected Topics in European Studies	n/a					-
Humanities	HUM 422-4	The Humanities and the Critique of Culture	n/a					B-Hum
Sociology and Anthropology	SA 245-4	Cultures and Images	n/a					-

Sociology and Anthropology	SA 460-4	Special Topics in Sociology and Anthropology I	n/a	-
Communication	CMNS 334-4	Cultural Policy	n/a	-

Simon Fraser University, School for the Contemporary Arts - Course Educational Goals (Art, Performance & Cinema - Cinema Major)								
Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Mandatory Courses								
Film	CA 137-3	The History and Aesthetics of Cinema II	3	2	1	2	1	B-Hum
Art, Performance & Cinema Studies	CA 168-3	Visual Art and Culture II	3	3	0	1	1	B-Hum
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Art, Performance & Cinema Studies	CA 210-3	Artworks, Theories, Contexts	3	3	1	1	2	-
Film	CA 136-3	The History and Aesthetics of Cinema I	3	2	1	2	1	B-Hum
Film	CA 335-4	Introduction to Film Theory	3	3	1	1	3	-
Film	CA 337-4	Intermediate Selected Topics in Film and Video Studies	3	3	1	2	3	-
Film	CA 436-4	Advanced Seminar in Film and Video Studies	3	3	1	2	3	-
One of:								
Film	CA 235-3	Experimental Film and Video	3	3	2	3	1	-
Film	CA 236-3	Cinema in Canada	3	3	1	1	1	B-Hum
Film	CA 237-3	Selected Topics in Film and Video Studies	3	3	1	1	1	B-Hum
and one of:								
Music	CA 140-3	Music after 1900	3	2	2	2	2	B-Hum
Art, Performance & Cinema Studies	CA 167-3	Visual Art and Culture I	3	3	0	1	1	B-Hum
Dance	CA 227-3	History of Dance: From the 20th Century to the Present	3	1	1	1	1	B-Hum/Soc
Dance	CA 228W-3	Dance Aesthetics	3	1	1	1	2	W
Theatre	CA 257W-3	Context of Theatre I	3	3	2	2	3	B-Hum, W
Humanities	HUM 211-3	Art and Literature of the Italian Renaissance			n/a			B-Hum
and six units from:								
Dance	CA 120-3	Introduction to Dance Forms: Contemporary and Popular	2	3	1	1	1	-
Dance	CA 129-3	Movement Fundamentals	2	3	2	1	2	-
Theatre	CA 150-3	Introduction to Acting	1	3	0	3	2	-
Visual Art	CA 160-3	Introductory Studio in Visual Art I	2	3	2	3	1	-
Production & Design	CA 170-3	Introduction to Production Technology	1	1	1	2	0	-
Film	CA 238W-3	Screenwriting I	1	3	2	2	3	W
Music	CA 243-3	Gamelan I	2	2	2	3	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
16 units from:								
Interdisciplinary & Other	CA 308-4	Contemporary Arts Field School I (Theory/History)	3	3	2	2	3	-
Art, Performance & Cinema Studies	CA 312-3	Selected Topics in Art and Culture Studies	3	V	2	2	3	-
Art, Performance & Cinema Studies	CA 314-3	Readings in the History of Art and Culture	3	3	1	2	2	-
Art, Performance & Cinema Studies	CA 317-4	Introduction to Performance Studies	3	2	3	1	2	B-Hum
Art, Performance & Cinema Studies	CA 319W-3	Critical Writing in the Arts	3	3	2	1	2	W
Film	CA 338W-3	Screenwriting II	2	3	2	3	3	W
Interdisciplinary & Other	CA 389-3	Selected Topics in the Fine and Performing Arts II	V	V	V	V	V	-
Interdisciplinary & Other	CA 401-X	Directed Studies (Theory/History) Variable units 1-9	no rating	no rating	no rating	no rating	no rating	-
Other	CA 406-4	Internship in Contemporary Arts II	V	V	V	V	V	-
Interdisciplinary & Other	CA 408-4	Contemporary Arts Field School III (Theory/History)	3	3	2	2	3	-
Art, Performance & Cinema Studies	CA 412W-4	Advanced Seminar in Art and Culture Studies	3	3	1	3	3	W
Art, Performance & Cinema Studies	CA 414-3	Advanced Topic in the History of Art and Culture	3	3	0	V	3	-
Interdisciplinary & Other	CA 485-5	Interdisciplinary Collaboration in Contemporary Arts	2	3	3	3	3	-
Interdisciplinary & Other	CA 489-5	Interdisciplinary Project in FPA	no rating	no rating	no rating	no rating	no rating	-

Communication	CMNS 310-4	Media and Modernity	n/a	-
Communication	CMNS 322-4	Documentary Media	n/a	-
Communication	CMNS 334-4	Cultural Policy	n/a	-
English	ENGL 376-4	Special Studies	n/a	-
English	ENGL 383-4	Studies in Popular Literature and Culture	n/a	B-Hum
English	ENGL 484W-4	Topics in Media, Culture and Performance	n/a	W
English	ENGL 486W-4	Topics in Gender, Sexuality and Literature	n/a	W
History	HIST 433W-4	Italian Films, Italian Histories	n/a	W
French	FREN 352-3	French and Francophone Cultures through Films and/or Media T	n/a	-
French	FREN 452-3	Topics in French and Francophone Cultures or Cinemas	n/a	-
Gender, Sexuality, and Women's Studies	GSWS 401-5	Research Project	n/a	-
Humanities	HUM 309-4	Literatures and the Arts Across Cultures	n/a	B-Hum
Humanities	HUM 311-4	Italian Renaissance Humanism	n/a	B-Hum
Humanities	HUM 385-4	Selected Topics in European Studies	n/a	-
Humanities	HUM 422-4	The Humanities and the Critique of Culture	n/a	B-Hum
Sociology and Anthropology	SA 245-4	Cultures and Images	n/a	-
Sociology and Anthropology	SA 460-4	Special Topics in Sociology and Anthropology I	n/a	-

Simon Fraser University, School for the Contemporary Arts - Course Educational Goals (Dance Major)

Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Mandatory courses:								
Music	CA 149-3	Sound	3	2	2	3	2	Q
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Dance	CA 122-5	Contemporary Dance I	1	3	2	2	2	-
Dance	CA 123- 5	Contemporary Dance II	1	3	2	2	2	-
Dance	CA 124-3	Dance Improvisation and Composition	2	3	2	3	3	-
Dance	CA 129-3	Movement Fundamentals	2	3	2	1	2	-
Dance	CA 220-4	Contemporary Dance III	1	3	2	2	2	-
Dance	CA 221-4	Contemporary Dance IV	1	3	1	2	2	-
Dance	CA 227-3	History of Dance: From the 20th Century to the Present	3	1	1	1	1	B-Hum/Soc
Dance	CA 228W-3	Dance Aesthetics	3	1	1	1	2	W
Dance	CA 320-4	Contemporary Dance V	1	3	2	2	2	-
Dance	CA 321-4	Contemporary Dance VI	1	3	2	2	2	-
Dance	CA 324-3	New Dance Composition	3	2	2	2	3	Q
(Plus one CA history outside)								
Three additional units outside:								
Theatre	CA 150-3	Introduction to Acting	1	3	0	3	2	-
Visual Art	CA 160-3	Introductory Studio in Visual Art I	2	3	2	3	1	-
Production & Design	CA 170-3	Introduction to Production Technology	1	1	1	2	0	-
Production & Design	CA 171-3	Introduction to Stage and Production Management	1	1	1	1	1	-
And 14 units from:								
Dance	CA 322-3	Ballet I	1	3	2	2	2	-
Dance	CA 323-3	Ballet II	1	3	2	2	2	-
Dance	CA 325-3	Special Project in Dance Composition	3	2	2	2	3	-
Dance	CA 326-5	Repertory I	1	3	2	2	2	-
Dance	CA 327-5	Repertory II	1	3	2	2	2	-
Dance	CA 420-4	Contemporary Dance VII	1	3	1	2	2	-
Dance	CA 421-4	Contemporary Dance VIII: Choreography Lab	3	3	2	2	3	-
Dance	CA 425-5	Intensive Studies in Performance	1	3	2	2	2	-
Dance	CA 426-3	Dance/Movement Analysis	2	2	1	2	2	-
Dance	CA 427-3	Advanced Ballet I	1	3	2	2	2	-
Dance	CA 428-3	Advanced Ballet II	1	3	2	2	2	-
9 Upper Division CA units, including one Upper Division history/theory								

Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Mandatory Courses								
Music	CA 149-3	Sound	3	2	2	3	2	Q
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Film	CA 130-4	Fundamentals of Film	1	3	2	3	2	-
Film	CA 131-4	Filmmaking I	1	3	2	3	3	-
Film	CA 136-3	The History and Aesthetics of Cinema I	3	2	1	2	1	B-Hum
Film	CA 137-3	The History and Aesthetics of Cinema II	3	2	1	2	1	B-Hum
Film	CA 230-5	Filmmaking II	1	3	2	3	3	-
Film	CA 231-5	Filmmaking III	1	3	2	3	3	-
Film	CA 233-2	The Techniques of Film	0	3	1	2	2	-
Film	CA 335-4	Introduction to Film Theory	3	3	1	1	3	-
Film	CA 337-4	Intermediate Selected Topics in Film and Video Studies	3	3	1	2	3	-
Film	CA 436-4	Advanced Seminar in Film and Video Studies	3	3	1	2	3	-
One of:								
Film	CA 235-3	Experimental Film and Video	3	3	2	3	1	-
Film	CA 236-3	Cinema in Canada	3	3	1	1	1	B-Hum
Film	CA 237-3	Selected Topics in Film and Video Studies	3	3	1	1	1	B-Hum
and one of:								
Film	CA 232-3	Film Sound	0	3	0	2	1	-
Film	CA 238W-3	Screenwriting I	1	3	2	2	3	W
17 units from:								
Film	CA 332-3	Film Production Seminar	0	3	3	2	3	-
Film	CA 334-3	Selected Topics in Film and Video Production	V	V	3	3	v	-
Film	CA 338W-3	Screenwriting II	2	3	2	3	3	W
Film	CA 339-3	Directing and Acting for Film and Video	1	3	3	3	3	-
Film	CA 390-4	Filmmaking IV	2	3	v	3	3	-
Film	CA 393-4	Filmmaking V	2	3	v	3	3	-
Film	CA 430-6	Filmmaking VI	1	3	3	3	3	-
Film	CA 432-6	Filmmaking VII	2	3	3	3	3	-
and one of:								
Art, Performance & Cinema Studies	CA 312-3	Selected Topics in Art and Culture Studies	3	V	2	2	3	-
Art, Performance & Cinema Studies	CA 314-3	Readings in the History of Art and Culture	3	3	1	2	2	-
Art, Performance & Cinema Studies	CA 317-4	Introduction to Performance Studies	3	2	3	1	2	B-Hum
Art, Performance & Cinema Studies	CA 412W-4	Advanced Seminar in Art and Culture Studies	3	3	1	V	3	W
Art, Performance & Cinema Studies	CA 414-3	Advanced Topic in the History of Art and Culture	3	3	0	V	3	-

or another UD CA history

Simon Fraser University, School for the Contemporary Arts - Course Educational Goals (Music - Composition Major)

Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Mandatory courses:								
Music	CA 149-3	Sound	3	2	2	3	2	Q
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Music	CA 140-3	Music after 1900	3	2	2	2	2	B-Hum
Music	CA 145-3	Introduction to Music Composition and Theory	2	3	2	3	3	-
Music	CA 146-3	Introduction to Music Composition and Theory II	2	3	2	3	3	-
Music	CA 245-3	Music Composition I	2	3	2	3	3	-
Music	CA 345-4	Music Composition III	2	3	2	3	3	-
Music	CA 346-4	Music Composition IV	2	3	2	3	3	-
Music	CA 445-4	Music Composition V	2	3	2	3	3	-
Music	CA 446-5	Senior Project in Music Composition	2	3	2	3	3	-
(Plus one CA history outside and one additional CA studio from outside)								
Three of:								
Music	CA 243-3	Gamelan I	2	2	2	3	1	-
Music	CA 246-3	Music Composition II	2	3	2	3	3	-
Music	CA 247-3	Electroacoustic Music I	2	2	2	3	3	Q
Music	CA 248-3	Conducting I	2	3	1	2	2	-
Music	CA 249-3	Selected Topics in Music I	V	V	V	V	V	-
Communication	CMNS 258-3	History of Sound in Media			n/a			B-Hum, S
11 units from:								
Music	CA 341-3	World Music	3	2	2	3	3	-
Music	CA 343-3	Gamelan II	2	2	2	3	1	-
Music	CA 344-3	Contemporary Music Analysis and Criticism	3	3	1	3	3	-
Music	CA 347-4	Electroacoustic Music II	2	2	3	3	2	-
Music	CA 348-3	Conducting II	2	3	1	2	2	-
Music	CA 349-3	Selected Topics in Music II	V	V	V	V	V	-
Interdisciplinary & Other	CA 386-3	Film Music: An Overview of the Relationship between Music and Moving Pictures	2	2	2	1	1	-
Music	CA 443-3	Gamelan III	2	2	2	3	1	-
Music	CA 447-4	Computer Music Composition	V	V	V	V	V	Q
6 CA units from outside music (CMNS 358 or 359 may be substituted)								

Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Mandatory courses:								
Music	CA 149-3	Sound	3	2	2	3	2	Q
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Music	CA 140-3	Music after 1900	3	2	2	2	2	B-Hum
Music	CA 145-3	Introduction to Music Composition and Theory	2	3	2	3	3	-
Music	CA 146-3	Introduction to Music Composition and Theory II	2	3	2	3	3	-
Music	CA 245-3	Music Composition I	2	3	2	3	3	-
Music	CA 347-4	Electroacoustic Music II	2	2	3	3	2	-
Music	CA 447-4	Computer Music Composition	V	V	V	V	V	Q
(Plus one additional CA studio from outside)								
Three of:								
Music	CA 243-3	Gamelan I	2	2	2	3	1	-
Music	CA 246-3	Music Composition II	2	3	2	3	3	-
Music	CA 247-3	Electroacoustic Music I	2	2	2	3	3	Q
Music	CA 248-3	Conducting I	2	3	1	2	2	-
Music	CA 249-3	Selected Topics in Music I	V	V	V	V	V	-
Communication	CMNS 258-3	History of Sound in Media			n/a			B-Hum, S
18 units from								
Music	CA 341-3	World Music	3	2	2	3	3	-
Music	CA 343-3	Gamelan II	2	2	2	3	1	-
Music	CA 344-3	Contemporary Music Analysis and Criticism	3	3	1	3	3	-
Music	CA 345-4	Music Composition III	2	3	2	3	3	-
Music	CA 346-4	Music Composition IV	2	3	2	3	3	-
Music	CA 348-3	Conducting II	2	3	1	2	2	-
Music	CA 349-3	Selected Topics in Music II	V	V	V	V	V	-
Interdisciplinary & Other	CA 386-3	Film Music: An Overview of the Relationship between Music and Moving Pictures	2	2	2	1	1	-
Music	CA 443-3	Gamelan III	2	2	2	3	1	-
Music	CA 445-4	Music Composition V	2	3	2	3	3	-
Music	CA 446-5	Senior Project in Music Composition	2	3	2	3	3	-
Communication	CMNS 358-4	Sound Recording: Theory and Design			n/a			-
Communication	CMNS 359-4	Sound Studies II: Researching with Sound			n/a			-
minimum of six CA units from outside music								

Simon Fraser University, School for the Contemporary Arts - Course Educational Goals (Theatre Major)

Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Mandatory courses:								
Music	CA 149-3	Sound	3	2	2	3	2	Q
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Theatre	CA 152-3	Acting I: Thinking as an Artist	3	3	1	3	3	-
Theatre	CA 153-3	Acting II: Playing with Form	3	3	1	3	3	-
Theatre	CA 250-3	Acting III: Composing through Materials	2	3	2	3	3	-
Theatre	CA 251-3	Acting IV: Text as Action	3	3	1	3	3	-
Theatre	CA 252-3	Playmaking	1	3	0	3	3	-
Theatre	CA 253-3	Blackbox Playmaking	1	3	3	3	3	-
Theatre	CA 254-4	Voice/Movement	0	3	0	3	3	-
Theatre	CA 255-4	Voice/Movement	0	3	0	3	3	-
Theatre	CA 257W-3	Context of Theatre I	3	3	2	2	3	B-Hum, W
Theatre	CA 350-3	Acting V: Text in Dramatic Forms	3	3	1	3	3	-
Theatre	CA 351-3	Acting VI: The Artist in Ensemble Process	1	3	2	3	3	-
Theatre	CA 354-2	Voice/Movement III	1	3	0	3	2	-
Theatre	CA 355-2	Voice/Movement IV	2	3	0	3	3	-
Theatre	CA 357W-3	Context of Theatre II	3	3	2	2	3	B-Hum, W
(Plus one CA history outside)								
Two of:								
Production & Design	CA 170-3	Introduction to Production Technology	1	1	1	2	0	-
Production & Design	CA 171-3	Introduction to Stage and Production Management	1	1	1	1	1	-
Production & Design	CA 270-6	Production Ensemble I	1	2	2	2	1	-
Production & Design	CA 271-6	Production Ensemble II	1	2	2	2	1	Q
And an additional 20 units of upper division credit (No more than eight upper division units from outside CA may be used toward the major)								

Area/Program	Course Code	Course Name	Critical & Historical Mindedness	Disciplinary Aptitude & Capacity for Creation and Expression	Interdisciplinary Knowledge & Collaboration	Openness to Experimentation & Surprise	Artistic & Intellectual Independence	Other Degree Requirements
Mandatory courses:								
Music	CA 149-3	Sound	3	2	2	3	2	Q
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Theatre	CA 150-3	Introduction to Acting	1	3	0	3	2	-
Production & Design	CA 170-3	Introduction to Production Technology	1	1	1	2	0	-
Production & Design	CA 171-3	Introduction to Stage and Production Management	1	1	1	1	1	-
Theatre	CA 257W-3	Context of Theatre I	3	3	2	2	3	B-Hum, W
Production & Design	CA 270-6	Production Ensemble I	1	2	2	2	1	-
Production & Design	CA 271-6	Production Ensemble II	1	2	2	2	1	Q
Theatre	CA 357W-3	Context of Theatre II	3	3	2	2	3	B-Hum, W
Production & Design	CA 370-6	Production Ensemble III	2	3	3	3	2	-
Production & Design	CA 371-6	Production Ensemble IV	2	3	3	3	2	-
Production & Design	CA 374-4	Stage Lighting	3	3	2	2	2	-
Production & Design	CA 375-4	Stage Design	3	3	1	2	2	-
(Plus one CA history outside)								
One of:								
Dance	CA 120-3	Introduction to Dance Forms: Contemporary and Popular	2	3	1	1	1	-
Dance	CA 124-3	Dance Improvisation and Composition	2	3	2	3	3	-
Dance	CA 129-3	Movement Fundamentals	2	3	2	1	2	-
and one of:								
Visual Art	CA 160-3	Introductory Studio in Visual Art I	2	3	2	3	1	-
Visual Art	CA 161-3	Introductory Studio in Visual Art II	2	3	2	3	2	-
One of:								
Production & Design	CA 470-6	Production Ensemble V	3	3	3	3	3	-
Production & Design	CA 471-6	Production Ensemble VI	3	3	3	3	3	-
and one of:								
Dance	CA 325-3	Special Project in Dance Composition	3	2	2	2	3	-
Theatre	CA 352-3	Mainstage Playmaking	2	3	3	3	3	-
Theatre	CA 353-4	Blackbox Performance	2	3	3	3	3	-
Theatre	CA 450-4	Mainstage Performance	2	3	3	3	3	-
Theatre	CA 453-4	Directing/Performance	3	3	3	3	3	-
Theatre	CA 457-4	Context of Theatre III	3	3	2	2	3	-
Interdisciplinary & Other	CA 485-5	Interdisciplinary Collaboration in Contemporary Arts	2	3	3	3	3	-
Interdisciplinary & Other	CA 489-5	Interdisciplinary Project in FPA	no rating	no rating	no rating	no rating	no rating	-
Remaining credits in upper division CA courses which may be drawn from any of the above or from other available CA offerings. At least three of these units must be from an CA theory or history course outside of Theatre.								

Remaining credits in upper division CA courses which may be drawn from any of the above or from other available CA offerings. At least three of these units must be from an CA theory or history course outside of Theatre.

Area/Program	Course Code	Course Name	Critical & Historical Thinking 1	Disciplinary Knowledge 2	Interdisciplinary Knowledge 3	Openness to Experience 4	Artistic & Intellectual Development 5	Requirements
Mandatory courses:								
Music	CA 149-3	Sound	3	2	2	3	2	Q
Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Visual Art	CA 160-3	Introductory Studio in Visual Art I	2	3	2	3	1	-
Visual Art	CA 161-3	Introductory Studio in Visual Art II	2	3	2	3	2	-
Art, Performance & Cinema Studies	CA 167-3	Visual Art and Culture I	3	3	0	1	1	B-Hum
Art, Performance & Cinema Studies	CA 168-3	Visual Art and Culture II	3	3	0	1	1	B-Hum
Art, Performance & Cinema Studies	CA 210-3	Artworks, Theories, Contexts	3	3	1	1	2	-
Visual Art	CA 260-3	Studio in Visual Art I	3	3	2	3	2	-
Visual Art	CA 261-3	Studio in Visual Art II	3	3	2	3	2	-
Visual Art	CA 360-4	Studio in Visual Art III	3	3	2	3	3	-
Visual Art	CA 361-4	Studio in Visual Art IV	3	3	3	3	2	-
Visual Art	CA 366-3	Seminar in Visual Art I	3	3	2	3	3	-
Visual Art	CA 367-3	Seminar in Visual Art II	3	3	2	3	3	-
Visual Art	CA 460-4	Studio in Visual Art V	3	3	3	3	3	-
Visual Art	CA 461-5	Studio in Visual Art VI	3	3	3	3	3	-
(Plus one CA history outside)								
Two of:								
Visual Art	CA 262-3	Methods and Concepts: Drawing-based Practices	2	3	1	3	2	-
Visual Art	CA 263-3	Methods and Concepts: Painting-based Practices	2	3	1	3	2	-
Visual Art	CA 264-3	Methods and Concepts: Sculptural Practices	3	3	2	3	2	-
Visual Art	CA 265-3	Methods and Concepts: Photo-based Practices	3	3	2	3	2	-
Visual Art	CA 269-3	Methods and Concepts: Selected Topics	V	V	V	V	V	-
Six units of:								
Visual Art	CA 362-3	Methods and Concepts: Drawing-based Practices	2	3	1	3	2	-
Visual Art	CA 363-3	Methods and Concepts: Painting Practices	2	3	1	3	2	-
Visual Art	CA 364-3	Methods and Concepts: Sculptural Practices	3	3	2	3	2	-
Visual Art	CA 365-3	Methods and Concepts: Photo-based Practices	3	3	2	3	2	-
Visual Art	CA 369-3	Methods and Concepts: Selected Topics	V	V	V	V	V	-
Nine CA upper division units including one of:								
Art, Performance & Cinema Studies	CA 312-3	Selected Topics in Art and Culture Studies	3	V	2	2	3	-
Art, Performance & Cinema Studies	CA 314-3	Readings in the History of Art and Culture	3	3	1	2	2	-
Art, Performance & Cinema Studies	CA 317-4	Introduction to Performance Studies	3	2	3	1	2	B-Hum
Art, Performance & Cinema Studies	CA 319W-3	Critical Writing in the Arts	3	3	2	1	2	W
Art, Performance & Cinema Studies	CA 412W-4	Advanced Seminar in Art and Culture Studies	3	3	1	V	3	W
Art, Performance & Cinema Studies	CA 414-3	Advanced Topic in the History of Art and Culture	3	3	0	V	3	-

Simon Fraser University, School for the Contemporary Arts - Course Educational Goals (Interdisciplinary and Other Courses)

Interdisciplinary & Other	CA 186-3	Art and the Moving Image	3	2	3	2	1	-
Interdisciplinary & Other	CA 285-3	Interdisciplinary Studio - Composition/Collaboration	1	2	3	3	2	-
Interdisciplinary & Other	CA 289-3	Selected Topics in the Fine and Performing Arts	V	V	V	V	V	-
Interdisciplinary & Other	CA 305-3	Explorations in Contemporary Arts I	3	3	1	2	3	-
Interdisciplinary & Other	CA 306-3	Internship in Contemporary Arts I	0	0	0	0	3	-
Interdisciplinary & Other	CA 308-4	Contemporary Arts Field School I (Theory /History)	3	3	2	2	3	-
Interdisciplinary & Other	CA 309-4	Contemporary Arts Field School II (Studio)	3	3	3	2	3	-
Interdisciplinary & Other	CA 381-3	Thriving as a Cultural Entrepreneur	1	2	1	2	3	-
Interdisciplinary & Other	CA 386-3	Film Music: An Overview of the Relationship between	2	2	2	1	1	-
Interdisciplinary & Other	CA 389-3	Selected Topics in the Fine and Performing Arts II	V	V	V	V	V	-
Interdisciplinary & Other	CA 400-X	Directed Studies (Studio) Variable units 1-9	no rating	no rating	no rating	no rating	no rating	-
Interdisciplinary & Other	CA 401-X	Directed Studies (Theory/History) Variable units 1-9	no rating	no rating	no rating	no rating	no rating	-
Interdisciplinary & Other	CA 405-5	Explorations in Contemporary Arts II	3	3	1	2	3	-
Interdisciplinary & Other	CA 408-4	Contemporary Arts Field School III (Theory /History)	3	3	2	2	3	-
Interdisciplinary & Other	CA 409-4	Contemporary Arts Field School IV (Studio)	3	3	3	2	3	-
Interdisciplinary & Other	CA 485-5	Interdisciplinary Collaboration in Contemporary Arts	2	3	3	3	3	-
Interdisciplinary & Other	CA 489-5	Interdisciplinary Project in FPA	no rating	no rating	no rating	no rating	no rating	-

Simon Fraser University, School for the Contemporary Arts - Graduate Program Course Educational Goals

MFA	CA 811-5	Interdisciplinary Graduate Seminar I	3	2	3	3	3	-
MFA	CA 812-5	Interdisciplinary Graduate Seminar II	3	3	2	2	3	-
MFA	CA 813-5	Interdisciplinary Graduate Studio	2	3	3	3	3	-
MFA	CA 883-5	Studio in Fine and Performing Arts I	3	3	2	3	3	-
MFA	CA 885-5	Studio in Fine and Performing Arts II	3	3	2	3	3	-
MFA	CA 887-5	Selected Topics in Fine and Performing Arts	3	3	2	3	3	-
MFA	CA 889-5	Directed Study in Fine and Performing Arts	V	V	V	V	V	-
MFA	CA 898-10	Graduating Project	3	3	3	3	3	-
MA	CA 821-4	Research methods in comparative media arts	3	2	3	2	3	-
MA	CA 822-4	Research colloquium in comparative media arts	2	3	3	1	3	-
MA	CA 829-6	Extended essays in comparative media arts	3	3	2	2	3	-
MA	CA 823-4	New approaches in visual art and culture	3	3	1	1	3	-
MA	CA 824-4	New approaches in moving-image studies	3	3	1	2	3	-
MA	CA 825-4	New approaches in digital art studies	3	2	1	1	3	-
MA	CA 826-4	New approaches in performance studies	3	2	3	V	3	-
MA	CA 827-4	Practicum in comparative media arts	1	2	V	V	V	-
Other	CA 406-4	Internship in Contemporary Arts II	V	V	V	V	V	-