



Department of History

HTST 341

HISTORY OF POPULAR CULTURE IN CANADA 1850 TO THE PRESENT

Winter 2020

Instructor: David B. Marshall
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Office Hours: 2:00 – 3:00 p.m.
Class Time: TR 12:30 – 1:45 p.m.
Location: TI Forum

Course Description:

The purpose of this course is to explore popular culture in Canadian society from the 1850s –the beginning of railways and the dawning of the urban-industrial revolution- to the recent past.

Precision about what “popular culture” entails is difficult. For example, popular culture includes obvious things, such as popular literature, theatre, fairs, folk tales, music, radio, film and sports. It also includes rituals and rites of passage, such as courtship, weddings, and funerals. The celebration of holidays and commemoration of events are also integral to the popular culture of any society. Popular culture includes things that are private, such as hobbies, what people collect or buy, and how people spend their holidays. These cultural activities are not merely diversions, ways to occupy leisure time or forms of entertainment. They articulate or reflect people’s underlying values, beliefs and aspirations.

Popular culture is contested terrain. Within any society there is conflict over popular culture, and especially what cultural activities and forms of expression are appropriate, and meaningful. There are important differences in popular culture depending on ethnicity, age or generational experience, class, gender, and in Canada, geography or region. It is also important to note that “popular” does not necessarily denote or indicate most people or a majority. It can signify something that is prevalent or considered important and meaningful by a distinctive minority. Popularity cannot be easily quantified.

There are three important participants in the field of popular culture: 1) the *creators* (for example, musicians, circus performers, athletes, actors, writers); 2) the *suppliers* or the *producers* (for example, media organizations, entertainment promoters, owners of institutions of culture, such as sports arenas, media outlets etc.; and finally, 3) the *consumers* of culture, the audience. There is fierce debate in scholarly literature about these different participants in popular culture. What is the role of the producers of culture? To what extent do those who own the “means of production” –the mass media, for example- control popular culture? What role does the audience play in shaping popular culture? Rather than regarding popular culture as being controlled and shaped by media outlets and other owners of the means of cultural production, which the audience mindlessly consumes, this course will explore the important role the *audience or consumers* play in shaping and giving meaning to popular culture. To understand popular culture, historians must be alive to the complex interplay or negotiation between the *creator, producer* and *audience*, for none of these players or participants have absolute control or *hegemony*. Popular culture is neither imposed from above nor spontaneously generated or created by the people. Rather popular culture is a “site of struggle” or “terrain of negotiation” between the many participants in cultural activity: the creators, producers and consumers.

Course Outcomes:

By the end of the course, through attending lectures, taking your own notes, reading the assigned texts and readings, and completing all written assignments, students should be able to:

- identify and assess the major developments and personalities in the cultural history of Canada
- understand how the arts and popular culture have been shaped by and have influenced the Canadian national identity
- identify and describe Canadian cultural artefacts and place them in their historical context
- analyze the social significance and cultural meaning of historical artefacts
- recognize that cultural trends of the past have endured throughout Canadian history
- extract historical meaning from primary sources and activities relating to culture, such as photographs, paintings, music and song, sports, advertising, shopping, popular literature, public monuments, film, fashion, celebrations, holidays

Required Text:

Vance, Jonathan, [A History of Canadian Culture](#) (Oxford University Press, pb)

Evaluation:

ASSIGNMENT	LENGTH Double-spaced 12 point pitch	DATE DUE	% FINAL GRADE
Cultural Artefact Review #1	4-5 pages 1,000 -1,250 Word approximate	Thurs. Feb. 27, 2020	30%
Cultural Artefact Review #2	4-5 page 1,000 -1,250 Words approximate	Thurs. April 2, 2020	30%
Take-Home Final Exam	No more than 8 pages or 2,000 words N.B. See Instructions Below	Distributed: Tues. April 14, 2020 DUE Thurs. April 23, 2020 at 4:00 p.m.	40%

Artefact Review:

Each of the artefact reviews should be approximately 4-5 pp. (excluding notes and bibliography) or **approximately** 1,000 – 1,250 words –typed in 12-point pitch and double-spaced. These reviews are to take the form of a formal History essay. They must conform to the guidelines set out in the *The History Student's Handbook: A Short Guide to Writing History Essays*, especially in relation to the citation of sources and footnote or endnote style.

<https://hist.ucalgary.ca/sites/hist.ucalgary.ca/files/history-students-handbook-2019.pdf>

A full description of the requirements for the Artefact reviews is on the Desire2Learn page for History 341.

Final Exam:

The final examination will be based on the lecture material, including the visual images, the films and music played in class as well as the textbook. The format will be essay style. The questions will be on the major themes and issues explored throughout the course.

The examination will be a take-home exam. It will be distributed on the last day of class For HTST 341, **Tues. April 14th**, via e-mail. It was also be posted on the HTST 341 page on D2L. Students will have until **Thurs. April 23rd** to complete the examination. **Examinations MUST be submitted to the RED BOX outside the main office of the Department of History, Social Sciences Building, 656 by 4:00 p.p. on Thursday April 23, 2020**

Each answer should be between 750- 1,000 words or 3-4 pages, double-spaced. In total, exams must not exceed 8 pages of 2,000 words.

Late Work:

Deadlines are Firm. Students seeking extensions MUST consult with the Instructor, Dr. Marshall. Failure to follow this guidelines will result in a deduction of ONE LETTER GRADE PER DAY, i.e. from a B to a B- to a C+ etc.

Writing:

All written assignments and written exam responses are assessed partly on writing skills. Writing skills include surface correctness (grammar, punctuation, sentence structure, etc.) and general clarity and organization. Research papers must be properly documented.

D2L: Throughout the course, important material such as lecture outlines and study guides will be regularly posted on D2L. Students are advised to check this regularly.

Class schedule:

Week 1: Reading, Vance, <i>A History of Canadian Culture</i> , Chapters 1-3 -Tues. Jan. 14th Introduction to HTST 341 -Thurs. Jan. 16th From Folk to Popular Culture: The Rural versus the Urban Experience
Week 2: Reading, Vance, <i>A History of Canadian Culture</i> , Chapters 4-5 -Tues. Jan. 21st Games, Sports & the Cult of Respectability -Thurs. Jan. 23rd Newspapers & the Rise of the Department Store
Week 3: Reading, Vance, <i>A History of Canadian Culture</i> , Chapters, 6-7 -Tues. Jan. 28th Victorian Parlours, Etiquette & the Cult of Photography -Thurs. Jan. 30th Nature, Spas & Tourism
Week 4: Reading, Vance, <i>A History of Canadian Culture</i> , Chapters 8-9 -Tues. Feb. 4th Fitness, Health & the Body

-Thurs. Feb. 6th Popular Novels & Reading: The Revolt Against Victorian Morality: “Ralph Connor & Lucy Maude Montgomery”

Week 5:

Reading, Vance, *A History of Canadian Culture*, Chapters 8-9

-Tues. Feb. 11th Writers as Performers: Stephen Leacock, Humourist & Pauline Johnson, “Indian Poetess”

-Thurs. Feb. 13th Children’s Literature, the Animal Story & Popular Environmentalism

Tues. Feb. 18th No Class Reading Week

Thurs. Feb. 20th No Class Reading Week

Week 6:

Reading Vance, *A History of Canadian Culture*, Chapter 10

-Tues. Feb. 25th Monuments & heroes: From the Boer War to the Great War in the Age of Imperialism

-Thurs. Feb. 27th FILM; “Dreamland”

Week 7:

Reading, Vance, *A History of Canadian Culture*, Chapters, 10, 11-12

-Tues. March 3rd New National Outlook: Modernist Painting & Literature

-Thurs. March 5th Threat of Americanization

Week 8:

Reading, Vance, *A History of Canadian Culture*, Chapter 13

-Tues. March 10th Radio

-Thurs. March 12th Culture & Propaganda during the Second World War

Week 9:

Reading, Vance, *A History of Canadian Culture*, Chapter 14

-Tues. March 17th Dilemma of the Canadian Artist

-Thurs. March 19th Royal Commission on the National Development of Arts, Letters & Sciences and the Rise of CanLit

Week 10:

Reading, Vance, *A History of Canadian Culture*, Chapter 15

-Tues. March 24th Hockey, Nationalism & Identity

-Thurs. March 26th Living in the Suburbs & the Rise of Teen-Aged Culture

Week 11:

-Tues. March 31st The 1960s & the Revolt Against Conformity

-Thurs. April 2nd 1967: Celebrating Canada's Centennial

Week 12:

Reading, Vance, *A History of Canadian Culture*, Chapter 16

-Tues. April 7th Legislating Canadian Content: Rock & Roll on the Radio

-Thurs. April 9th Legislating Canadian Content: What's On Television

Week 13:

-Tues. April 14th Popular Multi-Culturalism on Television: "King of Kensington", "Little Mosque on the Prairie" & "Kim's Convenience"

Classroom Policies:

- Assignments are to be submitted by hard copy. Please DO NOT submit electronic copies of assignments. They will not be accepted.
- Students MUST keep a 2nd copy of all their assignments.
- D-2L is utilized for all the course documents. The following is on D-2L: contact information, course syllabus; and detailed descriptions of each assignment. N.B.
- There will NOT be any class notes or copies of the Power Point presentations on D2L. The Power Point slides are almost exclusively illustrative of the lecture content. They are designed to provide a visual representation of what is being discussed in lecture. **STUDENTS ARE EXPECTED TO TAKE THEIR OWN CLASS NOTES.**
- Lap-Top Computers, of course, can be utilized by students for the purposes of note-taking. Students should be aware that there is a great deal of evidence to suggest that taking notes in the old-fashioned manner, by handwriting, tends to lead to better results or outcomes in tests or examinations. Hand-writing notes forces students to process the lecture material into their own words, and as a result, students have a better understanding of the course content. By keyboarding, students often merely copy or transcribe lectures verbatim. In other words, to paraphrase one of these studies, the pen can be mightier than the keyboard or the laptop computer.
- The visual and audio material played throughout this class should be considered as lecture material. It is not merely for entertainment.
- Office Hours: If you have any questions about the class, course material or the assignments, please visit the instructor or Teaching Assistant(s) during their scheduled

office hours. If the office hours are not convenient, an appointment can easily be arranged.

- E-mail protocol: When e-mailing, you must use your University of Calgary account, so that you can be identified as a student. It is also helpful to use Htst. xxx in the subject line. E-mails will be responded to in a timely manner, normally within 24 hours, except over the weekends. If your e-mail requires a lengthy response, you will be asked to make arrangements to come and discuss things in an office appointment. A conversation about a complicated matter is usually much more efficient, informative and helpful than long e-mail correspondence.

Departmental Grading System:

The following percentage-to-letter grade conversion scheme is used in all Canadian Studies, History, and Latin American Studies courses, except for HTST 200.

Percentage	Letter Grade	Grade Point Value	Description
90-100	A+	4.00	Outstanding performance
85-89	A	4.00	Excellent performance
80-84	A-	3.70	Approaching excellent performance
77-79	B+	3.30	Exceeding good performance
73-76	B	3.00	Good performance
70-72	B-	2.70	Approaching good performance
67-69	C+	2.30	Exceeding satisfactory performance
63-66	C	2.00	Satisfactory performance
60-62	C-	1.70	Approaching satisfactory performance.
56-59	D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject
50-55	D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.
0-49	F	0	Failure. Did not meet course requirements.

Program Advising and Student Information Resources:

- For program advising in the Faculty of Arts, contact the Arts Students Centre (ASC) in SS 102, call 403-220-3580, email artsads@ucalgary.ca, or book an appointment with an ASC advisor at <https://arts.ucalgary.ca/current-students/undergraduate>.
- For further information on academic advising and degree planning for arts students, see <https://arts.ucalgary.ca/current-students/undergraduate/academic-advising>.
- For registration issues, paying fees, and assistance with MyUofC, contact Enrolment Services in MacKimmie Tower Room 116, call 403-210-ROCK (7625), or visit <http://www.ucalgary.ca/registrar/>.
- **Attention history majors:** History 300 is a required course for all history majors. You should normally take it in your second year.
- Registration Changes and Exemption Requests: <https://www.ucalgary.ca/registrar/registration/appeals>

Red Box Policy:

Essays and other assignments may be handed in to the red box located outside of the History Department office (Social Sciences, Room 656). Please include the following information on your assignment: 1) **course name and number**, 2) **instructor**, 3) **your name**, and 4) **your student number**. Assignments received after 4:00 p.m. are date stamped the next business day. We do not time stamp any papers. Please do not bring your paper into the office to be stamped. The box is emptied at 4:00 p.m. Monday to Friday.

Plagiarism:

Plagiarism occurs when one submits or presents one's work in a course, or ideas and/or passages in a written piece of work, as if it were one's own work done expressly for that particular course, when, in fact, it is not. Please see [*The History Student's Handbook*](#).

Plagiarism may take several forms:

- Failing to cite sources properly
- Submitting borrowed, purchased, and/or ghostwritten papers
- Submitting one's own work for more than one course without the permission of the instructor(s) involved
- Extensive paraphrasing of one or a few sources, even when reference properly, unless the essay is a critical analysis of those works

Plagiarism is a serious academic offence, and written work that appears to contain plagiarized passages will not be graded. All such work will be reported to the Faculty of Arts' associate deans of students who will apply the penalties specified in the *University of Calgary Calendar*, [Section K](#).

Academic Accommodations (implemented July 1, 2015):

The student accommodation policy can be found at: ucalgary.ca/access/accommodations/policy.

Students needing an accommodation because of a disability or medical condition should contact Student Accessibility Services (<https://www.ucalgary.ca/access/>) in accordance with the Procedure for Accommodations for Students with Disabilities ucalgary.ca/policies/files/policies/student-accommodation-policy.

Students needing an accommodation based on a protected ground other than disability should

contact, preferably in writing, the course instructor.

Copyright:

The University of Calgary has opted out of the Access Copyright Interim Tariff proposed by the Copyright Board. Therefore, instructors in all University of Calgary courses will strictly adhere to Copyright Act regulations and the educational exceptions permitted by the Act for both print and digital course material. No copyrighted material may be placed on course D2L or web sites without the prior permission of the copyright holders. In some cases, this may mean that instructors will require you to purchase a print course pack from the University of Calgary bookstore or consult books on reserve at the library. For more information on the University of Calgary's copyright policy, see <http://library.ucalgary.ca/copyright>.

Other Useful Information:

- Department Twitter @ucalgaryhist

Please see <https://www.ucalgary.ca/registrar/registration/course-outlines> for information on:

- Wellness and Mental Health
- Student Success
- Student Ombuds Office
- Student Union (SU) Information
- Graduate Students' Association (GSA) Information
- Emergency Evacuation/Assembly Points
- Safewalk

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