



Faculty of Arts

Department of History

Course Outline Winter 2023

HTST 341

HISTORY OF POPULAR CULTURE IN CANADA 1850 TO THE PRESENT

Instructor: Dr. David B. Marshall

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Office Hours: TW 1:00 – 2:00 p.m.

Class Time: MWF 12:00 – 12:50 p.m.

Location: ENE 241

We would like to acknowledge the traditional territories of the people of the Treaty 7 region in Southern Alberta, which includes the Blackfoot Confederacy (comprising the Siksika, Piikani, and Kainai First Nations), as well as the Tsuut'ina First Nation, and the Stoney Nakoda (including the Chiniki, Bearspaw, and Wesley First Nations). The city of Calgary is also home to Métis Nation of Alberta, Region 3.

Course Delivery: **This course will be delivered in person.** Only if the instructor is unable to be in-class will lectures appear electronically on D2L.

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.

Learning Outcomes:

By the end of the course, through attending lectures, taking your own notes, reading the assigned textbook, 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

Course Policies

- Students MUST keep a 2nd copy of all their assignments.
- D2L is utilized for all the course documents. The following is on D2L: contact information; course syllabus; detailed descriptions of each assignments; and the final examination.
- STUDENTS ARE EXPECTED TO TAKE THEIR OWN CLASS NOTES.
- Office Hours: If you have any questions about the course material or the assignments, please visit the instructor or Teaching Assistant(s) during their scheduled office hours. Instructor hours are TW 1:00 – 2:00 p.m. TA hours are posted on D2L. If the office hours are inconvenient, an appointment or zoom meeting can be arranged.
- E-mail protocol: When e-mailing, you must use your University of Calgary account. E-mails will be responded to in a timely manner, normally within 24 hours, except over the weekends.

Required Text:

Vance, Jonathan, *A History of Canadian Culture* (Oxford University Press, pb)

This textbook is available at the University Bookstore and is also available as a digital copy through the University of Calgary Library

Assessments:

All written assignments are to be submitted as a Word Document via Dropbox, found under Assessments on the Navigation Bar of the D2L site for this course.

ASSIGNMENT	LENGTH Double-spaced 12 point pitch	DATE DUE	% FINAL GRADE
Cultural Artefact Review #1	4-5 pages 1,000 -1,250 Word approximate	Mon. Feb. 27 th 2023	30%
Cultural Artefact Review #2	4-5 pages 1,000 -1,250 Words approximate	Mon March 27 th 2023	30%

Take-Home Final Exam	No more than 8 pages or approx.. 2,000 words N.B. See Instructions Below	Distributed: Wed. April 12 th 2023 DUE Wed. April 19 th , 2023	40%
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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. This guide can be found at: [https://arts.ucalgary.ca/sites/default/files/teams/29/History%20Student's%20Handbook%20\(2022\).pdf](https://arts.ucalgary.ca/sites/default/files/teams/29/History%20Student's%20Handbook%20(2022).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, **Wed. April 12th**, via e-mail. It was also be posted on the HTST 341 page on D2L. Students will have until **Wed. April 19th** to complete the examination. **Examinations MUST be submitted via the Dropbox on D2L.**

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.

Grading Policies

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

Should students be dissatisfied with the grade, then they should discuss the paper and the grade with whoever graded the paper. Failing that, they can seek a 2nd reading from the course instructor – Dr. Marshall. To receive a 2nd reading, students must outline their grounds in writing. If a 2nd reading is granted, the grade may stay the same, go up, or possibly go down.

All assignments will receive a letter grade. For the purposes of calculating final grades the letter grades have the following assigned values A+ = 95; A = 87.5; A- = 82; B+ = 78.5; B = 75; B- = 71.5; C+ = 68.5; C = 65; C- = 61.5; D+ = 58; D = 52.5; F = 0.0. Each value is the approximate mid-point of the grade ranges based on the Departmental of History Grading System below.

Please note that the assigned percentage value to each letter grade is for the purposes of calculating the Final Grade, only. If you receive a grade of “A-”, for example, that does not mean that you lost 18 marks. It is best to think of the letter grade in terms of G.P.A. An A- is 3.7 out of 4.0

Methods of Assessment

All assignments will be assessed based on completeness, depth of analysis, and writing style. Writing skills include surface correctness (grammar, punctuation, sentence structure, etc.) and general clarity and organization. **In this course, papers will be assessed on the following criteria: 1) ability to describe the cultural artefact in its historical context; 2) assessment of the social significance of the cultural artefact; 3) analysis of the cultural meaning of the cultural artefact.**

Papers must be properly documented and follow the guidelines for notes and bibliography set out in the Department of History’s *History Student’s handbook: A Short Guide to Writing History Essays*. This guide can be found at:

[https://arts.ucalgary.ca/sites/default/files/teams/29/History%20Student's%20Handbook%20\(2022\).pdf](https://arts.ucalgary.ca/sites/default/files/teams/29/History%20Student's%20Handbook%20(2022).pdf)

All papers will be graded on the ability for students to **think historically**: that is to understand events, cultural artefacts and people in their historical context (through the reconstruction and understanding of the appropriate political, economic, religious, social, intellectual, artistic or cultural, moral, technological and geographical conditions of the period being studied). The opposite of historical thinking is **presentism**, which should be avoided in History courses. Presentism is the interpretation or judgement of the past through the imposition of today’s values and standards. Respect for the past, its culture and its historical figures is essential to good history. It requires analytical distance from present-day concerns and values.

Learning Technologies

There is a D2L site for this course that contains all relevant class resources and materials, such as course outline, assignments sheets and the final examination. All notifications will also be posted on D2L. In order to successfully engage in learning experiences and complete assignments in this class, students will need reliable access to the following technology:

- a computer, tablet, or other device
- internet to access D2L.
- a computer microphone is necessary for the purposes of instructor-student meetings via **zoom**

Inclusiveness, Accommodation, Privacy, and Conduct

I am committed to creating an inclusive learning environment for all registered students. If you have conditions or circumstances that require a formal accommodation, be sure to register with Student Accessibility Services as soon as possible. Such circumstances may include disability or illness whether temporary or permanent, visible or invisible. If you face circumstances that require an informal accommodation or adjustment, please contact the instructor by email or during office hours.

To protect the privacy of others, students may not record in any format any activity that occurs within the classroom or online. As outlined in the University Calendar, permission to sound-record lectures will only be given to students registered with Student Accessibility Services.

Part of creating an inclusive learning environment involves respecting your classmates. In meeting any university's mandate of encouraging free and open inquiry, we may discuss controversial topics about which you might be uncomfortable or have a set viewpoint. In such situations, it is essential that we understand that others have different experiences and perspectives, and that listening respectfully to and showing tolerance toward opposing viewpoints is part of the process of learning and emerging as active, engaged citizens.

Class Schedule:

Please note that this Lecture Schedule is approximate. Sometimes questions from the class or classroom discussion has an impact on what is covered in the class. As a result sometimes alterations have to be made in the Lecture schedule. But what is indicated below will give students a good idea of what topics are being covered and when.

The suggested readings from Vance, *A History of Canadian Culture* are approximate. The readings do not line-up exactly with the lectures. Although at times, the text and the lectures intersect -or Marshall and Vance are in concert; the purpose of the assigned text is to give students a different take or interpretation of the history of culture on Canada. As a result, different aspects of the history of culture in Canada are emphasized.

Date	Topic & Suggested Reading	Important Dates
Week #1 Jan. 9-13	-Organization -"The Cult of Winter" in Canada -Cult of Respectability I: From Rough Games to Organized Sport Reading: Vance, Chapters 1-3	
Week #2 Jan. 16-20	-Cult of Respectability II: The Bar, Theatre, and the Temperance Movement	

	<ul style="list-style-type: none"> -Cult of Respectability III: The Victorian Home -Consumerism & the Rise of the Department Store <p>Reading: Vance, Chapters 4 - 5</p>	
<p>Week #3 Jan. 23-27</p>	<ul style="list-style-type: none"> -Nature, Spas, & the Rise of Tourism -The Fad of Photography -Fitness, Health & the Body <p>Reading: Vance, Chapters 5-6</p>	
<p>Week #4 Jan. 30 - Feb. 3</p>	<ul style="list-style-type: none"> -Bicycles, Courtship & Fashion -Marketplace of Reading I: The Daily Newspaper -Marketplace of Reading II: "Ralph Connor" & Lucy Maude Montgomery and the Flight from Sunday School <p>Reading: Vance, Chapter 7</p>	
<p>Week #5 Feb. 6-10</p>	<ul style="list-style-type: none"> -Marketplace of Reading III: Stephen Leacock & Making Fun of Victorian Conventions -Marketplace of Reading IV: Pauline Johnson -Canada's Indigenous Poet "Paddling Her Own Canoe" Marketplace of Reading V: Children's Literature, Ernest Thompson Seton & Popular Environmentalism <p>Reading: Vance, Chapters 8-9</p>	
<p>Week #6 Feb 13-17</p>	<ul style="list-style-type: none"> -Film: Dreamland Part I -Film: Dreamland Part II & "Hollywood's Canada" -Popular Imperialism & the First World War <p>Reading: Vance, Chapter 10</p>	<p>Artefact Review #1 Due Fri. Feb. 17th 2023 via D2L</p>
<p>Week #7 Feb 19-25</p>		<p>NO Classes Reading Week</p>

Week#8 Feb 27 – March 3	<ul style="list-style-type: none"> -The Impact of War Part I: A Canadian Vision, the Group of Seven & Emily Carr -The Impact of War Part II: A New Voice, Canadian Author's Association & Literary Modernism -The 1920s Part I: Mass Circulation Magazines & Threat of Americanization <p>Reading: Vance, Chapters 10-12</p>	
Week #9 March 6-10	<ul style="list-style-type: none"> -The 1920s Part II: The Rise of Radio & the Diamond Jubilee -C.B.C. Radio: the National Voice -Propaganda & the State During Wartime: Radio & the National Film Board <p>Reading: Vance, Chapter 11-12</p>	
Week #10 March 13-17	<ul style="list-style-type: none"> -Dilemma of the Canadian Artist in Postwar Canada -The Massey Commission's Response to Threat of American Mass Culture -The 1950s: Living in the Suburbs & the Rise of Teen-aged Culture <p>Reading: Chapters 13-14</p>	
Week #11 March 20-24	<ul style="list-style-type: none"> -Hockey I: The Richard Riots of 1955 and French Canadian Nationalism -Celebrating Canada's Centennial in 1967 -“The Indian Pavilion” at Expo 67: Protest & the Rise of Indigenous Art <p>Reading: Vance, Chapter 15</p>	
Week #12 March 27-31	<ul style="list-style-type: none"> -Revolt Against Suburban Conformity: Music as Protest in the 1960s -In Search of a Canadian Sound: Canadian Rock and Roll in the 1960s and beyond -Hockey II; The 1972 Summit Series and Canadian Nationalism during the Cold War 	<p>Artefact Review #2 Due Mon. March 27th 2023 via D2L</p>

	Reading: Vance, Chapters 15-16	
Week #13 April 3-5, 12	-Legislating Canadian Content on the Airwaves & the Rise of MuchMusic -Canadian Television: “Adventures in Rainbow Country” -Popular Multi-culturalism on the Tube: From “King of Kensington” to “Little Mosque on the Prairie” to “Kim’s Convenience” Reading: Vance, Chapters 16-17 & Conclusion	No Class April 7 th -Good Friday No Class April 10 th -Easter Monday
Exam Period TAKE-HOME EXAM DUE WED. APRIL 19 2023		

There is no Final Exam to be scheduled by the Registrar.

INSTEAD, the examination will be a take-home exam. It will be distributed on the last day of class, **Wed. April 12th**, via e-mail. It will also be posted on the HTST 341 page on D2L. Students will have until **Wed. April 19th** to complete the examination. **Examinations MUST be submitted via the Dropbox on D2L**

THE FOLLOWING INFORMATION APPEARS ON ALL DEPARTMENT OF HISTORY COURSE OUTLINES

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. See the university grading system in the calendar: <https://www.ucalgary.ca/pubs/calendar/current/f-1-1.html>.

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.

Please Note: Students are expected to reach the grade range to receive that letter grade (ie. to receive an A- a student will have earned an 80 or 3.7 in the course). Assume that there will be no rounding up unless a faculty member announces otherwise.

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 according to the format described in [The History Student's Handbook](#).

Academic Misconduct

Academic Misconduct refers to student behavior which compromises proper assessment of a student's academic activities and includes: cheating; fabrication; falsification; plagiarism; unauthorized assistance; failure to comply with an instructor's expectations regarding conduct required of students completing academic assessments in their courses; and failure to comply with exam regulations applied by the Registrar.

For more information, please see the University of Calgary [Student Academic Misconduct Policy](#) documents, and visit the [Academic Integrity Website](#).

Plagiarism

Plagiarism occurs when students submit or present the ideas and/or writing of others as if they were their own or when they submit their own work to two different classes. Please see [The History Student's Handbook](#) for more details, but to summarize, 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 referenced 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 Art's associate deans of students who will apply the penalties specified in [the university calendar](#).

Academic Accommodation

It is the student's responsibility to request academic accommodations according to the [Student Accommodations policy](#). Students needing an accommodation based on disability or medical concerns should contact Student Accessibility Services (SAS) in accordance with the [Procedure for Accommodations for Students with Disabilities](#). Students who require an accommodation in relation to their coursework based on a protected ground other than Disability should communicate this need in writing to their Instructor.

SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit [Student Accessibility Services](#).

Research Ethics

Students are advised that any research with human participants – including any interviewing (even with friends and family), opinion polling, or unobtrusive observation – must have the approval of the [Conjoint Faculties Research Ethics Board](#) or the [Conjoint Health Research Ethics Board](#). In completing course requirements, students must not undertake any human subjects research without discussing their plans with the instructor, to determine if ethics approval is required. Some courses will include assignments that involve conducting research with human participants; in these cases, the instructor will have applied for and received ethics approval for the course assignment. The instructor will discuss the ethical requirements for the assignment with the students.

Instructor Intellectual Property

Course materials created by instructors (including presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the instructor. These materials may NOT be reproduced, redistributed or copied without the explicit consent of the instructor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.

Copyright Legislation

All students are required to read the University of Calgary policy on [Acceptable Use of Material Protected by Copyright](#) and requirements of [the Copyright Act](#) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under [the Non-Academic Misconduct Policy](#).

Copyright of Educational Materials

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. Please see the [University of Calgary copyright page](#).

Freedom of Information and Protection of Privacy

Student information will be collected in accordance with usual classroom practice. Students' assignments will be accessible only by the authorized course faculty and teaching assistants. Private information related to the individual student is treated with the utmost regard.

MEDIA RECORDING IN LEARNING ENVIRONMENTS

Media Recording for Study Purposes (Students)

Students who wish to audio record lectures for personal study purposes need to follow the guidelines outlined in [Section E.6 of the University Calendar](#). Unless the audio recording of lectures is part of a student accessibility requirement, permission must be sought by the course instructor to audio record lectures.

Media recording for lesson capture

The instructor may use media recordings to capture the delivery of a lecture. These recordings are intended to be used for lecture capture only and will not be used for any other purpose. Recordings will be posted on D2L for student use and will normally be deleted at the end of term. Students are responsible for turning off their camera and/or microphone if they do not wish to be recorded.

Media recording for assessment of student learning

The instructor may use media recordings as part of the assessment of students. This may include but is not limited to classroom discussions, presentations, clinical practice, or skills testing that occur during the course. These recordings will be used for student assessment purposes only and will not be shared or used for any other purpose. The recording will be destroyed as specified by [retention rule 2000.01](#) "Examinations and Student Assignments".

Media recording for self-assessment of teaching practices

The instructor may use media recordings as a tool for self-assessment of their teaching practices. Although the recording device will be fixed on the instructor, it is possible that student participation in the course may be inadvertently captured. The recording will be destroyed as specified by [retention rule 98.0011](#) “Draft Documents & Working Materials”.

Sexual Violence Policy

The University recognizes that all members of the University Community should be able to learn, work, teach and live in an environment where they are free from harassment, discrimination, and violence. The University of Calgary’s sexual violence policy guides us in how we respond to incidents of sexual violence, including supports available to those who have experienced or witnessed sexual violence, or those who are alleged to have committed sexual violence. It provides clear response procedures and timelines, defines complex concepts, and addresses incidents that occur off-campus in certain circumstances. Please see [the sexual and gender-based violence policy](#).

Other Useful Information

Please see the Registrar’s [Course Outline Student Support and Resources](#) page 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
- Campus Security 220-5333

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