

FOR APPROVAL

PUBLIC

OPEN SESSION

TO: UTSC Academic Affairs Committee

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DATE: April 30, 2025 for May 7, 2025

AGENDA ITEM: 7

ITEM IDENTIFICATION:

Minor Modifications: Undergraduate Curriculum Changes, Humanities UTSC (For approval)

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 7, 2025)

PREVIOUS ACTION TAKEN:

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

HIGHLIGHTS:

This package contains minor modifications to the undergraduate curriculum submitted by the UTSC Humanities academic units listed below. These changes require governance approval. Minor modifications are defined as adjustments that do not substantially alter program or course learning

outcomes but may involve modest changes to the structure of a program or course. Upon approval, these updates will be implemented for the 2025-2026 academic year.

- Department of Anthropology (Report: Undergraduate Minor Curriculum Modifications Humanities for Approval)
 - 6 New Courses:
 - ANTC21H3: Locked Up: Anthropology of Imprisonment and Abolition
 - ANTC28H3: Living through the Anthropocene
 - ANTC90H3: Cultural Heritage in Action
 - ANTC49H3: From Animal to Human Cognition: Senses, Sentience and Smarts
 - ANTC55H3: People and the Environment: Approaches to a More-than-Human World
 - ANTD50H3: Contemporary Debates in the Study of Human Evolution
- Department of Arts, Culture and Media (Report: Undergraduate Minor Curriculum Modifications Humanities for Approval)
 - 4 Program Modifications
 - SCMAJ15902: MAJOR PROGRAM IN MUSIC AND CULTURE (ARTS)
 - SCMIN1590: MINOR PROGRAM IN MUSIC AND CULTURE (ARTS)
 - SCSPE1180: SPECIALIST PROGRAM IN ARTS MANAGEMENT - Field Placement Stream (ARTS)
 - SCSPE1190: SPECIALIST PROGRAM IN ARTS MANAGEMENT - Standard Stream (ARTS)
 - 19 New Courses
 - MBTB11H3: Orchestral Arranging
 - MBTB12H3: Vocal Arranging
 - MBTB30H3: Art of Performance
 - MBTB51H3: Musical Entrepreneurship
 - MBTC52H3: Contemporary Music Industry Issues
 - MBTC60H3: Live Sound Engineering
 - MBTC66H3: Studio Session Management
 - MBTC67H3: Audio Mastering
 - MBTC68H3: Audio Engineering for Gaming and VR
 - MBTC71H3: Music Marketing and Social Media
 - MBTC73H3: Artist Management and Promotion
 - MBTC74H3: Music Supervision and Consulting
 - MBTC75H3: Music Journalism
 - MBTC82H3: Indie Artist Development
 - MBTC98H3: Music Career Development
 - MBTD99H3: Field Placement
 - MUZA02H3: Introduction to Music and Health
 - VPSB69H3: Making Photographs: Analog and Alternative Processes
 - VPSB81H3: Creative Coding

- Department of Historical and Cultural Studies (Report: Undergraduate Minor Curriculum Modifications Humanities)
 - 1 New Course
 - WSTC21H3: Gender, Race and the Law

FINANCIAL IMPLICATIONS:

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

RECOMMENDATION:

Be It Resolved:

THAT the proposed Humanities undergraduate curriculum changes for the 2025-26 academic year, as detailed in the respective curriculum report, be approved effective September 1, 2025.

DOCUMENTATION PROVIDED:

1. Report - Undergraduate Minor Curriculum Modifications Humanities for Approval



Anthropology (UTSC), Department of

6 New Courses

ANTC21H3: Locked Up: Anthropology of Imprisonment and Abolition

Description:

Do we need prisons? Do all societies have them? Are there different forms of incarceration around the world? What are the alternatives? This course situates the current expansion of punitive imprisonment in an examination of the diverse ways societies around the world and through time have sought to address the breach of law and sanction intolerable behaviour. It assesses how the growth of prisons intersects with capitalism, racial terror, and social inequality. Its anthropological approach brings the experiences of incarcerated people and communities to the fore and engages local community responses from prison abolition groups.

Prerequisites:

[ANTB19H3 and ANTB20H3] or any 4.0 credits

Recommended Preparation:

ANTA02H3

Delivery Method:

In Person

Methods of Assessment:

1. Bi-weekly reading comprehension online quizzes (addresses learning objectives 1-7)
2. Short mid-term comparing modes of imprisonment in two different contexts (addresses learning objectives 2 and 4 primarily, plus 1, 3, 5, 6)
3. Short end-of-term paper reflecting on local abolitionist practice (addresses learning objectives 8 and 9 primarily, plus 4, 5, 6, 7)
4. Final exam (addresses learning objectives 1-9)

Breadth Requirements:

Social & Behavioural Sciences

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

Upon successful completion of this course, students will:

1. Appreciate the diverse ways societies around the world and through time have sought to address the breach of law and to sanction socially intolerable behaviours.
2. Appreciate incarceration as a culturally and historically specific mode of enacting law
3. Be able to trace the history of how our modern penal system came into existence and why
4. Situate contemporary modes of imprisonment in their larger political and economic contexts.
5. Understand the ways existing penal systems enact racial, sexual, gendered, and class violence.
6. Be able to identify the ways penal logics operate beyond the prison and filter into everyday life.
7. Better appreciate the lived experience of incarceration and develop critical appraisals of imprisonment from that perspective
8. Understand different political constituencies' calls for prison reform, including demands both for prison abolition and for carceral expansion
9. Be able to apply these insights to local assessments of the impact of incarceration on Toronto and Scarborough communities

Course Experience:

None

Topics Covered:

This course will cover the following topics:

1. Societies with law but no prisons
2. The birth of the prison concept
3. Imprisonment under occupation (colonial prisons & totalitarian regimes) vs. imprisonment under democracy
4. Convict lease camps and chain gangs—post-emancipation links between incarceration and racial capitalism
5. “open air prisons”: ghettoization and collective confinement (reservations, reducciones, carceral states, apartheid systems)
6. Drug wars and the ways prison expansion solved a capitalist crisis
7. Indigeneity and carcerality in Canada
8. Prison abolitionist movements vs tougher sentencing political pressure groups.

<p>Rationale:</p> <p>There is currently no Law, Legal Studies, or Criminology department or program at UTSC, excepting the selection of Public Law courses offered in Political Science and its attendant Minor in Public Law degree. Many of our undergraduates aspire to pursuing a law degree after graduation and are interested in the broader social context of law enforcement and legal advocacy work. Many students also have experienced the effects of prison expansion in their families and communities and are unsure about competing political calls for either tougher sentencing and increased policing or prison abolition. This course aims to connect those personal experiences and questions with rigorous academic insight centering on the institution of the prison itself.</p> <p>Anthropology’s experience-near, observation-based approach to data collection offers a unique window into thinking about imprisonment. This course contributes to our department’s emphasis on the critical study of power, inequality, and violence through a very real-world example.</p>
<p>Consultation:</p> <p>Proposal approved by DCC: October 21st, 2024</p> <p>Course code approved by Office of the Registrar: October 22nd 2025 by Amber Lantsman</p>
<p>Resources:</p> <p>This course will be taught by regular faculty members in the Anthropology department</p>
<p>Overlap with Existing Courses:</p> <p>All courses with potential overlap are in the Public Law program offered through Political Science. The most relevant of these are:</p> <p>POLC34H3 – The Politics of Crime</p> <p>POLC35H3 – Law and Politics: Contradictions, Approaches, and Controversies</p> <p>While both courses mention issues relevant to the proposed course (the impact of race and class on criminal justice, indigenous relations with the criminal courts, the value of incarceration) as part of their topical breadth, they situate these issues in a broad survey focused primarily on the technical- legal aspects relevant to Canadian legal process. Neither offers a global, historical, conceptual, or ethnographic focus on imprisonment or promises an approach to learning centered on human experience and social theory. Neither frames its object of study as the prison or poses that as an institution needing to be studied in its social context. No exclusions.</p>
<p>Programs of Study for Which This Course Might be Suitable:</p> <p>We expect majors and minors in Anthropology, students in Political Science and especially those pursuing a Minor in Public Law, International Development Studies, and Geography students to be interested in this course</p>
<p>Estimated Enrolment:</p> <p>40 (expected, up to a max of 60)</p>
<p>Instructor:</p> <p>Professor Chris Krupa</p>
<p>Proposal Status:</p> <p>Under Review</p>

ANTC28H3: Living through the Anthropocene

<p>Description:</p> <p>We are living through the Anthropocene, a time in which humans have broadly transformed Earth’s composition and environmental processes. Did this period begin in 1950? Applying Indigenous and archaeological knowledges, we will contribute to debates concerning the deeper histories of a multi-sited, patchy Anthropocene. Past societies have lived through their own “Anthropocenes,” and their diverse stories are needed to shape contemporary environmental conservation initiatives. Critical plot points come from Indigenous Knowledge, archaeological materials, and paleoenvironmental evidence recorded in sediment cores. We will learn to integrate these lines of evidence through investigations of Indigenous environmental stewardship and lake sediment cores in Ontario.</p>
<p>Prerequisites:</p> <p>ANTA01H3, or ANTB80H3, or EESA01H3</p>
<p>Recommended Preparation:</p> <p>Physical Geography, or Earth Sciences, or Environmental Sciences at Secondary or Post-Secondary level are beneficial but not required.</p>
<p>Delivery Method:</p> <p>In Person</p>
<p>Methods of Assessment:</p> <ol style="list-style-type: none"> 1. Quiz, (LO 1-3, 5). Covers concepts discussed in class. 2. Scaffolded research project. Focuses on past, present, and future Indigenous environmental stewardship in Ontario. The project has five parts: <ul style="list-style-type: none"> • Crawford lake trip and inspiration journal, (LO 1, 2, 4, 5, 7): we will visit Crawford Lake and its Indigenous learning Centre. The lake is one of the global sites used to define the onset of the recent Anthropocene. The trip will provide a place-based learning opportunity to help students envision how research is conducted on the Anthropocene, show them the importance of applying Indigenous Knowledge current environmental issues, and encourage them to think about the integration of Western and Indigenous perspectives of environmental change, human impacts on Earth's systems, and strategies for sustainable futures. Students will keep an inspiration journal during their visit to collect ideas and strategies for completing their research project on Indigenous environmental management. Alternative activities will be made available to students who cannot attend the trip. • Four corners discussion on project topics, (LO 4, 7, 8): we will use this discussion strategy to collaborate on developing ideas for our project. This is a cooperative learning exercise emphasizing our equal positions as the creators and holders of knowledge. We will break into four groups to answer questions across four stations. We will spend 20 minutes discussing questions at each station with our group and writing our notes in the log. After 20 minutes we move to the next station, where we will see the previous group’s comments and have an opportunity to add to the content by agreeing, disagreeing, elaborating, or adding new information. This gives us opportunities to build on each other’s ideas. • Project proposal, (LO 4, 7, 8): students will develop a 500-word research proposal leveraging the ideas emerging out of our four corners discussion and Crawford Lake visit. This will teach students to focus on the what (research topic + research problem + knowledge gaps), why (the relevance of the problems and how addressing them will improve understandings of the research topic), and what next (what you will do in your project to resolve these issues) elements of crafting an impactful project proposal. • Project outline, (LO 4, 7, 8): students will develop their project outline and present research progress. This will include initial research concerning a knowledge gap and why it’s important to understanding histories of Indigenous environmental management, how they will fill this knowledge gap, and how this progress can be applied to current issues.

- Tutorials / analyses exercises on a sediment core and paleoenvironmental proxies, (LO 5, 6): five hands-on exercises will give students opportunities to learn about the complexities, strengths, and limits of how micro-evidence from sediment cores is used to understand environmental change and human impacts on environments. Exercises include fundamental approaches to core description and introductory analyses of charcoal, phytoliths, pollen, and diatoms. Students will examine how these and other methods are needed to help fill the knowledge gaps they are focusing on for their projects.
3. Final report, (LO 1-8): the report will involve bringing the above phases together.

- Assessment scheme:
- Quiz (10%)
- Four corners discussion (5%)
- Project proposal (5%)
- Project background research (5%)
- Sediment core tutorial (10%)
- Charcoal tutorial (10%)
- Phytolith tutorial (10%)
- Pollen tutorial (10%)
- Diatom tutorial (10%)
- Final report (25%)

Breadth Requirements:

Natural Sciences

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

Through lecture materials, assigned readings, discussions, a field trip, laboratory tutorials, and research assignments, we will work together to:

1. Build a broad understanding of diverse perspectives and debates on the Anthropocene.
2. Explore how people have depended on, adapted to, impacted, and modified environments through time.
3. Understand and apply the elements of historical ecology within archaeological and conservation research.
4. Define the gaps in and limits of our knowledge in environmental archaeology, particularly focusing on Indigenous histories and knowledges of environmental stewardship in Ontario.
5. Develop our knowledge of the strengths and limits of quantitative methodologies used in environmental archaeology.
6. Introduce and practice analysis of sediment cores, pollen, phytoliths, diatoms, and charcoal.
7. Explore how knowledge of the past can be applied to current environmental sustainability and conservation challenges, including habitat and biodiversity loss.
8. Conduct independent research, focusing on topical relevance, knowledge gap identification, gap filling strategies, and presenting findings in well-written, engaging, and concise reports.

Course Experience:

University-Based Experience

Topics Covered:

1. Defining the Anthropocene broadly and framing it as a catalyst for discussion and action concerning the role of archaeology in environmental and sustainability sciences, which includes applying multi-scalar archaeological perspectives of past societal and environmental resilience / collapse to real world contemporary environmental conservation initiatives.
2. Theoretical and methodological frameworks in environmental archaeology and historical ecology.
3. Past societal impacts on environmental systems as seen through paleoenvironmental proxies (e.g., niche construction, water management, wildlife management, habitat reconfiguration, agriculture, aquaculture, mining, forestry, fire ecology, terraforming, pollution).
4. Triggers of societal change, decline, collapse, and response as seen through paleoenvironmental proxies.
5. Indigenous perspectives of environmental change, challenges, and solutions, specifically focusing on histories of Indigenous environmental stewardship in Ontario (e.g., sustainable fisheries, hunting ethics, agriculture, oak savanna fire stewardship, Indigenous and early settler effects on biodiversity).
6. Experiential lake sediment core and paleoenvironmental proxy analyses (e.g., core documentation, pollen, phytoliths, diatoms, charcoal)

Rationale:

The Department of Anthropology is introducing several new program streams that will help students crystalize future career paths. One of these streams is our soon-to-be proposed Archaeology Minor. The program emphasizes experiential learning in environmental archeology and cultural resources management and will contribute to preparing students for graduate work, research careers, and careers in the growing professional archaeology community in Ontario and Canada.

The proposed course is a key component of our Archaeology Minor yet will also provide a natural sciences breadth requirement for the entire undergraduate community. We anticipate it will be of interest to Anthropology, Archaeology, Environmental Science / Studies, and Geography students, along with students who have taken ESTC38H3: The Anthropocene and are interested in learning more about human impacts on Earth's systems through deeper time. The course will serve to broaden perspectives on human environmental impacts and will be of value to students pursuing careers in archaeology, anthropology, environmental science, earth science, geography, global development, or policy.

Addressing the Campus Curriculum Review, the course emphasizes decolonizing archaeological methods and theory through teaching and applying histories of Indigenous environmental stewardship to current environmental sustainability and conservation challenges. Tying into our Strategic Priorities, the course advances cross-disciplinary environmental and conservation scholarship through investigations of local Indigenous land use histories.

The course has a heavy experiential learning component that includes three sections. 1) We will offer a place-based learning field trip to nearby Crawford Lake, which is one of the global sites used to define the onset of the Anthropocene. 2) Students will learn the scientific skills needed to extract paleoenvironmental evidence from sediment cores. 3) The course project will have students use these experiences to engage with histories of Indigenous environmental stewardship and explore how archaeological and Indigenous knowledges can inform current environmental conservation initiatives.

Our new course compliments UTSC programs in Environmental Studies and Geography. We compliment ESTC38H3: The Anthropocene by exploring the deeper roots of human impacts on Earth's systems, reaching much further back in time than the widely proposed 1950 Anthropocene start date. We

<p>compliment ESTC34H3: Sustainability in Practice by having students apply both historical ecologies and Indigenous principles of environmental sustainability to real world problems. Our course expands the scope of GGRC28H3: Indigenous Peoples, Environment and Justice to include longer-term histories of Indigenous approaches to sustainable land, resource, and environmental stewardship. Students from these units that have taken these courses can take our course to learn complimentary and differing perspectives on the subject of human-environment interactions.</p> <p>The course compliments and promotes the goals of iRISE, specifically those outlined by the Institute for Environment, Conservation, and Sustainability. These shared goals include teaching the impact of climate change on human communities, promoting Indigenous perspectives on the natural world and Indigenous solutions for tackling environmental issues, and improving the effectiveness of public policy on climate outcomes by including Indigenous and archaeological knowledges.</p> <p>Professor has been collaborating with Nimkii Howie on this. Nimkii is an Anishinaabe environmental scientist and educator of the Nipissing First Nation. Nimkii is developing and will lead the land-based learning trip to Crawford Lake. Nimkii is the best person to consult with on this because, as mentioned, he is an Anishinaabe environmental scientist, and he has worked extensively with the Crawford Lake Conservation Area and the Indigenous Learning Centre as a ranger, guide, educator, and consultant over the years.</p> <p>Professor has been working with Nimkii since August 2024. They worked together on an Indigenous Science workshop for ANTC29 Archaeologies of North America. They met several times in Sept 2024 and the workshop was on Oct 26 and Nov 6, 2024. Our last correspondence was on March 19, 2025 and they will be meeting in June to continue working on the C28 Crawford Lake land-based learning trip.</p>
<p>Consultation: This proposal was reviewed by the Anthropology Curriculum Committee on October 21st, 2024. Consultations with Prof. Lisa Janz (Anthropology) focused on addressing areas of potential overlap with ANTC71H3: Climate, Palaeoecology, and Policy: Archaeology of Humans in the Environment. RO approval: October 17th, by Amber Lantsman Indigenous Consultation by Nimkii Howie, Anishinaabe environmental scientist, Nipissing First Nation (ongoing consultations - see rationale) – March 19, 2025 EL Consultation: April 22, 2025 (Al Hearn CTL)</p>
<p>Resources: This course will be taught by Professor Don H. Butler, a regular faculty member in the Department of Anthropology.</p> <p>The Department of Anthropology will provide 100 hours of TA support to assist with the development and delivery of lab tutorials, lead grading activities, and support a planned field trip. In addition, the department will provide financial support to facilitate an experiential, place-based learning trip to Crawford Lake, which has been designated as a golden spike marking the onset of the Anthropocene. The site is located approximately one hour southwest of UTSC and will require bus rentals for round-trip travel. Estimated costs for transportation and park admission range from \$1,500 to \$2,500 and will be covered by the unit's existing budgets.</p> <p>*Costs will be covered by the unit's existing budgets.</p> <p>The faculty member also plans to apply for a Teaching Equipment Grant to fund the purchase of petrographic microscopes for use in the tutorial component of the course.</p>
<p>Overlap with Existing Courses: While the course shares themes with other courses (the Anthropocene, human impacts on Earth's systems, and centering Indigenous environmental knowledge), we offer a wholly unique experience informed by archaeology, historical ecology, and hands-on methodological training.</p> <p>ANTC71H3: Climate, Palaeoecology, and Policy: Archaeology of Humans in the Environment and ANTD33H3: Geoarchaeology cover similar themes. ANTC28H3: Living through the Anthropocene is distinguished by its unique experiential components, while ANTC71H3: Climate, Palaeoecology, and Policy is distinguished by its focus on current environmental policy issues. ANTD33H3: Geoarchaeology also focuses on experiential methodological training, yet the methods taught differ and are more complex than those introduced in the proposed ANTC28 course.</p> <p>Methods taught in ANTC28H3: core description, pollen, phytoliths, diatoms, charcoal.</p> <p>Methods taught in ANTD33H3: profile description, particle size, geochemistry by XRF, mineralogy by FTIR and XRD, soil micromorphology.</p> <p>All three provide an important synergy, with ANTC28H3 and ANTD33H3 emphasizing increasingly complex hands-on methodological training for archaeological and paleoenvironmental research, and ANTC71H3 focusing on training in the application of these types of data to develop environmental policy and remediation strategies.</p> <p>The temporal scope of our course differs from that covered in ESTC38H3: The Anthropocene, ESTC34H3: Sustainability in Practice, and GGRC28H3: Indigenous Peoples, Environment and Justice. We investigate human impacts on Earth's systems and sustainable environment interactions beginning 12 thousand years ago and moving into the recent settler colonial period.</p>
<p>Estimated Enrolment: 40</p>
<p>Instructor: Prof. Don H. Butler</p>
<p>Proposal Status: Under Review</p>

ANTC90H3: Cultural Heritage in Action

<p>Description: This course will introduce students to field-based methods used in archaeological fieldwork. This includes all stages of work from archival research to collection, cleaning, and report writing. The focus is on understanding the process of archaeological field research and developing an understanding of archaeological sites in cultural, environmental, and community contexts, not simply locations for artifact retrieval. The course will include training in field safety, archival research, ground survey, remote sensing, geological coring, excavation, and preliminary interpretation of archaeological data.</p>
<p>Prerequisites: ANTA01H3, ANTB80H3 and 1.0 credit of additional C-level courses in any field</p>

Enrolment Limits: 15 (the course will be an intensive field-based course requiring support for individual research projects, work with sensitive cultural materials, and/or transportation to a field site – these are the maximum limits at which students can be properly supervised)
Recommended Preparation: [ANTA01H3] and [ANTB80H3 or ANTB11H3]
Delivery Method: In Person
Methods of Assessment: Participation, Daily logs, Data collection forms, and Final report and reflection The way the students are assessed in this class is that they do daily logs about their experience, and then use those logs to construct their final report. As such, the formal report is a reflection assignment.
Breadth Requirements: Natural Sciences
CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: This course will offer students specialized training in archaeological field-based setting. Students will gain hands-on training in methods required for advancement to post-graduate training and/or professional employment. Students will learn first-hand about archaeological field methods and professional practices. They will learn skills such as how and when to excavate (or not), how to record work done and data collected according to establish standards and guidelines, handling archaeological materials in a field setting, and engaging in ethical research/collaboration with rightsholders. Students will learn how to meet professional standards for recording and reporting.
Course Experience: University-Based Experience
Topics Covered: <ul style="list-style-type: none"> • Archival research • Field safety • Professional government-mandated standards and guidelines • Archaeological field methods • Stakeholder engagement and/or collaboration • Artifact management • Writing a professional report
Rationale: This course is designed primarily for Anthropology-focused students and it is necessary for students to have some background in archaeology (ANTB80H3: Introduction to Archaeology is a required prerequisite), but if enrollment is not above the enrollment limit, students in other disciplines will be admitted to encourage interdisciplinary interest and training. This course is a key step in working towards broadening our archaeology offerings (particularly experiential learning opportunities) and will contribute to our newly proposed Minor in Archaeology (to be submitted Spring 2025). The course meets the requirement of field experience needed to work professionally in the industry of Cultural Resource Management (CRM) and will allow students to gain professional employment in the field. Fieldwork experience is also required for students wishing to enter a graduate program in Archaeology. This course will allow our students who wish to focus on archaeology a tangible pathway to employment or academic advancement.
Consultation: This proposal was reviewed by the Anthropology Curriculum Committee on September 27, 2024. Butler and Janz, two Assistant Professors in Anthropology who will be teaching the course, have received a LEAF Seed grant to help in the development of resources for this new offering. The process of applying for that grant gave us the opportunity to consult with closely with the Dr. Karen McCrindle and David Chan in UTSC's Centre for Teaching and Learning. EL consultation date: September 2023 Proposal approved by DCC: October 21st, 2024 RO approval: October 17th, 2024 (Amber Lantsman) EL Consultation: April 22, 2025 (Al Hearn CTL)
Resources: This course will be taught by a regular faculty member (two faculty members are capable of teaching the course, allowing it to be taught every year). Much of the required equipment is already owned by the Department of Anthropology and the rest will be purchased with the LEAF Seed grant. The LEAF Seed grant also contributes to the course by giving us the chance to create instructional videos that can be used in future years. An ancillary fee may be assessed in the future in order to cover the cost of replacing existing survey and excavation equipment and providing travel to and from the field site. LEAF grant was received/approved.
Overlap with Existing Courses: There is no overlap with other courses.
Estimated Enrolment: 15
Instructor: Professor Don Butler
Proposal Status: Under Review

ANTC49H3: From Animal to Human Cognition: Senses, Sentience and Smarts

Description: <p>This course will survey and assess the evolution of different animal sensory systems and their ecological underpinnings. The concept of sentience, and the question of when an animal can be said to be sentient, will be critically examined. The cognitive abilities of our extant primate relatives and other animals will be discussed to examine how human cognition is, or is not, unique. The evolutionary forces that may have selected for human cognitive abilities will be considered.</p>
Recommended Preparation: <p>ANTB22H3</p>
Delivery Method: <p>In Person</p>
Methods of Assessment: <p>Umwelt Assignment (5-page paper on animal sensory systems, students answer the question: What animal would you most like to be? At the start of the course and then again on week 4 after learning about all the sensory systems that we cannot perceive.) – 20%</p> <p>Midterm – 25%</p> <p>Term Paper (10-page paper critiquing a small assigned article set, students can choose either: Navigation systems; Memory systems, Communication systems, Decision-making; or Collective cognition) – 25%</p> <p>Final exam – 30%</p> <p>These methods will assess how the students have met the course learning objectives and allow some choice to fit student needs and maximize engagement.</p>
Breadth Requirements: <p>Natural Sciences</p>
CNC Allowed: <p>Y</p>
Credit Value: <p>Fixed: 0.5</p>
Learning Outcomes: <p>In this class, students will:</p> <ol style="list-style-type: none"> 1. Learn more about their place in the Animal Kingdom and be able to situate their own experiences into a wider perspective. 2. Understand that their reality is a construct that only truly exists in their own mind. 3. Identify fundamental concepts, principles, and theory used in sensory ecology and the study of cognition. 4. Situate themselves in the sensory world of other animals. 5. Integrate and summarize large amounts of information effectively. 6. Apply effective oral and written communication skills to present a coherent and well-supported argument.
Course Experience: <p>None</p>
Topics Covered: <ul style="list-style-type: none"> • Natural selection; • Umwelt; Navigation (Proprioception; Phototaxis; Chemotaxis; Electric and magnetic fields); • Sensory systems (Vision; Audition; Olfaction; Gustation; Somatosensation); • From Sentience to Consciousness; Foraging cognition (Attention; Associative learning; Behavioural plasticity; Heuristics); • Memory systems; • Executive processes; • Social cognition (Communication systems; Decision making; Probability; Reasoning, Judgement & Choice); • Problem-solving and Too-Use; • Metacognition; Collective cognition; Culture
Rationale: <p>This course is being proposed because of various student requests for a course on perception and the evolution of primate cognition. The current courses that are offered do not focus on these topics. There is one introductory lecture to this topic in ANTB22H3 Primate Behaviour that always garners a lot of interest and discussion. Students that are focused more on primate behaviour rather than human behaviour and evolution have stressed to me that they would like more courses that expand on the link between other animals (particularly other primates) and ourselves. This course is meant to serve our evolutionary anthropology majors and is not a replacement for an existing course, but is a new addition. Finally, the department needs to build its repertoire of C-level courses that are available to students. This course will fill that need.</p> <p>There should no impact other academic units. Biology does not offer a similar course and the closest course seems to be PSYA01H3 – Introduction to Biological and Cognitive Psychology. However, PSYA01H3 seems much more focused on memory and consciousness and covers psychological theory and evolutionary psychology in relation to humans, which this course would not delve into. The focus on ecology would also be unique to this course.</p>
Consultation: <p>DCC approval on: October 21st, 2024. The new course code was approved by the Office of the Registrar on Oct. 17, 2024 by Amber Lantsman</p>
Resources: <p>This course will be taught by regular faculty (Dr. Julie Teichroeb). The course will require a single TA, which will be covered by Anthropology's existing budget.</p>
Overlap with Existing Courses: <p>There may be some limited overlap with PSYA01H3 when we discuss memory systems and consciousness, however this will be done with an animal perspective rather than a human perspective, so should be quite different.</p>
Programs of Study for Which This Course Might be Suitable:

Anthropology, Biology, Psychology
Estimated Enrolment: 40
Instructor: Professor Julie Teichroeb
Proposal Status: Under Review

ANTC55H3: People and the Environment: Approaches to a More-than-Human World

Description: <p>This course introduces students to anthropological perspectives on what is usually referred to as the environment. We will explore ethnographic descriptions of different ways that humans and non-humans live together. Topics include: how do hunting-based collectives see their relation to animals and the forest? What is environmental racism and what does it reveal about race and segregation? What is the relation between Indigeneity and conservation? What is the relation between the human mind and ecology?</p>
Prerequisites: <p>ANTA02H3 or 1.0 credit of courses in social sciences and humanities</p>
Recommended Preparation: <p>ANTA02H3, ANTB19H3, ANTB20H3 and ANTB01H3</p>
Delivery Method: <p>In Person</p>
Methods of Assessment: <p>Participation marks Multiple short assignments based on the readings Draft essay on a topic covered in class A final essay</p>
Breadth Requirements: <p>Social & Behavioural Sciences</p>
CNC Allowed: <p>Y</p>
Credit Value: <p>Fixed: 0.5</p>
Learning Outcomes: <p>Upon successful completion of this course, students will:</p> <ol style="list-style-type: none"> 1. Appreciate the diverse ways societies around the world and through time have engaged with their environment. 2. Appreciate what we call nature beyond the notion of it being a wellspring of resources for human appropriation. 3. Be able to understand and engage critically with concepts such as environmental racism, domestication and wilding, conservationism, more-than-human rights, and familiarization. 4. Situate contemporary modes of resource extraction in their economic and political context. 5. Understand the ways settler approaches to the environment have historically interacted with Indigenous practices. 6. Appreciate how human-environment relations are entangled with kinship, religion, science, the economy, and other fields of anthropological investigation.
Course Experience: <p>None</p>
Topics Covered: <ul style="list-style-type: none"> • Indigenous perspectives on hunting and farming • Environmental racism • Conservation and human rights • The ecology of the mind • Animism and the personhood of animals • Reciprocity and the ethics of dealing with nature
Rationale: <p>This course expands UTSC's offerings of humanities and social science courses on environmental themes. It seeks to complement natural sciences courses on ecology by exploring alternative ways of understanding the relation between nature and culture. It will build on B-level anthropology courses that introduce students to critical perspectives on environmentalism, deepening their understanding of disciplinary conversations on the issue.</p>
Consultation: <p>Proposal approved by DCC: October 21st, 2024 Course code approved by Office of the Registrar: October 17th by Amber Lantsman</p>
Resources: <p>The course will be taught by regular faculty members of the Anthropology Department.</p>
Programs of Study for Which This Course Might be Suitable: <p>We expect majors and minors in Anthropology in addition to students from Geography, International Development Studies, and Environmental Studies to be particularly interested in this course.</p>
Estimated Enrolment: <p>25</p>
Instructor: <p>Professor Vinicius de Aguiar Furuie</p>

Proposal Status: Under Review

ANTD50H3: Contemporary Debates in the Study of Human Evolution

Description: This seminar course will allow students to engage with the contemporary literature on topics of controversy in Human Evolution. Topics to be covered may include the evolutionary relationships among hominin species, the problem of naming and identifying parts of the evolving human lineage, inferences on the behavior of past hominins (e.g., burial of the dead), and the ethical issues that surround the study of our ancestors.
Prerequisites: ANTA01H3
Recommended Preparation: ANTC16H3 and/or ANTC17H3
Delivery Method: In Person
Methods of Assessment: Students will be required to give presentations and lead discussions on articles from the primary literature. They will also be required to participate in class discussions through a participation grade, assessed based on the quality of their contributions. They will complete an essay assignment that will be scaffolded through three phases: 1) Proposal and annotated bibliography; 2) Introduction and thesis statement; 3) Final complete Essay.
Breadth Requirements: Natural Sciences
CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: Upon completion of the course students will: -be able to extract key information from papers in the primary literature -be able to critically assess opposing viewpoints by evaluating scientific evidence -expand their knowledge of human skeletal and dental anatomy -have a firm grounding in the ethical issues that confront Anthropology as a discipline -consider how it's possible to approach the study of human evolution through a decolonial lens -improve their presentation skills -be able to write an argumentative essay using scientific data from the primary literature -have a good understanding of the limits inherent in the fossil record as a source of evidence These are all skills of critical importance to advanced students in Evolutionary Anthropology, and will help our graduates to be successful in any science-related graduate program.
Course Experience: None
Topics Covered: -Human Evolution, -Species identification, -Phylogenetic reconstruction, -Paleoecology, -Reconstructing past human behaviour, -Paleontological ethics
Rationale: The Anthropology department currently offers a series of 4 courses that engage with various aspects of human evolution: ANTA01H3, ANTB14H3, ANTC16H3 and ANTC17H3. Students who complete this full sequence of courses gain a good understanding of the human fossil record, and of the mechanisms that underlie evolutionary diversification. However, what is missing is a capstone course that allows students to engage intensively with the primary literature in this area. The study of Human Evolution includes many highly contentious topics. It represents a very rapidly shifting research landscape. As such, it is an ideal subject for a seminar course that can be updated with new topical material every time it is taught. It is also an ideal candidate for teaching students how to critically read the primary literature, and weigh the merits of opposing viewpoints. This course will provide students with an option to complete the C- and D- level requirements in the Major and Specialist Programs in Evolutionary Anthropology. It will also be listed as an optional course in the Minor in Archaeology that is currently being developed. This course will primarily serve Major and Specialist students in Evolutionary Anthropology. It will also likely be of interest to students in the Biological Sciences, particularly in the Major and Specialist programs in Human Biology. This is an entirely new course, not replacing any existing offering. This course will be added to the suite of seminar style courses that we offer at the fourth-year level (i.e., ANTD18H3, ANTD26H3, ANTD35H3, ANTD99H3), covering a complementary but distinct segment of the Evolutionary Anthropology literature. These courses generally work to help prepare students for graduate studies by focusing on critical reading of the primary literature, and on advanced writing and presenting skills.

An enrollment limit of 25 is being requested because it is not practicable to run a discussion style seminar course with more than that number of students.
Consultation: Approved by DCC on October 21st, 2024 Course code approved October 17th, 2024 by Amber Lantsman in the RO
Resources: Course will be taught by regular faculty. The course will not require TA support, or any additional equipment or infrastructure. The course will not require any ancillary or laboratory fees.
Overlap with Existing Courses: There will inevitably be some overlap in content with ANTA01H3, ANTC16H3, and ANTC17H3. However, as noted above, this course is being designed to specifically complement the background students gain through those courses.
Programs of Study for Which This Course Might be Suitable: Major Program in Evolutionary Anthropology Specialist Program in Evolutionary Anthropology Major Program in Human Biology Specialist Program in Human Biology
Estimated Enrolment: 25
Instructor: Professor Mary Silcox
Proposal Status: Under Review

4 Program Modifications

SCMAJ15902: MAJOR PROGRAM IN MUSIC AND CULTURE (ARTS)

<p>Title Change: MAJOR PROGRAM IN MUSIC AND CULTURE (ARTS)</p>
<p>Completion Requirements:</p> <p>Program Requirements Students are required to complete 8.0 credits as follows:</p> <p>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.</p> <p>2. Courses at the B-level (1.5 credits) MUZB01H3/(VPMB01H3) Introduction to Community Music MUZB20H3/(VPMB82H3) Music in the Contemporary World MUZB80H3/(VPMB88H3) Developing Musicianship</p> <p>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.</p> <p>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.</p>
<p>Description: ACM Program Manager Email: acm-panam@utsc.utoronto.ca</p>
<p>Description of Proposed Changes:</p> <ol style="list-style-type: none"> Proposed name change from "Music and Culture" to "Music" as reflected in the updated program name and updated completion requirements where "Music and Culture" has been changed to "Music" Removal of notes in Requirements 1 and 3 regarding a waiver for MUZA80H3 if a placement test is passed Update to ACM Program Manager email address
<p>Rationale:</p> <ol style="list-style-type: none"> A program name change is being proposed because the current name, ""Music and Culture"" does not adequately convey the nature of our program, especially to an external audience. The current name implies that the program is focused only on the study of existing music and doesn't include creative and practice-based components. It suggests that our students will not make music themselves, but rather just listen to music, analyze it, and write about it. This doesn't accurately reflect our program, which includes small and large ensembles, a suite of musicianship courses, many of which are focused on composition, and a variety of other courses with creative music-making components. Students majoring or minoring in our program are required to perform with an ensemble and take at least two semesters of musicianship. In short, creative music-making is essential to our program but the current name does not reflect that. The notes in Requirements 1 and 3 regarding waiving MUZA80H3 if students pass a placement test in week 1 is being removed as there is currently no testing process in place for this. The ACM Program Manager email address is being updated to the current alias email address to ensure emails will be directed to the correct staff member
<p>Impact: The proposed title change will not impact the content of the program itself. This program takes a decolonizing, access/global-focused approach to teaching music and this will not change. It is noted that, unlike the Music programs offered by the Faculty of Music and the Faculty of Arts & Science, the UTSC Music program will remain an unlimited enrolment program, with no changes to the program requirements.</p> <p>The proposed title change is expected to apply to students entering the program with a 2025 Fall start session forward. A program title change will also trigger the need for a new subject POST code.</p>
<p>Consultations: ACM DCC: October 7, 2024 Faculty of Music (Acting Dean, Ryan McClelland): January 16, 2025 In response to our consultation and in support of the proposed change, Ryan McClelland, Acting Dean of the Faculty of Music, wrote: "Yes, I understand that the shorter name makes it easier to capture the multiple activities within your program. Makes sense, given that the 'culture' part tends to suggest the (ethno)musicology side of things, which is only one component of your program." Faculty of Arts and Science (Acting Vice-Dean, Undergraduate, Don Boyes): February 11, 2025 Faculty of Arts and Science (Vice-Dean, Academic Operations, Jamie Stafford): February 11, 2025 Victoria Hurlihey, Manager, Governance & Curriculum Services, Faculty of Arts & Science, communicated to the OVPD Office that, in response to our consultation and in support of the proposed title change, both Don Boyes and Jamie Stafford indicated that they had no concerns. UTSC Registrar's Office (Lindsey Taylor and Jason Lee): February 14, 2025 UTSC Music and Culture Student Consultation Group: February 27, 2025 - with 30/35 students supporting the proposed title change</p>
<p>Resource Implications: None</p>
<p>Proposal Status: Under Review</p>

SCMIN1590: MINOR PROGRAM IN MUSIC AND CULTURE (ARTS)

Title Change: 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) MUZB01H3/(VPMB01H3) Introduction to Community Music MUZB20H3/(VPMB82H3) Music in the Contemporary World MUZB80H3/(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 (acm-p am @utsc.utoronto.ca) regarding the selection of the courses to fulfill this program requirement.
Description: ACM Program Manager. Email: manaal.hussain@utoronto.ca acm-pm@utsc.utoronto.ca
Description of Proposed Changes: 1. Proposed name change from "Music and Culture" to "Music" as reflected in the updated program name and updated completion requirements where "Music and Culture" has been changed to "Music" 2. Removal of note in Requirements 1 and 3 regarding a waiver for MUZA80H3 if a placement test is passed 3. Update to ACM Program Manager email address
Rationale: 1. A program name change is being proposed because the current name, ""Music and Culture"" does not adequately convey the nature of our program, especially to an external audience. The current name implies that the program is focused only on the study of existing music and doesn't include creative and practice-based components. It suggests that our students will not make music themselves, but rather just listen to music, analyze it, and write about it. This doesn't accurately reflect our program, which includes small and large ensembles, a suite of musicianship courses, many of which are focused on composition, and a variety of other courses with creative music-making components. Students majoring or minoring in our program are required to perform with an ensemble and take at least two semesters of musicianship. In short, creative music-making is essential to our program but the current name does not reflect that. 2. The notes in Requirements 1 and 3 regarding waiving MUZA80H3 if students pass a placement test in week 1 is being removed as there is currently no testing process in place for this. 3. The ACM Program Manager email address is being updated to the current alias email address to ensure emails will be directed to the correct staff member.
Impact: The proposed title change will not impact the content of the program itself. This program takes a decolonizing, access/global-focused approach to teaching music and this will not change. It is noted that, unlike the Music programs offered by the Faculty of Music and the Faculty of Arts & Science, the UTSC Music program will remain an unlimited enrolment program, with no changes to the program requirements. The proposed title change is expected to apply to students entering the program with a 2025 Fall start session forward. A program title change will also trigger the need for a new subject POST code.
Consultations: ACM DCC: October 7, 2024 Faculty of Music (Acting Dean, Ryan McClelland): January 16, 2025 In response to our consultation and in support of the proposed change, Ryan McClelland, Acting Dean of the Faculty of Music, wrote: "Yes, I understand that the shorter name makes it easier to capture the multiple activities within your program. Makes sense, given that the 'culture' part tends to suggest the (ethno)musicology side of things, which is only one component of your program." Faculty of Arts and Science (Acting Vice-Dean, Undergraduate, Don Boyes): February 11, 2025 Faculty of Arts and Science (Vice-Dean, Academic Operations, Jamie Stafford): February 11, 2025 Victoria Hurlihey, Manager, Governance & Curriculum Services, Faculty of Arts & Science, communicated to the OVPD Office that, in response to our consultation and in support of the proposed title change, both Don Boyes and Jamie Stafford indicated that they had no concerns. UTSC Registrar's Office (Lindsey Taylor and Jason Lee): February 14, 2025 UTSC Music and Culture Student Consultation Group: February 27, 2025 - with 30/35 students supporting the proposed title change
Resource Implications: None
Proposal Status: Under Review

SCSPE1180: SPECIALIST PROGRAM IN ARTS MANAGEMENT - Field Placement Stream (ARTS)

Description: ACM Program Manager. Email: aem-pa@utsc.utoronto.ca acm-pm@utsc.utoronto.ca
Enrolment Requirements Enrolment in the program is limited, and entry is competitive. Admissions are granted on the basis of applicants' academic performance, and background in one or more of the arts. and demonstrated interest and potential ability in Arts Management as discerned through an interview. For the Field Placement Stream,

students must have **completed a minimum of 4.0 credits, including VPAA10H3 and VPAA12H3, with a minimum cumulative GPA of 3.02.8**, both overall and in Arts Management-specific courses.

Completion Requirements:

Program Requirements

This program requires the completion of a total of 15.0 credits. Students complete a core of 6.0 credits in Arts Management courses, 1.5 credits in Management courses, 6.0 credits in one or more arts discipline(s), and 1.5 credits specific to either the Standard Stream or the Field Placement Stream.

Students must maintain a minimum cumulative grade point average (CGPA), both overall and in Arts Management-specific courses: **2.52.8** for the Standard Stream and **3.02.8** for the Field Placement Stream. Continuous consultation with the Program ~~Director~~ **Manager** is strongly encouraged for all students in each year of their program.

Core (13.5 credits)

1. Arts Management Courses (6.0 credits)

(ACMB10H3) Equity and Diversity in the Arts
VPAA10H3 Introduction to Arts and Media Management
VPAA12H3 Developing Audiences, Resources, and Community
VPAB10H3 Equity and Inclusivity in Arts and Media Organizations
VPAB13H3 Financial Management for Arts Managers
VPAB16H3 Managing and Leading in Cultural Organizations
VPAB17H3 From Principles to Practices in Arts Management
VPAC13H3 Planning and Project Management in the Arts and Cultural Sector
VPAC15H3 Cultural Policy
VPAC16H3 Contracts and Copyright
VPAC17H3 Marketing in the Arts and Media
VPAC18H3 Raising Funds in Arts and Media
VPAD12H3 Senior Seminar in Arts and Media Management

2. Management Courses (1.5 credits)

MGTA01H3 Introduction to Business
MGTA02H3 Managing the Business Organization
0.5 credit from Management or Economics at the C- or D-level (unless an alternative is formally approved in advance by the Arts Management Program Director)

Note: Arts Management students have access to the following Management courses via ROSI: MGHC23H3, MGMC30H3, MGTC33H3, MGTC44H3 and MGTD45H3. Arts Management students interested in other Management courses must approach the Arts Management Program Director early in the enrolment period to discuss suitability and to request access. Appropriate prerequisite knowledge is required for all Management courses.

3. Arts Courses (6.0 credits)

[6.0 credits from within the Major program in one of the artistic disciplines offered by the Department of Arts, Culture and Media (Art History, Music and Culture, Studio Art, and Theatre & Performance Studies). At least 1.0 credit of these must be at the C- or D-level.] OR [With the prior written approval of the Arts Management Program Director, students may tailor a coherent group of courses to accommodate their special interests and particular career goals. At least 1.0 credit must be at the C- or D-level.]

Note: Because the completion of a Major program in a chosen artistic field is particularly valuable for students contemplating graduate studies and certain careers related to that subject, students may wish to add the Major Subject POST and take additional Arts courses to fulfil the Major requirement. Alternatively, one or more Minor program(s) may be valuable in certain fields of work and further studies.

Field Placement Stream

4. Work Term Placements

In addition to the Core requirements above, students must complete a minimum of two 300-hour not-for-credit work term placements:

Field Placement I
Field Placement II

5. (1.5 credits)

ACMC01H3 ACMEE Applied Practice I (to be taken concurrently with, or after, Field Placement I)
ACMD01H3 ACMEE Applied Practice II (to be taken concurrently with, or after Field Placement II)
and
0.5 credit from the following:
ACMD02H3 ACMEE Applied Practice III (to be taken in connection with an optional "Field Placement III")
VPAB18H3 Becoming a Producer
VPAC21H3 Special Topics in Arts Management I
VPAC22H3 Special Topics in Arts Management II
~~VPAD07H3 Agency and Pluralism in Social & Cultural Transformations~~
VPAD10H3 Good, Better, Best: Case Study Senior Seminar
VPAD11H3 Focus on the Field: Senior Research Seminar
VPAD14H3 Independent Studies in Arts Management

Courses in the first two years of the program

The first year of study would normally consist of 5.0 credits (10 courses - five in each of the Fall and Winter semesters) including **VPAA10H3, VPAA12H3, MGTA01H3, MGTA02H3**, at least three courses from the "Arts Courses" section of the program requirements, and electives. ~~ACMB01H3 can be taken as one of the "Arts Courses" in the Winter semester of the first year, or during the second year.~~ The second year of study would normally consist of 5.0 full credits (10 courses) including **VPAB10H3, VPAB13H3, VPAB16H3, and VPAB17H3**, ~~ACMB01H3 (if not already taken, B-level courses from the "Arts Courses"~~ program requirement, and electives. ~~Arts Management students are encouraged to consider ACMB02H3 as one of their elective choices.~~

Description of Proposed Changes: -The enrolment requirements have been updated to remove "interview" as an entry point to the program, and specify the courses required for consideration for entry to the program. -Removed ACMB01H3 from the “Courses in the first two years of program” as that course is no longer offered. -Replaced ACMB10H3 with VPAB10H3, which is an Arts Management specific EDI course -Removed VPAS07H3 and Added VPAD10H3 and VPAD11H3 courses under Req#5
Rationale: We are removing the interview requirement as it is perceived to be a barrier to interest and registration. Specifying that students must complete at least 4.0 credits including VPAA10H3 and VPAA12H3 will reduce confusion and provide greater clarity to students for which courses are required for consideration for entry to the program. VPA courses added in the recent past are added to Req#5 to replace the older VPA courses that are no longer offered, and to offer students more flexibility.
Impact: None
Consultations: ACM DCC: Dec 5, 2024 RO Consultation: April 15, 2025 (Shelby Verboven)
Resource Implications: None
Proposal Status: Under Review

SCSPE1190: SPECIALIST PROGRAM IN ARTS MANAGEMENT - Standard Stream (ARTS)

Completion Requirements:

Program Requirements

This program requires the completion of a total of 15.0 credits. Students complete a core of 6.0 credits in Arts Management courses, 1.5 credits in Management courses, 6.0 credits in one or more arts discipline(s), and 1.5 credits specific to either the Standard Stream or the Field Placement Stream.

Students must maintain a minimum cumulative grade point average (CGPA), both overall and in Arts Management-specific courses: ~~2.5~~2.8 for the Standard Stream and ~~3.0~~2.8 for the Field Placement Stream. **Note** that continuous consultation with the Program **Manager** ~~Director~~ is strongly encouraged for all students in each year of their program.

Core (13.5 credits)

1. Arts Management Courses (6.0 credits)

VPAA10H3 Introduction to Arts and Media Management
 VPAA12H3 Developing Audiences, Resources, and Community
 VPAB10H3 Equity and Inclusivity in Arts and Media Organizations
 VPAB13H3 Financial Management for Arts Managers
 VPAB16H3 Managing and Leading in Cultural Organizations
 VPAB17H3 From Principles to Practices in Arts Management
 VPAC13H3 Planning and Project Management in the Arts and Cultural Sector
 VPAC15H3 Cultural Policy
 VPAC16H3 Contracts and Copyright
 VPAC17H3 Marketing in the Arts and Media
 VPAC18H3 Raising Funds in Arts and Media
 VPAD12H3 Senior Collaborative Projects

2. Management Courses (1.5 credits)

MGTA01H3 Introduction to Business
 MGTA02H3 Managing the Business Organization
 0.5 credit from Management or Economics at the C- or D-level (unless an alternative is formally approved in advance by the Arts Management Program Director)

~~**Note:** Arts Management students have access to the following Management courses via ROSI: MGHC23H3, MGMC30H3, MGTC33H3, MGTC44H3 and MGTD45H3. Arts Management students interested in other Management courses must approach the Arts Management Program Director early in the enrolment period to discuss suitability and to request access. Appropriate prerequisite knowledge is required for all Management courses.~~

Note: Arts Management students have access to select Management courses. A list of available courses will be shared with students around July of each year. Students must approach the Program Manager early in the enrolment period to discuss suitability and to request access. Appropriate prerequisite knowledge is required for all Management courses.

3. Arts Courses (6.0 credits)

[6.0 credits from within the Major program in one of the artistic disciplines offered by the Department of Arts, Culture and Media (Art History, Music and Culture, Studio Art, and Theatre & Performance Studies). At least 1.0 credit of these must be at the C- or D-level.] *OR* [With the prior written approval of the Arts Management Program Director, students may tailor a coherent group of courses to accommodate their special interests and particular career goals. At least 1.0 credit must be at the C- or D-level.]

Note: Because the completion of a Major program in a chosen artistic field is particularly valuable for students contemplating graduate studies and certain careers related to that subject, students may wish to add the Major Subject POST and take additional Arts courses to fulfil the Major requirement. Alternatively, one or more Minor program(s) may be valuable in certain fields of work and further studies.

Standard Stream

In addition to the Core requirements above, students must complete 1.5 credits from the following:

4. (1.5 credits)

Choose from the following:

VPAB18H3 Becoming a Producer
 VPAC21H3 Special Topics in Arts Management I
 VPAC22H3 Special Topics in Arts Management II
 (VPAD07H3) Agency and Pluralism in Social & Cultural Transformations
 VPAD10H3 Good, Better, Best: Case Study Senior Seminar
 VPAD11H3 Focus on the Field: Senior Research Seminar
 VPAD14H3 Independent Studies in Arts Management

Note: one of the D-level choices is required if a D-level course is not taken as a part of component 2 (Management Courses) or component 3 (Arts Courses).

Courses in the first two years of the program

The first year of study would normally consist of 5.0 credits (10 courses - five in each of the Fall and Winter semesters) including [VPAA10H3](#), [VPAA12H3](#), [MGTA01H3](#), [MGTA02H3](#), at least three courses from the “Arts Courses” section of the program requirements, and electives. ~~ACMB01H3 can be taken as one of the "Arts Courses" in the Winter semester of the first year, or during the second year.~~ The second year of study would normally consist of 5.0 full credits (10 courses) including [VPAB10H3](#), [VPAB13H3](#), [VPAB16H3](#) and [VPAB17H3](#), ~~ACMB01H3 (if not already taken,~~ B-level courses from the “Arts Courses” program requirement, and electives. ~~Arts Management students are encouraged to consider ACMB02H3 as one of their elective choices.~~

Description:

ACM Program Manager : acm-pam@utsc.utoronto.ca

While a majority of the academic work in the program is based on the not-for-profit arts model , the skills that UTSC’s arts management students develop are transferable skills : critical thinking , organizational development , marketing , fundraising , public relations and public policy can be applied to many fields , and graduates may eventually opt to work in for-profit cultural industries such as commercial music , film and television , or even non-arts sectors that require similar abilities . For further information, please visit the Arts Management website

The **Standard Stream** of the program is designed to give students a broad and deep understanding of Arts Management at the undergraduate level through academic courses but without full-field placements. This stream is well suited to students who have past or alternate practical experience in arts management.

Enrolment Requirements:

Enrolment Requirements

Enrolment in the program is limited, and entry is competitive. Admissions are granted on the basis of applicants' academic performance, and background in one or more of the arts. ~~, and demonstrated interest and potential ability in Arts Management as discerned through an interview.~~ For the Standard Stream, students must have **completed a minimum of 4.0 credits, including VPAA10H3 and VPAA12H3, with** a minimum cumulative GPA of 2.5, both overall and in Arts Management-specific courses.

Description of Proposed Changes:

The enrolment requirements have been updated to remove "interview" as an entry point to the program, and specify the courses required for consideration for entry to the program.

Removed ACMB01H3 as course is now retired.

Added VPAB10H3 in the courses in the first two years of the program.

Rationale:

We are removing the interview requirement as it is perceived to be a barrier to interest and registration. Specifying that students must complete at least 4.0 credits including VPAA10H3 and VPAA12H3 will reduce confusion and provide greater clarity to students for which courses are required for consideration for entry to the program.

Removed ACMB01H3 from the “Courses in the first two years of program” as that course is no longer offered.

VPA courses added in the recent past are added to Req#5 to replace the older VPA courses that are no longer offered, and to offer students more flexibility.

Added VPAB10H3 in the required B-level in the first two years of the program.

Impact:

None

Consultations:

ACM DCC: Dec 5, 2024

RO Consultation: April 15, 2025 (Shelby Verboven)

Resource Implications:

None

Proposal Status:

Under Review

19 New Courses

MBTB11H3: Orchestral Arranging

Description:

Students will learn and practice a variety of techniques relating to orchestral and choral composition and arranging. Essential concepts relating to clefs and pitch range will be taught, as well as compositional principles and techniques such as voice leading and counterpoint. An emphasis will be placed on honing creativity and applying a variety of non-Western musical influences. Students will be able to apply the material learned in this course to all other courses relating to music creation. This course is taught at Centennial College.

Prerequisites:

MBTB13H3, MBTB41H3, MBTB50H3, [MBTC62H3 or MBTC70H3] or [MBTC63H3 or MBTC72H3]

Notes:

Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

Delivery Method:

In Person

Methods of Assessment:

1. Weekly Group projects (60% - Learning outcomes 1, 2) 2. Feedback and constructive criticism of your peers' works (10% - Learning outcome 2) 3. Music to Picture (30% - Learning outcomes 1, 3, 4)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: 1. Create by identifying, analyzing and applying standard arranging and compositional techniques to vocal and instrumental writing assignments completed in weekly group projects that adhere to concepts learnt in class from Orchestral theory/arranging. 2. Working in small groups, create an arrangement of an existing or original popular musical work for multiple voices and instruments that is innovative and original 3. Individually compose and arrange an original musical work incorporating voices and instruments that is innovative while also adhering to established conventions of Orchestral theory. Use notation software such as MUESCORE or LOGIC PRO X to notate all parts in the correct instrumental range with correct key signatures. 4. Utilize software notation program for vocal and instrumental parts. Course Experience: University- Based Experience
Topics Covered: - Intro to Composition and Arranging - Forms, layout, character, style, tempo, key, - Elements of an Arrangement - strings, horns, synths
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Performance & Artistic Production.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Dr. Brian Jude de Lima at Centennial College
Proposal Status: Under Review

MBTB12H3: Vocal Arranging

Description: Students will apply concepts learned during the first two years of the program to the creation and performance of advanced multi-part vocal arrangements. A variety of methods of vocal arranging will be explored, and performance techniques such as balancing, diction, breath control, projection, and dynamics will be applied to the execution of the created arrangements. This course is taught at Centennial College.
Prerequisites: MBTB13H3, MBTB41H3, MBTB50H3, [MBTC62H3 or MBTC70H3] or [MBTC63H3 or MBTC72H3]
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.
Delivery Method: In Person
Methods of Assessment: <ol style="list-style-type: none"> 1. Vocal Arrangement #1 (22% - Learning outcomes 1, 4) 2. Vocal Arrangement #2 (22% - Learning outcomes 1, 4) 3. Vocal Arrangement #3 (22% - Learning outcomes 1, 4) 4. Choir/Recording Evaluations (34% - Learning outcomes 1, 2, 3, 4, 5)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5

Learning Outcomes: <ol style="list-style-type: none"> 1. Create a professional vocal arrangement independently using a variety of techniques. 2. Rehearse and perform in a vocal ensemble at a professional level. 3. Lead a vocal ensemble rehearsal at a professional level. 4. Teach a vocal ensemble an original vocal arrangement using a variety of techniques. 5. Collaborate effectively and efficiently in a vocal ensemble to develop a vocal arrangement.
Course Experience: University-Based Experience
Topics Covered: Intro to Composition and Vocal Arranging, Forms, layout, character, style, tempo, key, Elements of a Vocal Arrangement. Blend Melodic Contour, Call and Response, Hear and create variations in vowels, volume, phrasing, vibrato, register choice Identify the shape of the melody, Harmonizing by Ear, 2 vs. 3-part harmony, how to hear and sing all 3 parts of conventional pop harmony Invert the harmony to the part above them, how to modulate the key of the song, How to use the 3 parts of harmony in different places in the music.
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Performance & Artistic Production.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025(Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: O'Neil Gerald Donald at Centennial College
Proposal Status: Under Review

MBTB30H3: Art of Performance

Description: This course will prepare students to become professional performers that meet and exceed audience expectations. From the perspective of an "indie" musician, students will learn how to perform in line with contemporary standards of excellence and entertainment. This course is taught at Centennial College.
Prerequisites: MBTB13H3, MBTB41H3, MBTB50H3, [MBTC62H3 or MBTC70H3] or [MBTC63H3 or MBTC72H3]
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.
Delivery Method: In Person
Methods of Assessment: <ul style="list-style-type: none"> - Performer Survey (10% - Learning outcome 1) - Performance Plan (10% - Learning outcomes 3, 4) - Performance Quality (40% - Learning outcomes 2, 4, 5) - Performance Ambition (20% - Learning outcomes 2, 4, 5) - Reflective essay (10% - Learning outcomes 1, 3) - Student feedback (10% - Learning outcomes 1, 3)
Breadth Requirements: Arts, Literature & Language
CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Evaluate the performance practices of a variety of popular, world, and Indigenous artists in order to develop her or his own performance practices. 2. Assess audience expectations in a variety of performance contexts. 3. Use terminology associated with live performance contexts. 4. Plan a variety of facets of a musical concert. 5. Execute a musical concert that is in line with contemporary standards of excellence and entertainment.
Course Experience: University-Based Experience
Topics Covered: <ul style="list-style-type: none"> • The best practices of a performer when on stage

<ul style="list-style-type: none"> • How to interact with your band in a performance • Interacting with the audience and using them as a tool to enhance your performance • How to make subtle cues incase the band is in the wrong spot • How to soundcheck before a performance • Microphone position for all instruments • Stage setup - where each performer should be situated on the stage.
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Performance & Artistic Production.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Dr. Jesse Feyen at Centennial College
Proposal Status: Under Review

MBTB51H3: Musical Entrepreneurship

Description: Students will learn how to earn a sustainable full-time living as a self-employed musician and creative professional. Topics covered include grant writing, publishing, licensing, contracts, and copyright. Students will also learn some basic accounting and marketing skills. The course will provide students with a foundation for courses in the Music Creation and Business track and for the pursuit of a music career. This course is taught at Centennial College.
Prerequisites: MBTB13H3, MBTB41H3, MBTB50H3, [MBTC62H3 or MBTC70H3] or [MBTC63H3 or MBTC72H3]
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.
Delivery Method: In Person
Methods of Assessment: <ul style="list-style-type: none"> - Press Kit (25% - Learning outcomes 3, 5) - Grant Writing (25% - Learning outcomes 2, 4, 5, 6) - Canadian Music Industry Research (10% - Learning outcomes 4, 5) - Business Plan (40% - Learning outcomes 1, 2, 3)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Identify a viable product or service and its targeted market as the basis for starting own business. 2. Apply a financing model to launching and sustaining the business. 3. Use a variety of business tools required to operate the planned business successfully. 4. Identify a wide variety of valuable resources in the Canadian music industry available to independent music creators, performers, and/or recording artists. 5. Pursue viable revenue streams as an independent music creator, performer, and/or recording artist. 6. Develop strong grant proposals relating to a variety of music-related ventures.
Course Experience: University-Based Experience
Topics Covered: <ul style="list-style-type: none"> • Marketing & networking • Grant writing • The power of the internet • Start-up of online business • Mentorship • Touring • Producing & documentation • Finance • Money matters

<ul style="list-style-type: none"> • Copyright • Contracts • Licensing • Public relations • Business plan presentations
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Entrepreneurship Experience.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025(Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Sessional faculty at Centennial College
Proposal Status: Under Review

MBTC52H3: Contemporary Music Industry Issues

Description: Students will learn how to apply principles and values relating to global citizenship and equity to the music industry. Issues relating to women, visible minorities, and members of the LBGT+ community in the music industry will be explored as students consider ways they can act as catalysts for positive change. Students will also learn about recent and upcoming political, economic, social and technological changes that affect the music industry of the present and future. This course is taught at Centennial College.
Prerequisites: MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3 or MBTC73H3]
Corequisites: MBTC98H3
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.
Delivery Method: In Person Methods of Assessment: Paper 1: Context and Ways of Being a Part of Positive Change (15% - Learning outcomes 1, 2, 5) Paper 2: Definitions of Equity & Engaging with Indigenous Art (15% - Learning outcomes 1, 2, 3) Paper 3: Gender Disparity in Canadian Film Music Composition (15% - Learning outcomes 4, 5) Presentation (25% - Learning outcomes 1, 2, 3, 4, 5) Final Test (30% - Learning outcomes 1, 2, 3, 4, 5)
Breadth Requirements: Arts, Literature & Language
CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Identify historic and current issues of inequity in the music industry. 2. Identify ways to be an agent for positive change in the music industry. 3. Apply principles and values of indigenization and decolonization when engaging and working in the music industry. 4. Identify emerging social changes and trends in the music industry. 5. Evaluate how one will fit in and contribute to the present and future music industry. Course Experience: University-Based Experience
Topics Covered: <ul style="list-style-type: none"> • Canadian Independent Musicians Association (CIMA) Declaration to End Anti-Black Racism • Canada Council for the Arts (CCA) Equity Policy + Onscreen Protocols & Pathway • CCA Equity Policy + Onscreen Protocols & Pathways-Gender in the Canadian Screen Composing Industry • Gender in the Canadian Screen Composing Industry
Rationale:

<p>This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Simulated-work experience.</p>
<p>Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)</p>
<p>Resources:</p> <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
<p>Instructor: Dr. Lauren Acton at Centennial College</p>
<p>Proposal Status: Under Review</p>

MBTC60H3: Live Sound Engineering

<p>Description:</p> <p>This course will train students for the role of live sound engineer. Students will learn how to setup, operate, take down, maintain, and store all components of a live sound system. Other topics to be discussed include acoustics, sound tests, working with performers, and career options. This course is taught at Centennial College.</p>
<p>Prerequisites:</p> <p>MBTB13H3, MBTB41H3, MBTB50H3, [MBTC62H3 or MBTC70H3] or [MBTC63H3 or MBTC72H3]</p>
<p>Notes:</p> <p>Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Audio Engineering Certificate.</p>
<p>Delivery Method:</p> <p>In Person</p>
<p>Methods of Assessment:</p> <ul style="list-style-type: none"> - Written test (20% - Learning outcomes 1, 2, 3) - Live Performance Planning Project (10% - Learning outcome 4) - Live Equipment Setup Evaluation (10% - Learning outcome 5) - Sound Test and Mixing Evaluation (20% - Learning outcomes 5, 6) - Troubleshooting Evaluation (10% - Learning outcome 7) - Semester-end performance (30% - Learning outcomes 4, 5, 6, 7)
<p>Breadth Requirements:</p> <p>Arts, Literature & Language</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. Identify key brand names and models associated with live sound technology. 2. Describe key principles of sound acoustics relevant to live sound. 3. Identify careers relating to live sound. 4. Select appropriate equipment to achieve specific live performance goals. 5. Setup, operate, take down, and store all components of a live sound system in a timely and effective manner. 6. Run an effective sound test with a full popular music ensemble. 7. Troubleshoot a variety of issues relating to live sound systems. <p>Course Experience: University-Based Experience</p>
<p>Topics Covered:</p> <ul style="list-style-type: none"> - Live sound careers - Live sound equipment: brands and models - Proper care of live sound equipment - Live performance planning - Live Performance Planning Project - Setting up and taking down equipment - Live mixing consoles - Sound tests - Working with performers - Sound test and mixing practice
<p>Rationale:</p> <p>This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts</p>

that support their academic and professional development. This course provides a university-based experience and falls within the category of Simulated work Experience and Performance & Artistic Production.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Paul Hodge at Centennial College
Proposal Status: Under Review

MBTC66H3: Studio Session Management

Description: Students will learn how to successfully run a professional recording studio session by assuming a leadership role as audio engineer and producer, and by synthesizing techniques relating to audio production and recording, audio mixing and editing, and audio consoles. This experiential course will also provide opportunities for students to exercise and develop troubleshooting and critical thinking skills that are necessary in a recording studio. Students will also learn about studio equipment and maintenance in ways that build on prior courses. This course is taught at Centennial College.
Prerequisites: MBTB13H3, MBTB41H3, MBTB50H3, [MBTC62H3 or MBTC70H3] or [MBTC63H3 or MBTC72H3]
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Audio Engineering Certificate.
Delivery Method: In Person
Methods of Assessment: <ul style="list-style-type: none"> - Session Questionnaire (10% - Learning outcome 4) - Weekly Student Presentations (20% - Learning outcome 3) - Quiz 1 (10% - Learning outcome 2) - Quiz 2 (10% - Learning outcome 1) - Weekly client take-away package evaluation (20% - Learning outcomes 1, 5) - Weekly client evaluation of the session (20% - Learning outcomes 1, 2) - Maintenance evaluation (10% - Learning outcome 4)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Synthesize skills in audio production, recording, mixing, and editing in the context of a professional studio recording session. 2. Collaborate with recording studio clients in an effective, efficient, and professional manner. 3. Solve problems relating to audio production in an effective, efficient, and professional manner. 4. Setup, operate, take down, and maintain various components of a recording studio at a professional level. 5. Optimize the operation of IT equipment in order to achieve specific audio production goals. Course Experience: University Based Experience
Topics Covered: Session booking, session preparation, session floor setup, session cleanup, session autopsy
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Simulated Work experience.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required.

<ul style="list-style-type: none"> • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Brian Nevin at Centennial College
Proposal Status: Under Review

MBTC67H3: Audio Mastering

Description: Students will explore a variety of techniques associated with creating a professional mastered stereo mix. Students will learn how to use various digital and analog tools during the mastering process in order to create final stereo mixes that reflect industry practices and standards. This course is taught at Centennial College.
Prerequisites: MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3 or MBTC73H3]
Corequisites: MBTC52H3 and MBTC98H3
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.
Delivery Method: In Person
Methods of Assessment: <ul style="list-style-type: none"> - Quiz 1 (10% - Learning outcomes 1, 2) - Quiz 2 (10% - Learning outcomes 1, 2) - Assignment #1: Restore and Remaster (25% - Learning outcomes 3, 4, 5) - Assignment #2: Master a three-song EP (35% - Learning outcomes 3, 4, 5) - In-class Activities (20% - Learning outcome 5)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Identify important audio mastering engineers and aspects of their creative and technical approach. 2. Effectively use appropriate terminology relating to audio mastering. 3. Analyze a pre-mastered audio mix in order to select and employ appropriate tools, techniques, and approaches to the mastering process 4. Collaborate effectively, efficiently, and professionally with creative partners during the mastering process 5. Create a professionally mastered single, EP, album, or compilation songs for a variety of media in line with industry standards.
Course Experience: University-Based Experience
Topics Covered: <ul style="list-style-type: none"> - The Essence of Audio Mastering - Ear training: Frequency ranges Bandwidth limit, Comb filtering, Overload, Congestion, Reverb quality, Mono/Stereo/Mono, Level acuity, Habituation, Subtractive energy, Instrument identity, Audio artifacts, Spectral Tilt, Compression/limiting, Active/Passive listening - Psychoacoustic hearing: Loudspeakers & Rooms - Technical/Hardware/Software: Word Length, Sample Rates, Template, A-D-A processing, oversampling. - Perception: Decibels, EQ, Compression, Limiting, Monitoring levels, Headphones, Speakers, Convertors, Monitor Control, Control Room - Delivery: The Loudness Wars, Loudness metering, LUFS, Peak, Digital Service Provider levels, Album sequence, pre-master for vinyl, Radio, Tapes, and files - Archival/De Archival: Audio Restoration, Remastering, Logs, File-name conventions. - Philosophy, aesthetics, and techniques: Mastering Pop, Electronic, EDM, Rock, Classical, Roots, Folk music
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Performance & Artistic Production.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.

Instructor: Paul Novotny at Centennial College
Proposal Status: Under Review
MBTC68H3: Audio Engineering for Gaming and VR
Description: Students will learn how to mix audio for projects associated with video games and virtual reality (VR). Students will explore techniques for recording sound that accompanies video filmed by a 360-degree camera, and how to effectively use a variety of software programs and tools associated with gaming and VR. This course is taught at Centennial College.
Prerequisites: MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3, OR MBTC73H3]
Corequisites: MBTC52H3 and MBTC98H3
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.
Delivery Method: In Person
Methods of Assessment: <ul style="list-style-type: none"> - Roll-A-Ball (30% - Learning outcomes 1, 2, 3, 4) - Ambiences (30% - Learning outcomes 1, 2, 3, 4) - Footsteps (40% - Learning outcomes 1, 2, 3, 4) Evaluation Scheme <ul style="list-style-type: none"> - Roll-A-Ball: Design a high-quality, cohesive set of sounds and implement them so they behave as designed in our version of Roll a Ball, without any errors or bugs. - Ambiences: Build upon the work done in class with Ambiences in Unreal and create a well-conceived and pleasant ambience system with different 3D emitters simulating a real-world soundscape to be experienced from a first-person point of view. -Footsteps: Continue to improve on the work done so far by adding a well-crafted footsteps system that changes depending on the surfaces the player is on. Reverb Zones are also to be added to areas on the map.
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Create audio for a variety of applications relating to video games and virtual reality (VR). 2. Use a variety of platforms to develop audio content for video games and VR. 3. Collaborate effectively, efficiently, and professionally with a team working on a video game or VR application. 4. Develop audio material that musically and sonically is in line with the goals of the video game or VR application. Course Experience: University-Based Experience
Topics Covered: <ul style="list-style-type: none"> - Overview and introduction to composing for advertising and video games - History of composing music for video games - Concepts for interactive scores for video games - Using an audio engine in video games - Composing Video Game music for Advertising
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Advanced Design Experience.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Andre Azoubel at Centennial College
Proposal Status:

MBTC71H3: Music Marketing and Social Media**Description:**

Students will explore a variety of strategies and techniques relating to music marketing. An emphasis will be placed on social media, the most important growth area in music marketing. Students will develop the computer and Internet savvy necessary to engage in music marketing and social media practices. This course is taught at Centennial College.

Prerequisites:

MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3, OR MBTC73H3]

Notes:

Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Music Business Certificate.

Delivery Method:

In Person

Methods of Assessment:

- Music Marketing Career Essay (10% - Learning outcome 1)
- Big Budget Campaign Assignment (20% - Learning outcomes 2, 3, 4)
- Social Media Assignment (20% - Learning outcomes 3, 5)
- Minor Event Marketing (20% - Learning outcomes 2, 3, 4, 5, 6)
- Major Event Marketing (30% - Learning outcomes 2, 3, 4, 5, 6)

Breadth Requirements:

Arts, Literature & Language

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Identify careers relating to music marketing and social media.
2. Apply fundamental marketing techniques and strategies in a variety of music industry contexts.
3. Pursue marketing goals using a variety of social media platforms.
4. Create a marketing plan for a music-related product or service within a specific budget.
5. content for a music-related marketing campaign.
6. Run an effective music marketing campaign.

Course Experience:

University-Based Experience

Topics Covered:

- Basic Marketing Principles & Strategies
- Branding
- Advertising Media
- Social Media/Digital Marketing
- Design: Photoshop + Illustrator
- Radio Promotion
- Video Promotion
- Publicity

Rationale:

This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Entrepreneurship Experience.

Consultation:

DCC: Sept 11, 2024
 RO: Oct 21, 2024 (Amber Lantsman)
 Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma)
 EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)

Resources:

- This course will be taught by regular faculty.
- There is no TA required.
- This course will not require any additional equipment or infrastructure support.
- The course will not require ancillary or laboratory fees.

Instructor:

Demetrius Nath at Centennial College

Proposal Status:

Under Review

MBTC73H3: Artist Management and Promotion**Description:**

Students will learn about the activities and strategies of artist managers and promoters. After discussing industry practices and key businesses of the past and present, students will gain hands-on experience by providing managerial services for artists and organizing and promoting musical events. This will provide students with valuable training that they can apply to a career as a manager, promoter, or professional artist. This course is taught at Centennial College.
Prerequisites: MBTB13H3, MBTB41H3, MBTB50H3, [MBTC62H3 or MBTC70H3] or [MBTC63H3 or MBTC72H3]
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology and pursuing Music Business Certificate
Delivery Method: In Person
Methods of Assessment: <ul style="list-style-type: none"> - Music Management Career Essay (10% - Learning outcome 1) - Artist Career Plan Assignment (10% - Learning outcomes 2, 3) - Press Release Assignment (20% - Learning outcomes 2, 4) - Artist Management Updates (30% - Learning outcomes 2, 4, 5) - The Artist Pitch (30% - Learning outcomes 1, 2)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Identify careers relating to artist management and promotion. 2. Provide a variety of managerial services for musical artists. 3. Create a short to medium term career plan for musical artists. 4. a variety of strategies to gain media exposure for musical artists. 5. Organize and promote musical events. Course Experience: University-Based Experience
Topics Covered: <ul style="list-style-type: none"> - Intro to Management: Job Description, Must-Have Traits, Main Responsibilities, Letter of Intent, The Contract - Setting Up Shop: The Name, Setting up your own business, The Team, Basic Accounting, The Artist Balance-Sheet - Creating the Artist's Brand - The Plan: A&R, Grants & Funding, Production Process, Publishing & Copyright, Placements & Music Supervision various associations - Crisis Management - Building Online: Top Online & Social media platforms & how to maximize them. Blogs. Website building, Newsletters & Analytics - Funding Opportunities - The Record Label: Infrastructure, Distribution, Retail Sell-Sheets, Types of record deals - Event Management - Radio & Television: Listening with radio ears – are you a fit for radio? If so, how do you get on? Music videos for broadcast – do you have one? Do you get it played. - Press Releases: When do we need a press release? Writing one & different targets to send it to. - Tour Management
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Simulated Work experience.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Demetrius Nath at Centennial College
Proposal Status: Under Review

MBTC74H3: Music Supervision and Consulting

Description: Students will learn how to apply their knowledge of a variety of music cultures and their training in licensing and copyright to a career as a music supervisor or consultant. After discussing techniques, processes, and career options, students will engage in a number of projects involving the pairing of visual media with

music. Such projects will give students hands-on training and experience related to jobs as music supervisors and consultants. This course is taught at Centennial College.
Prerequisites: MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3, OR MBTC73H3] Corequisites: MBTC52H3 and MBTC98H3
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.
Delivery Method: In Person
Methods of Assessment: 1. Methods of Music Discovery (20% - Learning outcomes 2, 5) 2. Prepare a Script Breakdown (20% - Learning outcomes 3, 5) 3. Prepare a Music Budget (20% - Learning outcomes 1, 5) 4. Song Research and Requests (20% - Learning outcome 4) 5. Cue Sheet Creation (20% - Learning outcomes 2, 4)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: 1. Identify music-related careers in the film and television industry. 2. Discuss the role of music supervisors, consultants, and related positions in the film and television industry. 3. Analyze the role of music and sound in film and television productions. 4. Acquire sync and master rights for film and television productions. 5. Recommend music to use in film and television productions based on reading the script, observing raw video footage, speaking with the production team, and considering the project's budget. Course Experience: University-Based Experience
Topics Covered: - History and overview of music supervision, role of a music supervisor in film and television, music supervision agreement, production relationships - Merging sound with vision, music genres and selecting the right style, sound design and sfx - Creating a music budget, budget line-item definitions - Copyright review, public domain and fair use - Different uses of music in a production - Hiring a composer, composer agreements, unions - Spotting the film, score vs. source music, production libraries - Working with music editors, end title credits, music cue sheets, deliverables - The soundtrack album - Getting the job, building your resume, networking, industry developments - Music supervision in other media - Future of music supervision
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Simulated Work experience.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Charlie Finlay at Centennial College
Proposal Status: Under Review

MBTC75H3: Music Journalism
Description:

<p>This course will teach students how to write about music for the popular press and how to write a personal bio they can use. After discussing the career options associated with music journalism, students will engage in a variety of writing projects including album reviews, concert reviews, artist profiles, "Q & A" pieces, news stories along with bios and press releases for press kits. This course will nurture creative writing that can be applied to a variety of music-related careers. This course is taught at Centennial College.</p>
<p>Prerequisites: MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3, OR MBTC73H3]</p>
<p>Corequisites: MBTC52H3 and MBTC98H3</p>
<p>Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.</p>
<p>Delivery Method: In Person</p>
<p>Methods of Assessment: 1. Album review/concert review/news article (20% - Learning outcomes 1, 2) 2. Q&A interview (25% - Learning outcomes 1, 3) 3. Artist Bio (30% - Learning outcomes 1, 3) 4. Final test (25% - Learning outcomes 4, 5)</p>
<p>Breadth Requirements: Arts, Literature & Language CNC Allowed: Y</p>
<p>Credit Value: Fixed: 0.5</p>
<p>Learning Outcomes: 1. Research and fact-check for news stories and interviews associated with the music industry 2. Apply writing and critical listening skills to reviews of concerts and albums associated with any genre of music 3. Write a professional level artist profile and Q&A piece resulting from interviewing an artist associated with any genre of music 4. Identify career opportunities associated with music journalism. 5. Secure a publisher for an original work associated with music journalism.</p> <p>Course Experience: University-Based Experience</p>
<p>Topics Covered: In this course, students will practice reporting on and providing commentary about music Topics will include: writing album reviews, press releases, music bios, and conducting interviews.</p>
<p>Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Simulated Work experience.</p>
<p>Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)</p>
<p>Resources: • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.</p>
<p>Instructor: Dr. Brian Jude de Lima at Centennial College</p>
<p>Proposal Status: Under Review</p>

MBTC82H3: Indie Artist Development

<p>Description: This course will serve as a culmination of everything that students have learned relating to the music industry by applying a variety of concepts toward the early development independent recording artists' careers. Students will work on the development of their own careers as artists and the burgeoning careers of other emerging artists. This course is taught at Centennial College.</p>
<p>Prerequisites: MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3, OR MBTC73H3]</p>
<p>Corequisites: MBTC52H3 and MBTC98H3</p>
<p>Notes:</p>

Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.
Delivery Method: In Person
Methods of Assessment: 1. Potential Manager Research (15% - Learning outcomes 2, 3) 2. Potential Publisher Research (15% - Learning outcome 1) 3. Potential Booking Agent Research (15% - Learning outcome 1) 4. Potential Record Label Research (15% - Learning outcome 1) 5. Artist One-Sheet Creation (40% - Learning outcomes 4, 5)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: 1. Identify and effectively pursue a variety of revenue streams available to an indie artist. 2. Develop SMART goals relating to the early development of the career of an indie artist. 3. Identify and apply for relevant grants in support of the early development of the career of an indie artist. 4. Collaborate effectively and efficiently with a recording artist client in the early development of their career. 5. Create and collaborate with a team of industry professionals with complementary skills that work toward common goals relating to the early development of an indie artist's career. Course Experience: University-Based Experience
Topics Covered: - Evaluating your Career: An honest look at your artist career as it stands right now. - Securing a Manager: How to court potential music managers, what they are looking for & what you should be prepping. - Finding a Publishing Deal: Is a publishing deal right for you? Who is out there & how do we get their attention? - How to Secure a Booking Agent & Going on Tour: How does the live industry work? Who are the stakeholders? And how do I get them to notice me? - Getting a Record Deal: Are record labels relevant to you? Do you need them? If so, what to do to capture their interest. - Dealing with Media: How do we befriend these gatekeepers? Guidelines on this illusive industry. - Becoming a full-time Artist, finding Funding/Grants: Is it realistic for you to score funding? Find out how you could potentially tap into the many resources Canada has in place for artists. - Guest Lecture: Hear from a Canadian artist like yourself who has seen success independently. How they started, what their journey has looked like thus far, and where they are headed.
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Simulated Work experience.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Demetrius Nath at Centennial College
Proposal Status: Under Review

MBTC98H3: Music Career Development

Description: This course will equip students with practical tools necessary to successfully acquire a field placement (in the short term) and a sustainable full-time music career (in the long term). Students will engage in reflective practice on their experience in the Specialist (Joint) program in Music Industry and Technology in order to identify their greatest strengths and determine the best career path to pursue. Students will then be guided through each step of the field placement acquisition process, thereby gaining valuable experience useful for pursuing a full-time career after graduation. This course is taught at Centennial College.
Prerequisites: MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3, OR MBTC73H3]
Corequisites: MBTC52H3
Notes: Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology.

Delivery Method: In Person
Methods of Assessment: 1. Career Goals Essay (20% - Learning outcome 1) 2. Cover Letter and Resume Submission (30% - Learning outcomes 2, 4) 3. Online Job Search Assignment (20% - Learning outcome 3) 4. Telephone Communication Exercise (10% - Learning outcome 4) 5. Interviewing Exercise (20% - Learning outcome 5)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: 1. Determine appropriate career goals in light of personal strengths and interests. 2. Create a professional resume and cover letter. 3. Search for relevant job postings and prospective employers using online resources. 4. Communicate in a professional manner over telephone and email with prospective employers. 5. Apply effective listening and responding techniques and appropriate social etiquette principles to a job interview. Course Experience University-Based Experience
Topics Covered: - Identifying possible internship opportunities - Online job searching - Professional email communication - Cover Letter and Resume Writing - Professional telephone communication - Interview skills
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. This course provides a university-based experience and falls within the category of Simulated Work experience.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Dr. Jesse Feyen at Centennial College
Proposal Status: Under Review

MBTD99H3: Field Placement

Description: In this course, students will engage in a six-week field placement. Students will take courses for the first 8 weeks of the semester and then in the last 6 weeks they will do their field placement. This field placement will allow students to apply what they have learned in the Specialist (Joint) program in Music Industry and Technology in a real-life work setting. This will enable students to gain valuable work experience, network with possible future employers and collaborators, and refine their career goals. This course is taught at Centennial College.
Prerequisites: MBTB30H3, MBTB51H3, [MBTB11H3 or MBTB12H3], [MBTC60H3 or MBTC71H3], [MBTC66H3, OR MBTC73H3]
Corequisites: MBTC52H3 and MBTC98H3
Notes: Notes: 1. Enrollment is restricted to students enrolled in Specialist (Joint) program in Music Industry and Technology. 2. The material covered in Course MBTC98H3 Music Career Development aids students for the preparation of their field placement. 3. Note: this 6-week placement takes place in March-April.
Delivery Method:

In Person
Methods of Assessment: <ol style="list-style-type: none"> 1. Field Placement Contract (5% - Learning outcome 5) 2. Week 2 update (10% - Learning outcomes 1, 2, 3, 4, 5) 3. Week 4 update (10% - Learning outcomes 1, 2, 3, 4, 5) 4. Final report (15% - Learning outcomes 1, 2, 3, 4, 5) 5. Student evaluation of employer (10% - Learning outcome 1) 6. Employer evaluation of student (50% - Learning outcomes 2, 3, 4, 5)
Breadth Requirements: Arts, Literature & Language CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Evaluate workplace experience. 2. Apply a variety of abilities learned in the program in the workplace. 3. Follow the instructions and guidelines of supervisors. 4. Maintain professional practice and demeanor in the workplace. 5. Work independently and in teams to effectively complete tasks on time. Course Experience: Partnership-Based Experience
Topics Covered: Workplace orientation, start of field placement and tasks as assigned by field placement employer
Rationale: This course is being proposed to align with the recent approval of the Specialist (Joint) Program in Music Industry and Technology on May 1, 2023. It is designed to provide foundational knowledge essential for students pursuing this program, ensuring a comprehensive understanding of key industry concepts that support their academic and professional development. Experience is partnership based as the syllabus notes a final report assignment that includes reflection questions/prompts; appears to meet the reflective inquiry requirement.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) Centennial College Consultation: February 21, 2025 (Brian De Lima and Preeti Sharma) EL Consultation: February 18, 2025 (Atiya Hamid, and Edward Hearn)
Resources: <ul style="list-style-type: none"> • This course will be taught by regular faculty. • There is no TA required. • This course will not require any additional equipment or infrastructure support. • The course will not require ancillary or laboratory fees.
Instructor: Dr. Jesse Feyen at Centennial College
Proposal Status: Under Review

MUZA02H3: Introduction to Music and Health

Description: This course introduces the histories, contexts, and theories of music in relation to health and wellness. Students will develop understandings of how music is used for therapeutic and non-therapeutic purposes.
Delivery Method: Online In Person
Methods of Assessment: <ol style="list-style-type: none"> 1. Reading responses (20% of course grade) - Students will submit 4 short (e.g., 250-word) reflection papers in response to assigned readings. (LOs 1 & 2) 2. Family interviews (10% of course grade) - Students will conduct a “life history” interview with a family member about their experiences with music. (LO 3) 3. Critical reflections on practice (20% of course grade) - Students will submit a short paper (e.g., 1500 words) based on an analysis of selected music and health case studies. (LOs 2 & 4) 4. Midterm exam (20% of 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. (LOs 1 & 2) 5. Final exam (30% of 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. (Los 1, 2, 3, 4)
Breadth Requirements: Social & Behavioural Sciences
CNC Allowed: Y
Credit Value: Fixed: 0.5

Learning Outcomes: <ol style="list-style-type: none"> 1. Familiarity with historical and cross-cultural views of music’s health and wellness potential. 2. Familiarity with a variety of contemporary paradigms and approaches to music work with health and wellness intent. 3. Familiarity with motivations and contexts for health and wellness music work. 4. Basic (elementary) understandings of how health and wellness-informed music work can provide professional opportunities and pathways in health-related fields.
Course Experience: None
Topics Covered: <ul style="list-style-type: none"> • Historical views and practices • Therapeutic and non-therapeutic views • Social prescribing • Social determinants of health • Career pathways
Rationale: MUZC02: Music, Health, and Wellness has been offered four times. There is always a waitlist, suggesting strong interest. Experience with MUZC02 demonstrates the need for an introductory course on music and health. MUZC02 attempts to cover too much content in too short a time. An introductory A-level course would reduce the need to cover “introductory” material, allowing MUZC02 to focus more squarely on the experiential learning aspects of music, health, and wellness. With SAMIH on the horizon, the demand for humanities and social science health-related courses is expected to be strong. The decision to vary the delivery mode across terms reflects a strategic approach often applied to service courses, aiming to maximize enrollment and enhance student access.
Consultation: DCC: Sept 11, 2024 RO: Oct 21, 2024 (Amber Lantsman) DHS Consultation: March 18, 2025
Resources: All resources will be covered within ACM’s departmental budget.
Instructor: Roger Mantie
Proposal Status: Under Review

VPSB69H3: Making Photographs: Analog and Alternative Processes

Description: This course will introduce students to the core principles of photography through analog, digital, and alternative techniques. Methods introduced in this course include eco-conscious photographic techniques, double exposure, light painting, camera-less photography, motion blur, scanning, timelapse, and other experimental methods. Composing an image that is engaging, thoughtful, and experimental will be taught in this course, alongside the critical history of photography with a focus on abstraction and alternative processes.
Prerequisites: VPSA62H3 and VPSA63H3
Delivery Method: In Person
Methods of Assessment: <ol style="list-style-type: none"> 1. Technical exercises (15%): students practice technical skills such as using a camera on manual settings, to learn how to use exposure and shutter speed (amongst other manual settings), using photographic printing techniques and paper types, and using Photoshop and Lightroom to process their images digitally. Course learning outcomes #1-#4. 2. Viewing/Oral Analysis and Reflections (15%): Students learn to read and conduct visual analysis of both the single photographic image and the photographic essay through oral reflections on work by key figures in the history of photography. Course learning outcomes #1, #5, and #6. 3. Writing Assignment reflection (10%): Students read, discuss and produce a written critical reflection on photographic theory and concepts introduced through lectures, where they exercise their vocabulary used specifically in the field. Course learning outcomes #1, #5, and #6. 4. Creative Development of Artworks (50%): Students research and develop their photographic artworks to create final art objects. The assignments in this course scaffold to build a depth of understanding of the concepts and techniques covered throughout the course. Course learning outcomes #1 through #6 (all). 5. Participation/contribution (10%): Students work in the classroom to collaboratively build a community of peers who contribute to each other’s research creation and support one another in the development of their skills. They also are given present their work to the class and practice their understanding of the course content in group discussions where the students may gauge their own understanding and development of the materials and observe the evidence of their growth. Course learning outcomes #1 through #6 (all).
Breadth Requirements: Arts, Literature & Language
CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Develop an understanding of photographic technics, including depth of field, exposure, composition, etc. 2. Develop analog and alternative photography techniques and workflow, including an understanding of cyanotype, scanning and printing processes to create unique photo-based imagery. 3. Develop digital workflow skills, including image file organization, image editing, storage, and printing.

4. Gain experience working with Adobe Photoshop/Lightroom in a digital print lab. 5. Attain a basic understanding of artistic and conceptual frameworks in the history of photography. 6. Develop university-level analytical thinking, reading, and writing skills relevant to a lens-based practice.
Course Experience: None
Topics Covered: <ul style="list-style-type: none"> • Image processing techniques to produce printed photographic images • Holga camera, film exposure, and film scanning • Long exposure lighting in camera • Digital File organization and making contact sheets • Introductory eco-focused photography practices, including photosensitive materials and printing on various substrates • Experimentation and ideation methods • Presentation strategies and techniques • History of photography with a focus on alternative photographic practices
Rationale: This course fills a gap in the current curriculum where digital-only photography is offered. There are no analog photography options. While also responding to an interest in offering more eco-centered approach to artmaking through the medium of photography.
Consultation: DCC: October 7, 2024 RO: October 21, 2024 (Amber Lantsman)
Resources: All resources will be covered within ACM's departmental budget.
Instructor: Sanaz Mazinani
Proposal Status: Under Review

VPSB81H3: Creative Coding

Description: This course will teach students basic programming skills for creating computational and interactive digital artworks. This course will explore interaction and visualization in contemporary art using fundamental principles of design, AI technology, generative strategies, motion graphics and animation techniques. Students will learn independent concept development through lectures, demonstrations, exercises, and art projects. No prior coding experience is required.
Prerequisites: VPSA62H3 and VPSA63H3
Delivery Method: In Person
Methods of Assessment: <ol style="list-style-type: none"> 1. Technical exercises (20%): Students practice technical skills of coding and design through various prompt-driven exercises. Achieves course L01, L02 and L04 2. Reading Assignment reflection (10%): students are given viewing/reading assignments and are given prompts to write short critical reflections. Emphasis is on critical viewership and critical reflection on the artistic use of the coding as a medium in relation to contemporary media culture. Achieves course L04 and L06 3. Work-in-progress (20%): Students develop two project proposals based on assignment prompts. Involves newly acquired skills scaffolded through technical demonstrations. Discussion opportunities involving concept development through brainstorming, project planning, and problem solving are covered. Achieves course L02, L03 and L05 4. Final project (30%): students complete one final coded artwork based on work-in-progress research. Emphasis is on artistic concept and delivery of an artwork using a creative use of coding suitable for presentation and distribution on a variety of platforms. Achieves course L02 and L04 5. Participation/contribution (20%): Students learn to discuss varied approaches to creative coding through participation in in-class conversations and critiques of other student projects – Achieves LO5 and L06
Breadth Requirements: Arts, Literature & Language
CNC Allowed: Y
Credit Value: Fixed: 0.5
Learning Outcomes: <ol style="list-style-type: none"> 1. Develop experience working with code to visualize a process that accomplishes a task. 2. Attain a basic understanding of artistic and conceptual frameworks around using coding in varied creative applications. 3. Explore computational processes for indirectly forming images, animation, interactive media and or sound. 4. Gain experience working in groups experiencing and analyzing expected outcomes vs. observed outcomes when working with algorithms. 5. Develop university-level analytical thinking, reading, and writing skills relevant to current trends in technology and the arts."
Course Experience: None
Topics Covered: <ul style="list-style-type: none"> • Motion graphics, interaction, and visualization. • AI technology and generative strategies.

<ul style="list-style-type: none">• “Coding to learn” rather than “learning to code.”• Communication between devices to create responsive data visualizations.• Coding and data as a medium on a digital platform.• Presentation strategies and techniques• Immersive multimedia computer works generated by various input formats that can become interactive and manipulated by the user."
Rationale: This course fills a gap in the current curriculum where there are no computer coding courses available to Studio Art students (creative application of computer coding).
Consultation: DCC: October 7, 2024 RO: October 21, 2024 (Amber Lantsman)
Resources: All resources will be covered within ACM’s departmental budget.
Instructor: Arnold Koroshegyi or Marla Hlady
Proposal Status: Under Review

Historical & Cultural Studies (UTSC), Department of

1 New Course

WSTC21H3: Gender, Race and the Law

Description: <p>This course critically investigates the historical and contemporary entanglements between race, gender and the law, and attends to how the law and institutions come to matter for racialized communities. Topics and themes include the gendered afterlives of settler colonialism and slavery in the legal system, state violence, colonialism, policing, prisons, and migration controls. The course also engages the law through Black, Indigenous, anti-colonial, queer and trans feminist critique and explores alternative approaches to justice.</p>
Prerequisites: 1.0 credit at the A-level in any Humanities or Social Science courses
Exclusions: WGS365H5
Enrolment Limits: 50
Recommended Preparation: WSTA01H3 or WSTA03H3
Delivery Method: In Person
Methods of Assessment: Analytical reading reflections Multi-media assignments Assignment Exam
Breadth Requirements: History, Philosophy & Cultural Studies
CNC Allowed: Y
Credit Value: fixed: 0.5
Learning Outcomes: Upon completion of this course, students will: <ul style="list-style-type: none"> - Learn to engage an understanding of how histories of racialization and gender subordination shape contemporary legal and state institutions - Develop critical thinking skills and conceptual frameworks for understanding how the law comes to matter for racialized individuals and communities and how this experience is shaped by gender - Demonstrate a knowledge of some of the canonical texts on critical approaches to race, gender and the law - Understand the ways that difference, belonging, equality, and inequality have been approached through legislation - Learn to interpret how institutions and social movements navigate and interpret the multiple meanings of the concept of ‘justice’
Topics Covered: <ul style="list-style-type: none"> - Histories of anti-Black racism in the law and in state institutions - Histories of settler colonialism in the law and in state institutions - Critical race feminist approaches to the law - Black, Indigenous, queer and trans critique of the law - How anti-racist and feminist social movements (e.g. #Blacklivesmatter, Land Back) engage with the law - Alternative legal orders and frameworks for justice (Black radical traditions, Indigenous legal orders)
Rationale: <p>This course is being proposed following a program meeting in WST, when it was stressed by many faculty members that there was an immediate need to have a feminist and anti-racist course attending to critical approaches to the law at the B level. This course is being proposed to fill what has been identified as a gap in WST offerings given the many interests of our students and their areas of specialization in the areas of law and policy. This course additionally serves the interest of “scaffolding,” as it will serve as a conceptual introduction for courses such as WSTC26H3 and WSTD08H3, among many others. In addition to significant student interest within WST, the course will likely attract students from outside the HCS, including those in political science and other departments who are planning to apply for law school or to work in policy. While many students are learning about women and the law in a multiplicity of social science disciplines, the critical anti-racist and feminist approach offered by this course allows for a unique genealogical, analytical and methodological entry into these issues from a social justice-oriented perspective. This course also complements WSTC16H3 but differs by centering race and racial difference in relation to gender, focusing on how institutions—including immigration, child welfare, and social services—contribute to the criminalization of Black, Indigenous, and racialized women. It also departs methodologically by drawing on anti-racist feminist and grassroots social justice frameworks rather than solely feminist criminological debates.</p>
Consultation: DCC Approval: October 10, 2024 RO Approval (Amber L.): October 1, 2024 Campus Curriculum Review Consultation (April 8, 2025): Robyn Maynard brings expert knowledge and lived experience to this course as her research and teaching focus on transnational Black feminist thought and Black social movements, policing, borders and carceral studies, Black-Indigenous histories and praxis, Black Canadian studies, as well as abolitionist and anti-colonial methodologies. She will be further supported by HCS colleague Connie Guberman, who is a member of the Working Circle and will be able to provide further guidance and resources to support this course. Poli Sci Consultation: April 10, 2025 (Heather S. will email Poli Sci coordinator)
Resources: Robyn Maynard will teach this course. No additional resources are required. TA is required only if enrollment reaches 45 or more, which will be covered by the department's existing budget.
Overlap with Existing Courses: The UTM WGS365H5 course overlaps with this proposed new course, so it is listed as an exclusion.
Proposal Status: Under Review