

FOR APPROVAL

PUBLIC

OPEN SESSION

TO:	UTSC Academic Affairs Committee
SPONSOR: CONTACT INFO:	Prof. Karin Ruhlandt, Vice-Principal Academic and Dean 416-208-7027, vpdean.utsc@utoronto.ca
PRESENTER: CONTACT INFO:	Prof. Katie Larson, Vice-Dean Teaching, Learning & Undergraduate Programs (416) 208-2978, vdundergrad.utsc@utoronto.ca
DATE:	October 8, 2024, for October 15, 2024
AGENDA ITEM:	3

ITEM IDENTIFICATION:

Minor Modifications: Undergraduate Curriculum Changes, UTSC

JURISDICTIONAL INFORMATION:

The UTSC Academic Affairs Committee (AAC) “is concerned with matters affecting the teaching, learning and research functions of the Campus (AAC *Terms of Reference*, section 4).” Under section 5.6 of its *Terms of Reference*, the AAC is responsible for approval of “major and minor modifications to existing degree programs.”

The AAC has responsibility for the approval of major and minor modifications to existing programs as defined by the [University of Toronto Quality Assurance Process](#) (UTQAP, Section 3.1 and 3.3).

GOVERNANCE PATH:

1. **UTSC Academic Affairs Committee [For Approval] (October 15, 2024)**

PREVIOUS ACTION TAKEN:

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

HIGHLIGHTS:

This package contains minor modifications to the undergraduate curriculum for out-of-cycle new courses scheduled for Winter 2025, 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 Winter 2025, within the 2024-25 academic year.

- Department of Arts, Culture & Media (Report: Undergraduate Minor Curriculum Modifications: Winter 2025 Out of Cycle for Approval)
 - 7 new courses
 - MBTB13H3: Songwriting 2
 - MBTB41H3: Introduction to Audio Engineering
 - MBTB50H3: Music Business Fundamentals
 - MBTC62H3: Advanced Sound Mixing and Editing
 - MBTC63H3: Advanced Sound Production and Recording
 - MBTC70H3: Copyright, Royalties, Licensing, and Publishing
 - MBTC72H3: Advanced Music Business

- Department of Historical and Cultural Studies (Report: Undergraduate Minor Curriculum Modifications: Winter 2025 Out of Cycle for Approval)
 - 1 new course
 - GASC48H3: Partition in South Asia

FINANCIAL IMPLICATIONS:

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

RECOMMENDATION:

Be It Resolved:

THAT the proposed Winter 2025 out of cycle undergraduate curriculum changes for the 2024-25 academic year, as detailed in the respective curriculum report, be approved, effective October 15, 2024.

DOCUMENTATION PROVIDED:

1. 2024-25 Curriculum Cycle: Undergraduate Minor Curriculum Modifications: Winter 2025 Out of Cycle (for Approval), dated October 15, 2024



University of Toronto Scarborough

2024-25 Curriculum Cycle

Undergraduate Minor Curriculum Modifications: Winter Out-of-Cycle Courses

For Approval

October 15, 2024

Arts, Culture & Media (UTSC), Department of

7 New Courses

MBTB13H3: Songwriting 2

Description:

In this course, students explore a variety of topics relating to songwriting. Advanced techniques relating to melody, lyric, and chord writing will be discussed and applied creatively to original songs. This course is taught at Centennial College.

Prerequisites:

MUZA80H3 and MUZB40H3 and MUZB41H3 and MUZB80H3 and 1.0 credit in performance ensembles

Corequisites:

MBTB41H3 and MBTB50H3 and [[MBTC62H3 and MBTC63H3] or [MBTC70H3 and MBTC72H3]]

Notes:

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

Delivery Method:

In Person

Methods of Assessment:

1. Twelve in-class assignments (48% - Learning outcomes 1, 2, 3, 4, 5)
2. Cover song arrangement (22% - Learning outcomes 1, 2, 3, 5)
3. Original song (30% - Learning outcomes 1, 2, 4, 5)

Breadth Requirements:

Arts, Literature & Language
University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Use advanced techniques to compose original lyrics, melodies, chord progressions, metrical patterns and structural forms in a variety of popular music styles.
2. Create original music using digital software as a compositional and production tool.
3. Create an arrangement of an existing popular musical work for voice and instruments that is innovative and original while also adhering to established conventions of the popular music industry.
4. Compose and arrange an original musical work incorporating voices and instruments that is innovative while also adhering to established conventions of the popular music industry.
5. Notate by hand or through a software notation program, vocal and instrumental parts appropriate for use by a performing ensemble.

Course Experience:

University-Based Experience

Topics Covered:

Song Forms- melody writing, chords, rhythm, style, concept "story" as music, the "hook," arrangement, lyrics, sections

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.

Consultation:

DCC: Sept 11, 2024

RO: Sept 19, 2024 (Amber Lantsman)

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.

Proposal Status:

Under Review

MBTB41H3: Introduction to Audio Engineering

Description:

This course will introduce students to live and studio sound by giving them hands-on experience on equipment in a professional recording studio. This course is taught at Centennial College.

Prerequisites:

MUZA80H3 and MUZB40H3 and MUZB41H3 and MUZB80H3 and 1.0 credit in performance ensembles

Corequisites:

MBTB13H3 and MBTB50H3 and [[MBTC62H3 and MBTC63H3] or [MBTC70H3 and MBTC72H3]]

Notes:

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

Delivery Method:

In Person

Methods of Assessment:

1. Studio Etiquette Quiz (10% - Learning outcome 1)
2. Equipment setup test (20% - Learning outcomes 3, 4)
3. Studio etiquette and teamwork practical evaluation (10%, learning outcome 1)
4. Musical performance assessment (10%, learning outcomes 1, 2)
5. Recording assessment (10% - learning outcomes 1, 3, 4, 6)
6. Editing assessment (10% - learning outcomes 1, 5, 6)
7. Final Digital Mix Projection (25% - learning outcomes 5, 6, 7)
8. Mastering assessment (5% - learning outcomes 1, 7)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Work effectively in a recording studio context as a team player in a professional manner.
2. Perform on her or his voice and/or instrument at a professional level in a variety of recording studio contexts.
3. Setup, operate, take down, and maintain equipment associated with live and studio sound.
4. Select appropriate pieces of technology to achieve a particular goal.
5. Create an appropriate mix and equalization of instruments and/or voices in a variety of live and studio contexts.
6. Use digital software to record and edit instruments and/or voices in a variety of processes and in a variety of ways to achieve a particular goal.
7. Create a stereo master recording from a multi-track recording.

Course Experience:

University-Based Experience

Topics Covered:

- Introduction to the Recording Studio. Studio Etiquette.
- Studio Roles and Responsibilities.
- Basic Tools required for a successful recording session, Microphones.
- Microphone Placement and Techniques, Microphones.
- Microphone Placement and Techniques, Equipment Setup Test.
- Introduction to Equalization,
- Dynamic Signal Control, and Effects,
- Introduction to Dynamic Range Control Signal Processing,
- Final Digital Mix Project Evaluation

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.

Consultation:

DCC: Sept 11, 2024
RO: Sept 19, 2024 (Amber Lantsman)

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.

Proposal Status:

Under Review

MBTB50H3: Music Business Fundamentals

Description:

This course provides a foundational knowledge of the music industry, serving as a basis for all other music business-related courses. Students will be introduced to terminology, history, infrastructure, and careers of the music industry. In addition, students will explore fundamental areas of business management, legal issues and the future of the music industry. All material will be taught from a uniquely Canadian perspective. This course is taught at Centennial College.

Prerequisites:

MUZA80H3 and MUZB40H3 and MUZB41H3 and MUZB80H3 and 1.0 credit in performance ensembles

Corequisites:

MBTB13H3 and MBTB41H3 and [[MBTC62H3 and MBTC63H3] or [MBTC70H3 and MBTC72H3]]

Notes:

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

Delivery Method:

In Person

Methods of Assessment:

1. Report On History of the Music Business (10% - learning outcomes 1, 2, 3, 6, 7)
2. Report On Professional Music Industry Association (SOCAN) (15% - learning outcomes 1, 4, 6)
3. Midterm Test (20% - learning outcomes 1, 2, 4, 5, 6, 7)
4. Report On Guest Speaker #1 (15% - learning outcomes 1, 3, 5, 6, 7)
5. Report On Guest Speaker #2 (15% - learning outcomes 1, 3, 5, 6, 7)
6. Final Test (25% - learning outcomes 1, 2, 3, 4, 5, 6, 7)

Breadth Requirements:

Arts, Literature & Language
University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Explain the infrastructure of the music industry and the roles of the various companies, organizations, agencies, and individuals therein using appropriate terminology.
2. Discuss the history of music business.
3. Describe the many careers available in the music industry using appropriate terminology.
4. Explain the basic elements of contract and copyright law relating to music and other legal issues pertaining to the music industry.
5. Assess cultural, social, economic, political, and technological conditions in order to make compelling decisions within the current and future music industry.
6. Discuss all aspects of the music industry from a Canadian perspective.
7. Articulate fundamental areas of business administration and how they apply to the Canadian music industry.

Topics Covered:

- Overview of Music Business/Copyrights & Royalties
- Historical Overview of The Music Business
- Components of the Music Industry
- Copyright and Royalties
- The Publishing Industry, Publishers, songwriters, and income
- The Recording Industry, Record deals, A&R, and producers
- Current state of the industry, copyright issues
- Managers, Memberships and Associations
- Film, television, and gaming
- Touring Industry, Booking, promoting, merchandise
- Music streaming and its effect on the industry
- Careers in the music industry, key employers, introductory positions and salary

Rationale:

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Consultation:

DCC: September 11, 2024
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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.

Proposal Status:

Under Review

MBTC62H3: Advanced Sound Mixing and Editing**Description:**

This course focuses specifically on sound mixing and editing – all stages of post-production. Students will learn how to work efficiently with a variety of different musical content. This course will help students with regard to software proficiency, and to develop a producer's ear. This course is taught at Centennial College.

Prerequisites:

MUZA80H3 and MUZB80H3 and MUZB40H3 and MUZB41H3 and 1.0 credit in performance ensembles

Notes:

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

Delivery Method:

In Person

Methods of Assessment:

1. Mix Analysis (5% - learning outcome 1)
2. What Is a Great Mix?' Discussion Board (5% - learning outcome 1)
3. Basic Stereo Mix Evaluation (10% - learning outcomes 2, 3)
4. Audio and MIDI Editing Evaluation (15% - learning outcome 2)
5. Modern Mixing Techniques Evaluation (15% - learning outcome 4)
6. Effective Use of Automation Evaluation (15% - learning outcome 5)
7. Mastering Evaluation (10% - learning outcome 6)
8. Final Mix Project (25% - learning outcomes 2, 3, 4, 5, 6, 7)

Breadth Requirements:

Arts, Literature & Language
University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Characterize the efficacy of various mix approaches,
2. Execute a variety of editing functions in Audio and MIDI tracks in a timely and effective manner
3. Execute a proper balance of audio sources using audio levels, stereo panning and depth
4. Creatively apply modern mixing techniques including reverb, delay, compression and equalization
5. Apply advanced techniques to the creation of a stereo master recording from a multi-track recording
6. Create a final commercial master from a final stereo mix using modern mastering techniques
7. Apply the principles of effective sound mixing and editing to a creative project

Course Experience:

University-Based Experience

Topics Covered:

- Mixing and Editing Overview and Discussion
- Editing in the Modern DAW 1
- Basic Stereo Mix assignment
- Editing in the Modern DAW 2: Drum editing
- Basic Stereo Mix Evaluation
- Autotune
- Drum Replacement
- Time Adjustment and Modern Digital Editing Techniques
- Mixing Outside the Box 1
- Analog Mixing Techniques
- Mixing Outside the Box 2
- Analog Mixing Techniques
- Mixing Inside the Box
- Digital Mixing Techniques
- Mastering Basics
- Mixing With Automation
- Grouping

Rationale:

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support their academic and professional development.

Consultation:

DCC: Sept 11, 2024

RO: Sept 19, 2024 (Amber Lantsman)

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.

Proposal Status:

Under Review

MBTC63H3: Advanced Sound Production and Recording

Description:

This course focuses on a variety of techniques for achieving the best possible sound quality during the sound recording process. Topics discussed include acoustics, microphone selection and placement, drum tuning, guitar and bass amplifiers, preamplifiers, and dynamics processors. This course will help prepare students for work as recording studio engineers, and to be self-sufficient when outputting recorded works as a composer/musician. This course is taught at Centennial College.

Prerequisites:

MUZA80H3 and MUZB80H3 and MUZB40H3 and MUZB41H3 and 1.0 credit in performance ensembles

Notes:

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

Delivery Method:

In Person

Methods of Assessment:

1. Studio271 Quiz (5% - learning outcome 5)
2. Studio271 Microphone Quiz (15% - learning outcome 1)
3. Microphone Selection and Placement Evaluation (15% - learning outcome 2)
4. Remote Recording Assignment (15% - learning outcome 2, 3, 4, 5, 6)
5. Recording Console Evaluation (10% - learning outcome 4)
6. Studio Equipment Evaluation (15% - learning outcome 5)
7. Final Recording Project (25% - learning outcome 2, 3, 4, 5, 6)

Breadth Requirements:

Arts, Literature & Language

University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Classify various microphones.
2. Select and setup microphones in a way that is appropriate for achieving specific sonic goals
3. Setup acoustic and electric instruments and amplifiers in a way that is appropriate for achieving specific sonic goals
4. Operate Digital and Analog audio mixers and Digital Audio Workstations to achieve specific sonic goals
5. Operate a variety of studio equipment to achieve optimal sonic results
6. Apply the principles of effective sound production and recording to a creative project

Course Experience:

University-Based Experience

Topics Covered:

- Studio Familiarization
- Equipment Overview, and Recording Studio Personnel
- Advanced Microphone Placement and Stereo Microphone Techniques
- Drum Kit Set Up, Tuning, and Drum Microphone Techniques
- Musical Instrument Amplifier Set-up and Microphone Techniques
- Final Recording Project Session- jazz, orchestral, etc.

Rationale:

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Consultation:

DCC: September 11, 2024

RO: September 19, 2024 (Amber Lantsman)

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.

Proposal Status:
Under Review

MBTC70H3: Copyright, Royalties, Licensing, and Publishing

Description:

This course will delve deeper into the overlapping areas of copyright, royalties, licensing, and publishing. These topics will be discussed from an agency perspective. Students will learn about the processes and activities that occur at publishing and licensing agencies in order to prepare for careers at such businesses. This course is taught at Centennial College.

Prerequisites:

MUZA80H3 and MUZB80H3 and MUZB40H3 and MUZB41H3 and 1.0 credit in performance ensembles

Notes:

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

Delivery Method:

In Person

Methods of Assessment:

1. Case Studies (10% - learning outcomes 2, 3, 7, 8)
2. Week 4 Guest Speaker Report (15% - learning outcomes 1, 2, 3, 4, 8)
3. Midterm Test (20% - learning outcomes 1, 2, 3, 4, 8)
4. Royalty Calculation Assignment (15% - learning outcomes 2, 7, 8)
5. Week 11 Guest Speaker Report (15% - learning outcomes 1, 2, 3, 4, 6, 7, 8)
6. Final Test (25% - learning outcomes 1, 2, 3, 4, 5, 6, 7, 8)

Breadth Requirements:

Arts, Literature & Language
University of Toronto Scarborough

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Identify career opportunities associated with copyright, royalties, licensing, and publishing
2. Discuss copyright law from an agency perspective
3. Describe the roles of various copyright, licensing, and publishing companies
4. Copyright and register a song using the processes of an agency
5. Prepare a royalty statement using standard music industry practice
6. Find new catalogues for an agency to administer
7. Develop a songwriter's career using the strategies of licensing and publishing companies
8. Apply critical thinking skills to a discussion of the future of the music industry with regard to copyright, royalties, licensing, and publishing.

Course Experience:

University-Based Experience

Topics Covered:

1. Introduction to course, review outline and evaluations
2. History of copyright in Canada, Canadian Copyright Act, definition of Intellectual Property, overview of Canadian Agencies, Copyright registration from a publisher/agency perspective, copyright infringement and exceptions, Licensing and subsidiary rights, role of agencies and organizations, digital downloads and other licensing issues, U.S./International copyright – compare and contrast Canadian law and its effects on song registration and use, Royalty splits and calculations, statutory rates, payment distribution
3. Examine royalty statements and execute royalty payments, Music Publishers – various functions and roles within a publishing company, developing industry relationships, Publisher resources, acquisitions, working with songwriters, songwriter contracts and publisher agreements, Role of Creative in publishing, print & grand/dramatic rights, trademarks and personality rights, music supervision and its relationship to publishing, Starting and managing a publishing company
4. Future of music publishing
5. Review

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.

Consultation:

DCC: Sept 11, 2024
RO: Sept 19, 2024 (Amber Lantsman)

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.

Proposal Status:
Under Review

MBTC72H3: Advanced Music Business

Description:

Students will delve deeper into a variety of topics relating to working in the music industry. Topics include grant writing, bookkeeping, contracts, and the future of the music industry. Students will be taught how to be innovative, flexible team players in a rapidly changing industry. This course is taught at Centennial College.

Prerequisites:

MUZA80H3 and MUZB80H3 and MUZB40H3 and MUZB41H3 and 1.0 credit in performance ensembles

Notes:

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

Delivery Method:

In Person

Methods of Assessment:

1. Case Studies (10% - learning outcomes 3, 4)-
2. Performance Contract Assignment (20% - learning outcomes 3, 4)
3. Grant Application Assignment (25% - learning outcomes 1, 4)
4. Finance Assignment (20% - learning outcomes 2, 4)
5. Business Plan Assignment (25% - learning outcomes 4, 5)

Breadth Requirements:

Arts, Literature & Language
University of Toronto Scarborough

CNC Allowed:

Y

Credit Value:

Fixed: 0.5

Learning Outcomes:

1. Complete a music industry grant application for your business
2. Manage business finances according to standard accounting practices
3. Create a variety of contracts following standard music industry practices
4. Apply critical thinking skills to discussions surrounding the future of the music industry
5. Develop a three-year business plan for a music-related company

Course Experience:

University-Based Experience

Topics Covered:

- Introduction, history of music industry, roles & responsibilities of individuals in the music business
- Band organization & agreements
- Putting your team together, Representation-Agents & Managers
- Promoters, publicists & tour managers, live performance rights and agreements, merchandising
- Types of labels, recording contracts
- Producers and production agreements
- Joint ventures, distribution, musicians' union
- Finance options, loans, grants and funding
- Revenue options, advances and recoupment, 360 Deals, cross collateralization
- Financial statements, transactions, accounting cycles
- Setting up a business, legal structures, registration, protecting your brand
- Parts of a business plan, identifying markets and competition
- Writing a business plan, goals -identifying and following up
- Future of the music business, review and wrap-up

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.

Consultation:

DCC: September 11, 2024
RO: September 19, 2024 (Amber Lantsman)

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.

Proposal Status:

Under Review

1 New Course

GASC48H3: Partition in South Asia

<p>Description:</p> <p>This course examines the history of South Asia's partition in 1947, in the process of decolonization, into the independent nation-states of India and Pakistan. Major course themes include nationalism, violence, and memory. Students will read historical scholarship on this topic and also engage with literature, film, oral histories, and photography. Partitioning lands and peoples is an old colonial technology of rule. Why did it become such a compelling solution to the problems of group conflict in the Indian subcontinent and beyond in the twentieth century even after 1947? How did the emergence of different ideas of nationalism – Indian, Pakistani, Hindu, Islamic, and beyond – contribute to this? Why was the Partition of India so violent? What happened to the people who were displaced at the time of Partition? How has the Partition been remembered and narrated and how does it continue to echo through national and regional politics? Beyond the subcontinent's partition into India and Pakistan, the course will introduce comparative case studies of Burma and Sri Lanka, among others.</p>
<p>Prerequisites: Any 4.0 credits, including 0.5 credit at the A- or B-level in HIS or GAS courses</p>
<p>Enrolment Limits: 50</p>
<p>Recommended Preparation: HISB02H3 or HISB57H3/GASB57H3</p>
<p>Delivery Method: In Person</p>
<p>Methods of Assessment:</p> <p>Assignments:</p> <ul style="list-style-type: none"> - Short reflective essay on existing knowledge and understanding of history of Partition and sources of such existing knowledge (LO outcome link 1, 3, 5) - Annotated bibliography (LO outcome link 1, 3, 5) - Primary source analysis (LO outcome link 1, 2, 3, 5) - Final research essay (LO outcome link 1, 2, 3, 4, 5) <p>Participation:</p> <ul style="list-style-type: none"> - Engagement in class discussion (1, 3, 6) - Prepared individual discussion with instructor in class or office hours on a particular reading/topic (1, 3, 6)
<p>Breadth Requirements: History, Philosophy & Cultural Studies</p>
<p>Credit Value: 0.5 fixed</p>
<p>Learning Outcomes:</p> <ol style="list-style-type: none"> 1. Improved analytical skills in thinking and talking critically and with nuance about histories of violence, conflict, displacement and nationalism 2. Understanding the difference between types of primary (i.e. newspaper articles, speeches, political writing, oral history, film, and literature) and being able to appropriately analyze them. 3. Understand the emergence and significance of ethnoreligious nationalism in 20th-century South Asia 4. Independently research and write an analytical essay 5. Better incorporate feedback in revision of writing. 6. Improve skills of group discussion, note-taking, reflection on difficult or contentious historical narratives
<p>Topics Covered:</p> <ul style="list-style-type: none"> - Global Histories of Partition - Nations and Nationalisms in South Asia - Cartography and Nationalism - Violence and Responsibility - Displacement and Legal Status - Gender and Violence - Refugees and Resettlement - Narrative Methods
<p>Rationale:</p> <p>This course offers a new and important area of study for UTSC students, in allowing for a close and rigorous examination of the history of Partition in South Asia. Ethnonationalism (the core of Partition) in South Asia has had a significant role to play in the 20th and 21st centuries, and South Asian societies and politics in the present day can be better understood through this perspective. This course adds to the existing offerings in Historical and Cultural Studies, which do not focus on Partition closely, therefore filling a curriculum related gap. It is targeted towards Specialists and Majors in History and Global Asia Studies, but it could also add to learning for students in Sociology, Development Studies, and English, particularly those interested in themes of ethnonationalism, violence, and displaced people, as well as those generally interested in South Asia as a region. The course is being offered out of cycle for Winter 2025 because of the contract faculty member.</p>
<p>Consultation:</p> <p>DCC Approval: June 28, 2024. RO Approval: August 7, 2024 (Amber Lantsman)</p>
<p>Resources:</p> <p>This course will be taught by a contract faculty member this winter and then will be taught by a full-time faculty member. TA support will only be required if enrollment reaches more than 45 students. Any TA supports required will be covered by the department's existing budget.</p> <p>Budget Implications: None</p>
<p>Proposal Status: Under Review</p>