

FOR APPROVAL

PUBLIC

OPEN SESSION

TO:	UTSC Academic Affairs Committee
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PRESENTER: CONTACT INFO:	Prof. Michael Souza: Acting Associate Dean, Undergraduate Programs and Curriculum, OVPD (416) 287-7191, adundergrad.utsc@utoronto.ca
DATE:	May 20, 2024 for May 27, 2024
AGENDA ITEM:	4

ITEM IDENTIFICATION:

Minor Modifications: Undergraduate Curriculum Changes (including Program and Admission Requirements) – Department of Arts, Culture and Media, UTSC

JURISDICTIONAL INFORMATION:

The UTSC 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 AAC 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 and 3.3).

GOVERNANCE PATH:

- 1. UTSC Academic Affairs Committee [For Approval] (May 27, 2024)**

HIGHLIGHTS:

This package includes minor modifications to undergraduate curriculum, submitted by the UTSC Department of Arts, Culture and Media, which require governance approval. Minor modifications to curriculum are understood as those that do not have a significant impact on program or course learning outcomes. They require governance approval when they modestly change the nature of a program or course.

UTSC Academic Affairs Committee - Undergraduate Minor Modifications –
Humanities (Arts, Culture and Media)

- The Department of Arts, Culture and Media (Report: Arts, Culture and Media)
 - 7 Program Modifications (Admission and Program Requirements)
 - SCMAJ0617: MAJOR PROGRAM IN ARTS AND MEDIA MANAGEMENT (ARTS)
 - SCMAJ15902: MAJOR PROGRAM IN MUSIC AND CULTURE (ARTS)
 - SCMINMDS: MINOR PROGRAM IN MEDIA STUDIES (ARTS)
 - SCMIN1590: MINOR PROGRAM IN MUSIC AND CULTURE (ARTS)
 - SCMIN2150: MINOR PROGRAM IN THEATRE AND PERFORMANCE (ARTS)
 - SCSPEJOU: SPECIALIST (JOINT) PROGRAM IN JOURNALISM (ARTS)
 - SCSPE11262: SPECIALIST PROGRAM IN STUDIO ART (ARTS)
 - 26 New Courses
 - JOUB21H3: Witnessing and Bearing Witness
 - JOUC22H3: Advanced Video and Documentary Storytelling
 - MDSB11H3: Media and the Arts
 - MDSB13H3: Media Studies in the Global South
 - MDSB16H3: Indigenous Media Studies
 - MDSB17H3: Popular Culture and Media Studies
 - MDSB21H3: Media and Society
 - MDSB22H3: Feminist Media Studies
 - MDSB23H3: Media and Militarization
 - MDSB31H3: Media and Institutions
 - MDSB34H3: Comparative Media Industries
 - MDSB35H3: Platform Labour
 - MDSC10H3: Advanced Studies in Media and the Arts
 - MDSC12H3: Trans-Feminist Queer Media Studies
 - MDSC20H3: Advanced Studies in Media and Society
 - MDSC23H3: Black Media Studies
 - MDSC26H3: Media, Technology & Disability Justice
 - MDSC27H3: Digital Research Ethics
 - MDSC28H3: Data and Artificial Intelligence
 - MDSC30H3: Advanced Studies in Media and Institutions
 - MDSC31H3: Platforms and Cultural Production
 - MDSC33H3: Chinese Media and Politics
 - MDSD30H3: Senior Seminar: Topics in Media and Institutions
 - MUZA81H3: Introduction to Music Industry and Technology
 - THRB41H3: Theatre-Making with Communities: A Survey
 - VPHB69H3: Back to the Land: Restoring Embodied and Affective Ways of Knowing
 - 7 Course Modifications
 - JOUB05H3: Advanced Video and Audio Production
 - MDSA01H3: Media Foundations
 - MDSB10H3: Technology, Culture and Society
 - MDSB15H3: Social Media and Digital Culture
 - MDSC63H3: Media Ethics
 - MUZA80H3: Foundations in Musicianship
 - THRB40H3: Reimagining Theatre Criticism

FINANCIAL IMPLICATIONS:

There are no significant financial implications to the campus operating budget.

RECOMMENDATION:

Be It Resolved,

THAT the proposed undergraduate curriculum changes, from the Department of Arts, Culture and Media, as detailed in the respective curriculum report, be approved, effective September 1, 2024.

DOCUMENTATION PROVIDED:

1. 2024-25 Curriculum Cycle Undergraduate Minor Curriculum Modifications for Approval, Report: Arts, Culture and Media, dated May 27, 2024.



2024-25 Curriculum Cycle
 Undergraduate Minor Curriculum Modifications for Approval
Arts, Culture and Media
 May 27, 2024

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Undergraduate Minor Curriculum Modifications for Approval
Arts, Culture and Media
May 27, 2024

Arts, Culture and Media, Department of

7 Program Modifications (Admission and Program Requirements)

SCMAJ0617: MAJOR PROGRAM IN ARTS AND MEDIA MANAGEMENT (ARTS)

Completion Requirements:

Program Requirements

This program requires students to complete a total of ~~8.0~~7.5 credits as follows:

1. 1.5 credits:

- VPAA10H3 Introduction to Arts and Media Management
- VPAA12H3 Developing Audiences, Resources, and Community
- VPAB10H3 Equity and Inclusivity in Arts and Media Organizations

2. ~~3.0~~3.5 credits:

- VPAB13H3 Financial Management for Arts Managers
- VPAB16H3 Managing and Leading in Cultural Organizations
- VPAB18H3 **Becoming a Producer**
- VPAC13H3 Planning and Project Management in the Arts and Cultural Sector
- VPAC16H3 Contracts and Copyrights
- VPAC17H3 Marketing in the Arts and Media
- VPAC18H3 Raising Funds in Arts and Media

3. 0.5 credit:

- VPAD10H3 Good, Better, Best: Case Study Senior Seminar

4. ~~3.0~~2.0 additional credits in Arts Management (VPA courses). Students may substitute up to 1.0 credit in any courses from the Department of Arts, Culture and Media at the B-, C-, or D-level, for which they hold the pre-requisites; students are encouraged to select Media Studies or Journalism courses.

Description of Proposed Changes:

1. Added VPAB18H3 as a program requirement, which in turn increases the credit count of Bin 2 from 3.0 to 3.5 credits
2. Reducing the number of required credits in Bin 4 from 3.0 to 2.0 credits.
3. Reduced the program requirements from 8.0 to 7.5 credits

Rationale:

1. Added VPAB18H3 as a program requirement, since it provides a crucial skill-building and critical analysis skill for developing pitch packages and concepts for media programming and projects. This addition increases the number of required credits in this bin from 3.0 to 3.5.
2. Reduced the program requirements to 7.5 credits as we simply do not have enough courses on the books in Arts Management, for Arts and Media Management Major students to take, and there are multiple appropriate courses in other programs that could complement the AMM Major, depending on student interest. Few years down the road, once we have more full-time faculty members, we will revisit the credit requirement.
3. The addition of VPAB18H3 (+0.5 credit) and the removal of 1.0 credit from Bin 4 results in a 0.5 credit increase in the number of credits required to complete this program.

Impact:

These changes – which collectively decrease the credit count by 0.5 credits for this program - may help students complete the program on time.

Consultations:

C&T Committee: Sept 25, 2023

Resource Implications:

N/A

SCMAJ15902: MAJOR PROGRAM IN MUSIC AND CULTURE (ARTS)

Completion Requirements:

Program Requirements

Students are required to complete 8.0 credits as follows:

1. Courses at the A-level (1.5 credits)

MUZA80H3/(VPMA95H3) Foundations in Musicianship (this is waived for students who pass the placement test conducted in Week 1 of the term)

and

1.0 credit in Performance. Students must choose the graded option for this credit.

2. Courses at the B-level (1.5 credits)

MUZH01H3/(VPMB01H3) Introduction to Community Music

MUZH20H3/(VPMB82H3) Music in the Contemporary World

MUZH80H3/(VPMB88H3) Developing Musicianship

3. 5.0 additional credits in Music and Culture (MUZ) courses, at least 2.0 of which must be at the C-level, and at least 0.5 of which must be at the D-level.

Note that students who passed the MUZA80H3 placement test will be taking 5.5 credits

Students are encouraged to develop the depth of learning through study in one or two of the areas of focus described in the Music and Culture Areas of Focus Table.

Students can count a maximum of 2.0 credits of Performance courses toward component 3 of the program completion requirements. Students who count Performance courses towards component 3 must choose the graded option.

Description:

ACM Program Manager Email: manaal.hussain@utoronto.ca - acm-pa@utsc.utoronto.ca

Description of Proposed Changes:

Added language with regards to the MUZA80H3 placement test

Additional language added speaking to (1) credits required for students who pass the MUZA80H3 placement test, (2) advising notes re: one or two areas of focus in the program, and (3) credit limits and grading options associated with Performance courses.

Updated program manager contact email

Rationale:

Clarification about the placement test allows students to avoid taking MUZA80H3 if they have the background from high school or other post-secondary institutions

The switch to a department email address for advising eliminates the need to update this information for any future staff changes.

Impact:

This will allow us to manage our MUZA80H3 numbers better. We have multiple sections with waitlists which creates a bottleneck (and is resource intensive as well). Adding a placement test will allow students with the required background to move on to B-levels directly.

Consultations:

C&T Committee: Oct 19, 2023

Proposal Status:

Under Review

SCMIN1590: MINOR PROGRAM IN MUSIC AND CULTURE (ARTS)

Completion Requirements:

Program Requirements

Students are required to complete 4.0 full credits as follows:

1. Courses at the A-level (1.0 credit)

MUZA80H3/(VPMA95H3) Foundations in Musicianship (this is waived for students who pass the placement test conducted in Week 1 of the term)

and

0.5 credit in Performance. Students must choose the graded option for this credit.

2. Courses at the B-level (1.0 credits from the following list)

MUZH01H3/(VPMB01H3) Introduction to Community Music

MUZH20H3/(VPMB82H3) Music in the Contemporary World

MUZH80H3/(VPMB88H3) Developing Musicianship

3. 2.0 additional credits in Music and Culture (MUZ) courses, of which at least 1.0 credit must be at the C- and/or D-level.*

Note that students who passed the MUZA80H3 placement test will be taking 2.5 credits

Students can count a maximum of 1.0 credit of Performance courses toward these 3 program completion requirements. Students who count Performance courses must choose the graded option.

*Students must consult with the ACM Program Manager (manaal.hussain@utoronto.ca) - (acm-pa@utsc.utoronto.ca) regarding the selection of the courses to fulfill this program requirement.

Description of Proposed Changes:

Added language with regards to the MUZA80H3 placement test
Updated program manager contact email

Rationale:

Clarification about the placement test allows students to avoid taking MUZA80H3 if they have the background from high school or other post-secondary institutions

The switch to a department email address for advising eliminates the need to update this information for any future staff changes.

Impact:

This will allow us to manage our MUZA80H3 numbers better. We have multiple sections with waitlists which creates a bottleneck (and is resource intensive as well). Adding a placement test will allow students with the required background to move on to B-levels directly.

Consultations:

C&T Committee: Oct 19, 2023

Resource Implications:

None

Proposal Status:

Under Review

SCMIN2150: MINOR PROGRAM IN THEATRE AND PERFORMANCE (ARTS)

Completion Requirements:

Program Requirements

Students must complete 4.0 credits, of which 1.0 credit must be at the C- or D-level:

1. Foundational Courses (1.0 credit)

THRA10H3/(VPDA10H3) Introduction to Theatre

THRA11H3/(VPDA11H3) Introduction to Performance

2. 3.0 additional credits in Theatre and Performance (THR) courses as follows:

At least 1.0 credits each from any two of the four areas of focus listed below:

- Theatre & Society
- Theatre in Communities
- Performance
- Production

For the specific courses that fall into each of these areas, see the Areas of Focus Table.

Description of Proposed Changes:

Provided clarification on the 3.0 credit requirement with the addition of “as follows” and “at least.”

Rationale:

Provided clarification on the 3.0 credit requirement to allow students to focus on any two of the four areas of focus. This change is intended to improve the degree of depth that a normative student in this program would get from this requirement.

Impact:

Will help students focus on the area of focus they are interested in

Consultations:

C&T Committee: Sept 25, 2023

Resource Implications:

None

Proposal Status:

Under Review

SCMINMDS: MINOR PROGRAM IN MEDIA STUDIES (ARTS)

Completion Requirements:

Program Requirements

Students must complete 4.0 credits, including 1.0 credit at the C- or D-level:

1. 1.0 credits as follows:

MDSA11H3 Media Ethics

MDSA13H3 Media Histories

~~MDSA01H3 Introduction to Media Studies~~

2. 2.0 credits at MDS B-level 0.5 credit from the following:

~~MDSA02H3 History of Media~~

~~MDSB05H3 Media and Globalization 2.0 credits at MDSB level~~

3 1.0 additional credit in MDS C-level courses (please note that you can enroll in a maximum of 1.0 credits at MDS C-level). 0.5 credit from the following:

~~MDSB61H3 Mapping New Media~~

~~MDSB62H3 Visual Culture and Communication~~

~~MDSB63H3 Sound and Visual Media~~

4. 2.5 additional credit in MDS courses

Description of Proposed Changes:

Revision of program requirements:

- (a) for Bin 1, requiring 1.0 credit between MSDA11H3 and MSDA13H3 and removing MDSA01H3;
- (b) for Bin 2, requiring 2.0 credits at the MDS B-level and removing the MDSA02H3 and MSDB05H3 from the bin;
- (c) for Bin 3, requiring 1.0 additional credit of MDS C-level courses, as well as adding a note about the maximum number of MDS C-level courses that the department will permit from this program; (d) deletion of Bin 4.

Rationale:

Requiring MDSA11H3 and MSDA13H3 for the Minor program ensures that students engage the appropriate background in ethics and histories before progressing to the MDS B-level. We are broadening the MDS B-level requirement to give students more flexibility to engage the courses/themes that best align with their interests. While students have always had to take 1.0 credit of MDS C-level courses to complete the Minor, the language provided in Bin 3 provides better clarity for students.

The revised program requirements provide more flexibility while allowing students in the Minor program and in both the Media Studies and Journalism Studies streams of the Major program to acquire media literacy, and theoretical and historical knowledge, and skills in digital methods, critical thinking, and communication studies.

Consultations:

C&T Committee: Oct 19, 2023

Resource Implications:

None

Proposal Status:

Under Review

SCSPEJOU: SPECIALIST (JOINT) PROGRAM IN JOURNALISM (ARTS)

Completion Requirements:**Program Requirements**

This program requires the completion of at least ~~13~~14.0 credits, as indicated below:

1. First Year (4.5/2.0 credits):

Introductory Journalism Courses (1.0 credit)

JOUA01H3 Introduction to Journalism and News Literacy I

JOUA02H3 Introduction to Journalism II

~~*Introductory Media Studies Courses (0.5/1.0 credit)*~~

~~MDSA01H3 Introduction to Media Foundations Studies~~

MDSA12H3 Writing for Media Studies

Note: Courses for Year 1 of the program are taught on the UTSC Campus.

2. Second Year (2.5 credits):

Journalism Core Courses

JOUB01H3 Covering Immigration and Transnational Issues

JOUB02H3 Critical Journalism

JOUB24H3 Journalism in the Age of Digital Media

JOUB39H3 Fundamentals of Journalistic Writing

0.5 credits from the following: MDSB05H3 or MDSB25H3

Note: Courses for Year 2 of the program are taught on the UTSC Campus.

3. Third Year (6.5 credits):

Journalism Application Courses

(a) Centennial College Group 1 (2.5 credits)

*JOUA06H3 Contemporary Issues in Law and Ethics

*JOUB11H3 News Reporting

*JOUB14H3 Mobile Journalism

*JOUB18H3 Visual Storytelling: Photography and Videography

*JOUB19H3 Data Management and Presentation

*A minimum grade of 60% is required in these courses to pass and maintain standing in the program.

Note: students will be eligible to enrol in Centennial College Group 1 courses after successfully completing at least 10.0 credits at the University of Toronto Scarborough (or obtaining permission of the Program Director), including JOUA01H3, JOUA02H3, MDSA01H3, JOUB01H3, JOUB02H3, JOUB24H3, JOUB39H3.

(b) Centennial College Group 2 (2.5 credits)

~~*JOUB05H3 Advanced Video and Audio Production~~

*JOUB20H3 Interactive: Data and Analytics

*JOUC18H3 Storyworks

*JOUC19H3 Social Media and Mobile Storytelling

~~*JOUC20H3 Emerging Tools and Technology~~

*JOUC21H3 Podcasting

*JOUC22H3 Advanced Video and Documentary Storytelling

~~*A minimum grade of 60% is required in these courses to pass and maintain standing in the program.~~

Note: students will be eligible to enrol in Centennial College Group 2 courses after successfully completing the courses from Centennial College Group 1 above.

Advanced Journalism Application Courses

(c) Centennial College Group 3, Summer Semester (1.5 credits)

- *JOURB03H3 Business of Journalism
- *JOURC13H3 Entrepreneurial Reporting
- *JOURC25H3 Field Placement
- *A minimum grade of 60% is required in these courses to pass and maintain standing in the program.

Notes:

- Students will be eligible to enrol in Centennial College Group 3 courses after successfully completing the courses from Centennial College Group 2 above.
- Courses for Year 3 of the program are taught at the Centennial College Story Arts Centre in East York. Students are advised that, when they are taking courses at Centennial College, they should not also enrol in courses at UTSC.

4. Fourth Year (2.53.0 credits):

Senior Journalism Studies Courses

- * 2.05 credits at the C- or D-level in MDS or JOU courses, of which at least 0.5 credit must be at the D-level.
- * JOURD10H3 Senior Seminar in Journalism

Note: courses for Year 4 of the program are taught on the UTSC campus

Enrolment Requirements:

This program has limited enrolment. Applicants must fill out a joint program application form, which is available online at www.utsc.utoronto.ca/jtprogs. Students with a CGPA of 2.0 or above are able to apply after completing JOURA01H3, JOURA02H3, and MDSA10H3.

Students must maintain a Cumulative Grade Point Average (CGPA) of 2.0 or higher to remain in the program.

Description of Proposed Changes:

1. Increased credit count of this program from 13.0 to 14.0
2. Year 1: increase the credit count from 1.5 to 2.0 credits, delete “Introductory,” change 0.5 to 1.0 for Media Studies, remove MDSA01H3 to replace with MDSCA10H3, and add MDSA12H3 as a specific program requirement.
3. Year 3: Removed JOURB05H3, JOURC20H3, and the minimum grade requirement stipulation; Added JOURC21H3 and JOURC22H3
4. Year 4: increase the credit count from 2.5 to 3.0 credits; increased the number of required C-levels from 2.0 to 2.5 credits.
5. Supplementary application form removed as a requirement

Rationale:

1. Increased credit count from 13.0 to 14.0 because we increased the C-level requirements, replaced MDSA01H3 with MDSA10H3 as part of the MDS course code renumbering, and added MDSA12H3 (which is meant to replace ACMB01H3)
2. Increase in the credit count (for the Year 1 label and the Media Studies label) linked to the addition of MDSA12H3 as a specific course requirement to replace ACMB01H3, which was retired two years ago.
3. JOURB05H3 has been cancelled at Centennial College, and JOURC20H3 has been split into two courses to allow students more time to delve into podcasting (JOURC21H3) and advanced videomaking (JOURC22H3).
4. Increased the required number of C-levels to 2.5 credits for students complete C- or D-level degree requirements. This additional 0.5 credit allows students to explore a wider range of topics.
5. SAF was never a requirement and must have been added in error. We are correcting that error.

Impact:

No impact, as students already in the program get to follow the older program requirements.

Consultations:

Centennial College: Oct 13, 2023
C&T Committee: Oct 19, 2023

Resource Implications:

None

Proposal Status:

Under Review

SCSPE11262: SPECIALIST PROGRAM IN STUDIO ART (ARTS)

Completion Requirements:

Program Requirements

This program requires the completion of 14.0 credits, including 4.0 credits at the C-or D-level of which at least 1.0 credit must be at the D-level.

1. 2.5 credits as follows:

- VPSA62H3 Foundation Studies in Studio
- VPSA63H3 But Why is it Art?
- VPSB01H3 The Artist
- VPSB56H3 Digital Studio I
- VPHA46H3 Ways of Seeing: Introduction to Art Histories

2. 3.5 credits at VPSB-level courses, 1.0 credits of which should be from the following:

- VPSB58H3 Video I
- VPSB59H3 Sculpture I
- VPSB70H3 Drawing I
- VPSB73H3 Curatorial Perspectives I

3. 1.0 additional credits from the following:

- VPSB02H3 The Image Culture
- CITA01H3 Foundations of City Studies
- ENGA03H3 Introduction to Creative Writing

ENGB12H3 Life Writing
 ENGB38H3 The Graphic Novel
~~ENGB~~FLMA70H3 How to Read a Film
~~ENG~~FLMB75H3 Cinema and Modernity I
 MDSA10H3 Media Foundations
 MDSA13H3 Media Histories
 MDSB05H3 Media and Globalization
 MDSB~~24~~28H3 Kids These Days: Youth, Language and Media
 WSTA01H3 Introduction to Women's and Gender Studies

4. 1.5 additional credits in VPH, of which 0.5 credit must be at the C-level

5. 4.5 credits in VPSC-level, of which 2.0 credits must be from the following:

VPSC85H3 Essential Skills for Emerging Artists
 VPSC90H3 Theory and Practice: Art in a Globalizing World
 VPSC91H3 Theory and Practice: Art and the Body
 VPSC92H3 Theory and Practice: Art and Materials
 VPSC93H3 Theory and Practice: Art and the Everyday
 VPSC94H3 Theory and Practice: Art and Place
 VPSC95H3 Theory and Practice: Art and Social Justice

6. 1.0 credits as follows:

VPSC56H3 Advanced Exhibition Practice
 VPSC63H3 Independent Study in Studio: Thesis

Description of Proposed Changes:

-These courses have been re-numbered by the English Department:
 ENGB70 --> FLMA70H3 How to Read a Film
 ENGB75 --> FLMB75H3 Cinema and Modernity
 Minor editorial correction for a course code listing from MDSB24H3 to MDSB28H3.

Rationale:

We are updating the course codes from ENG to FLM to ensure our Calendar entries are accurate given the course code changes from the Department of English this year.
 Minor editorial for MDSB28H3 Kids These Days: Youth, Language and Media. It was erroneously listed as MDSB24H3 and we are correcting that error.

Consultations:

N/A

Resource Implications:

None

Proposal Status:

Under Review

26 New Courses

JOUB21H3: Witnessing and Bearing Witness

Description:

Journalists must observe and understand while responsibly contextualizing and communicating. This course critically examines the motivations and methods of how current events are witnessed but also how changing journalistic forms mediate the social function of bearing witness to communicate a diversity of experiences across matrices of time, space, power, and privilege.

Prerequisites:

Enrollment in the Major program in Media and Communication Studies – Journalism Stream or Enrolment in the Specialist (Joint) Program in Journalism

Exclusions:

(ACMB02H3)

Delivery Method:

In Person

Methods of Assessment:

1. Two Issue-/author-based news presentation and research paper that research journalism frameworks and assesses their significance in shaping witnessing positions. 2 x 15% = 30% (LO 1; LO 3; LO5)
2. 2 x Methods Workshop Participation/Assignments –Interview Guide and Observation/Shooting Script challenges students to apply their understanding of methods by developing their own frameworks for creating objective and subjective lenses onto a developing story that demands witnessing (2x20% = 40%) LO 2; LO 3; LO 5
3. Take-home exam essay that demonstrates synthesis of course materials relating to critical frameworks for witnessing, assesses the impact of journalism in shaping these frameworks, and situates the development of publics. 30% (LO 1-5)

Breadth Requirements:

Social & Behavioural Sciences

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Identify and evaluate a diversity of methods and their applicability across distinct contexts of witnessing
 2. Locate and assess potential cultural sites, media, or social processes as methods of bearing witness
 3. Critically understand and follow the application of methods from framing issues to inquiry and investigation
 4. Situate journalism's framing of diverse and decolonial experiences between publics and over time; and analyze the matrices of objective and subjective reporting in terms of responsible witnessing and bearing witness
 5. Develop effective critical analyses of the significance of witnessing in oral and written forms.
-

Topics Covered:

- Technologies of Citizen and Journalistic Witnessing
 - The Power and Privilege of Bearing Witness
 - Methods of Inquiry and Representation
 - Critical Approaches to Interviewing and Observation
 - The Accountability of Objectivity and Subjectivity
 - Communicating Difference and Decoloniality
-

Rationale:

ACMB02H3 was cancelled because its approach on the whole was no longer relevant to the program. However, some elements of this older course remain foundational – Media Studies Stream but is still foundational to the Journalism Stream of the program and the Specialist (Joint) Program in Journalism. This course, JOUB21H3, is a redevelops ACMB02H3 to examine methods of witnessing and bearing witness by taking a critical approach to methodologies at the core of Journalism today.

Centennial College: Oct 13, 2023

C&T Committee: Oct 19, 2023

RO Approval Date: October 6, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor. Technical assistance needed to demonstrate software/apps will be supplied by ACM Technical Staff and has been confirmed and secured by the department.

Overlap with Existing Courses:

No other courses at UTM or StG campus covers these materials.

Proposal Status:

Under Review

JOUC22H3: Advanced Video and Documentary Storytelling

Description:

Students will build on the skills in the Visual Storytelling course from the previous semester and focus on the creation and distribution of short- and long-form video for mobile devices and social platforms. Emphasis will be placed on refining interviewing skills and performance and producing documentary-style journalism.

Prerequisites:

12 credits, including: JOUA06H3 and JOUB11H3 and JOUB14H3 and JOUB18H3 and JOUB19H3

Corequisites:

JOUB20H3, JOUC18H3, JOUC19H3, JOUC21H3

Delivery Method:

In Person

Course Experience:

University-Based Experience

Methods of Assessment:

Students will be assessed on the quality of their work, their ability to meet deadlines, their willingness to accept and apply direction and feedback. Students will be expected to work independently and collaboratively and will be assessed in those areas. The learning outcomes refer to specifics, such as pre-production, production and post-production, and assignments will be geared to assessing students in those areas, too. Methods of student assessment will adhere to the UofT Assessment & Grading Practices Policy, as noted in the MOU between CC and UTSC (Section 17). The incoming instructor will be provided with a copy of the policy to ensure they are aware of it.

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Develop an overall approach that reflects industry standards for longer form documentary storytelling.

2. Expand and demonstrate a critical understanding of the production process (pre-production, production and post-production)
3. Cultivate a deeper focus on narrative story development
4. Experience working with advanced tools in both the production and post-production phase to elevate the overall production value of the product

Topics Covered:

- Sourcing ideas
- Story development
- Short-form vs long-form story development
- The pre-production
- Production and post-production phases of development.

Rationale:

This course is offered to cover half of the topics taught in JOUB05H3 (which is now deleted) over 14 weeks. These topics are more desirable and practical for students to achieve the learning outcomes and to produce industry-quality work. The current course, Advanced Audio and Visual Storytelling was envisioned as two half-semester courses but they were combined for administrative reasons when launched in 2018. Both halves are popular among students who believe (and faculty share the view) that a full 14-week semester course is more desirable and practical for students to achieve the learning outcomes and to produce industry-quality work.

The shift to the C level recognizes that this course is scheduled in the second of three terms (normally taken in the third year of study when students go to Centennial College) following the completion of a number of B-level courses in the first term at Centennial College such as JOUB11H3 News Reporting, JOUB14H3 Mobile Journalism and JOUB18H3 Visual Storytelling: Photography and Videography where the students are introduced to and supported in their initial engagements with production-based skills.

This course is taken concurrently with JOUB20H3 Interactive: Data and Analytics, JOUC18H3 Storyworks, JOUC19H3 Social Media and Mobile Storytelling, representing different advanced domains of journalistic work Data–Storytelling–Social Media – and there is a need to provide specific courses addressing Video/Documentary production skills and Audio production skills and the types of storytelling specific to those domains.

Additionally, the shift to C-level recognizes the concerted focus on specific video-based domain of production skillsets before moving on to an industry-based Internship in the final third term at Centennial where these skills are applied – before returning to UTSC for their final year of study to complete remaining C and D level credits. It would be odd not to recognize that these courses build on one another and to require successive B level courses one after another throughout the third year of study. This is the final industry skills set course that they will take in this domain, before applying their skills in the internship the after completing this course and using these skills again for the final year capstone portfolio building course back at UTSC JOUD10H3 Senior Seminar in Journalism.

Regarding Methods of Assessment: Further rationale will be added in the coming weeks as the broadcasting instructor is set to start teaching soon. It is important that the administration at UTSC be flexible with this workflow to recognize the different employment conditions of our Centennial colleagues. As they are hired on course-based and term contracts we cannot expect them to working beyond the time frames of their employment for our governance workflows.

Consultation:

Centennial College: Oct 13, 2023
 C&T Committee: Oct 19, 2023
 RO Approval Date: October 6, 2023

Resources:

This course is taught at Centennial College; therefore, there are no resource implications to this proposal.

Proposal Status:

Under Review

MDSB11H3: Media and the Arts

Description:

A course that explores the media arts, with a focus on the creation and circulation of artistic and cultural works including photographs, films, games, gifs, memes and more. Through this exploration, students will develop critical skills to engage with these forms and genres and investigate their capacity to produce meaning and shape our political, cultural, and aesthetic realities. This course will also introduce students to creation-based research (research-creation) methods.

Prerequisites:

Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]

Delivery Method:

In Person

Methods of Assessment:

1. Short writing assignments (20% of the course grade) that enable students to acquire and apply knowledge of the forms and conventions of the media arts. (Learning Outcomes 1-2);
2. A creation-based research project (20% of the course grade), which involves the development of a practical media project—such as a film, digital platform, or interactive installation—as the primary method of inquiry. This is combined with a critical appendix, which provides in-depth analysis, critical commentary, or additional details supporting the project, enhancing the recipient's understanding of the work's themes and methodologies. (Learning Outcomes 5-6);
3. Collaborative assignments (20% of the course grade) in which students demonstrate the ability to build a project applying the skills and knowledges of multiple students (Learning Outcomes 3-4);
4. Final research and/or research creation project (40% of the course grade). This assignment builds on the creation-based research projects, allowing for reflection and learning after the initial review and feedback (Learning Outcomes 1-6).

<p>Breadth Requirements:</p> <p>Arts, Literature & Language</p> <p>University of Toronto Scarborough</p>
<p>CNC Allowed:</p> <p>Y</p>
<p>Credit Value:</p> <p>fixed: 0.5</p>
<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Distinguish key concepts and assess debates and different schools of thought in media studies and between media studies and arts-based fields 2. Engage with multiple cultural perspectives to demonstrate understanding of the interplay between media and gender, race, ethnicity, sexual orientation and other forms of diversity in national and global contexts when it comes to the production and circulation of media and the arts; 3. Demonstrate critical understanding of the creative processes involved in the production, distribution, circulation, and reception of media forms and formats of all types, and how these connect with technological, economic and political media processes 4. Demonstrate critical understanding and introductory applied understanding of creation-based research (research-creation) methods; 5. Grasp fundamentals of art-based media analysis and apply them in critical ways in engaging with media texts and across multiple arts-based contexts; 6. Analyze, argue and communicate clearly in a range of oral and written forms and in at least one arts-based form (ie. video, visual art, podcast, performance).
<p>Topics Covered:</p> <ol style="list-style-type: none"> 1. Arts-based methods for media production and arts-based critical engagement with theories of media and media-making 2. Media aesthetics 3. Research-creation methods
<p>Rationale:</p> <p>While many of our courses have focused on arts-based methods we have previous not explicitly taught these until the D level with MDSB01: Senior Seminar in Media & the Arts. MDSB10 will introduce students to these methods of research, creation and analysis; it is the first course in the Media & the Arts stream, followed by a C + D level course as well as multiple courses that contribute to this stream, and contributes to our introduction of a more explicitly scaffolded pedagogical practice throughout the MDS program, in order to better support our students in their focused learning. The course further leverages the strengths of continuing faculty, whose research focuses on the area of Media and the Arts (Cowan, Phu, Rault)</p>
<p>Consultation:</p> <p>DCC Approval Date: September 25, 2023</p> <p>RO Approval Date: September 28, 2023</p>
<p>Resources:</p> <p>Technical support for demonstration of platforms/software covered in the course. This support is already secured through current ACM technicians who are available. The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.</p>
<p>Instructor:</p> <p>Cowan, Phu, Rault, Cudjoe</p>
<p>Proposal Status:</p> <p>Under Review</p>

MDSB13H3: Media Studies in the Global South

<p>Description:</p> <p>The course presents an overview of media studies in the Global South, discussing the complexity of 'Global South' notion. It explores media theory towards de-westernization and decolonizing studies. Research examples drawn from several contexts.</p>
<p>Prerequisites:</p> <p>[Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]] or [Enrolment in the Minor Program in Media Studies and MDSA11H3 and [MDSA13H3 or (MDSA02H3)]]</p>
<p>Delivery Method:</p> <p>In Person</p>
<p>Methods of Assessment:</p> <ol style="list-style-type: none"> 1. Participation (15% of the course grade): Students will be assessed on their active involvement in course activities, including discussions and in-class responses. This metric emphasizes their engagement with course material and their ability to articulate ideas, emphasizing their comprehension of diverse perspectives within the Global South media contexts. (Learning Outcomes 1, 2); 2. Short Writing Assignments (30% of the course grade): Throughout the semester, students will complete several short writing assignments that include reflective essays and short response papers (i.e., papers asking a straightforward for students to respond to), that each focus on specific media artifacts or theories. (Learning Outcomes 3, 4); 3. Quizzes (15% of the course grade): Regular quizzes will be administered to ensure that students are keeping up with the course readings and lectures. These quizzes will typically consist of multiple-choice, fill-in-the-blank, and short answer

<p>questions aimed at testing their retention of key concepts and details presented throughout the course. (Learning Outcomes 1, 2);</p> <p>4. Exam (40% of the course grade): Students will complete an exam with multiple-choice questions and longer essay questions that target their conceptual understanding of key course concepts. This comprehensive evaluation will cover all the important themes and theories discussed in the context of Media Studies in the Global South (Learning Outcomes 1-5).</p>
<p>Breadth Requirements:</p> <p>Arts, Literature & Language</p> <p>University of Toronto Scarborough</p>
<p>CNC Allowed:</p> <p>Y</p>
<p>Credit Value:</p> <p>Fixed: 0.5</p>
<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Engage with multiple cultural perspectives to demonstrate understanding of the interplay between media and gender, race, ethnicity, sexual orientation and other forms of diversity in national and global contexts 2. Recognize, connect, and critically assess structures of power organized around race, nation, gender, sexuality, class/capital, which are reflected or challenged in media in and across the Global South 3. Evaluate social and technological change, derived from a critical understanding of their impact on societies in the Global South 4. Demonstrate critical understanding of the technological, political, economic, and creative processes involved in the production, distribution, circulation, and reception of media forms and formats across Global South countries. 5. Understand the limits of knowledge from anti-colonial and decolonial perspectives in media studies from the Global South.
<p>Topics Covered:</p> <p>Theories of media and "decoloniality;" transnational perspectives on Global South connections and disconnections in media arts, society, and institutions across Asia, Latin America, and Africa; labour, power and rights in the Global South.</p>
<p>Rationale:</p> <p>The course was developed to fill a gap in the curriculum and to enable the program to address the new program learning outcomes, especially with respect to decolonizing the curriculum with particular attention to non-western frameworks for media analysis in response to the recommended actions outlined in the Report of the UTSC Campus Curriculum Review Committee. The course additionally leverages the expertise of continuing faculty members, Phu, Grohmann, and Bai, who have expertise in this area. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.</p>
<p>Consultation:</p> <p>DCC Approval Date: September 25, 2023 RO Approval Date: September 28, 2023</p>
<p>Resources:</p> <p>The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.</p>
<p>Overlap with Existing Courses:</p> <p>No other courses at UTM or StG campus covers these materials.</p>
<p>Instructor:</p> <p>Grohmann</p>
<p>Proposal Status:</p> <p>Under Review</p>

MDSB16H3: Indigenous Media Studies

<p>Description:</p> <p>This course centres Indigenous critical perspectives on media studies to challenge the colonial foundations of the field. Through examination of Indigenous creative expression and critique, students will analyze exploitative approaches, reexamine relationships to land, and reorient connections with digital spaces to reimagine Indigenous digital world-making.</p>
<p>Prerequisites:</p> <p>[MDSA10H3 or (MDSA01H3)] or VPHA46H3</p>
<p>Notes:</p> <p>Priority enrolment for MDS, VPH and JOU students</p>
<p>Delivery Method:</p> <p>In Person</p>
<p>Methods of Assessment:</p> <ol style="list-style-type: none"> 1. Discourse analysis of Indigenous representation. Students will complete a short essay that challenges them to apply their understanding of media studies approaches and their relevance for the Indigenous representation in a media text (15%). Addresses LO2 and LO3. 2. Weekly formative quizzes. Students will demonstrate their understanding of course concepts and theoretical approaches through multiple choice and short answer quizzes (30%). LO 1, LO 4.

3. Critical review of an Indigenous digital media project. Students will prepare a short critical reflection in response to a current Indigenous digital project, by contextualizing it using research that draws on peer-reviewed and non-peer-reviewed sources and that situates this work in terms of its contributions and responses to media technologies and Indigenous innovation (20%) Addresses LO2, LO3, and LO4.
4. Final exam. Through multiple choice and short answer questions, students will demonstrate their understanding of key concepts and debates, their applicability to Indigenous concerns, and assess how media technologies and institutions engage with or Indigenous issues. (35%). Addresses LO1 and LO4.

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Distinguish key concepts and debates in media studies to assess the extent to which they engage with Indigenous concerns in the field and to evaluate how Indigenous perspectives broaden frameworks for these debates.
2. Develop the capacity to evaluate peer-reviewed and non-peer-reviewed sources in researching topics and issues in media studies with a focus on their affordances and limitations for research on Indigenous media studies.
3. Analyze, argue and communicate clearly in a range of oral, visual and written forms in a manner that engages with Indigenous conventions and approaches.
4. Understand the ways that media technologies and institutions reflect and shape culturally, socially, and historically-specific forms of knowledge and develop the capacity to grasp how Indigenous methods and technological innovations transform the field.

Topics Covered:

Topics may include:

1. Indigenous politics of representation
2. Digital sovereignty
3. Indigenous futurities through VR and AR technologies.

Rationale:

This course is a response to the curricular recommended action included in Answering the Call Wecheehetowin: Final Report of the Steering Committee for the University of Toronto Response to the Truth and Reconciliation Commission of Canada as well as part of ACM's response to the Report of the UTSC Campus Curriculum Working Circle, which recommends that A- and B-level courses address gaps in diversity.

Students who complete A-level requirements in media studies will have the foundational knowledge in media studies and its histories to build on this base to explore alternative perspectives and critically examine the affordances and limitations of these foundations by considering Indigenous perspectives in the field.

This course will be one of among several options in the Media and the Arts thematic cluster that students in the Media and Communication Studies major and minor programs may select to complete their degree requirements. It will also serve as an elective from which Art History and Visual Culture students may select to complete their program.

Consultation:

DCC Approval: April 3, 2024

RO Approval Date: April 5, 2024

Resources:

The successful recruitment of an Indigenous continuing faculty member who will join ACM on July 1, 2024 means that there is adequate teaching support. Additionally, all resources, including access to technical equipment, support staff, and TA support, will be managed within the Department's existing budgets.

Overlap with Existing Courses:

No overlap.

Instructor:

Aylan Couchie

Proposal Status:

Under Review

MDSB17H3: Popular Culture and Media Studies

Description:

An exploration of critical approaches to the study of popular culture that surveys diverse forms and genres, including television, social media, film, photography, and more. Students will learn key concepts and theories with a focus on the significance of processes of production, representation, and consumption in mediating power relations and in shaping identity and community in local, national, and global contexts.

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]] or [Enrolment in the Minor Program in Media Studies and MDSA11H3 and [MDSA13H3 or (MDSA02H3)]]

Delivery Method:

In Person
Methods of Assessment:
<ol style="list-style-type: none"> 1. Case Study Analysis (10% of the course grade): Students will analyze a specific case study relevant to Popular Culture and Media Studies, identifying key issues in the field and their object of study. This assessment will test their critical thinking and ability to apply theoretical concepts to real-world scenarios. (Learning Outcome 1) 2. Online Test (15% of the course grade): This will be a timed Quercus test consisting of multiple-choice and true/false questions, designed to assess students' recall and understanding of the foundational knowledge of the course topics. (Learning Outcomes 1, 3) 3. In-Class Discussion (15% of the course grade): Students will participate in in-class debates, where they will be evaluated on their engagement and their ability to relate discussion topics to course materials. This method encourages critical thinking and effective communication skills. (Learning Outcomes 1, 2, 3) 4. Group Project (20% of the course grade): In teams, students will develop a project that demonstrates their collaborative skills, creativity, and application of course principles to create a tangible outcome (e.g., a creative practice project or a presentation). This assessment will also evaluate their ability to manage a project from conception to completion. The Group Project will build on the Case Study Analysis (Learning Outcome 2) 5. Final Exam (40% of the course grade): Students will complete an exam with multiple-choice, short-answer, and essay questions targeting their conceptual understanding of course concepts, and their ability to apply them. (Learning Outcomes 1-3)
Breadth Requirements:
Arts, Literature & Language
University of Toronto Scarborough
CNC Allowed:
Y
Credit Value:
fixed: 0.5
Learning Outcomes:
<ol style="list-style-type: none"> 1. Demonstrate an understanding of the theoretical frameworks that inform the study of popular culture and develop a critical media lens by which to apply these theories to analyze the relationship between popular media text and larger social struggles and changes 2. Increase the capacity to argue and discuss how the convergence of media and technology have impacted popular culture globally, and how that has informed identity and social construction of reality across the globe 3. Critically assess how popular culture shapes understandings of ideas such as race, class, gender, sexuality, nationality, and commodity culture.
Topics Covered:
Topics covered will include approaches derived from cultural studies and political economy that inform media criticisms of popular culture. The course will also enhance students' capacity to engage in gender, race and class analysis of the media as well as consider the impact of western media on global audiences and the appropriation of non-Western culture and ideologies in popular culture texts. The impact of internet/digital culture on redefining the consumer/producer dynamic. The interconnection between popular media, influencer/commodity culture and commodification.
Rationale:
Although media cultures proliferate in the popular sphere, there is currently only one course devoted to the study of the popular in the program--which is cross-numbered with GSC. This course complements "Media and Popular Culture in East Asia" by expanding approaches to the study of the popular beyond East Asia, but it does not replicate the contents of this other course. In doing so, it more expansively engages with the varied interests and backgrounds of the diverse students in the program. The course additionally leverages the expertise of continuing faculty member Cudjoe, who has expertise in this field. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.
Consultation:
DCC Approval Date: September 28, 2023 RO Approval Date: May 14, 2024
Resources:
The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.
Instructor:
Cudjoe, Phu
Proposal Status:
Under Review

MDSB21H3: Media and Society

Description:
This course introduces students to perspectives and frameworks to critically analyze complex media-society relations. How do we understand media in its textual, cultural technological, institutional forms as embedded in and shaped by various societal forces? How do modern media and communication technologies impact the ways in which societies are organized and social interactions take place? To engage with these questions, we will be closely studying contemporary media texts, practices and phenomena while drawing upon insights from various disciplines such as sociology, anthropology, art history and visual culture, and cultural studies.
Prerequisites:

Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]]

Delivery Method:

In Person

Methods of Assessment:

1. Case Study Analysis (30% of the course grade): This assessment involves a detailed analysis of a particular case study that exemplifies significant trends or issues in media studies. Students will need to critically assess the case, draw connections to broader societal impacts, and suggest theoretical frameworks that could explain the media's role within the case. (Learning Outcome 2)
2. Short Analytical Essay (Midterm) (30% of the course grade): Midway through the course, students will submit a more substantial analytical essay that integrates course concepts with detailed analysis of media examples. This midterm essay will focus on a comprehensive understanding of media theories and the ability to apply them to critically analyze specific media texts. (Learning Outcomes 1)
3. Final Paper (40% of the course grade): For their final assessment, students will research and write a comprehensive paper on a course topic. The paper builds on the short essays and will require extensive research, engagement with theoretical and empirical sources, and a sophisticated argument that demonstrates their deep understanding of how media influences and is influenced by societal dynamics. (Learning Outcomes 1-3)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Distinguish key concepts and assess debates and different schools of thought in media studies and between media studies and neighbouring fields as they relate to the social contexts in which these debates and approaches emerge;
2. Engage with multiple cultural perspectives to demonstrate understanding of the interplay between media and gender, race, ethnicity, sexual orientation and other forms of diversity in national and global contexts and the social impact that these perspectives assert;
3. Recognize, connect, and critically assess structures of media power and the social influence that they hold, especially in shaping inequalities in the contexts of race, nation, gender, sexuality, class/capital.

Topics Covered:

- Key scholarship in critical media and cultural studies
- gender and race theories
- studies of empire
- imperialism
- postcolonialism
- neocolonialism

Rationale:

This course lays the foundation for students who are interested in an in-depth study of media and society, a thematic area that is a defining feature of a recently approved major modification. This thematic area was also identified by students in a survey completed by them in 2021, as one that they felt would enhance the program. The development of this course responds to this student interest. The course additionally leverages the expertise of continuing faculty members, Bai and Cudjoe, who are experts in this field. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.

Consultation:

DCC Approval Date: September 25, 2023

RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.

Overlap with Existing Courses:

No other courses at UTM or StG campus covers these materials.

Instructor:

Bai, Cudjoe, Rault

Proposal Status:

Under Review

MDSB22H3: Feminist Media Studies

Description:

This course offers an introduction to the major topics, debates and issues in contemporary Feminist Media Studies – from digital coding and algorithms to film, television, music and social networks – as they interact with changing experiences, expressions and possibilities for gender, race, sexuality, ethnicity and economic power in their social and cultural contexts. We will explore questions such as: how do we study and understand representations of gender, race and sexuality in various media? Can algorithms reproduce or interrupt racism and sexism? What roles can media play in challenging racial, gendered,

sexual and economic violence? How can media technologies normalize or transform relations of oppression and exploitation in specific social and cultural contexts?

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]] or [Enrolment in the Minor Program in Media Studies and MDSA11H3 and [MDSA13H3 or (MDSA02H3)]]

Delivery Method:

In Person

Methods of Assessment:

1. Creative Project (30% of the course grade): For their initial creative project, students will choose to create a feminist-oriented piece of media such as memes, gifs, manifestos, or short videos. This assignment allows students to apply feminist theories and concepts critically and creatively, exploring how media can be used as a tool for feminist advocacy and expression. They will be evaluated on originality, engagement with feminist issues, and effective communication of their message. (Learning Outcome 1-2)
2. Small group Peer-Review Exercises (30% of the course grade): Students will participate in multiple peer-review sessions throughout the semester, working in small groups to critique and improve each other's drafts and ideas, be it for essays, projects, or presentations. These exercises encourage collaborative learning and critical feedback skills, while also fostering a supportive learning environment and community of care. (Learning Outcomes 3-4);
3. Final Creative Project (40% of the course grade): Building on the skills developed during Creative Project and the Peer-review Exercises, the final project will require students to produce a more comprehensive and refined piece of feminist media. This could be an expansion of their initial project or a new work that incorporates feedback and insights gained throughout the course. This project will be judged based on its engagement with feminist practices. (Learning Outcomes 1-5)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Critically assess structures of media power are organized around gender and sexuality as they intersect with race, nation, and class/capital;
2. Evaluate feminist theories and practices of technological change, derived from a critical understanding of their impact on the ways that gender is constructed;
3. Develop the capacity to evaluate peer-reviewed and non-peer-reviewed sources in feminist media studies;
4. Offer and engage peer feedback and peer revision;
5. Develop critical accountability and reflexivity skills, by evaluating the affordances and limitations of diverse methodological approaches in feminist media studies.

Topics Covered:

Introduction to feminist research on digital coding and algorithms to film, television, music and social networks.

Rationale:

This course fills a gap in our curriculum for Feminist Media Studies, a critical subfield in Media Studies. This course will not replace feminist and intersectional analyses in our other courses; rather, it will offer students the opportunity to learn the disciplinary genealogies, methods and debates of Feminist Media Studies. The development of this B-level course, which significantly diversifies the program to address gender and its intersections with race, class, and disability in the field of media studies also responds to the recommended actions of the UTSC Campus Curriculum Review Committee, which called for greater and more explicit diversity at A- and B-level courses. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.

Consultation:

DCC Approval Date: September 25, 2023

RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor. The course requires technical support, which will be provided by ACM technical staff. This support has already been confirmed and secured.

Overlap with Existing Courses:

No other courses at UTSC or StG campus covers these materials. There is potential limited overlap with CCT340H5 - Gender, Media and Technology, which introduces a gendered critical framework to the study of technology and media. However, gendered critical frameworks are not necessarily feminist methodologies, as there are distinct scholarly genealogies. As such, there is not sufficient overlap to require exclusion of CCT340H5.

Instructor:

Rault, Cowan

Proposal Status:

Under Review

MDSB23H3: Media and Militarization

Description:

Media not only represents war; it has also been deployed to advance the ends of war, and as part of antiwar struggles. This course critically examines the complex relationship between media and war, with focus on historicizing this relationship in transnational contexts.

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]] or [Enrolment in the Minor Program in Media Studies and MDSA11H3 and [MDSA13H3 or (MDSA02H3)]]

Delivery Method:

In Person

Methods of Assessment:

1. Short Essays (40% of the course grade): Students will write four short essays throughout the semester, each focusing on different aspects of the relationship between media and militarization. These essays will require critical analysis of how media represents military actions, the role of propaganda, or the impact of media on public perception of military conflicts. (Learning Outcome 1-3)
2. Presentation (10% of the course grade): Each student will prepare and deliver a presentation on a selected case study that exemplifies a key aspect of media's role in militarization of society. This could involve analysis of media strategies, militarized discourse, or media portrayals (e.g., movies, television) of war. (Learning Outcomes 1, 2)
3. In-Class Participation (10% of the course grade): Students are expected to actively participate in class discussions and activities. This continuous assessment rewards ongoing engagement and the ability to verbally articulate critical perspectives on media and militarization. (Learning Outcomes 1-3)
4. Final Research Paper (40% of the course grade): For their culminating project, students will research and write a detailed paper on a topic related to the course theme. The paper should demonstrate extensive research, critical thinking, and an ability to synthesize complex ideas to argue a clear thesis. (Learning Outcomes 1-3)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Analyze, argue and communicate clearly in a range of oral and written forms;
2. Demonstrate critical understanding of the technological, political, economic, and creative processes involved in the production, distribution, circulation, and reception of media forms and formats that advance the ends of war and advocate for antiwar positions;
3. Recognize, connect, and critically assess structures of power organized around race, nation, gender, sexuality, class/capital, which are reflected or challenged in media in contexts of war and its aftermaths.

Topics Covered:

disinformation; misinformation; histories of propaganda; media as an instrument of war; media as a means of dissimilating news about war; audiences as consumers of war.

Rationale:

This course was developed to fill a gap in the curriculum, which does not yet take up explicitly a key aspect of developments in the field of media studies. The course additionally leverages the expertise of continuing faculty members, Phu, Nieborg, and Burchell, who have researched and published extensively in this area. It is open to Major and Minor students in both streams of the program and is among the courses that these students may select in order to fulfill their degree requirements.

Consultation:

DCC Approval Date: September 25, 2023

RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.

Overlap with Existing Courses:

No other courses at UTM or StG campus covers these materials.

Instructor:

Phu, Nieborg, Burchell

Proposal Status:

Under Review

MDSB31H3: Media and Institutions

Description:

This course follows the money in the media industries. It introduces a variety of economic theories, histories, and methods to analyse the organization of media and communication companies. These approaches are used to better understand the critical political economy of media creation, distribution, marketing and monetization.

Prerequisites:

Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]]

Delivery Method:

In Person

Methods of Assessment:

1. Short Assignments (25% of the course grade): Students will complete multiple short assignments throughout the semester that require them to analyze various media institutions. These tasks may involve case studies, critical reviews of institutional policies, or explorations of the political economic context in which these institutions operate. (Learning Outcomes 1, 2)
2. Essay (Mid-Term) (25% of the course grade): The midterm consists of writing 3 short analytical essays that focus on the role of specific media institutions and their influence on society. These essays will require critical examination of how institutions like news agencies, TV studios, and digital platforms shape media content and public discourse, assessing their power, governance, and societal impact. (Learning Outcomes 1-3)
3. Final exam (50% of the course grade): The final exam will encompass multiple-choice questions and longer essay questions that cover all the course content, with an emphasis on the relationships between media and institutions. This will be an open book exam to focus less on recall and more on tying together key course concepts. (Learning Outcomes 1-3)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

- 1 Distinguish key concepts and assess debates and different schools of thought in media studies as they pertain to studying institutional power;
- 2 Engage with different institutional perspectives to demonstrate an understanding of the interplay between institutions and media economics, infrastructure, discourse, governance and other forms of institutional power in national and global contexts;
- 3 Assess the efficacy of various methods to study institutional power.

Topics Covered:

- Political economy
- institutional theory
- media power
- critical discourse analysis
- governance (moderation and curation)
- collective action
- media economics
- media infrastructures.

Rationale:

This course lays the foundation for students who are interested in an in-depth study of Media and Institutions. It is the first course in the Media & Institutions thematic cluster, followed by a C- and D-level course as well as multiple courses that contribute to this cluster area, and contributes to our introduction of a more explicitly scaffolded pedagogical practice throughout the MDS program, in order to better support our students in their focused learning. The development of this course responds to the interest identified by students in a survey conducted in 2021, which highlighted the appeal of a cluster focused on Media and Institutions. It also leverages the research expertise of continuing faculty members, Grohmann and Nieborg. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.

Consultation:

DCC Approval Date: September 25, 2023

RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.

Overlap with Existing Courses:

No other courses at UTM or StG campus covers these materials.

Instructor:

Nieborg, Grohmann

Proposal Status:

Under Review

MDSB34H3: Comparative Media Industries

<p>Description:</p> <p>This course provides an overview of various segments of the media industries, including music, film, television, social media entertainment, games, and digital advertising. Each segment's history, business models, and labour practices will be examined taking a comparative media approach.</p>
<p>Prerequisites:</p> <p>[Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]] or [Enrolment in the Minor Program in Media Studies and MDSA11H3 and [MDSA13H3 or (MDSA02H3)]]</p>
<p>Delivery Method:</p> <p>In Person</p>
<p>Methods of Assessment:</p> <ol style="list-style-type: none"> 1. Review essays (40% of the course grade). Two review essays that demonstrate capacity to analyze and apply understanding of industry sectors, business models in clear and critically reflective manner. (Learning Outcomes 1, 2). 2. Financial analysis assignment (25% of the course grade). This assignment challenges students to apply their understanding of scholarly debates in a case study of a media industry. (Learning Outcomes 2, 4). 3. Final exam (35% of the course grade). This comprehensive exam will test students' understanding of key regional production hubs, their grasp of key concepts and approaches, and capacity to contextualize and historicize debates in the field. (Learning Outcomes 1, 3, 4, 5).
<p>Breadth Requirements:</p> <p>Arts, Literature & Language</p> <p>University of Toronto Scarborough</p>
<p>CNC Allowed:</p> <p>Y</p>
<p>Credit Value:</p> <p>fixed: 0.5</p>
<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Gain a critical understanding of the approaches in media studies to examine production, distribution, marketing, and monetization and distinguish among key media industry sectors, their institutional structures, business models, and infrastructures; 2. Analyze, argue and communicate clearly in a range of oral, visual and written forms in a manner that engages with comparative media industries; 3. Demonstrate a critical understanding of key issues and current debates in the media industries; 4. Gain an understanding of key regional production hubs; 5. Apply key concepts in media industries scholarship to contemporary issues or events
<p>Topics Covered:</p> <ul style="list-style-type: none"> • Key sectors in the media industries (music; movies; television; games; podcasting; social media entertainment); • Regional hubs and creative industries; • Production infrastructures; • Business models; Hollywood, Nollywood & Bollywood.
<p>Rationale:</p> <p>This course responds directly to the NME program's External Review report, which recommended that greater connections be made at the curricular level between MDS and NME programs. More specifically, we were encouraged to develop more practical courses to speak to both MDS and NME students with a clear professional angle. It is open to Major and Minor students as well as to students in the NME program and is among the courses that these students may select in order to fulfill their degree requirements.</p>
<p>Consultation:</p> <p>C&T Committee: Sept 25, 2023 RO Consultation: October 6, 2023</p>
<p>Resources:</p> <p>The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.</p>
<p>Overlap with Existing Courses:</p> <p>No other courses at UTSC or StG campus covers these materials. There is limited overlap with CCT486H5 - Digital Platforms: A Global Perspective, which is offered in ICCIT at UTM. However, as CCT486H5 considers the global contexts for the emergence of platform cultures and this proposed new course compares different media industries by adopting a global critical perspective, there are substantial differences in approaches. As such, no exclusion is warranted.</p>
<p>Instructor:</p> <p>Nieborg, Grohmann</p>
<p>Proposal Status:</p> <p>Under Review</p>

MDSB35H3: Platform Labour

Description:

The course explores the different types of platform labour around the world, including micro-work, gig work and social media platforms. It presents aspects of the platformization of labour, such as algorithmic management, datafication, work conditions and platform infrastructures. The course also emphasizes workers' organization, platform cooperativism and platform prototypes.

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]] or [Enrolment in the Minor Program in Media Studies and MDSA11H3 and [MDSA13H3 or (MDSA02H3)]]

Delivery Method:

Online

Methods of Assessment:

- Media Production with Workers (30% of the course grade): Students will select a worker organization and worker-owned platform and collaborate on a project that articulates an alternative framework for a more just approach to labor. This project will allow students to apply practical skills and critical theories to real-world situations, reflecting on the implications of labor dynamics in media production. (Learning Outcomes 2, 4, 5)
- Reflection Essay (25% of the course grade): This assessment tasks students with applying their understanding of key debates concerning algorithmic management and datafication at work by considering their implications and impact on contemporary media forms. This reflective essay encourages deep analysis and critical thinking about how digital technologies influence workplace practices and worker rights. (Learning Outcomes 3, 5)
- Weekly Participation Assignments (20% of the course grade): This assessment challenges students to demonstrate their understanding of key concepts and debates, to identify forms of organization and platforms through weekly submissions. These assignments are designed to ensure continuous engagement and comprehension of course material throughout the semester. (Learning Outcomes 1, 2, 4)
- Final Project (25% of the course grade): Students will conduct a case study analysis of a platform labor organization for their final project. This task will showcase their comprehensive understanding of the course content, emphasizing their ability to apply theoretical knowledge to analyze specific real-world scenarios within the media and labor sectors. (Learning Outcomes 3, 4, 5)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

Upon successful completion of MDSB35, students will be able to:

1. Develop critical skills to engage in discussion on platformization of labour;
2. Gain insight into the relationships between media studies, media work, and platform labour;
3. Develop an understanding of key debates involving algorithmic management and datafication at work
4. Learn the capacity to envision forms of workers' organization and worker-owned platforms
5. Apply theoretical concepts to concrete realities of labour and media

Topics Covered:

- Platform Labour and Platformization of Labour;
- Media Work and Platform Labour;
- Gig Work;
- Micro-Work;
- Algorithmic Management and Datafication at Work;
- Platform Workers' Organization;
- Platform Labour and Sustainable Development;
- Platform Cooperativism;
- Workers and Platform Prototypes

Rationale:

The field of media studies is central to understand and act on platform labour. Debates about a fair future of work and the platform economy are key to the training of undergraduates in media studies. The course is developed by one of our recently appointed continuing faculty members, Grohmann, and leverages his significant expertise with digital labour and platform activism. It enriches the program's overall thematic area of media studies and institutions. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.

The rationale for online delivery is that this course studies labour activism on digital platforms, as these practices play out online. So, rather than talking about using social media in the abstract, by using them during the course, students have to reconcile with the affordances and constraints of these platforms as well as the fraught politics of platform power – and the methods with which digital labourers contest unequal power relations. The online mode of delivery, which requires engagement with social media, is integral to learning outcomes, as students are challenged not to simply use platforms but rather to examine, analyze and reflect on the ways in which they use them and to conceptualize alternative usages. That is,

online platforms will be a key pedagogical resource, which will build student capacity to be critics of the media platforms that they use.

Consultation:

C&T Committee: Sept 25, 2023
RO Approval Date: October 6, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.

Overlap with Existing Courses:

No other courses at UTSC or StG campus covers these materials. There is some overlap with CCT418H5, Work, Media and Technology, which is offered in ICCIT at UTM. However, as the overlap is limited, with the course at ICCIT concerning media and technology, while the new proposed course at ACM focusing on digital labour, there is no need for an exclusion.

Instructor:

Nieborg, Grohmann

Proposal Status:

Under Review

MDSC10H3: Advanced Studies in Media and the Arts

Description:

A seminar that explores historical and contemporary movements and issues in media art, as well as creation-based research methods that integrate media studies inquiry and analysis through artistic and media-making practice and experimentation.

Prerequisites:

Enrollment in the Major program in Media and Communication Studies and 3.0 credits at MDS B-level and a minimum GPA of 3.3 in MDS A-, B- and C-level courses

Delivery Method:

In Person

Methods of Assessment:

1. Short Writing Assignments (20% of the course grade): Throughout the semester, students will complete a series of short writing assignments that require critical analysis, reflection, and synthesis of key concepts covered in the course. These assignments are designed to hone students' writing skills and deepen their understanding of the interplay between media and the arts, encouraging them to explore various theoretical frameworks and case studies. (Learning Outcomes 1, 2)
2. Creation-Based Research Project and Critical Appendix (20% of the course grade): Students will undertake a creation-based research project where they develop a media or arts project as a form of inquiry. This project will be accompanied by a critical appendix that documents the research process and critically analyzes the work's contribution to the field of media and the arts. (Learning Outcomes 4, 5)
3. Collaborative Assignment (10% of the course grade): Students work in groups to produce a collaborative project that intersects media with artistic expressions. This could involve a multimedia installation, a performance piece, or a digital/social media project. The collaborative nature of the assignment is designed to foster teamwork, negotiation, and the integration of diverse creative perspectives and methodologies. (Learning Outcomes 3, 4)
4. Research Proposal (10% of the course grade): Midway through the course, students will submit a research proposal for their final project. This proposal must outline the project's goals and demonstrate a clear understanding of how the proposed research or creation approach will contribute to our understanding of media and the arts. (Learning Outcomes 1-6)
5. Final Research and/or Research Creation Project (40% of the course grade): For their final assessment, students will either submit a traditional research paper or a research-creation project that makes a significant contribution to the field of media and the arts. (Learning Outcomes 1-6)

Breadth Requirements:

Arts, Literature & Language
University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Distinguish Key Concepts and Debates: Assess debates and different schools of thought in media studies and between media studies and neighboring fields, especially in the Arts;
2. Engage with Multiple Cultural Perspectives: Demonstrate an advanced and complex understanding of the interplay between media and gender, race, ethnicity, sexual orientation, and other forms of diversity in national and global contexts;
3. Demonstrate Advanced Critical Understanding: Understand the creative processes involved in the production, distribution, circulation, and reception of media forms and formats of all types, and how these connect with technological, economic, and political media processes;
4. Demonstrate Advanced and Critical Understanding: Show advanced and critical understanding and introductory applied understanding of creation-based research (research-creation) methods;
5. Grasp Fundamentals of Art-Based Media Analysis: Apply fundamentals of art-based media analysis in critical and complex ways in engaging with media texts and across multiple arts-based contexts;

6. Analyze, Argue, and Communicate Clearly: Communicate clearly in a range of oral and written forms and in at least one arts-based form (e.g., video, visual art, podcast, performance).

Topics Covered:

- Arts-based methods for media production
- Arts-based critical engagement with theories of media and media-making;
- Media aesthetics;
- Research-creation methods

Rationale:

This is an advanced course for Major students who are interested in an in-depth study of media and the arts and complements the two other seminar special topics courses, MDSC20H3 and MDSC30H3, to round out the three thematic clusters that correspond with their respective topics. The seminar format affords opportunities for Major students to have experience in smaller classroom settings prior to their final year in the program. It is open to students in the Major program. The cGPA requirement is being required due to resource constraints on the size of the class. Students who do not meet the cGPA threshold will be able to take other MDS C-level courses to satisfy their program requirements.

Consultation:

DCC Approval Date: September 25, 2023
RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.

Overlap with Existing Courses:

To our knowledge, there are no courses like this one at UTSC, UTM, or StG.

Instructor:

Cowan, Phu, Rault, Cudjoe

Proposal Status:

Under Review

MDSC12H3: Trans-Feminist Queer Media Studies

Description:

This course builds on a foundation in Feminist Media Studies to engage the scholarly field of Trans-Feminist Queer (TFQ) Media Studies. While these three terms (trans, feminist and queer) can bring us to three separate areas of media studies, this course immerses students in scholarship on media and technology that is shaped by and committed to their shared critical, theoretical and political priorities. This scholarship centers transgender, feminist and queer knowledges and experiences to both understand and reimagine the ways that media and communication technologies contribute to racial, national, ethnic, gender, sexual and economic relations of power and possibility.

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and 3.0 credits at the MDS B-level including MDSB22H3] or [Enrolment in the Minor in Media Studies and 2.0 credits at the MDS B-level including MDSB22H3]

Methods of Assessment:

1. Essays (40% of the course grade): Students will complete a series of short and longer written assignments ranging from 100 to 1000 words throughout the semester. These assignments will involve critical analyses and reflective essays that explore key concepts relevant to trans-feminist and queer media studies. (Learning Outcomes 1, 2, 5)
2. Group-based peer-review exercises (20% of the course grade): In these exercises, students will work in groups to peer review each other's written work or project proposals. This collaborative process will encourage critical feedback, foster a supportive learning environment, and help refine their analytical and evaluative skills. These exercises are intended to enhance the quality of their final projects and written assignments by incorporating diverse viewpoints and constructive criticism. (Learning Outcomes 3, 4, 5, 6)
3. Final Project (40% of the course grade): For their final project, students will engage in creative production by developing an artifact such as a game, memes, gifs, a manifesto, or short videos. This project allows students to apply theoretical concepts learned in the course to produce work that engages with trans-feminist and queer themes in innovative and impactful ways. (Learning Outcomes 1-7)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Critically distinguish key concepts and assess debates in trans- feminist and queer media studies;
2. Assess and connect structures of power organized around race, nation, gender, sexuality, class/capital, which are reflected or challenged in media;
3. Hone skills for creation-based research related to trans- feminist and queer media studies and production;
4. Provide and engage with peer feedback and develop collaborative research skills;
5. Grasp and mobilize the fundamental critical frameworks of trans- feminist and queer media studies in engaging with media texts, technologies, social phenomena, and infrastructures;

6. Understand the limits of one's own knowledge and experience, and how these limits influence analyses and interpretations;
7. Develop and implement trans- feminist and queer methods of problem solving and project management to work independently and collaboratively.

Topics Covered:

- Key scholarship in trans media studies and its intersections with feminist and queer media studies
- TFQ ("The Forgotten Quests") Games
TV, film, network and digital
- Analog design studies.

Rationale:

This course fills a gap in the curriculum by providing students with a grounding in some of the most exciting developments in the field of Media Studies--which engage with transmedia approaches that are not covered extensively in the current program--and enables MDS to more fully realize its program learning outcomes, specifically its commitment to embed EDI in pedagogy in direct response to the recommended actions outlined in the report of the UTSC Campus Curriculum Review Committee. The course additionally was developed by Rault to draw on their substantial research contributions in this area to support the development of students' skills in this important aspect of the field. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.

Consultation:

DCC Approval Date: September 25, 2023
RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor. Technical assistance needed to demonstrate software/apps will be supplied by ACM Technical Staff and has been confirmed and secured by the department.

Overlap with Existing Courses:

No other courses at UTM, UTSC, or StG campus covers these materials.

Instructor:

Rault, Cowan

Proposal Status:

Under Review

MDSC20H3: Advanced Studies in Media and Society

Description:

This seminar provides students with a theoretical toolkit to understand, analyze and evaluate media-society relations in the contemporary world. Students will, through reading and writing, become familiar with social theories that intersect with questions and issues related to media production, distribution and consumption. These theories range from historical materialism, culturalism, new materialism, network society, public sphere, feminist and queer studies, critical race theory, disability media theories, and so on. Special attention is paid to the mutually constitutive relations between digital media and contemporary societies and cultures.

Prerequisites:

Enrollment in the Major program in Media and Communication Studies, and 3.0 credits at MDS B-level and a minimum GPA of 3.3 in MDS A-, B- and C-level courses

Delivery Method:

In Person

Methods of Assessment:

1. Analytical Essays (20% of the course grade): Students will write several analytical essays that critically examine different aspects of media's impact on society. These essays will involve an in-depth analysis of media theories, content, and their effects, requiring students to apply theoretical knowledge and critical thinking skills to current media phenomena. (Learning Outcomes 1, 2, 4);
2. Case Study Analysis (15% of the course grade): Students will conduct detailed analyses of selected case studies that illustrate key issues in media studies, such as global media cultures, digital transformation, or media policy debates. This task will assess their ability to apply theoretical frameworks to real-world scenarios. (Learning Outcomes 1, 2, 4);
3. Peer Review Assignments (15% of the course grade): Throughout the course, students will engage in peer review exercises where they provide feedback on each other's work, including the essays and the research proposal. (Learning Outcomes 3, 5);
4. Research Proposal (15% of the course grade): Midway through the course, students will submit a detailed research proposal outlining the scope, objectives, methodology, and theoretical framework for their final research project. This proposal will help develop their ability to plan and articulate comprehensive research plans, serving as the basis for their final project. (Learning Outcomes 1, 2);
5. Research Presentations (35% of the course grade): Students will present their research findings to the class. These presentations will assess their ability to effectively communicate their research outcomes, explain their methodologies and conclusions, and engage with the audience through Q&A sessions. (Learning Outcomes 1-5)

Breadth Requirements:

Arts, Literature & Language
University of Toronto Scarborough

CNC Allowed:

Y

<p>Credit Value: fixed: 0.5</p>
<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Demonstrate a strong grasp of main theoretical frameworks to describe, understand, and evaluate media-society relations in the contemporary world; 2. Critically analyze the role of digital media and communication technologies in modern societies; 3. Refine skills for peer feedback and develop collaborative research; 4. Mobilize advanced critical frameworks for analyzing media texts, technologies, social phenomena, and infrastructures; 5. Understand the limits of one's own knowledge and experience, and how these limits influence analyses and interpretations.
<p>Topics Covered: Topics will include:</p> <ul style="list-style-type: none"> • Historical materialism • Culturalism • New materialism • Network society • Public sphere • Feminist and queer studies • Critical race theory • Disability media theories
<p>Rationale: This is an advanced course for Major students who are interested in an in-depth study of media and the society and complements the two other seminar special topics courses, MDSC10H3 and MDSC30H3, to round out the three thematic clusters that correspond with their respective topics. The seminar format affords opportunities for Major students to have experience in smaller classroom settings prior to their final year in the program. It is open to students in the Major program. The cGPA requirement is being required due to resource constraints on the size of the class. Students who do not meet the cGPA threshold will be able to take other MDS C-level courses to satisfy their program requirements.</p>
<p>Consultation: DCC Approval Date: September 25, 2023 RO Approval Date: September 28, 2023</p>
<p>Resources: The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor. Technical assistance needed to demonstrate software/apps will be supplied by ACM Technical Staff and has been confirmed and secured by the department.</p>
<p>Overlap with Existing Courses: No other courses at UTM, UTSC or StG campus covers these materials.</p>
<p>Instructor: Bai, Cudjoe, Rault</p>
<p>Proposal Status: Under Review</p>

MDSC23H3: Black Media Studies

<p>Description:</p> <p>This course explores Black media production, representation, and consumption through the analytical lenses of Black diaspora studies, critical race studies, political economy of media and more. Themes include Black media histories, radical traditions, creative expression, and social movements. Students will explore various forms of media production created and influenced by Black communities globally. The course readings and assignments examine the interconnection between the lived cultural, social, and historical experiences of the African diaspora and the media artefacts they create as producers, or they are referenced as subjects. Students will critically examine media artefacts (music, television shows, movies, social media content) through various lenses, including race and gender theory, rhetoric, visual communication, and digital media analysis.</p>
<p>Prerequisites:</p> <p>[Enrolment in the Major program in Media and Communication Studies - Media Studies stream and 3.0 credits at the MDS B-level] or [Enrolment in the Major program in Media and Communication Studies - Journalism stream and 3.0 credits at the MDS B-level/JOU B-level] or [Enrolment in the Minor program in Media Studies and 2.0 credits at the MDS B-level]</p>
<p>Delivery Method:</p> <p>In Person</p>
<p>Methods of Assessment:</p> <ul style="list-style-type: none"> • Using Case studies students will apply course theories to critically analyze historical media texts to determine how political economy of the media and sociopolitical factors informed and influenced African diasporic media. L01, L03 L04 (15%) • In groups of 4 students will lead class discussions for 15 mins each week. This will allow students to demonstrate their understanding of the assigned readings and to provide opportunities for peer-to-peer learning. Students will also introduce their own media examples and actively demonstrate how to analyze and deconstruct the media texts according to the theories discussed in the course. LO1, LO2 (15%) • One semester quiz will allow students to demonstrate their understanding of key course theory. LO1 (10%) • The semester project will require students to develop a mini documentary in which they will use course theory to critically examine the growth, popularity and impact of an African diasporic media texts or trend. This documentary will require an intersectional analysis of their topic. LO2 LO3 LO4 (40%)

- Students' will produce a final paper in which they will reflect on their documentary. The paper will allow students to verbally articulate the ideas presented in their documentary LO2 LO3 LO4 (20%)

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Identify critical media concepts such as Black diaspora studies, critical race studies and political economy of media production
2. Apply concepts in analyses of Black media production and representations from both North American and non-North American contexts
3. Develop a theory-based examination of the cultural, social, aesthetic, and political nature of the media texts (film, television, and digital media, visual arts, literature, music, radio, and dance and theatre performance) created and performed by members of the African diaspora
4. Develop an intersectional (race, class, sexuality, nationality, gender) analysis of the cultural and historical politics of Black media representations and social impact

Topics Covered:

Topics covered will include

- Black critical media studies and Black radical tradition of resistance as it relates to concepts such as media production, creative expression, and social movements.
- Political economy of Black media production and its related issues such as corporate commodification of Black pain, African diasporic cultural appropriation, and monolithic versus intersectional narratives of Black lived experiences.
- Using case studies to explore Black digital media labour, Black celebrity culture and the commodification of "Blackness."

Rationale:

This course will address a substantial gap in the curriculum and will enable the proposed new program to fulfill its commitment to EDI-embedded learning outcomes. It responds specifically to the recommended actions of the Report of the UTSC Campus Committee Review, which challenges programs to redesign its curriculum within an inclusive framework. The course also takes up the call made in the Scarborough Charter, which acknowledges "the role that institutions of higher education have played in constructing the bodies of knowledge about historically excluded groups and acknowledging the ethical responsibility to give voice to alternative ways of knowing while supporting community capacity building." The course builds capacity for students to explore these alternative ways of knowing. At the same time, the course highlights the unique strengths of one of the program's recently appointed faculty members, a media studies scholar whose expertise in Black studies and digital ethnographies will greatly expand students' skills in these areas.

Consultation:

C&T Committee: Sept 25, 2023

RO Approval Date: October 6, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.)

Proposal Status:

Under Review

MDSC26H3: Media, Technology & Disability Justice

Description:

This course will examine Critical Disability Studies as it intersects with and informs Media Studies and Science & Technology Studies, with a focus on the advancement of disability justice goals as they relate to topics that may include: interspecies assistances and co-operations, military/medical technologies that enhance "ability," the possibilities and limitations of cyborg theory for a radical disabilities politics and media practice informed by the disability justice ethics of "nothing about us without us."

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and 3.0 credits at the MDS B-level including MDSB21H3] or [Enrolment in the Minor program in Media Studies and 2.0 credits at the MDS B-level including MDSB21H3]

Delivery Method:

In Person

Methods of Assessment:

1. Short essays (20% of the course grade): Students will complete a series of short written assignments that prompt them to reflect on readings, lectures, and discussions. These assignments will focus on analyzing how media and technology intersect with disability justice, exploring themes such as accessibility, representation, and the design of inclusive media environments. (Learning Outcomes 1, 2, 3, 4);
2. Research methods design assignment (20% of the course grade): This assignment requires students to develop a research methods plan tailored to studying the intersections of media, technology, and disability. Students need to consider how to effectively gather data while respecting participants' rights. (Learning Outcomes 3, 4);
3. Collaborative study (20% of the course grade): In this collaborative project, students will work together to critically analyze digital media products or services from the perspective of disability justice. They will assess accessibility, user experience for folx with disabilities, and the portrayal of disabled individuals in digital media. This project encourages teamwork and the application of course concepts (Learning Outcomes 5, 6);

- Final Assignment (40% of the course grade): For their final assignment, students may choose between a traditional research paper or a research-creation project that addresses a topic related to media, technology, and disability justice. This comprehensive project will require them to apply all they have learned to propose new insights or solutions, critique existing media practices, or create innovative media formats that enhance accessibility. (Learning Outcomes 1-4)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

- Distinguish key concepts and assess debates and different schools of thought in media studies and between media studies and neighbouring fields, especially linking histories of media + technology with disability practices, rights, and politics.
- Engage with multiple cultural perspectives to demonstrate understanding of the interplay between media and gender, race, ethnicity, sexual orientation and disability in national and global contexts, especially doing the work of understanding Disability Studies as a global activist and intellectual project.
- Recognize, connect, and critically assess structures of power organized around race, nation, gender, sexuality, class/capital, and disability which are reflected or challenged in media, and to trace these patterns historically and geopolitically.
- Demonstrate critical understanding of the technological, political, economic, and creative processes involved in the production, distribution, circulation, and reception of disability justice media creation and production.
- Develop the capacity to evaluate peer-reviewed and non-peer-reviewed sources in researching topics and issues in media studies, and to critically interrogate the intersections of ableism and accessibility.
- Provide and engage with peer feedback constructively and revise work accordingly, and to build in diverse, non-ableist evaluation frameworks.

Topics Covered:

- Disability justice & rights discourses covered across various news and entertainment and social media;
- Articulations of disability in the context of technological innovation;
- Disability media activism;
- Disability in the context of educational environments
- Education media & technologies

Rationale:

This course offers students an in-depth study of one of the most critical emerging subfields in Media Studies: Critical Disability Studies. It is open to Major and Minor students who have successfully completed MDSB21H3. This course does not replace any other course; rather, it builds MDS's capacity to offer an actively diverse and inclusive curriculum, and to offer students a course that rigorously focuses on disability justice frameworks for the study and creation and innovation of media and technologies. As such, the course directly responds to the recommended actions outlined in the report by the UTSC Campus Review Committee to diversify the curriculum. It leverages the significant expertise of continuing faculty member Cowan, who has published in this area. Just as importantly, web option is necessary to the successful learning outcomes of the course, which draws on the affordances of learning platforms in order to adopt and implement inclusive design principles to meet the diverse learning needs of students.

Consultation:

DCC Approval Date: September 25, 2023

RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor. Technical assistance needed to demonstrate software/apps will be supplied by ACM Technical Staff and has been confirmed and secured by the department.

Overlap with Existing Courses:

To our knowledge, there is no course like this one at the university. It will, however, make in-class connections to the Centre for Global Disability Studies at UTSC and allow students to build intellectual and cultural communities with students from other units who are also involved in the CGDS.

Instructor:

Cowan

Proposal Status:

Under Review

MDSC27H3: Digital Research Ethics

Description:

This course will examine ethical considerations for conducting digital research with a focus on privacy, consent, and security protections, especially as these issues affect underrepresented and minoritized communities.

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and 3.0 credits at the MDS B-level] or [Enrolment in the Minor program in Media Studies and 2.0 credits at the MDS B-level]

<p>Delivery Method:</p> <p>In Person</p>
<p>Methods of Assessment:</p> <ol style="list-style-type: none"> 1. Short essays (20% of the course grade): Students will complete a series of short written assignments that address specific ethical dilemmas as encountered in digital media research. These assignments will require critical reflection on topics such as data privacy, informed consent, and the implications of digital surveillance techniques. (Learning Outcomes 1, 2, 3) 2. Research methods design (20% of the course grade): This assignment guides students through the process of designing a research study focused on digital audiences, which includes the preparation of materials for a Research Ethics Board (REB) application. (Learning Outcomes 4, 5) 3. Collaborative study (20% of the course grade): In this collaborative project, students will work in groups to study media audiences using digital tools and methods. The project involves collecting and analyzing data while strictly adhering to ethical guidelines discussed in the course. This group work will help students understand the complexities of conducting ethical research online. (Learning Outcomes 1-4) 4. Final project (40% of the course grade): For their final assignment, students may choose to conduct a research project or develop a research-creation project that incorporates digital tools and approaches. This project requires students to apply all the ethical considerations learned throughout the course to produce either a written deliverable or a creative deliverable. (Learning Outcomes 1-5)
<p>Breadth Requirements:</p> <p>Arts, Literature & Language</p> <p>University of Toronto Scarborough</p>
<p>CNC Allowed:</p> <p>Y</p>
<p>Credit Value:</p> <p>fixed: 0.5</p>
<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Engage with multiple cultural perspectives to demonstrate understanding of the interplay between media ethics and gender, race, ethnicity, sexual orientation and other forms of diversity in national and global contexts; 2. Recognize, connect, and critically assess structures of power organized around race, nation, gender, sexuality, class/capital, which are reflected or challenged in media; 3. Evaluate social and technological change, derived from a critical understanding of their impact on society; 4. Analyze ethical research principles such as privacy, confidentiality, informed consent, and the responsible use of data; 5. Understand the process of gaining institutional ethics approval.
<p>Topics Covered:</p> <ul style="list-style-type: none"> • Qualitative and quantitative media methods & ethics • Research Ethics Boards and digital media research • Philosophical and applied foundations for digital media ethics
<p>Rationale:</p> <p>This course responds to a curriculum mapping exercise in 2021/22 that brought to light the need to scaffold and further develop this research skill, by tying it explicitly to digital research methods, which are vulnerable to unethical practices. It leverages the strengths of continuing faculty, Yu, Cowan, and Cudjoe. The course is open to Major and Minor students who may select among diverse MDS C-level options to fulfill their degree requirements.</p>
<p>Consultation:</p> <p>DCC Approval Date: September 25, 2023</p> <p>RO Approval Date: September 28, 2023</p>
<p>Resources:</p> <p>The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor. Technical assistance needed to demonstrate software/apps will be supplied by ACM Technical Staff and has been confirmed and secured by the department.</p>
<p>Overlap with Existing Courses:</p> <p>No other courses at UTSC or StG campus covers these materials. One course offered in ICCIT at UTM, CCT432H5 Ethics and Code, concerns ethical approaches to digital cultures, but focuses primarily on the creation of code. However, this course explores ethical frameworks for digital practices more broadly and as such differs significantly from the ICCIT course. As such an exclusion is not warranted.</p>
<p>Instructor:</p> <p>Cowan, Cudjoe</p>
<p>Proposal Status:</p> <p>Under Review</p>

MDSC28H3: Data and Artificial Intelligence

<p>Description:</p> <p>The course explores critical data studies and considers critical understandings of artificial intelligence, with a focus on topics that may include algorithmic fairness, data infrastructures, AI colonialism, algorithmic resistance, and interplays between race/gender/sexuality issues and data/artificial intelligence.</p>
<p>Prerequisites:</p>

[Enrolment in the Major program in Media and Communication Studies - Media Studies stream and 3.0 credits at the MDS B-level] or [Enrolment in the Major program in Media and Communication Studies - Journalism stream and 3.0 credits at the MDS B-level/JOU B-level] or [Enrolment in the Minor program in Media Studies and 2.0 credits at the MDS B-level]

Delivery Method:

In Person

Methods of Assessment:

- Media production project (30% of the course grade): Students will produce videos or other media formats to demonstrate their understanding and application of key concepts and debates related to the course. This creative task allows students to engage actively with the material and express their insights through multimedia, assessing their ability to synthesize and apply knowledge in practical contexts. (Learning Outcomes 1, 4, 5)
- Reflection essay (15% of the course grade): This essay requires students to demonstrate their understanding of the political economy of data and AI, assessing historical inequalities and their continuing impact in contemporary digital cultures. Through this task, students will critically consider how past practices influence current technologies and societal norms. (Learning Outcomes 2, 4, 5)
- Weekly participation assignments (20% of the course grade): Through regular participation assignments, students will demonstrate their grasp of key concepts and engage in debates, specifically focusing on identifying and assessing various forms of inequality. These assignments encourage continuous engagement and deepening understanding of course content each week. (Learning Outcomes 2, 3, 4)
- Final Project (35% of the course grade): In their final project, students will use AI tools to critically engage with and assess inequalities in the industry, and explore alternative frameworks that challenge these inequalities. This comprehensive project allows students to demonstrate their mastery of the course material and their ability to apply theoretical knowledge to propose innovative solutions. (Learning Outcomes 2, 3, 4, 5)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Develop critical skills to engage in analysis on data and artificial intelligence.
2. Gain insight into the political economy of data and AI and the relationships with colonialism and other inequalities.
3. Develop understanding of key debates involving ethics, gender, race and work around data and artificial intelligence envision forms of resistance and alternative futures around data and artificial intelligence.
4. Apply theoretical concepts and theories in data and artificial intelligence.
5. Analyze, argue and communicate clearly in a range of oral, visual and written forms in a manner that critically engages with data and AI issues.

Topics Covered:

- What are critical data and AI studies?
- Imaginaries and Discourses around Algorithms, AI and Data
- Political Economy of AI and Data
- Infrastructures and Materiality of AI and Data
- AI Ethics and Fairness: limits and perspectives
- AI and Data Colonialism
- Race and AI
- Gender and AI
- AI and Labour
- Algorithmic Resistances
- Alternative Futures around AI & Data

Rationale:

The field of media studies has expanded, and the area of critical data studies is strategic in academic and professional terms. Debates around the present and future of data and artificial intelligence, such as issues of ethics, justice, and inequalities, are key to the training of undergraduates in media studies. To keep pace with these swift developments in the field and prepare them for media industries, students in the program urgently need to acquire the critical capacities that this course introduces. The recent appointment of continuing faculty member Grohmann enables the program to meet this need, by drawing on his expertise in this area. The course was developed and designed by him. It is open to Major and Minor students and is among the MDS C-level courses that these students may select in order to fulfill their degree requirements.

Consultation:

C&T Committee: Sept 25, 2023

RO Approval Date: October 6, 2023

Resources:

. The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.)

Proposal Status:

Under Review

MDSC30H3: Advanced Studies in Media and Institutions

Description:

This seminar elaborates on foundational concepts and transformations in the media industries, such as conglomeration, platformization, datafication, and digitization. Taking a global perspective, emerging industry practices will be discussed, such as gig labour, digital advertising, and cryptocurrency.

Prerequisites:

Enrollment in Major program in Media and Communication Studies; and 3.0 credits at MDS B-level and a minimum GPA of 3.3 in MDS A-, B- and C-level courses

Delivery Method:

In Person

Methods of Assessment:

1. Analytical Essays (20% of the course grade): Students will write several analytical essays that critically examine different aspects of media's impact on society. These essays will involve an in-depth analysis of media theories, content, and their effects, requiring students to apply theoretical knowledge and critical thinking skills to current media phenomena. (Learning Outcomes 1, 2, 4);
2. Case Study Analysis (15% of the course grade): Students will conduct detailed analyses of selected case studies that illustrate key issues in media studies, such as global media cultures, digital transformation, or media policy debates. This task will assess their ability to apply theoretical frameworks to real-world scenarios. (Learning Outcomes 1, 2, 4);
3. Peer Review Assignments (15% of the course grade): Throughout the course, students will engage in peer review exercises where they provide feedback on each other's work, including the essays and the research proposal. (Learning Outcomes 3, 5);
4. Research Proposal (15% of the course grade): Midway through the course, students will submit a detailed research proposal outlining the scope, objectives, methodology, and theoretical framework for their final research project. This proposal will help develop their ability to plan and articulate comprehensive research plans, serving as the basis for their final project. (Learning Outcomes 1, 2);
5. Research Presentations (35% of the course grade): Students will present their research findings to the class. These presentations will assess their ability to effectively communicate their research outcomes, explain their methodologies and conclusions, and engage with the audience through Q&A sessions. (Learning Outcomes 1-5)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Understand and evaluate institutional relations in the media industry and culture;
2. Critically analyze the role of institutions (companies, non-profits, governments, universities) in contemporary societies in the media industry and sector;
3. Refine skills for peer feedback and develop collaborative research;
4. Mobilize advanced critical frameworks for analyzing media texts, technologies, social phenomena, and infrastructures;
5. Understand the limits of one's own knowledge and experience, and how these limits influence analyses and interpretations.

Topics Covered:

- Institutional power;
- Conglomeration;
- Media diversity and concentration;
- Datafication & digitalization;
- Platformization;
- Infrastructuralization

Rationale:

This is an advanced course for Major students who are interested in an in-depth study of media and institutions and complements the two other seminar special topics courses, MDSC10H3 and MDSC20H3, to round out the three thematic clusters that correspond with their respective topics. The seminar format affords opportunities for Major students to have experience in smaller classroom settings prior to their final year in the program. It is open to students in the Major program. The cGPA requirement is being required due to resource constraints on the size of the class. Students who do not meet the cGPA threshold will be able to take other MDS C-level courses to satisfy their program requirements. The course also leverages the expertise of continuing faculty members Grohmann and Nieborg.

Consultation:

DCC Approval Date: September 25, 2023

RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor. Technical assistance needed to demonstrate software/apps will be supplied by ACM Technical Staff and has been confirmed and secured by the department.

Overlap with Existing Courses:

No other courses at UTM or StG campus covers these materials.

Instructor:

Nieborg, Grohmann

Proposal Status:
Under Review

MDSC31H3: Platforms and Cultural Production

Description:

This course focuses on the process of platformization and how it impacts cultural production. It provides an introduction into the fields of software, platform, and app studies. The tenets of institutional platform power will be discussed, such as economics, infrastructure, and governance, as well as questions pertaining to platform labour, digital creativity, and democracy.

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies - Media Studies stream and 3.0 credits at the MDS B-level] or [Enrolment in the Major program in Media and Communication Studies - Journalism stream and 3.0 credits at the MDS B-level/JOU B-level] or [Enrolment in the Minor program in Media Studies and 2.0 credits at the MDS B-level]

Delivery Method:

Online

Methods of Assessment:

- Weekly participation assignments. This assessment challenges students to demonstrate their understanding of key concepts and debates, to identify and assess different approaches, theorists, and emerging fields L0 1; LO 2; LO 3. (35%)
- Reflection essay. Students will apply their understanding of concepts by comparing and contrasting two platforms. LO 4; LO 5 (30%)
- Final project. Students will differentiate and historicize the emergence of different platforms and consider their affordances in a case study analysis (35%)

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Mode of Delivery

Online

Learning Outcomes:

1. Develop a theoretically sophisticated understanding of the history and evolution of social media and digital platforms, and their place within contemporary media and digital cultures
2. Differentiate between different schools of thought and their research foci within the study of digital cultures
3. Develop an understanding of key theorists in the fields of political economy and business studies, cultural studies, and the emerging fields of platform studies, software studies, and app studies
4. Develop critical skills to engage in structured platform and app analysis; gain in-depth knowledge of social media platforms run by google, facebook, bytedance, twitter
5. Analyze, argue and communicate clearly in a range of oral, visual and written forms in a manner that engages with comparative media industries

Topics Covered:

- Platforms;
- Apps;
- Video streaming;
- Cultural production;
- Social media entertainment;
- Platform infrastructure;
- Platform economics;
- Platform governance;
- Creativity & democracy

Rationale:

This course provides a much more in-depth analysis of the interaction between platforms and cultural production and therefore speaks better to NME students and those students with an interest in media institutions. Catering directly to NME students is a direct response to the External Review. This course is available to Major and Minor students as well as to students enrolled in the NME program. A curriculum mapping exercise conducted in 2021 identified gaps in the program in terms of skills relating to digital labour, an emerging area in field, and the numbering in the 30 series connects this course within the new thematic cluster “Media and Institutions,” which is a hallmark of the recently passed major modification for the program. This course also draws on the significant expertise of recently appointed continuing faculty, who are leading specialists in this area, enabling students to benefit from the integration of cutting-edge research into the curriculum. Accordingly, the course is one of among options in the 30 series that students may select from in order to fulfill their program requirements.

The rationale for mounting this course online is that this course studies online platforms (e.g., YouTube, Twitch, Discord, and many others) and rather than talking about using these platforms in the abstract, by using them during the course, students have to reconcile with the affordances and constraints of platform technology as well as the fraught politics of platform power. Gender and race dimensions of platformized cultural production will be highlighted. The online mode of delivery, which requires engagement with platforms, is integral to learning outcomes, as students are challenged not to simply use platforms but rather to examine, analyze and reflect on the ways in which they use them and to conceptualize alternative usages. That is, online platforms will be a key pedagogical resource, which will build student capacity to be critics of the media platforms that they use – even the ones that deliver their virtual classrooms.

<p>Consultation: C&T Committee: Sept 25, 2023 RO Approval Date: October 6, 2023</p>
<p>Resources: The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.)</p>
<p>Overlap with Existing Courses: No other courses at UTM or StG campus covers these materials.</p>
<p>Proposal Status: Under Review</p>

MDSC32H3: Chinese Media and Politics

<p>Description:</p> <p>The course introduces students to contemporary Chinese media. It explores the development of Chinese media in terms of production, regulation, distribution and audience practices, in order to understand the evolving relations between the state, the market, and society as manifested in China's news and entertainment industries. The first half of the course focuses on how journalistic practices have been impacted by the changing political economy of Chinese media. The second half examines China's celebrity culture, using it as a crucial lens to examine contemporary Chinese media.</p>
<p>Prerequisites:</p> <p>[Enrolment in the Major program in Media and Communication Studies and 3.0 credits at the MDS B-level] or [Enrolment in the Minor program in Media Studies and 2.0 credits at the MDS B-level]</p>
<p>Delivery Method:</p> <p>In Person</p>
<p>Methods of Assessment:</p> <ul style="list-style-type: none"> • Case study analysis (35% of the course grade): Students will conduct in-depth analyses of selected case studies that exemplify the relationship between media and politics in China. These case studies may cover topics such as media manipulation during political campaigns, the role of social media in grassroots movements, or state censorship during crises. (Learning Outcomes 1-3) • Short analytical essays (30% of the course grade): Students will write several short essays throughout the semester, each requiring them to analyze specific aspects of Chinese media systems and their political implications. These essays ask students to critically engage topics such as the global influence of Chinese media, technological advancements in surveillance, or the evolution of media laws. These assignments aim to deepen students' analytical skills and understanding of the nuanced relationship between media and politics in China. (Learning Outcomes 1-4) • Final Exam (35% of the course grade): The final exam will consist of multiple-choice, short-answer and essay questions covering all course material. The exam assesses students' mastery over the conceptual and theoretical material discussed throughout the semester. (Learning Outcomes 1-5)
<p>Breadth Requirements:</p> <p>Arts, Literature & Language University of Toronto Scarborough</p>
<p>CNC Allowed:</p> <p>Y</p>
<p>Credit Value:</p> <p>fixed: 0.5</p>
<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Understand the basics of Chinese media as a political structure, an industry, a cultural space, and a public sphere; 2. Analyze Chinese media system in the historical context of political, economic, and cultural changes; 3. Evaluate the role of censorship and regulation in shaping the content and flow of information in China, considering the impacts on public opinion, political dissent, and digital activism. 4. Compare Chinese media practices with those in other countries to identify unique characteristics and common trends in media governance, freedom, and technological adoption. 5. Develop a comprehensive understanding of the strategies used by the Chinese government to leverage media for national development and international influence.
<p>Topics Covered:</p> <ul style="list-style-type: none"> • Chinese media commercialization since the late 1970s; • Media and politics; • Journalism and Chinese journalists; • Entertainment media and cultural industries; • Digital and social media; • Digital activism
<p>Rationale:</p> <p>This course was developed by one of our continuing faculty members, Bai, who is a notable expert in Chinese media cultures and society. It further responds to the recommended actions outlined in the report of the Campus Review Curriculum Committee by addressing the interests and enhancing the capacities of program students, many of whom are international students from China, by developing their critical skills with respect to analyses of the significance of Chinese media industries. This course is available to Major and Minor students in both streams who may select among numerous C-level options to fulfill their degree requirements.</p>

<p>Consultation: DCC Approval Date: September 25, 2023 RO Approval Date: September 28, 2023</p>
<p>Resources: The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor. Technical assistance needed to demonstrate software/apps will be supplied by ACM Technical Staff and has been confirmed and secured by the department.</p>
<p>Overlap with Existing Courses: No other courses at UTM, UTSC, or StG campus covers these materials.</p>
<p>Instructor: Bai</p>
<p>Proposal Status: Under Review</p>

MDSD30H3: Senior Seminar: Topics in Media and Institutions

<p>Description: This is a senior seminar that closely examines media as institutions such as media regulatory bodies, firms, and organizations, as well as media in relation to other institutions in broader political economies. In this course, students will have the opportunity to interrogate key theoretical concepts developed in critical media industry studies and apply them to real-life cases through research and writing.</p>
<p>Prerequisites: Enrollment in Major program in Media and Communication Studies and 2.5 credits at MDS C-level</p>
<p>Delivery Method: In Person</p>
<p>Methods of Assessment:</p> <ol style="list-style-type: none"> 1. Paper proposal (20% of the course grade): Students will submit a detailed proposal for their final paper, outlining the research question, theoretical framework, methodology, and expected conclusions. This proposal must demonstrate a clear understanding of the chosen topic within media and institutions and show how their research will contribute to the existing body of knowledge. (Learning Outcomes 1-3) 2. Peer Review (20% of the course grade): Students will engage in a structured peer review process, critiquing and providing feedback on each other's paper proposals and draft papers. This assessment method fosters a collaborative learning environment and enhances critical thinking skills. (Learning Outcomes 4) 3. Final Paper (60% of the course grade): For their final paper, students will conduct an in-depth research study on a topic relevant to the broader debates on media and institutions. The paper must demonstrate advanced research skills, critical analysis, and the integration of key theories. (Learning Outcomes 1-3)
<p>Breadth Requirements: Arts, Literature & Language University of Toronto Scarborough</p>
<p>CNC Allowed: Y</p>
<p>Credit Value: fixed: 0.5</p>
<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Develop a strong grasp of main theoretical frameworks that allow them to describe, understand, and evaluate institutional relations in the media industry and culture; 2. Engage in independent research to topics related to media & institutions; 3. Identify the strengths and weaknesses of key methods deployed in research on media & institutions; 4. Refine skills for peer feedback and develop collaborative research
<p>Topics Covered:</p> <ul style="list-style-type: none"> • Media markets • Infrastructures and modes of governance • Media institutions • Institutional power
<p>Rationale: This is a MDS D-level (senior) course that caters specifically to Major students interested in Media & Institutions, a thematic cluster that students identified in a 2021 survey as an area of strong interest. As such, this course responds to student demand as expressed in this survey. This course is available to Major students and is one among three MDS D-level seminars that majors may select to fulfil their degree requirements. The course also leverages the expertise of continuing faculty members Grohmann and Nieborg.</p>
<p>Consultation: DCC Approval Date: September 25, 2023 RO Approval Date: September 28, 2023</p>
<p>Resources: The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA</p>

support, only if enrolments exceed limits for single instructor. Technical assistance needed to demonstrate software/apps will be supplied by ACM Technical Staff and has been confirmed and secured by the department.

Overlap with Existing Courses:

No other courses at UTM or StG campus covers these materials.

Instructor:

Nieborg, Grohmann

Proposal Status:

Under Review

MUZA81H3: Introduction to Music Industry and Technology

Description:

This course will provide a broad overview of the music industry and fundamentals in audio theory and engineering. It will cover the physics of sound, psychoacoustics, the basics of electricity, as well as music business and audio engineering to tie into the curriculum at Centennial College.

Prerequisites:

Enrollment in the SPECIALIST (JOINT) PROGRAM IN MUSIC INDUSTRY AND TECHNOLOGY

Mode of Delivery

In Person

Course Experience

University-Based Experience

Methods of Assessment:

1. Theoretical Knowledge: Participation of in-class discussions and analysis of course readings (20%). Gain a comprehensive understanding of audio engineering, music production, as well as fundamental principles of business practices of music and developing new music business. (LO # 3, 4, 5)
Examples:
 - Student-led presentations on the fundamentals of audio theory & psychoacoustics
 - Creation of a business plan based on research on different business models used by current music industry cultural workers.
2. Technical knowledge: Hands-on skills development in workshops (40%). Gain an extensive range of technical skills required for music production and audio engineering. (LO # 1, 2, 3)
Example:
 - Exploring the theoretical and practical uses of microphones and digital audio workspaces (DAWs) through a field or musical recording project.
3. Practical knowledge: Creative multimedia applications (40%). Gain a thorough understanding of music production and audio engineering by applying theoretical and technical skills through practical application. (LO # 1, 2, 3)
Examples:
 - Creative applications of MIDI manipulation using a DAW and MIDI controllers
 - Mash-up project involving the re-mixing, chopping, editing, and application of EQ, distortion, compression, and other audio techniques to an existing recording. This will enforce the comprehension of theoretical, technical and practical knowledge necessary to create a solid foundation in audio engineering and music business principles. Some examples of coursework may be: student-led presentations on the fundamentals of audio theory & psychoacoustics, exploring the theoretical and practical uses of microphones and digital audio workspaces (DAWs) through a field or musical recording project, creative applications of MIDI manipulation using a DAW and MIDI controllers, mash-up project involving the re-mixing, chopping, editing, and application of EQ, distortion, compression, and other audio techniques to an existing recording, and the creation of a business plan based on research on different business models used by current music industry cultural workers.

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Familiarity and basic competence with digital audio production, sound generation, and sound manipulation techniques.
2. Familiarity and basic competence working with current software and hardware for digital music making and production.
3. Familiarity and basic competence with audio/sound theory and psychoacoustics.
4. Develop fundamental vocabulary for music industry, music business, and music management.
5. Become knowledgeable the ways that technology (ex. social media & streaming) is impacting the music industry.

Topics Covered:

audio theory, audio engineering, psychoacoustics, audio production, music business, art management.

Rationale:

The Music and Culture program currently does not offer any courses focusing on music, industry, and technology. Additionally, MIT students are only introduced to a course on music technology or music business in their second year (MUZB40 Music and Technology at UTSC, and MBTB41 Intro to Audio Engineering, MBTB50 Music Business Fundamentals, MBTB13 Songwriting at Centennial College). Our external reviewers strongly recommended that we offer a

well-rounded introductory course focusing on these areas in their first semester to prepare students before moving into their second year. This will be one of the first courses students in the MIT program will take in the Fall semester of their first year. There will be no prerequisite. There are no equivalent undergraduate courses at FoM (similar music and technology courses are offered only for the Master of Music Technology program).

Consultation:

Course built in collaboration with Centennial College faculty.
 C&T committee: Oct 19, 2023
 RO Approval Date: October 6, 2023
 OVPD Office: May 16, 2024

Resources:

A funding arrangement has been made between ACM/OVPD to hire a part-time faculty member. ACM will cover all TA costs and other resources from their departmental and TA budgets.

Proposal Status:

Under Review

THRB41H3: Theatre-Making with Communities: A Survey

Description:

Students will study a wide range of "applied theatre" practice, which might include community-based theatre, prison theatre, Theatre for Development (TfD), Theatre of the Oppressed (TO), and Creative Drama in Classrooms. They will grow as both scholars and practitioners of this work and will emerge as better able to think through the practical and ethical challenges of facilitating this work. Case studies will reflect the diversity of global practices and the importance of doing this work with marginalized groups.

Prerequisites:

THRA10H3

Mode of Delivery

In Person

Course Experience

University-Based Experience

Methods of Assessment:

Methods of assessment will vary from one iteration to the next, in accordance with our own growth as pedagogues. Each instructor will have the autonomy to define methods of assessment based on the course learning outcomes and the shifting terrain of academia, arts, and pedagogical technologies/materials. In accordance with the university's policy on grading practices, the instructor will always "make available to the class, and shall file with the division/faculty or department, the methods by which student performance shall be evaluated. This should include whether the methods of evaluation will be essays, tests, class participation, seminar presentations, examinations, or other; the relative weight of these methods in relation to the overall grade; and the timing of each major evaluation."

One possible iteration of assessments might look like this:

- 20% class citizenship: participation in exercises and discussions (course outcomes #1 and #2)
- 20% facilitation of applied theatre exercises (to be led in class) (course outcome #3 and #4)
- 15% self-evaluation of students' own facilitation, with reference to course texts course outcomes #1 and #2)
- 15% analysis of a peer's facilitation, with reference to course texts (course outcomes #1 and #2)
- 30% final written assignment (course outcomes #2 and #4)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

By the end of the course, students will be able to:

1. differentiate between, and find connections among various forms of applied theatre;
2. articulate how various structural and facilitation choices in applied theatre projects result in different kinds of outcomes
3. facilitate exercises associated with various forms of applied theatre; design an applied theatre project
4. design an applied theatre project

Topics Covered:

Exact topics covered may change from one iteration to the next, but all will include some combination of: community-based theatre, prison theatre, Theatre for Development (TfD), Theatre of the Oppressed (TO), and Creative Drama in Classrooms

Rationale:

Our current TAP curriculum, adopted in 2020, is divided into four areas of focus. Majors must take courses across all four areas of focus, while Minors can choose any two of the four areas in which to pursue coursework. Beyond our introductory courses (THRA10 and THRA11) and our capstone course (THRD60), there are no courses that are absolutely required. Our goal is to offer courses in each area of focus every year, so that students can navigate the requirements and cobble together a course load that satisfies the breadth of learning we require and that satisfies their individual learning goals.

Given that structure, we need for each of the four areas of focus to have a range of courses, across a range of levels, that we can offer regularly. Currently, the “Theatre and Communities” area has two excellent C-level courses that we have designed over the past four years, but it lacks a suitable B-level course. The original (2020) plan for this area of focus was that the B-level course would be “THRB40: Experiencing the Live Theatre,” but this course has proven an awkward fit for this part of the curriculum. The learning that took place in that course was valuable, but given the experiential learning opportunities at our disposal, that course never sat comfortably under the “Theatre in Communities” banner. As you can see from our other minor modifications, we are now proposing to reimagine THRB40 as THRC21, shifting it to another area of focus (where it sits more naturally) and to the C-level. Thus, the “Theatre in Communities” area of focus needs a B-level course that will provide a general, broad foundation of knowledge about applied theatre, and can equip students for the C-levels in place.

We established this area of focus as a signature of our program, back in 2020, so the course doesn’t have significant overlap with either the UTM curriculum or the UTSG curriculum. Therefore, no exclusions are required.

The prerequisite for this course, THRA10, has been designed to introduce, and prepare students for, each of the four areas of focus in our program. Thus, 25% of that course is an introduction to the “Theatre and Communities” area of focus. This course will build on the foundation provided there.

Consultation:

C&T Committee: Sept 25, 2023
RO Approval Date: October 6, 2023

Resources:

There are no resource implications to this course.

Proposal Status:

Under Review

VPHB69H3: Back to the Land: Restoring Embodied and Affective Ways of Knowing

Description:

In this course students will learn about sustainability thinking, its key concepts, historical development and applications to current environmental challenges. More specifically, students will gain a better understanding of the complexity of values, knowledge, and problem framings that sustainability practice engages with through a focused interdisciplinary study of land. This is a required course for the Certificate in Sustainability, a certificate available to any student at UTSC. Same as ESTB03H3

Alias Course Number

ESTB03H3

Enrolment Limits:

20

Mode of Delivery

In Person

Methods of Assessment:

- 1. Reflective responses to class discussions (20 %)

Each student will write 5 reflective responses to modules/outings (4% each). Students should write about how complexity is dealt with in the sustainability challenge discussed in the module/outing and different perspectives from which to frame the sustainability challenge and its potential solutions. This reflective response is also an opportunity for students to write about a perspective that is new to them and which made them think differently about the policy problem discussed. This component will address the first and third learning outcomes.
- 2. Online test about Indigenous land rights and treaties (10%).

This component will address the fourth learning outcome.
- 3. Project (proposal 10%, final output 20%)

Students will have a course project to complete. Student may choose any land-focused sustainability challenge for their project, in consultation with the lead instructor and at least one of the other faculty co-teaching the course. Students will be asked to use an interdisciplinary approach that spans the social and natural sciences and arts and make clear links to key topics related to the Sustainable Development Goals. This component will address the first and third learning outcomes.
- 4. Walk assignment (15%)

Students (in groups) are asked to design a walk during class time (40min) that is related to key concepts of sustainability and how they are interpreted through the lens of “land.”
- 5. Final Exam (25%)

The final exam will consist of short answer and essay questions on key concepts, disciplinary perspectives and sustainability topics covered in class. This component will address the second learning outcome.

Breadth Requirements:

Social & Behavioural Sciences
University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

fixed: 0.5

Learning Outcomes:

1. Develop the capacity to integrate knowledge and to analyze and evaluate a broad range of sustainability aspects from multiple disciplinary perspectives and in an interdisciplinary way. This learning outcome will support the Sustainability Certificate’s expectation of breadth of knowledge of sustainability issues and perspectives.
2. Have an in-depth understanding of some issues of sustainability from some disciplinary perspective. This learning outcome will support the Sustainability Certificate’s expectation of depth of knowledge in at least some sustainability issues of interest to the student and from a disciplinary perspective.
3. Students will be able to communicate and work with scholars from other disciplines. This learning outcome will support the Sustainability Certificate’s expectation of interdisciplinary interest and ability to communicate across disciplines.
4. Gain an understanding of sustainability issues involving Indigenous-Canada relations and the land.

Topics Covered:

Some of the topics will be focused on Ontario such as landforms, land uses and conflicts, Ontario Treaties and Indigenous land claims, invasive species, environmental planning. Other topics will be more general such as landscape art, landscape in environmental literature, environmental perception. Some topics will refer to current environmental challenges such as climate change. Students will also be introduced to key topics covered in Sustainable Development Goals.

Rationale:

Fall 2024 - this will be the first offering of this double numbered course in ACM
ESTB03 Land is being renamed ESTB03H3 Back to the Land: Restoring Embodied and Affective Ways of Knowing, to better reflect the different kinds of knowledge students will engage with in the course. The course name change results from discussions with previous and currently enrolled students.

VPHB69H3 will be double-numbered with ESTB03H3, because the course will now be co-taught by DPES and ACM faculty. This motivation for co-teaching and expansion of the curriculum to include more arts and humanities-focused content arises from the low enrollment in this course by non-humanities majors, as well as from a need to reflect emerging scholarly attention to issues of sustainability in the arts. Additionally, the double-numbering will make the course more visible to students who are not already in the environmental-biological-related programs, thereby promoting the Sustainability Certificate, for which ESTB03/VPHB69 is a required course. In addition, this course contributes to the Sustainability Certificate, which is meant to be accessible to all students at UTSC, but there are currently no arts courses listed as part of the certificate: <https://utsc.calendar.utoronto.ca/certificate-sustainability-uoft-sustainability-scholar>

St George – The Sustainability Certificate at St. George campus includes an introductory course that “integrates sciences, social sciences and humanities”: <https://www.environment.utoronto.ca/undergraduate/programs-study/certificate-sustainability#certificate-in-sustainability-requirements-accordion-1>

Based on our inspection of this course, there does not appear to be sufficient overlap to warrant any exclusion

UTM is launching their Sustainability Certificate in Fall, 2024:

<https://www.utm.utoronto.ca/environment/media/219/download?inline> There is no comparable course listed at UTM.

There is no prerequisite for ESTB03/VPHB69 to ensure that students from any program at UTSC are eligible to enrol, because this course is meant to be open to all students.

This course is an elective within the art history and visual culture program. It addresses a gap in our course offerings, as we currently lack any focused course offering in this topic.

The enrolment limit has been decreased to accurately reflect the size of the class. The classroom (meeting room) and lab space used for this course can accommodate only 20 students.

Consultation:

Department of Physical and Environmental Sciences: Oct 11, 2023

C&T committee: Oct 19, 2023

RO Date: October 6, 2023

Resources:

There are 40 hours of TA grading allocated to this course, offered through DPES. There are three tutorial/lab hours per week, in addition to the lecture. No other resources are required for this course.

Proposal Status:

Under Review

7 Course Modifications

JOUB05H3: Podcasting

New Course Code: JOUC21H3

Title:

~~Advanced Video and Audio Production~~ Podcasting

Description:

~~The fundamentals of video, audio storytelling, and performance will be applied to mobile and social platforms, exploring the best practices before researching, interviewing, reporting, editing, and producing content. This course is taught at Centennial College and is open only to students in the Specialist (Joint) program in Journalism.~~

Students will learn the technical fundamentals and performance skills of audio storytelling and explore best practices before researching, interviewing, reporting, editing and producing original podcasts of professional journalistic quality.

Corequisites:

~~JOUB03H3 and JOUB20H3, and JOUC18H3, and JOUC19H3, and JOUC20H3 and JOUC22H3~~

Methods of Assessment:

Students will be assessed on the quality of their work, their ability to meet deadlines, their willingness to accept and apply direction and feedback. Students will be expected to work independently and collaboratively, and will be assessed in those areas, as well. The learning outcomes refer to specifics, such as pitching and chase producing and assignments will be designed to measure student success in those areas, too.

- Podcast pitch 15%
- Creating a soundscape 15%
- Podcast trailer 15%
- Podcast script 15%
- Podcast episode 30%
- In class assessments 10%

Campus(es):

Scarborough, Centennial

Learning Outcomes:~~Additional learning outcomes:~~

- ~~–Critique performance of interviewers, including a personal critique based on video analysis¶~~
- ~~–Demonstrate the ability to create multiplatform content using a minimum of two interview subjects~~

1. Produce a professional podcast from pitching and chase producing through to completion.
2. Find and interview appropriate and diverse sources in the community who reflect the community back to the listeners.
3. Operate in an environment where professional journalistic ethics are observed in the use of sound, writing and copyright restrictions.
4. Demonstrate an understanding of journalism-based formats for podcasts and following accepted industry norms and standards in their production.
5. Organize tasks and manage time both as part of a team, and individually, to meet deadlines.
6. Demonstrate an understanding of the importance of the business and marketing of the podcast medium, and current state of the marketplace.

Course Experience:

Partnership Based Experience

Rationale:

The current course, Advanced Audio and Visual Storytelling was envisioned as two half-semester courses but they were combined for administrative reasons when launched in 2018. They are both, but podcasting in particular, popular among students who believe (and faculty share the view) that a full 14-week semester course is more desirable and practical for students to achieve the learning outcomes and to produce industry-quality work.

The shift to the C level recognizes that this course is scheduled in the second of three terms (normally taken in the third year of study when students go to Centennial College) following the completion of a number of B-level courses in the first term at Centennial College such as JOUB11H3 News Reporting JOUB14H3 Mobile Journalism and JOUB18H3 Visual Storytelling: Photography and Videography where the students are introduced to and supported in their initial engagements with production-based skills.

This course is taken concurrently with JOUB20H3 Interactive: Data and Analytics, JOUC18H3 Storyworks, JOUC19H3 Social Media and Mobile Storytelling, representing different advanced domains of journalistic work Data–Storytelling–Social Media – and there is a need to provide specific courses addressing Video/Documentary production skills and Audio production skills and the types of storytelling specific to those domains.

Additionally, the shift to C-level recognizes the concerted focus on specific audio domain of production skillsets moving on to an industry-based Internship in the final third term at Centennial where these skills are applied before returning to UTSC for their final year of study to complete remaining C and D level credits. It would be odd not to recognize that these courses build on one another and to require successive B level courses one after another throughout the third year of study. This is the final industry skills set course that they will take in this domain, before applying their skills in the internship the after completing this course and using these skills again for the final year capstone portfolio building course back at UTSC JOUD10H3 Senior Seminar in Journalism.

Consultation:

Centennial College: Oct 13, 2023
C&T Committee: Oct 19, 2023
RO Approval: September 28, 2023

Proposal Status:

Under Review

MDSA01H3: Media Foundations

New Course Code: MDSA10H3

Title:

~~Introduction to Media Studies~~ Media Foundations

Description:

~~Introduces students to key terms and concepts in media studies and provides an overview of theoretical and critical understandings of media. Students develop their understanding of the political, economic, social and cultural contexts in which mediated images and texts are produced, distributed, and consumed.~~
A survey of foundational critical approaches to media studies, which introduces students to transnational and intersectional perspectives on three core themes in Media Studies: arts, society, and institutions.

Corequisites:

MDSA12H3

Exclusions:

(MDSA01H3) ~~(NMEA20H3)~~

Rationale:

- The rationale for the course code and title change is to enhance clarity, meet student needs, and provide better positioning within the field of media studies. By aligning course codes and titles with thematic clusters such as 'Media and the Arts' (10-series), 'Media and Society' (20-series), and 'Media and Institutions' (30-series), alongside addressing challenges, supporting faculty expertise, and enhancing flexibility, the changes aim to create a more coherent and responsive learning experience for students.
- Updating the prerequisites and exclusions to reflect the course code change.
- Learning outcomes and methods of assessment remain the same for this course.

Consultation:

DCC Approval Date: September 25, 2023
RO Approval Date: September 28, 2023

Proposal Status:

Under Review

MDSB10H3: Technology, Culture and Society

New Course Code: MDSB20H3

Title:

~~Technology, Culture and Society~~ Media, Science and Technology Studies

Description:

~~This course considers technology as an everyday social practice. It challenges deterministic ideas of technology as a cause of social change and examines theories that understand technology and culture as mutually constituted. Perspectives include actor-network theory, critical theory of technology, feminist technology studies, media archaeology, and cyber, post- and transhumanism.~~

This course offers an introduction to the field of Science and Technology Studies (STS) as it contributes to the field of media studies. We will explore STS approaches to media technologies, the materiality of communication networks, media ecologies, boundary objects and more. This will ask students to consider the relationship between things like underground cables and colonialism, resource extraction (minerals for media technologies) and economic exploitation, plants and border violence, Artificial Intelligence and policing.

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]] or [Enrolment in the Minor Program in Media Studies and MDSA11H3 and [MDSA13H3 or (MDSA02H3)]]

Exclusions:

(MDSB20H3)

Methods of Assessment:

1. Four Short Writing Assignments (40% of the course grade): Across the semester, students will complete four short writing assignments that focus on specific themes or questions related to media and STS. These assignments will challenge students to engage critically with course readings, explore different aspects of media and technology interactions, and articulate their insights through comprehensive essays. (Learning Outcome 1)
2. Case Study Analyses (20% of the course grade): Students will engage in detailed analyses of multiple case studies that survey the intersection of media studies and science and technology studies. These analyses will require them to identify and evaluate objects and phenomena at the heart of STS as a field (e.g., infrastructural objects). (Learning Outcome 2)
3. Final Exam (40% of the course grade): The final exam will be a comprehensive test. It will consist of multiple-choice questions and essay questions that cover the entire scope of the course. This exam will assess students' mastery of both conceptual and theoretical material discussed throughout the semester. (Learning Outcomes 1-3)

Topics Covered:

1. Key scholarship in critical STS that bear upon media studies
2. DNA and signal processing
3. Data and cybernetics
4. Molecular biology
5. Information studies.

Learning Outcomes:

1. Recognize, connect, and critically assess STS scholarship that addresses structures of power organized around race, nation, gender, sexuality, class/capital, which are reflected or challenged in media;
2. Demonstrate critical understanding of theoretical and critical frameworks of STS as they influence media studies;
3. Grasp fundamentals of STS and media studies methods and apply them in critical ways to texts, technologies, social phenomena, and infrastructures

Rationale:

- This course lays the foundation for students who are interested in an in-depth study of media and society and fills a substantial gap in the program identified in a recent curriculum mapping exercise undertaken in 2020/21, which identified that Science and Technology Studies -- a major area in Media Studies -- was not covered in the program. The course additionally leverages the expertise of continuing faculty members, Rault and Cowan, who are notable experts in

this field. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.

- The rationale for the course code and title change is to enhance clarity, meet student needs, and provide better positioning within the field of media studies. By aligning course codes with thematic clusters such as 'Media and the Arts' (10-series), 'Media and Society' (20-series), and 'Media and Institutions' (30-series), alongside addressing challenges, supporting faculty expertise, and enhancing flexibility, the changes aim to create a more coherent and responsive learning experience for students.
- Updating the prerequisites and exclusion to reflect the new code numbering change.
- Updating the description, learning outcomes, topics and methods of assessment to reflect the changes in the course.

Consultation:

DCC Approval Date: September 25, 2023

RO Approval Date: September 28, 2023

Resources:

The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.) will not typically require TA support, only if enrolments exceed limits for single instructor.

Proposal Status:

Under Review

MDSB15H3: Social Media and Digital Culture

New Course Code: MDSB30H3

Title:

Social Media, ~~Platform Politics~~ and Digital Cultures

Description:

~~This course focuses on the technological, social, cultural, and political-economic organization of media and communication by critically engaging with social media, digital platforms, and apps. The dominance of platforms operated by Google, Apple, Facebook, and Amazon raises questions about platform politics and how platform owners engineer sociality and digital culture.~~

This course introduces students to the interdisciplinary and transnational field of media studies that helps us to understand the ways that social media and digital culture have impacted social, cultural, political, economic and ecological relations.

Students will be introduced to Social Media and Digital Cultural studies of social movements, disinformation, changing labour conditions, algorithms, data, platform design, environmental impacts and more.

Prerequisites:

[Enrolment in the Major program in Media and Communication Studies and [MDSA10H3 or (MDSA01H3)] and MDSA11H3 and [MDSA12H3 and [MDSA13H3 or (MDSA02H3)]] or [JOUA01H3 and JOUA02H3]] or [Enrolment in the Minor Program in Media Studies and MDSA11H3 and [MDSA13H3 or (MDSA02H3)]]

Exclusions:

CCT331H5, (MDSB15H3)

Delivery Method:

~~In-Class~~ Online

Methods of Assessment:

~~Methods of assessment include reading quizzes, assignments, exams, and platform and/or app analysis. These methods ensure~~

1. Creative project (social media postings) (30% of the course grade): Students are asked to create a series of social media posts as part of a creative, reflection assignment that explores the impact of social media and digital culture on everyday life. These posts can be designed for platforms like Instagram, Twitter/X, or TikTok (or Douyin), Wikipedia, or Twitch and use creative content (e.g., photos) to engage with themes such as identity, community, or politics in the governing the platform society. (Learning Outcomes 3, 5) ¶
2. Reflection Essay (30% of the course grade) ~~students develop written and critical skills in analyzing platforms and apps, their histories, and their position within the wider ecosystem of connective media~~: Midway through the semester, students will submit a reflection essay that assesses their personal interactions with digital culture and social media, incorporating course concepts to critically engage with these experiences. The essay is asked to provide insight into how their understanding of social media's influence on identity, relationships, and societal norms has evolved over the last decade, but also, over the course of the course. (Learning Outcomes 1, 2, 4) ¶
3. Final Paper (40% of the course grade): The final paper builds on the essay and invites students to conduct a deeper analysis on a specific aspect of social media and digital culture, such as the role of algorithms in shaping public discourse, privacy issues, or the platform politics and power. (Learning Outcomes 1,2, 4)

Breadth Requirements:

~~History, Philosophy & Cultural Studies~~ Arts, Literature & Language

Learning Outcomes:

~~–Develop a theoretically sophisticated understanding of the history and evolution of digital platforms and their place within contemporary media and digital cultures.¶~~

~~–Develop the critical capacity to differentiate between different schools of thought and their research focus within the study of digital cultures.¶~~

~~–Develop an understanding of key theorists who have written about platforms and apps in the emerging fields of platform studies, software studies, and app studies.¶~~

~~–Develop critical writing skills to employ traditional and digital methods for in-depth, structured platform and app analysis.¶~~

~~Gain in depth knowledge of advertising driven social media platforms run by google, Facebook, Twitter, and their potential alternatives.~~

1. Critically evaluate social media scholarship on digital cultures and communities; ¶
2. Reflect on the use of social media platforms with special attention being paid to, including security, privacy, and ethics; ¶
3. Compare and contrast the affordances and constraints of different social media types, including: social networks, wikis, streaming and sharing platforms; ¶
4. Gain awareness on equity, diversity, inclusion and disability issues within the social media platforms and ecosystems; ¶
5. Enhance digital media literacy

Rationale:

This course fills a gap in the curriculum. Part of the course was previously covered by MDSB15H3, but this course also included other major topics (platforms, cultural production) that deserve their own course and are better situated in "Institutions" stream of the MDS curriculum. It draws from the substantial expertise of continuing faculty members, Grohmann and Nieborg, in the subfield of Platform Studies. It is also necessary to deliver this course online because the mode of delivery is integral to learning outcomes, challenging students to critically examine their engagement with platform use in their communicative and media practices. It is open to Major and Minor students and is among the courses that these students may select in order to fulfill their degree requirements.

The rationale for online delivery is that this course studies social media platforms and rather than talking about using social media in the abstract, by using them during the course, students have to reconcile with the affordances and constraints of these platforms as well as the fraught politics of platform power. Gender and race dimensions of platformized cultural production and social media engagement will be highlighted. The online mode of delivery, which requires engagement with social media, is integral to learning outcomes, as students are challenged not to simply use platforms but rather to examine, analyze and reflect on the ways in which they use them and to conceptualize alternative usages. That is, online platforms will be a key pedagogical resource, which will build student capacity to be critics of the media platforms that they use.

The breadth requirement has been updated. It was preciously categorized under History, Philosophy, and Cultural Studies; however, the correct categorization is Arts, Literature, and Language.

Consultation:

DCC Approval Date: September 25, 2023

RO Approval Date: September 28, 2023

Resources:

Technical assistance; subscriptions to software as required, both of which has been secured by ACM. The course does not need additional teaching resources, although TA support, provided from the department, will be allocated according to ACM's formula, should the threshold for support be met (50+ enrolled students.)

Overlap with Existing Courses:

No other courses at UTSC or StG campus covers these materials. There is notable overlap with CCT331H5, Social Media and Society, offered at ICCIT at UTM. As such we suggest that CCT331H5 be an exclusion and, conversely, that the proposed new course at ACM should be an exclusion in the ICCIT program.

Instructor:

Nieborg, Grohmann

Proposal Status:

Under Review

MDSC63H3: Media Ethics

New Course Code: MDSA11H3

Description:

Introduces students to ethical issues in media. Students learn theoretical aspects of ethics and apply them to media industries and practices in the context of advertising, public relations, journalism, mass media entertainment, and online culture.

~~Same as JOUC63H3~~

Prerequisites:

~~[MDSA01H3 and MDSB05H3] or [JOUA01H3 and JOUA02H3]~~

Exclusions:

(JOU63H3), (MDSC63H3)

Alias Course Number:

~~JOUC63H3~~

Methods of Assessment:

Weekly quizzes (6 x 5% = 30%).

These formative weekly quizzes offer students an opportunity to demonstrate their understanding of media ethics concepts and approaches and well as apply, through short answer questions, the ethical obligations that consumers and producers have to society in their contributions to media ecosystems. (LO 1, 2)

Case study group assignment (30%)

Students select from among a case study regarding ethical issues in media industries, establish an agreement for collaborative work that draws on ethics principles, and develop an analysis for presentation with the class. (LO 2, LO3)

Critical reflection (5%)

Students reflect on their understanding of ethical commitments based on their experiences in the group project and their understanding of their peers' work. (LO 3, 4, 5)

Final Exam (35%)

Through responses to multiple choice and short answer questions, students will demonstrate and apply their understanding of concepts and approaches to ethics case studies and demonstrate their capacity to assess ethical responsibilities that stakeholders have to media landscapes and practices. (LO 1-5)

Learning Outcomes:

1. Understand key concepts and approaches to ethics in the study of media
2. Appreciate the responsibilities of media and the ethical dimensions of media creation, provision and consumption;
3. Understand the ethical obligations that media providers and media researchers have towards society;
4. Make ethical decisions regarding media, whether as providers or consumers, professionals or non-professionals, or as mere users of social media;
5. Analyse and assess media ethics cases and issues.

Rationale:

- The rationale for the course code change is to enhance clarity, meet student needs, and provide better positioning within the field of media studies. By aligning course codes and titles with thematic clusters such as 'Media and the Arts' (10-series), 'Media and Society' (20-series), and 'Media and Institutions' (30-series), alongside addressing challenges, supporting faculty expertise, and enhancing flexibility, the changes aim to create a more coherent and responsive learning experience for students.

- This course has been changed from a C-level to an A-level course as we have determined that having a strong foundation in ethics is fundamentally important and relevant for all future coursework in our programs. Moreover, the early placement of ethics in our curriculum helps us centralize the crucial value of ethics in media studies.

-The alias code/double numbering with JOUC63H3 has been removed as JOUC63H3 has been retired.

- Methods of assessment, topics and learning outcomes have been updated to reflect the course being changed from a C-level to an A-level.

Consultation:

DCC Approval Date: September 25, 2023
RO Approval Date: September 28, 2023

Proposal Status:

Under Review

MUZA80H3: Foundations in Musicianship

Notes:

Priority will be given to first and second-year students in Major and Minor Music and Culture programs. Additional students will be admitted as space permits. A placement test will be held in Week 1 of the course. Students who pass this test do not have to take MUZA80H3, and can move on to B-levels directly. Contact: acm-pa@utsc.utoronto.ca for more information.

Methods of Assessment:

1. **Theoretical Knowledge:** Participation of in-class discussions and analysis of course readings (20%). Gain a comprehensive broad understanding of audio engineering, music production, as well as fundamental principles of business practices of music and developing new music business. (Learning Outcome #3, 4, 5)¶
Examples:¶
 - Student-led presentations on the fundamentals of audio theory & psychoacoustics.¶
 - Creation of a business plan based on research on different business models used by current music industry cultural workers.¶
2. **Technical knowledge:** Hands-on skills development in workshops (40%). Gain an extensive range of technical skills required for music production and audio engineering. (Learning Outcome: #1, 2, 3)¶
Example: ¶
 - Exploring the theoretical and practical uses of microphones and digital audio workspaces (DAWs) through a field or musical recording project.¶
3. **Practical knowledge:** Creative multimedia applications (40%). Gain a thorough understanding of music production and audio engineering by applying theoretical and technical skills through practical application.(Learning Outcome: #1, 2, 3)¶
Example:¶
 - Creative applications of MIDI manipulation using a DAW and MIDI controllers¶
 - Mash-up project involving the re-mixing, chopping, editing, and application of EQ, distortion, compression, and other audio techniques to an existing recording. This will enforce the comprehension of theoretical, technical and practical knowledge necessary to create a solid foundation in audio engineering and music business principles. Some examples of coursework may be: student-led presentations on the fundamentals of audio theory & psychoacoustics, exploring the theoretical and practical uses of microphones and digital audio workspaces (DAWs) through a field or musical recording project, creative applications of MIDI manipulation using a DAW and MIDI controllers, mash-up project involving the re-mixing, chopping, editing, and application of EQ, distortion, compression, and other audio techniques to an existing recording, and the creation of a business plan based on research on different business models used by current music industry cultural workers.¶

Learning Outcomes:

1. Familiarity and basic competence with digital audio production, sound generation, and sound manipulation techniques. (Assessment #2, 3)¶
2. Familiarity and basic competence working with current software and hardware for digital music making and production. (Assessment #2, 3)¶
3. Familiarity and basic competence with audio/sound theory and psychoacoustics. (Assessment #1, 2, 3) ¶
4. Develop fundamental vocabulary for music industry, music business, and music management. (Assessment #1) ¶
5. Become knowledgeable the ways that technology (ex. social media & streaming) is impacting the music industry. (Assessment #1) ¶

Rationale:

The Music and Culture program currently does not offer any courses focusing on music, industry, and technology. Additionally, MIT students are only introduced to a course on music technology or music business in their second year (MUZB40 Music and Technology at UTSC, and MBTB41 Intro to Audio Engineering, MBTB50 Music Business Fundamentals, MBTB13 Songwriting at Centennial College). Our external reviewers strongly recommended that we offer a well-rounded introductory course focusing on these areas in their first semester to prepare students before moving into their

second year. This will be one of the first courses students in the MIT program will take in the Fall semester of their first year. There will be no prerequisite. There are no equivalent undergraduate courses at FoM (similar music and technology courses are offered only for the Master of Music Technology program)

Consultation:

C&T Committee: October 23, 2023

Proposal Status:

Under Review

THRB40H3: Reimagining Theatre Criticism

New Course Code: THRC21H3

Title:

~~Experiencing the Live Theatre~~ Reimagining Theatre Criticism

Description:

~~Discovering the special nature of various forms of live theatre. Students will attend five professional productions in a variety of theatres in Toronto, and write reviews of their theatre-going experiences. In lectures and seminars students will study contemporary theatrical practices from the perspective of playwrights, performers, etc.~~

This course immerses students in the local theatre scene, taking them to 4-5 productions over the term. We study the performances themselves and the art of responding to live performances as theatre critics. We position theatre criticism as evolving in the increasingly digital public sphere, and as a potential tool for advocates of antiracist, decolonial, feminist, and queer cultural work.

Prerequisites:

THRA10H3 and ~~0.5 credit from either of~~ one of [THRB20H3, THRB21H3, or THRB22H3]

Exclusions:

~~(VPDB04H3)~~ THRB40H3

Enrolment Limits:

20

Methods of Assessment:

12% - Discussion Board: Students will be engaging in discussions with their peers, pertaining to your basic understanding of the productions, interviews and texts (outcomes #1 and #2)

10% - Group presentation: Groups of three to four - students will prepare and present their creative or critical response to a chosen work (outcomes #1, #2 and #3)

10% - Short production review: Detailed description, prompt and rubric will be posted on Quercus. Complete in three steps: first draft (3), peer-review (2), final draft (5). (Outcomes #4 and #5)

23% - Final Production Analysis: More detailed production analysis, prepared first in outline, then draft, then a final revised draft. (Outcomes #4 and #5)

30% - Final Examination: A take-home exam with short essay questions. (All outcomes)

15% - Participation and class discussions (all outcomes)

Learning Outcomes:

Students will be able to:

1. Define the roles of the various players in the collaborative art of theatre (i.e. actor, director, playwright, producer, designers, stage manager, etc., including the spectator and the critic)
2. Demonstrate an awareness that contemporary western theatre draws from and influences global performance practices and that theatre's function goes beyond entertainment
3. Describe various modes of theatre, their conventions and the forms of spectatorship they elicit
4. Analyze the multiplicity of meanings produced by a theatrical performance based on a consideration of its aesthetics, narrative, politics and socio-cultural context
5. Use these understandings as lenses with which to view recordings of live performances

Rationale:

This course's old number reflects its position in the "Theatre and Communities" part of our curriculum, which has proven to be an awkward fit for several years. We are repositioning it in the "Theatre and Society" area of focus, which will be a more natural fit for this course, and are adding an explicit writing component, to help fill the void that was left when ACMB01 was dismantled. As a writing-intensive and writing-focused class, we have added prerequisites and revised the exclusions so students have a foundational understanding before enrolling in this course. The shift to C-level and inclusion of a B-level pre-requisite better ensures preparation in basic research and writing approaches in the field in advance of this more writing-intensive course; moreover, positioning this as a C-level course offered annually as it has been helps program students fulfill requirements on a timely basis. In addition, the enrolment has been capped 20 students. Since there was a significant change to this course, new learning outcomes and methods of assessments have been revised.

Consultation:

C&T Committee: Sept 25, 2023

RO approval of new course code: Sept 28, 2023

Proposal Status:

Under Review