Communications Studies (COMS) 473 L01
Popular Culture
Winter 2014
Wednesdays (W) 18:30—21:20

Instructor: T.A. Pattinson
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Office Hours: Fridays (F) 2:00 PM-4:00 PM or by appointment

Course Description

Popular culture is not only entertainment, but also a powerful force in society. Popular culture provides representations, messages, images, and ideas about people and their places and positions in the world.

This course will examine a variety of popular culture texts through discussion of various theoretical perspectives as presented in the lectures and corresponding readings. These perspectives include such research areas as British cultural studies, Marxism, structuralism, film studies, affect theory, television studies, game studies, transmedia, Frankfurt School critical theory, feminism, media ecology, convergence culture, post-humanism, and visual culture.

Through the investigation of texts from diverse media forms including film, television, music, gaming, comic book literature, user-generated internet content, and social media, students will be introduced to critical tools of analysis, interpretation, and evaluation in order to better understand the social, cultural, political, and economic significances of popular culture.

Prerequisite: COMS 371

Course Objectives

Through lectures, readings, class discussions, and course assignments, students will:

- Explore a range of theoretical and methodological approaches to the study of popular culture.
- Develop critical and analytical skills through the examination of a myriad of cultural texts.
- Examine how popular cultural texts function ideologically to construct identities and differences, as well as how such ideologies are adopted, resisted, or reconceived.

Textbooks and Readings

Readings are available online through the University of Calgary Library website with the exception of those noted with a *. These readings can either be found on Blackboard or hyperlinked in this course outline.

Internet and Electronic Communication Device Information

Students are welcome to use laptops and other electronic note-taking devices in this course. Please be considerate of others during lectures, screenings, and discussions and switch off all MP3 players, cellphones, etc., whenever you enter the classroom. Sending/receiving text messages or leaving the class to take calls is disruptive to the entire class and will not be tolerated unless absolutely necessary.

During some weeks, feature-length films or full television episodes will be screened in class. In the spirit of being as non-disruptive as possible, laptops and all other electronic devices (even with brightness dialed to its lowest setting) are expressly prohibited.

Failure to respect these rules may result in the revocation of your privileges to use devices in the classroom.

Assignments and Evaluation

All assignments must be completed or a grade of F may be assigned at the discretion of the instructor.

Participation (ongoing):	10%
Blackboard Blog Posts (2 X 10%):	20%
Quizzes (2 x 15%):	30%
Essay Proposal:	10%
Final Essay:	30%

It is the student's responsibility to keep a copy of each submitted assignment.

Note: Please hand in your essays directly to your instructor if possible. If it is not possible to do so, a daytime drop box is available in SS320; a date stamp is provided for your use. An evening dropbox is also available for after-hours submission. Assignments will be removed the following morning, stamped with the previous day's date, and placed in the instructor's mailbox.

Participation—10%
Ongoing

Students are expected to not only be in attendance every week, but to contribute significantly to the class discussions via individual comments, group work activities, and short presentations. Oral participation will help solidify concepts.

Blackboard reviews **(2 x 10%)—20%**
Due date: various

Students are required to post a total of two (2) responses to one (1) of several prompted discussion questions that conclude each lecture. These responses should emulate 'blog' posts one

might find on the internet about a television show, film, book, game, music album, etc. Students may choose which weeks they wish to post (only one post per week) and will not be reminded.

Each blog post must be between 500 and 750 words, equivalent to two (2) or three (3) pages double-spaced. Blog posts can have more of a personal tone than an academic essay, though correct grammar and spelling will be expected. Blog posts should be succinct, concise, and intelligent, and must also have a definitive argument and conclusion. Please note that longer posts past the word count limit will not give you extra marks.

Posts must be published BEFORE 6:00 PM MST on Monday of each week. Only ONE post can be counted per week. Make-up blog posts are NOT permitted unless granted permission ahead of time. ALWAYS keep a copy of your written blog post as a word processing document. If you are having difficulty posting to Blackboard, blog posts can be e-mailed to the instructor. ALL POSTS must be on Blackboard by **April 8th, 2013**.

Quizzes (2 x 15%)—30%
Quiz dates: February 5th and March 19th

Two (2) quizzes will be administered throughout the course (February 5th and March 19th). Quizzes will test knowledge on readings and/or content presented in lectures. Quizzes must be taken in class unless documentation is provided for a legitimate absence (illness, bereavement, sports, etc.).

Essay Proposal—10%
Submission date: March 12th

Students must submit a two (2) page, double-spaced proposal regarding their final project. Proposals will be returned the following week. Essay proposal submissions must include a thesis statement, one-to-two (1-2) texts for analysis, one-to-two (1-2) theoretical/critical approaches, a rationale as to why you have chosen your text(s) and critical approach(es), and a list of at least ten (10) academic sources that include a variety of resources (books, book chapters, journal articles, etc.). Academic sources must come from outside the course. Each academic source must include a brief annotation of three-to-five (3-5) lines as to its importance for your paper.

Final Essay—30%
Submission date: April 9th

Students will submit a research essay no shorter than ten (10) pages and no longer than twelve (12) pages, or between 2500 and 3000 words. Essays must have a thesis statement to be argued throughout the body of the text. Essays must evince exhaustive research in order to support thesis statement. All references must be properly and fully cited. Essays must generally follow what was proposed in the preceding essay proposal assignment.

Students may choose any popular culture text (a film, a television show, a video game, etc.) that has not been covered in class. Students must examine one (or more) chosen popular culture text(s) with one (or more) of the critical theoretical approaches discussed in class. Students may

choose to write on one popular culture text using one theoretical approach, or one popular culture text using two theoretical approaches, or two popular culture texts using one theoretical approach. While you have several options to write this essay, be mindful of the parameters of the assignment—you cannot discuss everything!

Registrar-Scheduled Final Examination: No

Please note: If your class is held in the evening, the Registrar's Office will make every attempt to schedule the final exam during the evening; however, there is NO guarantee that the exam will NOT be scheduled during the day.

Policy for Late Assignments

Assignments submitted after the deadline may be penalized with the loss of a grade (e.g.: A- to B+) for each day late.

Freedom of Information and Protection of Privacy Act

This course is conducted in accordance with the Freedom of Information and Protection of Privacy Act (FOIP). As a consequence, **students should identify themselves on all written work by placing their name and ID number on the front page. You will also be required to provide a piece of picture identification in order to pick up an assignment or look at a final exam from SS 320 after classes have ended.**

For more information see also http://www.ucalgary.ca/secretariat/privacy.

Writing Skills Statement

Department policy directs that all written assignments (although, to a lesser extent, written exam responses) will be assessed at least partly on writing skills. For details see http://www.comcul.ucalgary.ca/needtoknow. Writing skills include not only surface correctness (grammar, punctuation, sentence structure, etc.) but also general clarity and organization. Research papers must be properly documented.

If you need help with your writing, you may use the Writing Centre. Visit the website for more details: http://www.ucalgary.ca/ssc/writing-support.

Grading System

The following grading system is used in the Department of Communication and Culture:

	Grading Scale
A+	96-100
A	90-95.99
A-	85-89.99
B+	80-84.99

B	75-79.99
B-	70-74.99
C+	65-69.99
C	60-64.99
C-	55-59.99
D+	53-54.99
D	50-52.99
F	0-49

When a grade on a particular assignment is expressed as a letter grade, it will normally be converted to a number using the midpoint of the scale. That is, an A- would be converted to 87.5 for calculation purposes. F will be converted to zero.

Plagiarism

Using any source whatsoever without clearly documenting it is a serious academic offense. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university.

You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources.

Please consult your instructor or the Writing Centre (3rd Floor Taylor Digital Family Library, http://www.ucalgary.ca/ssc/writing-support) if you have any questions regarding how to document sources.

Academic Misconduct

For information on academic misconduct and the consequences thereof please see the current University of Calgary Calendar at the following link:
http://www.ucalgary.ca/pubs/calendar/current/k.html.

Students with Disabilities

If you are a student with a disability who may require academic accommodation, it is your responsibility to register with the Student Accessibility Services (220-8237, http://www.ucalgary.ca/access/) and discuss your needs with your instructor no later than fourteen (14) days after the start of the course.

Students' Union

For details about the current Students' Union contacts for the Faculty of Arts see: http://www.su.ucalgary.ca/governance/elections/home.html.

Student Ombudsman

For details on the Student Ombudsman's Office see: http://www.ucalgary.ca/provost/students/ombuds.

Emergency Evacuation and Assembly points

For information on the emergency evacuation procedures and the assembly points see: http://www.ucalgary.ca/emergencyplan/assemblypoints.

"SAFEWALK" Program—220-5333

Campus Security will escort individuals day or night–call 220-5333 for assistance. Use any campus phone, emergency phone or the yellow phone located at most parking lot booths.

Ethics

Whenever you perform research with human participants (i.e. surveys, interviews, observation) as part of your university studies, you are responsible for following university research ethics guidelines. Your instructor must review and approve of your research plans and supervise your research. For more information about your research ethics responsibilities, see:

The Department of Communication and Culture Research Ethics site: http://www.comcul.ucalgary.ca/ethics

or the University of Calgary Research Ethics site: http://www.ucalgary.ca/research/cfreb.

Schedule of Lectures and Readings

Advisory: Some of the content presented in this course may contain coarse language, nudity, violence, or disturbing imagery. Some people may find this content difficult to engage with but as participants in the course it is crucial (and expected) that you will foster a critical distance and be able to contribute to discussion.

Week 1: Introduction: What Is Popular? What Is Culture? (January 8th)

Mandatory	Optional
*Hall, "Notes on Deconstructing 'the Popular'"	*Barthes, "The World of Wrestling"
*Williams, "The Analysis of Culture"	

Week 2: Film: The Industry of Entertainment (January 15th)

Mandatory	Optional
Bordwell, "Intensified Continuity"	Bazin, "The Ontology of the Photographic Image"
*Shaviro, "Post-Continuity"	
Screening *Shoot'Em Up* (dir. Michael Davis, 2007) (available from media reserve at U of C Library)	

Week 3: Television: Broadcast to Niche (January 22nd)

Mandatory	Optional
McCabe and Akass, "It's Not TV, It's HBO Original Programming"	*Vanderbilt, "The Nielsen Family Is Dead"
Williams, "Television"	
Screening *Hannibal* (2013), "Fromage" (available from media reserve at U of C Library)	

Week 4: Music: The Materiality of Music (January 29th)

Mandatory
Hesmondhalgh, "Bourdieu, the Media and Cultural Production"
Straw, "Music and Material Culture"

Week 5: Video Games: The Challenges of Art (February 5th)

QUIZ #1

Mandatory	Optional
Bogost, "Complex Worlds"	*Ebert, "Video Games Can Never Be Art"
Shaw, "What Is Video Game Culture?"	*Scalzi, "The Lowest Difficulty Setting There Is"

Week 6: Comic Books: The Marvels of Transmedia (February 12th)

Mandatory	Optional
Ionnidou, "Adapting Superhero Comics for the Big Screen"	Salkowitz, "5 Comics/Transmedia Trends to Watch in 2013"
Yockey, "The Dialectics of the Superhero Comic Book"	

READING DAYS (February 16th-February 23rd)

Week 7: Problematizing Popular Culture: Locating Politics (February 26th)

Mandatory	Optional
*Horkheimer and Adorno, "The Culture Industry"	Adorno, "Culture Industry Reconsidered"

Week 8: Problematizing Popular Culture: Locating Ideology (March 5th)

Mandatory	Optional
*Benjamin, "The Work of Art in the Age of Mechanical Reproduction"	*Hennion and Latour, "How to Make Mistakes on So Many Things at Once"

Week 9: Representations: Expressing Gender and Sexuality (March 12th)

ESSAY PROPOSAL DUE

Mandatory	Optional
McRobbie, "Post-Feminism and Popular Culture"	*Giroux, "Private Satisfactions and Public Disorders"
Mulvey, "Visual Pleasure and Narrative Cinema"	

Week 10: Representations: Race (March 19th)

QUIZ #2

Mandatory
Dyer, "White"
hooks, "don't make me hurt you"

Week 11: Audiences and Access: Mass, Subculture, User (March 26th)

Mandatory
Jenkins, "The Cultural Logic of Media Convergence"
Manovich, "The Practice of Everyday (Media) Life"

Week 12: Technology: Analog, Digital, Network Visualizations (April 2nd)

Mandatory	Optional
Rodowick, *The Virtual Life of Film*	*Hoberman, "Trapped in the Total Cinema"
Wolfe, "The Digital, the Analog, and the Spectral"	
Screening *Toy Story* (dir. John Lasseter, 1995) (available from media reserve at U of C Library)	

Week 13: What Is an Image of Popular Culture? (April 9th)

FINAL PAPER DUE

Mandatory	Optional
Mitchell, "The Future of the Image"	*Debord, "Separation Perfected" and "Commodity as Spectacle"
Rancière, "Do Pictures Really Want to Live?"	

Reading Resource List

Week 1: Introduction: What Is Popular? What Is Culture? (January 8th)

Barthes, Roland. "The World of Wrestling." *Mythologies*. Trans. Annette Lavers. New York: Hill and Wang, 1972. Electronic. Available via Blackboard.

Hall, Stuart. "Notes on Deconstructing 'the Popular'." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. Pearson/Prentice Hill, 1998. 442-453. Electronic. Available via Blackboard.

Williams, Raymond. "The Analysis of Culture." *Cultural Theory and Popular Culture: A Reader*. Ed. John Storey. Pearson/Prentice Hill, 1998. Print. 48-56. Available via Blackboard.

Week 2: Film: The Industry of Entertainment (January 15th)

Bazin, André. "The Ontology of the Photographic Image." Trans. Hugh Gray. *Film Quarterly* 13.4 (Summer 1960): 4-9. Electronic. Available via U of C Library website.
Database: JSTOR
Permission: Link Only
http://www.jstor.org.ezproxy.lib.ucalgary.ca/stable/1210183

Bordwell, "Intensified Continuity: Visual Style in Contemporary American Film." *Film Quarterly* 55.3 (Spring 2002): 16-28. Electronic. Available via U of C Library website.
Database: JSTOR
Permission: Link Only
http://www.jstor.org.ezproxy.lib.ucalgary.ca/stable/10.1525/fq.2002.55.3.16

Shaviro, Steven. "Post-Continuity." *Shaviro.com/blog*. Published March 26th, 2012. Available at: http://www.shaviro.com/Blog/?p=1034.

Film: *Shoot'Em Up* (dir. Michael Davis, 2007) (available from media reserve at U of C Library)

Week 3: Television: Broadcast to Niche (January 22nd)

McCabe, Janet, and Kim Akass. "It's Not TV, It's HBO's Original Programming: Producing Quality TV." *It's Not TV: Watching HBO in the Post-Television Era*. Eds. Marc Leverette, Brian L. Ott, and Louise Buckley. New York: Routledge, 2008. 83-93. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=10288994

Vanderbilt, Tom. "The Nielsen Family Is Dead: The New Rules of the Hyper-Social, Data-Driven, Actor-Friendly, Super-Seductive Platinum Age of Television." *Wired.com*. Published March 19th, 2013. Electronic. Available at: http://www.wired.com/underwire/2013/03/nielsen-family-is-dead/.

Williams, Raymond. "Programming: Distribution and Flow." *Television: Technology and Cultural Form*. Ed. Ederyn Williams. London: Routledge, 2003. 77-120. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=10402215

Program: *Hannibal* (2013), "Fromage" (available from media reserve at U of C Library)

Week 4: Music: The Materiality of Music (January 29th)

Hesmondhalgh, David. "Bourdieu, the Media and Cultural Production." *Media, Culture & Society* 28.2 (2006): 211-231. Electronic. Available via U of C Library website.
Database: Sage CRKN Collection
Permission: Link or PDF
http://mcs.sagepub.com.ezproxy.lib.ucalgary.ca/content/28/2/211

Straw, Will. "Music and Material Culture." *The Cultural Study of Music: A Critical Introduction*. Eds. Martin Clayton, Trevor Herbert and Richard Middleton. London: Routledge, 2012. 227-236. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=10542250

Week 5: Video Games: The Challenges of Art (February 5th)

Bogost, Ian. "Complex Worlds." *Unit Operations: An Approach to Videogame Criticism*. Cambridge: MIT Press, 2006. 153-170. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=10173643

Ebert, Roger. "Video Games Can Never Be Art." *Roger Ebert.com*. Published April 16th, 2010. Electronic. Available at: http://www.rogerebert.com/rogers-journal/video-games-can-never-be-art.

Scalzi, John. "Straight White Male: The Lowest Difficulty Setting There Is." *Whatever.Scalzi.com*. Published May 15th, 2012. Electronic. Available at:

http://whatever.scalzi.com/2012/05/15/straight-white-male-the-lowest-difficulty-setting-there-is/.

Shaw, Adrienne. "What Is Video Game Culture? Cultural Studies and Game Studies." *Games and Culture* 5.4 (October 2010): 403-424. Electronic. Available via U of C Library website.
Database: Sage CRKN
Permission: Link or PDF
http://gac.sagepub.com.ezproxy.lib.ucalgary.ca/content/5/4/403

Week 6: Comic Books: The Marvels of Transmedia (February 12th)

Ionnidou, Elisavet. "Adapting Superhero Comics for the Big Screen: Subculture for the Masses." *Adaptation* 6.2 (August 2013): 230–238. Electronic. Available via U of C Library website.
Database: CRKN Oxford University Press Current
Permission: Link or PDF
http://adaptation.oxfordjournals.org.ezproxy.lib.ucalgary.ca/content/6/2/230.abstract

Salkowitz, Rob. "5 Comics/Transmedia Trends to Watch in 2013." *Fast Company.com*. Available at: http://www.fastcocreate.com/1682160/5-comicstransmedia-trends-to-watch-in-2013.

Yockey, Matt. "Retopia: The dialectics of the superhero comic book." *Studies in Comics* 3.2 (2012): 349–370. Electronic. Available at:
http://www.academia.edu/2981917/Retopia_The_Dialectics_of_the_Superhero_Comic_Book.

Week 7: Problematizing Popular Culture: Locating Politics (February 26th)

Adorno, Theodor W. "Culture Industry Reconsidered." *The Culture Industry: Selected Essays on Mass Culture*. Ed. J.M. Bernstein. London: Routledge, 2001. 98-106. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=2002749

Horkheimer, Max and Theodor W. Adorno, "The Culture Industry: Enlightenment as Mass Deception." *The Dialectic of Enlightenment: Philosophical Fragments*. Trans. Andy Bluden. 2005. Available at:
http://www.marxists.org/reference/archive/adorno/1944/culture-industry.htm.

Week 8: Problematizing Popular Culture: Locating Aesthetics (March 5th)

Benjamin "The Work of Art in the Age of Mechanical Reproduction." Trans. Andy Bluden. *Marxists.org*. 2005. Available at: http://www.marxists.org/reference/subject/philosophy/works/ge/benjamin.htm.

Hennion, Antoine, and Bruno Latour. "How to Make Mistakes on So Many Things at Once–and Become Famous for It." *Mapping Benjamin: The Work of Art in the Digital Age*. Eds. Hans Ulrich Gumbrecht and Michael Marrinan. Stanford: Stanford University Press, 2003. 91-97. Electronic. Available via Blackboard.

Week 9: Representations: Expressing Gender and Sexuality (March 12th)

Giroux, Henry A. "Private Satisfactions and Public Disorders: *Fight Club*, Patriarchy, and the Politics of Masculine Violence." *America on the Edge: Henri Giroux on Politics, Culture, and Education*. New York: Palgrave Macmillan, 2006. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=10150379&page=217

McRobbie, Angela. "Post-Feminism and Popular Culture." *Feminist Media Studies* 4.3 (2004): 255-264. Electronic. Available via U of C Library website.
Database: Taylor & Francis Journals Complete
Permission: Link
http://www.tandfonline.com.ezproxy.lib.ucalgary.ca/doi/pdf/10.1080/1468077042000309937

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *Screen* 16.3 (Autumn 1975): 6-18. Electronic. Available via Blackboard.

Week 10: Representations: Race (March 19th)

hooks, bell. "don't make me hurt you: black male violence." *We Real Cool: Black Men and Masculinity*. New York: Routledge, 2004. 44-62. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=10093737

Dyer, Richard. "White." *Screen* 29.4 (Autumn 1988): 44-65. Electronic. Available via Blackboard.

Week 11: Audiences and Access: Mass, Subculture, User (March 26th)

Jenkins, Henry. "The Cultural Logic of Media Convergence." *International Journal of Cultural Studies* 7.1 (March 2004): 33-43. Electronic. Available via U of C Library website.
Database: Sage CRKN
Permission: Link
http://ics.sagepub.com.ezproxy.lib.ucalgary.ca/content/7/1/33

Manovich, Lev. "The Practice of Everyday (Media) Life: From Mass Consumption to Mass Production?" *Critical Inquiry* 35.2 (Winter 2009): 319-331. Electronic. Available via U of C Library website.
Database: JSTOR
Permission: Link Only
http://www.jstor.org.ezproxy.lib.ucalgary.ca/stable/10.1086/596645

Week 12: Technology: Analog, Digital, Network Visualizations (April 2nd)

Hoberman, J. "Trapped in the Total Cinema." *The New York Review of Books*. Published Sept. 26th, 2012. Electronic. Available at:
http://www.nybooks.com/blogs/nyrblog/2012/sep/26/trapped-total-cinema/.

Rodowick, D.N. *The Virtual Life of Film*. Cambridge: Harvard University Press, 2007. 3-28. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=10318536

Wolfe, Cary "The Digital, the Analog, and the Spectral: Echographies from *My Life in the Bush of Ghosts*." *What Is Posthumanism?* Minneapolis: University of Minnesota Press, 2010. Electronic. Available via U of C Library website.
Database: Ebrary
Permission: Link Only
http://site.ebrary.com.ezproxy.lib.ucalgary.ca/lib/ucalgary/docDetail.action?docID=10405241

Film: *Toy Story* (dir. John Lasseter, 1995) (available from media reserve at U of C Library)

Week 13: What Is an Image of Popular Culture? (April 9th)

Debord, Guy. "Separation Perfected" and "Commodity as Spectacle." *The Society of the Spectacle*. Trans. Greg Adargo. 1977. Available at:
http://www.marxists.org/reference/archive/debord/society.htm.

Mitchell, W.J.T. "The Future of the Image: Rancière's Road Not Taken." *Culture, Theory and Critique* 50.2-3 (December 2009): 133-144. Electronic. Available via U of C Library website.
Database: Taylor & Francis

Permission: Link
http://www.tandfonline.com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080%2F14735780903240091

Rancière, Jacques. "Do Pictures Really Want to Live?" *Culture, Theory and Critique* 50.2-3 (December 2009): 123-132. Electronic. Available via U of C Library website.
Database: Taylor & Francis
Permission: Link
http://www.tandfonline.com.ezproxy.lib.ucalgary.ca/doi/abs/10.1080%2F14735780903240083