



FOR APPROVAL

PUBLIC

OPEN SESSION

TO: UTSC Academic Affairs Committee

SPONSOR: Prof. William Gough, Interim Vice-Principal Academic and Dean
CONTACT INFO: 416-208-7027, vpdean@utsc.utoronto.ca

PRESENTER: Prof. Mark Schmuckler, Vice-Dean, Undergraduate
CONTACT INFO: 416-208-2978, vicedean@utsc.utoronto.ca

DATE: Thursday, February 25, 2016

AGENDA ITEM: 4c

ITEM IDENTIFICATION:

Major modifications to existing programs in Music and Culture (BA)

JURISDICTIONAL INFORMATION:

University of Toronto Scarborough Academic Affairs Committee (AAC) “is concerned with matters affecting the teaching, learning and research functions of the Campus” (*AAC Terms of Reference, Section 4*). Under section 5.6 of its terms of reference, the Committee is responsible for approval of “Major and minor modifications to existing degree programs.” The AAC has responsibility for the approval of Major and Minor modifications to existing programs as defined by the University of Toronto Quality Assurance Process (*UTQAP, Section 3.1*).

GOVERNANCE PATH:

1. UTSC Academic Affairs Committee [For Approval] (February 25, 2016)

PREVIOUS ACTION TAKEN:

No previous action in governance has been taken on this item.

HIGHLIGHTS:

The Department of Arts, Culture and Media (ACM) is proposing major modifications to its existing Major in Music and Culture (BA). Modifications to the Minor in Music and Culture (Arts) are properly classified as minor, but are included here for clarity and completeness.

Currently the Music and Culture programs focus on western classical music as seen through the traditional lenses of music history, performance and theory/composition. The underlying framework of the existing programs relies on the assumptions, and traditional curricular models, associated with schools of music and conservatories. In these institutions, programs are focused on advanced studies and preparing students for careers in fields such as musicology or professional performance, and students are required to have specialized training, beyond what is available through the high school system, before they are admitted.

The proposed major modifications to the Major in Music and Culture take into account the body of students who are attracted to UTSC, and the special opportunities afforded by the location of the Music programs within a multi-disciplinary department. Specifically, we assume that students have no more than a high-school music background, and are attracted to ACM and UTSC because of the opportunities to explore interdisciplinary and/or multidisciplinary studies.

The primary aim of the proposed changes to the programs is to create a place for students who are pursuing music specifically in combination with other formal studies (e.g., Arts Management) or leading to non-traditional careers (e.g., leadership in community music) and life-long learning. Towards this end, the revised program focuses on music and culture in the modern world through a foundational set of courses that emphasize ‘doing’ and ‘making’ in accordance with best practices, followed by courses organized around three areas of focus: Music and Society, Community Music, and Music Creativity and Technology. These three areas will replace the existing generalized program structure with a leaner structure that is explicitly aligned with current trends in the study of music and with the distinctive strengths of our faculty. To support this change we have developed 6 new courses, and we will be deleting 13 courses that no longer fit with our program. These changes respond to the interests of our students and offer them a welcome measure of choice.

This proposal has been approved by the ACM Departmental Curriculum Committee. There has been extensive consultation within ACM, including with the departmental student association (ARTSA). In addition, there has been consultation with the Faculty of Music. Finally, the proposal has been reviewed by the Dean’s Office, the Decanal Undergraduate Curriculum Committee and the Provost’s Office.

FINANCIAL IMPLICATIONS:

There are no net implications to the campus operating budget.

RECOMMENDATION:

Be It Resolved,

THAT the major modifications to the programs in Music and Culture as described in the proposal dated January 11, 2016 and recommended by the Interim Vice-Principal Academic and Dean, Professor William Gough, be approved effective April 1, 2016 for the academic year 2016-17.

DOCUMENTATION PROVIDED:

1. Major Modification to the existing programs in Music and Culture, dated January 11, 2016.



University of Toronto Major Modification Proposal: Significant Modifications to Existing Graduate and Undergraduate Programs

Program being modified: Please specify exactly what program and which components of that are being modified, E.g., BA ... Specialist, Major, and Minor components.	Major in Music and Culture (BA) Minor in Music and Culture (Arts)
Proposed Major Modification:	Re-visioning of programs, including establishing informal areas of focus
Effective Date of Change:	April 1, 2016
Department / Unit where the program resides:	Arts, Culture and Media
Faculty / Academic Division:	University of Toronto Scarborough
Faculty / Academic Division contact:	Annette Knott, Academic Programs Officer aknott@utsc.utoronto.ca
Department / Unit contact:	Milene Neves Undergraduate Administrative Assistant neves@utsc.utoronto.ca
Date of this version of the proposal:	January 11, 2016

1 Summary

The Department of Arts, Culture and Media (ACM) at the University of Toronto Scarborough currently offers Major (BA) and Minor (Arts) programs in Music and Culture.

The current focus of the programs is western classical music as seen through the traditional lenses of music history, performance and theory/composition. Added to this is a modest set of courses in non-western or world music. While changes in recent years have allowed students more choice in their selection of courses, the underlying framework of the existing programs continues to rely on the assumptions, and traditional curricular models, associated with schools of music and conservatories. In these institutions, programs are focused on advanced studies and preparing students for careers in fields such as musicology or professional performance, and students are required to have specialized training, beyond what is available through the high school system, before they are admitted.

The proposed major modifications to the existing Major in Music and Culture produce a profile that is distinctive within the University of Toronto system, and is aligned with current trends in music education. This profile takes into account the body of students who are attracted to UTSC, and the special opportunities afforded by the location of the Music programs within a multi-disciplinary department. Specifically, we assume that students have no more than a high-school music background, and are attracted to ACM and UTSC because of the opportunities to explore interdisciplinary and/or multidisciplinary studies.

The primary aim of the proposed changes to the Major in Music and Culture is to create a place for students who are pursuing music specifically in combination with other formal studies (e.g., Arts Management) or leading to non-traditional careers (e.g., leadership in community music) and life-long learning. To this end, the revised program focuses on music and culture in the modern world (including all musics, whether western or world, classical or popular) through a foundational set of courses that emphasize ‘doing’ and ‘making’ in accord with best practices, followed by courses organized around three areas of focus: Music and Society, Community Music, and Music Creativity and Technology.

Changes to the Minor are properly classified as minor modifications only, but they are included here for clarity and completeness.

2 Academic Rationale

The proposed changes to the existing Major in Music and Culture rest on the understanding that we commonly approach music by doing or making; that is, through active listening, performing and composing. Accordingly, we are positioning VPMA93H3 (Listening to Music) to act as a gateway course in which students are introduced to the theory and practice of active listening, and through which they begin to acquire basic aural skills in identifying the elements or materials of music, assessing compositions and performances, and appreciating the cultural

dimensions of music. The practical skills aligned with making music are then developed in required A-level performance courses and B-level theory/composition courses, all of which is propaedeutic and complementary to the study of modern and contemporary music in a global context. These courses, plus a C-level topics course on Music and Culture – VPMC88H3 – become the core of the Major program.

On this balanced and broad foundation, we plan to establish three areas of focus: Music and Society, Community Music, Music Creativity and Technology. These three areas will replace the existing generalized program structure with a leaner structure that is explicitly aligned with current trends in the study of music and with the distinctive strengths of our faculty. To support this change we have developed 6 new courses, and we will be deleting 13 courses that no longer fit with our program. These changes respond to the interests of our students and offer them a welcome measure of choice.

The proposed changes respond to a 2010-11 desk audit of the Music and Culture program, but they primarily come out of the strategic directions of the Department of Arts, Culture and Media, and are more in tune with current scholarship and teaching. Put simply, we are building a program that focuses on the musics we experience in the modern and contemporary world, and encompasses the “common practice” repertoires fundamental to our theory/composition and performance courses, but place the whole in a global conversation. The program, and more specifically the three areas of focus, fit well with Departmental themes of contemporary culture in flux; cultural history (historical research and its reformulations); (re)making art and culture (the power of imagination and creation; empowerment through collaboration and digital technologies); and media, institutions and the politics of participation (especially facilitated by technology). Further, the strong element of experiential education in the Department and at UTSC is reflected in the Major program with its practice-based courses and opportunities for fieldwork. The three areas of focus are similarly well aligned with Divisional and University strategic directions at least in the explicit connection to new and emerging areas of scholarship, global perspectives, and ‘leveraging our urban location.’

3 Description of the Proposed Major Modification(s)

In the revised Major in Music and Culture program, students will acquire a comprehensive and critical understanding of music through a suite of core courses in performance, theory and composition, critical reading, writing and thinking, and active, engaged listening and aural development. Students will delve deeper into their music studies by pursuing their interests in three possible areas of focus: Music and Society, Community Music, and Music Creativity and Technology. Graduates will be musically literate and will be creative, critically disciplined thinkers with the flexibility to choose a variety academic or career pursuits upon graduation.

At the A-level, students are required to take 1.5 credits of core foundational courses plus 1.0 credits from the performance course suite that introduce them to the culture of musicianship and scholarship through music studies. Foundations in academic critical thinking and reflective writing, principles of excellence in musicianship including critical listening, theoretical language,

and both individual and group performance standards, as well as broad examination of multiple music traditions are introduced.

2.5 credits of core B-level courses maintain breadth and increase depth, building upon principles studied at the A-level as the bridge between theory and practice are further enriched with courses in, performance, theory and composition, and critical reading, writing and thinking in the arts. Students are equipped with deeper understanding of the various facets of musical knowing and are expected to more thoroughly engage their reflective practice, making connections between classroom study and engagement and their music practice and scholarship. They will be equipped with deeper understanding of the various facets of musical knowing and will be able to intentionally transfer musical/theoretical knowledge between courses of study.

Greater specialization and depth is met through a 0.5 credit core C-level Special Topics in Music course. This is accompanied by wider choice through three areas of focus including Music and Society, Community Music, and Music Creativity and Technology. Students will complete 3.5 credits across B-, C-, and D- level offerings (1.5 of which will be at the C- and/or D- level). Students are encouraged to develop depth through more intensive study in one or two of the areas of focus leading to a culmination of a student's academic musical skill sets. This involves a rigorous writing/communication component, critical thinking, and the ability to demonstrate a consequential knowledge and understanding of music as it exists as a cultural practice.

The specific changes are itemized below:

1. Establish three informal areas of focus: Music and Society, Community Music, and Music Creativity and Technology.
2. Reduce the total number of credits required to complete the program from 8.5 credits to 8.0 credits.
3. Articulate a core set of courses (4.5 credits) as follows:
 - Delete ACMA01H3 (Key Questions in the Humanities) as a required course;
 - Retain VPMA93H3 (Listening to Music) as a required course;
 - Add ACMB01H3 (Reading, Writing and Thinking in the Arts) as a required course; ACMB01H3 is a new course;
 - Delete VPMB83H3 as a required course;
 - Transition VPMA90H3 and VPMA99H3 to the B-level (A90 becomes B88, and A99 becomes B99) and retaining them as required courses;
 - Reduce the Performance course requirement from 2.0 credits to 1.0 credit; and
 - Add VPMC88H3 as a required course.
4. The remaining 3.5 credits to complete the program would be chosen from among optional courses organized into the three areas of focus described above

Description of Specific Changes to the Minor in Music and Culture (Arts):

- In requirement 1: VPMA90H3 is changed to VPMB88H3 and moved to requirement 2; it remains a required course in the program

- In requirement 1: VPMA99H3 is changed to VPMB99H3 and moved to requirement 2 where it becomes an option
- In requirement 2: ACMB01H3 is added as a required course
- In requirement 3: the number of additional credits of VPM courses students must complete is reduced from 2.0 to 1.5; the requirement that 1.0 credit must be at the C- or D-level is unchanged.

Finally, 13 courses that were rarely offered are being deleted, and 6 new courses are being proposed:

- VPMB01H3 Introduction to Community Music
- VPMB91H3 Music and Technology
- VPMC01H3 Exploring Community Music
- VPMC93H3 Music and Imagination
- VPMD01H3 Senior Seminar: Music in Our Communities
- VPMD91H3 Electronic Music II

Complete Calendar entries for the Major and Minor programs, showing the proposed changes, is given in Appendix A below.

A complete description of the learning outcomes are given in Appendix B below.

4 Impact of the Change on Students

New students will find an accessible music program with no audition requirement. Within the core program structure, students will achieve a solid foundation in musical literacy through the development of strengths in active listening and aural development, critical thinking, reading and writing about music, as well as musical understanding through continued engagement with music performance. Students will find flexibility and choice through a range of offerings across our three areas of focus. Beyond the core, they are encouraged to deepen their studies by pursuing areas that are of interest to them.

Existing/continuing students will be grandfathered and accommodations will be made for them to complete their programs. Students will be guided through this process and appropriate academic accommodations made in consultation with the Music and Culture Program Director and the ACM Undergraduate Administrative Assistant.

5 Consultation

Formal consultations have taken place within ACM's Programming and Curriculum Committee and our Departmental Council. While there is no impact on the Faculty of Music, we have consulted with their Dean.

ARTSA, our DSA, facilitated a discussion with Music program students (major and minor), April 30, 2015. More generally, students were involved in the development of the Department's academic plan, which included a discussion of the proposed changes to the Major in Music and Culture. The response of the students to the proposed changes was very positive.

6 Resources

With the addition of Professor Alan Stanbridge to the Music program and the move of Professor Sherry Lee to the Faculty of Music, the ACM music faculty complement has shifted away from its former musicology base toward the profile described in this document. The forthcoming retirement of Professor Annette Sanger will give us an opportunity to consolidate our new directions by strengthening our complement in the area of Community Music. In sum, we have sufficient teaching resources (5.19 FTE music faculty) to support the proposed program and will in the future align future replacement hires with our new profile.

The proposed modifications to the program can be accommodated through the existing physical resources, although it would benefit from improved physical resources, including acquisition/maintenance/replacement of equipment, an enhanced media lab and better rehearsal facilities, but this is true of the current program.

7 Governance Process

Levels of Approval Required	Date
Academic Unit Curriculum Committee	June 3, 2015
Decanal Sign-Off	December 21, 2015
DUCC (Undergraduate) DGCC (Graduate)	January 22, 2016
UTSC Academic Affairs Committee	February 25, 2016
Submission to Provost's Office	
AP&P – reported annually	
Ontario Quality Council – reported annually	

Appendix A: Calendar Copy [showing changes]

Music and Culture

Program Director: L. Tucker

The Music and Culture programs are designed to engage students interested in enriching their knowledge of music and musical cultures, and in deepening their understanding of music as a part of human experience within different historical, social and cultural contexts. We offer courses in classical, world, and popular music, focused on history/culture, performance, and theory/composition. Programs provide students with a broad knowledge of current directions and a critical grasp of music's role in society and culture, from local communities to global perspectives.

We are surrounded by music in our daily life through everything from chance encounters on the street to planned attendance at popular music events and classical concerts. On occasion the music itself may seem incomprehensible because of how different it is from what we normally hear. Or it may be part of a multimedia art form such as film or video games, thereby creating a more complex sensory experience. In such varied soundscapes, there is much to learn about music and our world if we are able to appreciate the aural richness and subtleties of musical invention, and to understand the creative, cultural, historical and social contexts that shape music and its meaning.

Music and Culture offers innovative programs that focus on music as it is experienced and lived today in all its diversity and complexity. Here, music is studied in courses that draw on a broad range of theoretical perspectives and methodologies coupled with active listening and reflective practice in composition and performance. Our goal is to foster a critical understanding of music and culture in a global context, including opportunities for fieldwork and community music making.

Our programs lay the foundation for further studies at the undergraduate level as well as graduate studies in music and professional careers in areas related to music. They complement studies in many fields, including adult education and community development, arts management, city studies, health studies, historical and cultural studies, media arts, media studies, music education, psychology, sociology, studio, and visual studies. And they are ideally suited for those interested in music as part of lifelong learning and engagement.

Guidelines for Course Selection Music studies normally begin with ~~VPMA90H3, VPMA93H3, VPMA99H3~~, and A-level performance courses (see below), which serve as the prerequisites for more advanced studies. ~~VPMA90H3~~ is designed for students with RCM Grade II Rudiments or equivalent competence (fluency in reading music notation and tonal music rudiments). Students who are concerned about their eligibility for this course should contact the course instructor. The Department of Arts, Culture and Media offers A-level courses that help students reach the appropriate level.

Note: students should take ~~VPMA90H3, VPMA93H3 and VPMA99H3~~ within the first year of program study. Music program courses must be taken in appropriate sequence. For example, normally, an A-level VPM course should not be taken at the same time as, or after, a related B-

level VPM course. Please do not hesitate to consult Program Supervisors and other faculty members for further advice about course selection and programs.

Performance Courses

The following performance courses are available to all qualified **students, alumni, staff and faculty**, ~~faculty, staff and students~~, some on a non-credit basis. Entrance is by interview/audition held during Orientation **and**/or the first week of classes in Fall and Winter sessions. Details are posted on the bulletin board outside ~~AA-303~~ **AA303 Music Studio** and at http://www.utscc.utoronto.ca/acm/sites/utscc.utoronto.ca.acm/files/docs/2014-15_EnsembleAuditionCourseInfo.pdf. Credit students should register for the course but will be admitted only upon successful completion of the interview/audition.

UTSC Performance Courses
String Orchestra: VPMA66H3; VPMA67H3; VPMB66H3; VPMB67H3; VPMC66H3; VPMC67H3
Small Ensemble: VPMA68H3; VPMA69H3; VPMB68H3; VPMB69H3; VPMC68H3; VPMC69H3
Concert Choir: VPMA70H3; VPMA71H3; VPMB70H3; VPMB71H3; VPMC70H3; VPMC71H3
Concert Band: VPMA73H3; VPMA74H3; VPMB73H3; VPMB74H3; VPMC73H3; VPMC74H3

- ~~VPMA66H3 String Orchestra Ia~~
- ~~VPMA67H3 String Orchestra Ib~~
- ~~VPMB66H3 String Orchestra IIa~~
- ~~VPMB67H3 String Orchestra IIb~~
- ~~VPMC66H3 String Orchestra IIIa~~
- ~~VPMC67H3 String Orchestra IIIb~~
- ~~VPMA68H3 Small Ensemble Ia~~
- ~~VPMA69H3 Small Ensemble Ib~~
- ~~VPMB68H3 Small Ensemble IIa~~
- ~~VPMB69H3 Small Ensemble IIb~~
- ~~VPMC68H3 Small Ensemble IIIa~~
- ~~VPMC69H3 Small Ensemble IIIb~~
- ~~VPMA70H3 Concert Choir Ia~~
- ~~VPMA71H3 Concert Choir Ib~~
- ~~VPMB70H3 Concert Choir IIa~~
- ~~VPMB71H3 Concert Choir IIb~~
- ~~VPMC70H3 Concert Choir IIIa~~
- ~~VPMC71H3 Concert Choir IIIb~~
- ~~VPMA73H3 Concert Band Ia~~
- ~~VPMA74H3 Concert Band Ib~~
- ~~VPMB73H3 Concert Band IIa~~
- ~~VPMB74H3 Concert Band IIb~~
- ~~VPMC73H3 Concert Band IIIa~~
- ~~VPMC74H3 Concert Band IIIb~~

General Interest Courses

Language of Music, VPMA93H3 Listening to Music, VPMA95H3 Elementary Musicianship I and VPMB99H3 Music of the World's Peoples, ~~Music for the Theatre, Jazz, Popular Music, Film Music~~ assume no previous experience in music.

Planning a Program in Music

Music studies normally begin with VPMA93H3 and A-level performance courses, which serve as the foundation for more advanced studies. Students planning a Major or Minor in Music and Culture are strongly advised to meet with the Program Director at the start of their second year for advice on the completion of program requirements.

The program offers three areas of focus. Students are encouraged to develop depth of learning through study in one or two areas of focus as follows:

AREAS OF FOCUS		
Music and Society	Community Music	Music Creativity and Technology
<p>VPMC85H3 Movies, Music, and Meaning</p> <p>VPMC89H3 Music and Identity</p> <p>VPMC94H3 Jazz</p> <p>VPMC95H3 Musical Diasporas</p> <p>VPMD90H3 Critical Issues in Music and Society</p>	<p>VPMB01H3 Introduction to Community Music</p> <p>[VPMB66H3 String Orchestra IIa or VPMB68H3 Small Ensemble IIa or VPMB70H3 Concert Choir IIa or VPMB73H3 Concert Band IIa]</p> <p>[VPMB67H3 String Orchestra IIb or VPMB69H3 Small Ensemble IIb or VPMB71H3 Concert Choir IIb or VPMB74H3 Concert Band IIb]</p> <p>VPMC01H3 Exploring Community Music</p> <p>VPMC78H3 Balinese Gamelan: Performance and Context</p> <p>VPMD01H3 Senior Seminar: Music in our Communities</p>	<p>VPMB91H3 Music and Technology</p> <p>VPMC90H3 Materials of Music III</p> <p>VPMC91H3 Electronic Music I</p> <p>VPMC93H3 Music and Imagination</p> <p>VPMC97H3 Music, Technologies, Media</p> <p>VPMD91H3 Electronic Music II</p>

Music and Culture Programs

MAJOR PROGRAM IN MUSIC AND CULTURE (ARTS)

Undergraduate Advisor: Email: music-program-supervisor@utsc.utoronto.ca

Program Requirements

Students are required to complete eight (8.05) credits as follows:

1. ~~ACMA01H3 Exploring Key Questions in Humanities~~
~~VPMA90H3 Materials of Music I~~
~~VPMA93H3 Listening to Music~~
~~VPMA99H3 Music of the World's Peoples~~
1.0 credits in Performance. Students must choose the graded option for this credit.
2. **2.5 credits as follows:**
~~ACMB01H3 Reading, Writing and Thinking in the Arts [new]~~
~~VPMB82H3 Art Music in the Modern and Contemporary Eras~~
~~VPMB83H3 Popular Music in the Modern and Contemporary Eras~~
~~VPMB88H3 Materials of Music I [formerly VPMA90H3]~~
~~VPMB90H3 Materials of Music II~~
~~VPMB99H3 Music of the World's Peoples [formerly VPMA99H3]~~
3. ~~0.5 credit chosen from the following courses:~~
~~VPMB65H3 Music and Healing~~
~~VPMB77H3 Music in Religion and Ritual~~
~~VPMB78H3 Balinese Gamelan: Performance and Context~~
~~VPMB79H3 Performing Arts of Asia~~
~~VPMC75H3 Music in the World of Islam: Philosophy, Power and Politics~~
3. ~~2.0 credits chosen from the sequence VPMC80H3 to VPMC97H3. In exceptional circumstances, qualified students may substitute one half credit from VPMD80H3 or VPMD81H3.~~
~~VPMD80H3 Critical Issues in Music and Culture~~
~~VPMD81H3 Critical Issues in Music and Culture~~
2.0 credits in Music and Culture (VPM) courses, at least 1.5 of which must be at the C- or D-level. Students who count Performance courses toward this requirement must choose the graded option and are limited to 2.0 Performance credits in addition to the courses counted under requirement #1. Students are encouraged to develop depth of learning through study in one or two areas of focus described above.
5. ~~21.0 credits in Performance. Students must choose the graded option for this credit.~~

MINOR PROGRAM IN MUSIC AND CULTURE (ARTS)

Undergraduate Advisor: Email: music-program-supervisor@utsc.utoronto.ca

Program Requirements

Students are required to complete 4.0 full credits as follows:

1. ~~VPMA90H3 Materials of Music I~~
VPMA93H3 Listening to Music
~~VPMA99H3 Music of the World's Peoples~~
0.5 credit in Performance. Students must choose the graded option for this credit.
2. ACMB01H3 Reading, Writing and Thinking in the Arts [new]
[VPMB82H3 Music in the Modern and Contemporary World or VPMB99H3 Music of the World's Peoples [formerly VPMA99H3]]
VPMB88H3 Materials of Music I [formerly VPMA90H3]
3. 1.5 ~~2.0~~ additional credits in Music and Culture (VPM) courses, of which at least 1.0 credit must be at the C- and/or D-level. Students must consult with the Program Director regarding the selection of the courses to fulfill this program requirement. ~~For performance courses, students must choose the graded option.~~

Appendix B: New Learning Outcomes, and Degree Level Expectations [Undergraduate Programs]

Degree Level Expectations	Clearly describe the new Program Learning Outcomes.	Clearly describe how the revised program design/structure will support the program learning outcomes.
<p>1. Depth and Breadth of Knowledge</p> <p>Depth of Knowledge: is attained through a progression of introductory, core and specialized courses. Specialized courses will normally be at the C and D levels.</p> <p>Breadth of Knowledge: students will gain an appreciation of the variety of modes of thinking, methods of inquiry and analysis, and ways of understanding the world that underpin different intellectual fields.</p>	<p>A general premise that underlies our programs is that we commonly approach music by doing or making, that is, through active listening, performance and composing. Accordingly, students are introduced early to the theory and practice of active listening, thereby beginning to acquire basic aural skills in identifying the elements or materials of music, to assess compositions and performances, and to appreciate the historical and cultural dimensions of music. Practical skills aligned with making music are developed through performance and theory/composition, all of which is propaedeutic and complementary to the three areas of focus. It is this approach in collaboration with studies in one or more of music and society, community music, and music creativity and technology that answer the program goal of a fundamental musical literacy and breadth.</p> <p>Depth and breadth of knowledge is understood in Music and Culture as:</p>	<p>Our programs are progressively designed from foundations courses through to more specialized studies. Students are required to take 1.5 credits at the A-level (Listening to Music - VPMA93H3 plus 1.0 credit from the performance course suite, e.g.: Concert Band - VPMA73H3 and Concert Band - VPMA74H3), ensuring foundational knowledge in performance, theory and composition, critical reading and writing, and active, engaged listening and aural development. B-level offerings add breadth and depth in the process of strengthening students' range of perspectives and critical approaches. C-level options then progress with greater depth in specialized topics accompanied by wider choice, while D-levels are intensive research/independent study courses.</p> <p>In sum, the clearly articulated 4.5 credits core program (Listening to Music - VPMA93H3, 1.0 FCE from the performance course suite e.g.: Concert Band - VPMA73H3, Concert Band - VPMA74H3, Critical Reading, Thinking and Writing in ACM Programs - ACMB01H3, Music in the Modern and Contemporary Eras - VPMB82H3, Materials of Music I - VPMB88H3, Materials of Music II -</p>

	<p>Breadth: Students will develop a fundamental musical literacy – reading, writing, aural, and oral development.</p> <p>Depth: Students will attain a deep understanding of the issues and methodologies associated with the main areas of music research and study through a suite of core courses from A- through to C-level. In combination, students deepen their learning experience through studies in one or two areas of focus from B- through to D-level. These courses offer particular depth in areas of contemporary interest, that is for example, in the interconnection of music with society and culture, community music and pedagogy, and music creation, media and technology.</p>	<p>VPMB90H3, Music of the World’s Peoples - VPMB99H3, Topics in Music and Culture - VPMC88H3) alongside 3.5 credits graduated studies drawn from the three areas of focus (see Appendix A, Areas of Focus Chart: Music and Society, Community Music, and Music Creativity and Technology with 1.5 credits at the C/D-level provide the depth for the program.</p> <p>The Minor program is constructed as a subset of the Major program and shares many of the same learning outcomes, although to a more modest level. The two programs have similar required courses at the start (Listening to Music - VPMA93H3, Materials of Music I - VPMB88H3, Critical Reading, Thinking and Writing in ACM Programs - ACMB01H3) with additional breadth provided by course options at the B- level (Music in the Modern and Contemporary Eras - VPMB82H3 or Materials of Music I - VPMB88H3). A progression from breadth to depth occurs with flexibility in course selection with 1.5 credits required, of which 1.0 credit must be at the C- or D- level.</p>
<p>2. Knowledge of Methodologies</p> <p>Students have a working knowledge of different methodologies and approaches relevant to their area of study. They are able to evaluate the efficacy of different methodologies in addressing questions that arise in their area of study.</p>	<p>Students will develop a working knowledge of different methodologies and approaches practitioners and scholars have developed in the study of music. Such methodologies and approaches include:</p> <ul style="list-style-type: none"> - reflective thinking and analysis - qualitative research and analysis - comparative analysis - visual and aural analysis - active versus passive listening - verbal and nonverbal communications - score analysis - harmonic analysis - formal analysis - political/discourse - identity and gender politics - feminism - queer theory - music aesthetics and sociology - music and politics - music and meaning 	<p>The core sequence of program courses (Listening to Music - VPMA93H3, 1.0 credit from the performance course suite e.g.: Concert Choir - VPMA70H3, Concert Choir - VPMA71H3, Critical Reading, Thinking and Writing in ACM Programs - ACMB01H3, Music in the Modern and Contemporary Eras - VPMB82H3, Materials of Music I - VPMB88H3, Materials of Music II - VPMB90H3, Music of the World’s Peoples - VPMB99H3, Topics in Music and Culture - VPMC88H3) provides students with a good working knowledge of the various ways in which practitioners and music scholars have approached the study of music. Through the core and across the areas of focus (Music and Society, Community Music, and Music Creativity and Technology) students take courses that focus on different aspects of music as experienced in the modern and contemporary world (e.g., Listening to Music - VPMA93H3, Music in the Modern and Contemporary Eras - VPMB82H3, Materials of Music I - VPMC88H3, VPMC93H3 – Music and Imagination, the</p>

	<ul style="list-style-type: none"> - music pedagogy - music and community(ies) - music and social change - intersections between theory, history, and practice - interdisciplinary interaction of music, text, and visual spectacle in varied historical contexts - interrelationships between music and mass media 	<p>performance suites e.g.: String Orchestra - VPMA66H3 through to VPMC67H3) and in a global context (e.g., Introduction to Community Music - VPMB01H3, Music of the World's Peoples - VPMB99H3, Musical Diasporas - VPMC95H3), thereby allowing them to compare across their studies the various methodologies they encounter.</p> <p>These research areas all make their way into the classrooms of the Music and Culture program, starting from the A-level (Listening to Music - VPMA93H3, plus 1.0 credit from the performance course suite, e.g.: Small Ensemble - VPMA68H3 and VPMA69H3), where content, methodology, and critical approaches reflect ongoing interaction with recent scholarship and priorities in the discipline. From the beginning through to upper-level courses, students are equipped with scope of knowledge, research tools, and critical thinking capabilities to frame questions relevant to contemporary inquiry in the discipline.</p>
<p>3. Application of Knowledge</p> <p>Students are able to frame relevant questions for further inquiry. They are familiar with, or will be able to seek the tools with which, they can address such questions effectively.</p>	<p>Students will develop:</p> <ul style="list-style-type: none"> - a greater understanding of musicianship and standards of excellence that accompany such levels of mastery - the ability to contextualize academic aspects/topics of music as experienced in the modern and contemporary world and in a global context, performance, theory and composition, and connecting various methodologies and approaches to learning in their own social contexts - an enhanced awareness of multiple music traditions and their changing roles in contemporary society - the ability to critically analyze and assess various musics expressed through both written and aural forms 	<p>Training offered across the range of Music and Culture courses, through the core (Listening to Music -VPMA93H3, 1.0 credit from the performance course suite e.g.: Concert Band - VPMA73H3/VPMA74H3, Critical Reading, Thinking and Writing in ACM Programs - ACMB01H3, Music in the Modern and Contemporary Eras - VPMB82H3, Materials of Music I - VPMB88H3, Materials of Music II - VPMB90H3, Music of the World's Peoples - VPMB99H3, Topics in Music and Culture - VPMC88H3) and three areas of focus (Music and Society, Community Music, Music Creativity and Technology), students develop critical skills in writing (e.g.: Critical Reading, Thinking and Writing in ACM Programs - ACMB01H3; thematic and guided reflective journaling through A- to C-level performance suites with varied topics from broad foundations to in depth analysis), by understanding and experimenting with the various ways we research in the area of music and culture (e.g.: concert attendance and reviews through A- to C-level performance suites; scaffolded research assignments to in-the-</p>

		<p>field observation and case study development through Introduction to Community Music - VPMB01H3, Exploring Community Music -VPMC01H3, Senior Seminar: Music in our Communities - VPMD01H3; research essays examining topics of our time, blending theory and practice through Music in the Modern and Contemporary Eras - VPMB82H3, Music of the World’s Peoples - VPMB99H3, Balinese Gamelan: Performance and Context – VPMC78H3, Musical Diasporas - VPMC95H3, Music and Identity – VPMC89H3), and in creating and performing music (e.g.: public performance through performance suites; public presentation of compositions through Materials of Music II – VPMB90H3, Materials of Music III – VPMC90H3, Electronic Music I – VPMC91H3, Electronic Music II – VPMD91H3). Through these experiences, students are engaged in the appropriate processes and they learn how to frame questions and to develop answers that may be realized in different modes (e.g.: Topics in Music and Society – VPMC88H3, VPMD01H3 – Senior Seminar: Music in our Communities, Critical Issues in Music and Society – VPMD90H3).</p>
<p>4. Awareness of Limits of Knowledge</p> <p>Students gain an understanding of the limits of their own knowledge and an appreciation of the uncertainty, ambiguity, and limits to our collective knowledge and how these might influence analyses and interpretations.</p>	<p>Our programs are positioned as a starting point of conversation regarding music studies that will extend beyond the undergraduate program. They are equipped with a plethora of skills that will allow for continued practice and scholarship. Although we instil both breadth and depth across the course of study, an important desired outcome of the program is that students will engage in a lifetime of learning, pondering questions and seeking solutions in music studies. For instance, in the performance setting, students are accustomed to revisiting sections within a piece of music and experimenting with a variety of interpretations based on knowledge of the composition, the composer, and the context in which the piece was written. They become aware of the many variables that come into</p>	<p>The A-level introductory and performance courses (Listening to Music – VPMA93H3; Concert Choir - VPMA70H3 and Concert Choir - VPMA71H3) provide a common starting point for students to develop the concept of multiple interpretations and thus the limits of what may be known definitively about an object or activity, and their own limitations in this regard. The emphasis in all music courses on the aural and contextual aspects (e.g., Music in the Contemporary Eras - VPMB82H3, Materials of Music I – VPMB88H3, Materials of Music II – VPMB90H3, Music of the World’s Peoples – VPMB99H3) of what is studied builds on these performance insights to create an environment in which students are constantly being challenged to assess the present state of knowledge in the discipline, and current interpretations of that knowledge, and to measure their own endeavours against these benchmarks (e.g., Topics in Music and Society - VPMC88H3,</p>

	<p>play when interpreting a piece of music and learn that in future, a revisit of the piece may and will likely present new interpretations based on experience and the interpretation of both conductor and performers. Similarly, in discussion of music in society, students are made aware of changing theoretical perspectives, the iterative process of knowledge creation, and the necessity of framing critical analysis with explicit limits.</p> <p>Upon completion of their program, students will have awareness of:</p> <ul style="list-style-type: none"> - the evolution of knowledge and ongoing shifts in research and methodologies; new facts and information are continually coming to light - reinterpretation of facts and multiple interpretations of music works are a constant in music studies; multiple interpretations and different “knowings” (I.e.: knowing a piece in the context of performance versus knowing a piece as an object) - musical learning - knowledge acquisition and creation - is a lifelong endeavour requiring acceptance of change, continued study, and constant practice 	<p>Critical Issues in Music and Society – VPMD90H3) By the end of the program, students will have had enough experience to feel confident in experimenting (e.g., Materials of Music III - VPMC90H3; Electronic Music I – VPMC91H3, Electronic Music II – VPMC91H3), whether in a creative or re-creative way or in a scholarly, interpretive way, with activities that challenge the status quo. The balance of theoretical and practical based courses brings them to some appreciation of the relationship of theory and practice, while at the same time exposing them to the limits of the knowledge and training. (e.g., foundations, case studies, reflections, and service learning through the community music course suite: Introduction to Community Music - VPMB01H3, Exploring Community Music - VPMC01H3, Senior Seminar: Music in our Communities - VPMD01H3). In other words, they will have accumulated an understanding of the limits of their own knowledge and the current state of the discipline.</p>
<p>5. Communication Skills</p> <p>Students are able to communicate information, arguments, and analyses accurately and reliably, both orally and in writing. They learn to read and to listen critically.</p>	<p>Students will develop a rich palette of communication skills through the exploration and use of both verbal and nonverbal strategies through experience with:</p> <ul style="list-style-type: none"> - public performance preparation and presentation (large and small ensemble; solo work) - small group work - leadership opportunities - teamwork strategies and development - peer to peer interactions and 	<p>Performance offerings through both small and large ensemble courses expose students to group work and develop team skills including leadership and active listening, constructive criticism and feedback among peers, rehearsal planning, strategy and organization, and troubleshooting and conflict resolution (e.g.: courses in Small Ensemble, chamber music units embedded in courses in Concert Band and String Orchestra performance suites). Students become accustomed to regular public performance and develop the capacity for professional stage presence using both verbal and non-verbal communication (e.g. across all performance</p>

	<p>evaluation</p> <ul style="list-style-type: none"> - critical writing - critical listening and aural development - critical oral presentation skills - research presentations skills - experiential community outreach and service learning 	<p>suites). Reflective journaling encourages students to become aware of their own personal performance in the context of small and large rehearsal settings, examine their own practice and performance, critically assess their work, and express their thoughts using proper music terminology and language in writing. Students regularly attend professional public presentations demanding active listening and immediate response to what they hear in explicit detail through concert reviews (e.g. embedded guided reflective journals across all performance suites).</p> <p>Theory and composition course offerings require students to regularly communicate their ideas using tonal harmony and western notation during classes for their peers. Students present their works in a recital forum, demanding both verbal acknowledgement and explanation of their work, as well as communication with performers during rehearsals leading up to the final public presentation (e.g.: Materials of Music I - VPMB90H3, Materials of Music II - VPMC90H3, Electronic Music I - VPMC91H3, Electronic Music II - VPMD91H3).</p> <p>Research papers and presentations take various forms as students move from foundations courses through to upper-level seminar style classes and are a requirement across all music program offerings. Through lectures, guided listening, score study, readings of primary source material and contemporary scholarship, and class discussion, students gain an understanding of the evolution of the musical language and the socio-historical contexts of musical activity in the foundational courses of the program (e.g.: Music of the Modern and Contemporary Eras - VPMB82H3, Music of the World's Peoples - VPMB99H3, Movies, Music and Meaning - VPMC85H3, Music and Identity - VPMC89H3, Jazz - VPMC94H3, Musical Diasporas - VPMC95H3). This base is built upon in upper-level courses, which move toward more intensive emphasis on research, seminar-format interaction, and the acquisition of presentation skills, and is</p>
--	--	--

		<p>complemented by the experiential and collaborative hands-on training that is rendered in performance courses, in both ensemble and selected individual contexts (Topics in Music and Society - VPMC88H3, Senior Seminar: Music in our Communities - VPMD01H3, Critical Issues in Music and Society - VPMD90H3). Classroom teaching is supported by online tools that not only facilitate the delivery of content in a variety of media, but also allow for interaction and exchange between students in an online forum. Further, the strong element of experiential education in the department and at UTSC is reflected in our programs with practice-based courses and opportunities for fieldwork (e.g.: Introduction to Community Music - VPMB01H3, Exploring Community Music - VPMC01H3, Senior Seminar: Music in our Communities - VPMD01H3; Materials of Music I - VPMB88H3, Materials of Music II – VPMB90H3, Materials of Music III - VPMC90H3; across all performance suites).</p>
<p>6. Autonomy and Professional Capacity</p> <p>The education students receive achieves the following broad goals:</p> <ul style="list-style-type: none"> • It gives students the skills and knowledge they need to become informed, independent and creative thinkers • It instils the awareness that knowledge and its applications are influenced by, and contribute to, society • It lays the foundation for learning as a life-long endeavour 	<p>The Music and Culture program actively aims to prepare students for a wide range of advanced academic and career opportunities including graduate school (particularly programs centering on Music and Culture or interdisciplinary programs), music education, community music organization, music librarianship, music journalism, and private studio work.</p> <p>The program also works well in tandem with the Arts Management program as a direct preparation for professionalism in the field. Our most recent initiative in presenting three distinct areas of focus allow students to tailor their upper-level and elective choices to best suit their post-graduate interests and needs. Students who enter the program with a level of musical skill and literacy appropriate to university study will find that the program affords them a flexible range of possibilities throughout the program as well as on graduation.</p>	<p>The range of possibilities for music engagement beyond university is tremendous, whether through innovative career paths or lifelong engagement in non-career opportunities. From aural development (e.g.: Listening to Music - VPMA93H3, Materials of Music - VPMB88H3, Materials of Music III - VPMC90H3; across all performance suites) to critical reading comprehension and writing (e.g.: Introduction to Community Music - VPMB01H3, Music of the Modern and Contemporary Eras - VPMB82H3, Exploring Community Music - VPMC01H3, Topics in Music and Culture - VPMC88H3, Senior Seminar: Music in our Communities - VPMD01, Critical Issues in Music and Society - VPMD90H3) to confidence and developed skills in music performances (e.g.: all performance suites) to the awareness and ability to understand, examine, and interact with a plethora of communities of music makers across the globe (e.g.: Music of the World’s Peoples - VPMB99H3, Introduction to Community Music - VPMB01H3, Exploring Community Music - VPMC01H3, Music and Identity - VPMC89H3, Musical Diasporas -</p>

	<p>Our programs lay the foundation for further studies at the undergraduate level as well as graduate studies in music and professional careers in areas related to music. They complement studies in many fields, including adult education and community development, arts management, city studies, health studies, historical and cultural studies, media arts, media studies, music education, psychology, sociology, studio, and visual studies. And they are ideally suited for those interested in music as part of lifelong learning and engagement.</p> <p>Upon completion of their program, students will have developed the professional capacity to be intellectually positive contributors to the field of music. They will develop a passion for seeking out new experiences and challenges through music study and practice that will serve as the foundation for lifelong engagement in music in any of the various paths they may choose.</p> <p>Students will have gained the necessary skills to think critically about various music traditions in different contexts. Through exposure to various methodologies and approaches, they will have the critical capacity to ask good questions and the flexibility to apply various investigative and problem-solving techniques. Students will have gained a curiosity to seek out and engage with traditional and contemporary musics, and will make informed decisions regarding their engagement with said musics.</p> <p>Integral to their learning are lessons that are born of the curriculum and extend beyond the classroom walls. Through thoughtful engagement with a variety of musical opportunities and experiential education, students develop a curiosity and desire to seek out</p>	<p>VPMC95H3, Senior Seminar: Music in our Communities - VPMD01H3) to the ability to create new music using both traditional and cutting-edge technologies (e.g.: Materials of Music I - VPMB88H3, Music and Technology - VPMB91H3, Materials of Music III - VPMC90H3, Electronic Music I - VPMC91H3, Music Technologies and Media – VPMC97H3, Electronic Music II - VPMD91H3) our students will be musically literate in all of its facets and will be able to engage with a contribute meaningfully through music regarding of which path they choose to take.</p>
--	---	---

	<p>musical opportunities and extend their ongoing learning upon graduation. For example, students studying music engage regularly with the Music Performance Lecture Series where they are introduced to professional, live performance as both audience and music critic. Students participate in chamber music ensembles and sectional rehearsals where leaders emerge making sound musical decisions and develop skills when working with teams. And students take risks in presenting their work in public forums, from instrumental and vocal performance to scholarly presentations of academic papers and performance lectures to world premiers of their own music compositions.</p> <p>Students are encouraged to engage with music across a lifetime in various ways that moves them past the notion of passive consumer to active participants in music-making as performers, creators of new music and music knowledge as scholars, and seek out opportunities and serve as music leaders in their communities.</p>	
--	---	--