



**TOPICS IN CANADIAN HISTORY:  
CANADA IN SOUNDBITES (1867-1967)  
HIST 242 / Section 002  
Winter 2022  
Department of History**

**Monday (2:30 p.m. to 4:00 p.m.)  
Thursday (4:00 p.m. to 5:30 p.m.)**

**Online / Convocation Hall**

**Instructor: Dr. Eric Fillion**

**Instructor Contact Information: [e.fillion@queensu.ca](mailto:e.fillion@queensu.ca)**

**Office Hours: Monday (4:30 p.m. to 5:30 p.m.) and Wednesday (9:00 a.m. to 10:00 a.m.) or  
by appointment**

**TA: Julia Aguiar**

**TA Contact Information: [ja131@queensu.ca](mailto:ja131@queensu.ca)**

**Office Hours: By appointment**

**1. Acknowledgment of Territory**

Let us acknowledge that Queen's University is situated on traditional Anishinaabe and Haudenosaunee territory. We are grateful to be able to live, work, learn, and grow on these lands.

To acknowledge this traditional territory is to recognize its longer history, one predating the establishment of the earliest European colonies. It is also to acknowledge its significance for the Indigenous peoples who lived – and continue to live – upon it and whose practices and spiritualities were tied to the land and continue to develop in relationship to the territory and its other inhabitants today. The Kingston Indigenous community continues to reflect the area's Anishinaabek and Haudenosaunee roots. There is also a significant Métis community and there are First people from other Nations across Turtle Island present here today.

## **2. Course Description**

**Canada in Soundbites (1867-1967)** is a survey of Canadian history through the prism of culture, particularly that which solicits, whether figuratively or literally, our sense of hearing. While due emphasis is placed on social, economic, and political developments, the purpose of the course is to encourage us to think critically about the “audiopolitics” of Canada’s past, considering the many ways in which individuals and groups came together around and across different categories of identity through the experience of sound, musical or not. The course will provide a compelling experience of how one listens to the past using four broad temporal themes: Coping with Change (1860s-1910s); Enacting Citizenship (1900s-1930s); Forging Consensus (1930s-1950s); and Reimagining Canada (1940s-1960s). It will call attention to a wide range of historical actors to highlight the importance of the cultural public sphere in the making of Canada in addition to examining a variety of platforms via which historians communicate the importance of their work to colleagues and to the larger public.

## **3. Intended Learning Outcomes**

Upon successful completion of this course, students will be able to:

- A. apply key theoretical concepts in sensory history and cultural history to the study of Canada’s past;
- B. identify the ways in which music mediates relationships to time, place, and community;
- C. understand the impact of political, social, and economic changes on modes of listening;
- D. think critically about non-textual primary sources;
- E. formulate original arguments in response to questions raised in the secondary literature.

## **4. Course Materials and Resources**

The following book is available for purchase at the Queen’s University bookstore and/or through the Queen’s University Library:

Lorenzkowski, Barbara. *Sounds of Ethnicity: Listening to German North America, 1850-1914*. Winnipeg: University of Manitoba Press, 2010.

In addition, journal articles, book chapters, and primary documents will be used each week. You will be able to access these online via OnQ (see “Course Reserves” under “Required Resources”) and the Queen’s University Library.

## **5. Assignment Descriptions**

- A. **Midterm Exam**: The midterm exam will be held online during class time. Details to follow.
- B. **Book Review (700 words)**: This assignment requires you to write a review of Barbara Lorenzkowski’s *Sounds of Ethnicity: Listening to German North America, 1850-1914*. Your essay must include an introduction, a summary (in your own words) of the book’s thesis, an analysis of both the arguments made and the evidence used by the author, and a

conclusion. In your book review, make sure to also include two references to the author's guest presentation, which is scheduled for February 7<sup>th</sup>.

- C. **Document Response** (600 words): This assignment requires you to analyze Glenn Gould's *The Idea of North*, a 1967 CBC Radio experimental program, using as a starting point a question that will be provided to you on March 21<sup>st</sup>. In your response, make sure to engage with the introduction to *Rethinking the Great White North: Race, Nature, and the Historical Geographies of Whiteness in Canada* (see required readings for March 24<sup>th</sup>).
- D. **Term Project/Paper** (Part A: 600 words or 4 min. podcast; Part B: 3,000 words): This two-part project is an opportunity for you to make an original argument about a historical topic and to shed light on a "sonic find" that strikes you as interesting. Specifically, Part A requires you to discuss a primary source (a poster, a photo, a song, etc.), explaining how you stumbled upon it, its context, and why you think this is an engaging or revealing document. Part B consists of a short essay on a historical topic related to your "sonic find." It should present – in a clear and coherent fashion – your key arguments and the evidence you are using. I will circulate a list of examples and potential topics early in March. Do not hesitate to send me an email if you already have a topic in mind. This assignment is partly inspired by the *Findings* blog of the Champlain Society.
- E. **Participation**: This course will periodically ask you to discuss readings with the group during class. Note that your participation is required for the discussions scheduled for February 3<sup>rd</sup> and March 24<sup>th</sup>. You must come prepared, having read the articles and chapters assigned each week.

## **6. Grading Scheme**

<b>Assessment</b>	<b>Weight</b>	<b>Due Dates</b>
A. Midterm Exam	20%	17 February 2022
B. Book Review	15%	28 February 2022 (4 March with grace period)
C. Document Response	15%	28 March 2022 (1 April with grace period)
D. Term Project/Paper	35%	22 April 2022 (26 April with grace period)
E. Participation	15%	N/A
	<b>Total: 100%</b>	

## **7. Due Dates**

All assignments have an automatic grace period, as clearly indicated in the chart above. Your goal should be to hand in each assignment on the earliest indicated due date. The grace period exists in case you experience an unforeseen circumstance (such as computer trouble) on the original due date, and you require a few extra days to polish up your assignment. If you need to use the grace period to improve the quality of your work, please use it. You do not need to tell

your instructor or TA that you are utilizing the grace period. No late penalties will be applied during the grace period.

The “Self-Declaration for Brief Absence” available through the Faculty of Arts and Science’s Academic Consideration Request Portal cannot be used to extend the automatic grace period. None of the assignments in this course are eligible for the less than 3-day consideration request. If you are experiencing a longer-term extenuating circumstance, you should submit a 4-day to 3-month consideration request through the Academic Consideration Portal and supply appropriate documentation (such as a doctor’s note) to be verified by the Academic Consideration office.

## **8. Late Penalty**

Please note that 3% will be deducted from your grade for each day the assignment is late (notwithstanding the grace period).

## **9. Grading Method**

All components of this course will receive letter grades which, for purposes of calculating your course average, will be translated into numerical equivalents using the Faculty of Arts and Science approved scale. Your course average will then be converted to a final letter grade according to Queen’s Official Grade Conversion Scale.

### ***Arts & Science Letter Grade Input***

<b>Assignment mark</b>	<b>Numerical value for calculation of final mark</b>
A+	93
A	87
A-	82
B+	78
B	75
B-	72
C+	68
C	65
C-	62
D+	58
D	55
D-	52
F48 (F+)	48
F24 (F)	24
F0 (0)	0

### ***Queen’s Official Grade Conversion***

<b>Grade</b>	<b>Numerical Course Average (Range)</b>
A+	90-100
A	85-89
A-	80-84
B+	77-79
B	73-76
B-	70-72
C+	67-69
C	63-66
C-	60-62
D+	57-59
D	53-56
D-	50-52
F	49 and below

## 10. Timeline

<b>Weeks</b>	<b>Topics, Readings, and Due Dates</b>
<b><u>Week 1</u></b>	
<b>10 January</b>	<b>Introductions</b>
<b>13 January</b>	<b>History and the Art of Listening</b>  Smith, Mark M. "Hearing." Chapter 2 in his <i>Sensing the Past: Seeing, Hearing, Smelling, Tasting, and Touching in History</i> , 41-58. Berkeley & Los Angeles: University of California Press, 2007.  Levine, Lawrence W. "The Musical Odyssey of an American Historian." In <i>Music and History: Bridging the Disciplines</i> , edited by Jeffrey H. Jackson and Stanley C. Pelkey, 3-19. Jackson: University Press of Mississippi, 2005.
<b><u>Week 2</u></b>	
<b>17 January</b>	<b>Settler Soundscapes</b> * <i>Book Review Guidelines</i>  Thompson, Brian. "Quebec City, 1878-1880." Chapter 5 in his <i>Anthems and Minstrel Shows: The Life and Times of Calixa Lavallée, 1842-1891</i> , 186-232. Montreal & Kingston: McGill-Queen's University Press, 2015.
<b>20 January</b>	<b>Cross-Border Songsters</b>  Lorenszkowski, Barbara. "Soundscapes of Identity: Singing Ethnicity in the Great Lakes Region, 1874-1912." Chapter 6 in her <i>Sounds of Ethnicity: Listening to German North America, 1850-1914</i> , 151-188. Winnipeg: University of Manitoba Press, 2010.
<b><u>Week 3</u></b>	
<b>24 January</b>	<b>War Tunes</b>  Magee, Gayle. "'She's a Dear Old Lady': English Canadian Popular Songs from World War I." <i>American Music</i> 34, no. 4 (2016): 474-506.

<b>27 January</b>	<p>Wilson, Jason. "In the Interest of Morale: The Dumbells and the Development of the Canadian Concert Party." Chapter 3 in his <i>Soldiers of Song: The Dumbells and Other Canadian Concert Parties of the First World War</i>, 35-73. Waterloo: Wilfrid University Press, 2012.</p> <p><b>Technologies and Practices</b>  <i>* Term Project/Paper Guidelines</i></p> <p>Sterne, Jonathan. "Techniques of Listening." Chapter 2 in his <i>The Audible Past: Cultural Origins of Sound Reproduction</i>, 87-136. Durham: Duke University Press, 2003.</p>
<b><u>Week 4</u></b>	
<b>31 January</b>	<p><b>Voices on the Airwaves</b></p> <p>Vipond, Mary. "Listening In." Chapter 4 in her <i>Listening In: The First Decade of Canadian Broadcasting, 1922-1932</i>, 79-103. Montreal &amp; Kingston: McGill-Queen's University Press, 1992.</p> <p>Kuffert, Len. "Tempest in the Tea Leaves: Broadcasting the Esoteric Arts and Mystic Sciences, 1937-1953." <i>The Canadian Historical Review</i> 91, no. 1 (2010): 1-26.</p>
<b>3 February</b>	<p><b>Audiopolitics and the City</b>  <i>* Group Discussion</i></p> <p>Rudy, Jarrett, Nicolas Kenny, and Magda Fahrni. "'An Ocean of Noise': H.E. Reilley and the Making of a Legitimate Social Problem, 1911-45." <i>Journal of Canadian Studies</i> 51, no. 2 (2017): 261-288.</p> <p>Elliott, Robin. "Ragtime Spasms – Anxieties over the Rise of Popular Music in Toronto." In <i>Post-Colonial Distances: The Study of Pop Music in Canada and Australia</i>, edited by Bev Diamond, Denis Crowdy, and Daniel Downes, 67-89. Newcastle upon Tyne: Cambridge Scholars Publishing, 2008.</p>
<b><u>Week 5</u></b>	
<b>7 February</b>	<p><b>Guest Speaker: Dr. Barbara Lorenskowski</b></p>

<b>10 February</b>	<b>Antimodernist Impulses</b> * <i>Midterm Exam Guidelines</i>  McKay, Ian. "Helen Creighton and the Rise of Folklore." Chapter 2 in his <i>The Quest of the Folk: Antimodernism and Cultural Selection in Twentieth-Century Nova Scotia</i> , 43-151. Montreal & Kingston: McGill-Queen's University Press, 2009.
<b><u>Week 6</u></b>	
<b>14 February</b>	<b>Echoes of Empire</b>  Nickleson, Patrick. "The Message of the Carillon: Bells as Instruments of Colonialism in Twentieth-Century Canada." <i>Intersections</i> 36, no. 2 (2016): 13-25.
<b>17 February</b>	<b>Midterm Exam</b>
<b><u>Family Day</u></b>	
<b><u>Reading Week</u></b>	
<b><u>Week 7</u></b>	
<b>28 February</b>	<b>Harps of War</b>  Halladay, Laurel. "A Lovely War: Male to Female Cross-Dressing and Canadian Military Entertainment in World War II." <i>Journal of Homosexuality</i> 46, Nos. 3-4 (2004): 19-34.  ► <b>BOOK REVIEW DUE</b>
<b>3 March</b>	<b>The Golden Age of Jazz</b>  Mills, Sean. "Democracy in Music: Louis Metcalf's International Band and Montreal Jazz History." <i>The Canadian Historical Review</i> 100, no. 3 (2019): 351-372.  Siemerling, Winfried. "Jazz, Diaspora, and the History and Writing of Black Anglophone Montreal." In <i>Critical Collaborations: Indigeneity, Diaspora, and Ecology in Canadian Literary Studies</i> , edited by Smaro Kamboureli and Christl Verduyn, 199-213. Waterloo: Wilfrid Laurier University Press, 2014.







	<i>in the 1960s</i> , 75-108. Toronto: University of Toronto Press, 2011.
<b><u>Week 12</u></b>	
<b>4 April</b>	<p><b>Canuck Rock</b></p> <p>Edwardson, Ryan. “From Rock and Roll in Canada to ‘Canadian’ Rock and Roll.” Introduction to his <i>Canuck Rock: A History of Canadian Popular Music</i>, 3-25. Toronto: University of Toronto Press, 2009.</p> <p>Mitchell, Gillian. “The Post-Revival Folk: Canadian Dreams and American Nightmares in the Late 1960s and 1970s.” Chapter 4 in her <i>The North American Folk Music Revival: Nation and Identity in the United States and Canada, 1945-1980</i>, 135-167. Burlington: Ashgate Publishing, 2007.</p>
<b>7 April</b>	<p><b>The Soundscapes Project(s)</b></p> <p>Parr, Joy. “A Walking Village Remade: Iroquois and the St. Lawrence Seaway.” Chapter 4 in her <i>Sensing Changes: Technologies, Environments, and the Everyday, 1953-2003</i>, 79-101. Vancouver: UBC Press, 2010.</p>
<b><u>Winter Exam Period</u></b>	
<b>22 April</b>	<b>► TERM PROJECT/PAPER DUE</b>

## **11. Academic Integrity**

Queen’s students, faculty, administrators and staff all have responsibilities for upholding the fundamental values of academic integrity; honesty, trust, fairness, respect, responsibility and courage (see [www.academicintegrity.org](http://www.academicintegrity.org)). These values are central to the building, nurturing, and sustaining of an academic community in which all members will thrive. Adherence to the values expressed through academic integrity forms a foundation for the “freedom of inquiry and exchange of ideas” essential to the intellectual life of the University (see the [Senate Report on Principles and Priorities](#)).

Students are responsible for familiarizing themselves with the regulations concerning academic integrity and for ensuring that their assignments and their behaviour conform to the principles of academic integrity. Information on academic integrity is available in the Arts and Science Calendar (see [Academic Regulation 1](#)), on the [Arts and Science website](#), and from the instructor of this course. Departures from academic integrity include plagiarism, use of unauthorized

materials, facilitation, forgery and falsification, and are antithetical to the development of an academic community at Queen's. Given the seriousness of these matters, actions which contravene the regulation on academic integrity carry sanctions that can range from a warning or the loss of grades on an assignment to the failure of a course to a requirement to withdraw from the university.

Please visit the following websites to make sure you are not unintentionally plagiarizing in this course:

- <https://www.queensu.ca/academicintegrity/students/avoiding-plagiarismcheating>
- <https://integrity.mit.edu/handbook/academic-writing/avoiding-plagiarism-paraphrasing>
- [http://writing.wisc.edu/Handbook/QPA\\_paraphrase.html](http://writing.wisc.edu/Handbook/QPA_paraphrase.html)

## **12. Turnitin Statement**

Note that this course uses Turnitin to detect plagiarism.

## **13. Copyright of Course Materials**

Course materials created by the course instructor, including all slides, presentations, handouts, tests, exams, and other similar course materials, are the intellectual property of the instructor. It is a departure from academic integrity to distribute, publicly post, sell or otherwise disseminate an instructor's course materials or to provide an instructor's course materials to anyone else for distribution, posting, sale or other means of dissemination, without the instructor's **express consent**. A student who engages in such conduct may be subject to penalty for a departure from academic integrity and may also face adverse legal consequences for infringement of intellectual property rights.

## **14. Notice of Recording**

Synchronous (live) classes will be delivered in this course through a video conferencing platform supported by the University [MS Teams or Zoom etc]. The University has taken steps to configure these platforms in a secure manner. Classes will be recorded with video and audio (and in some cases transcription) and will be made available to students in the course for the duration of the term. The recordings may capture your name, image or voice through the video and audio recordings. By attending these live classes, you are consenting to the collection of this information for the purposes of administering the class and associated coursework. If you are concerned about the collection of your name and other personal information in the class, please contact the course instructor to identify possible alternatives. To learn more about how your personal information is collected, used and disclosed by Queen's University, please see the Notice of Collection, Use and Disclosure of Personal Information.

The use of cameras is optional but strongly encouraged during our online synchronous sessions. Turning your camera on allows for a more personal experience. Since the Zoom online tutorial is considered a virtual classroom, you are expected to behave as if you were in a classroom. We do, however, understand when pets or family members interrupt!

## **15. Accommodations for Disabilities**

Queen's University is committed to achieving full accessibility for people with disabilities. Part of this commitment includes arranging academic accommodations for students with disabilities to ensure they have an equitable opportunity to participate in all of their academic activities. The Senate Policy for Accommodations for Students with Disabilities was approved at Senate in November 2016. If you are a student with a disability and think you may need academic accommodations, you are strongly encouraged to contact the Queen's Student Accessibility Services (QSAS) and register as early as possible. For more information, including important deadlines, please visit the QSAS website.

Students with Letters of Accommodation (LOA) or Short-Term Academic Accommodation (STAA) should upload the documentation to the course onQ site, using the button on the course homepage.

## **16. Academic Considerations for Students in Extenuating Circumstances**

Queen's University is committed to providing academic consideration to students experiencing extenuating circumstances that are beyond their control and are interfering with their ability to complete academic requirements related to a course for a short period of time. See the Senate Policy on Academic Consideration for Students in Extenuating Circumstances.

Each Faculty has developed a protocol to provide a consistent and equitable approach in dealing with requests for academic consideration for students facing extenuating circumstances. Arts and Science undergraduate students can find the Faculty of Arts and Science protocol and the portal where a request can be submitted at: <https://www.queensu.ca/artsci/undergrad-students/academic-consideration-for-students>. Students in other Faculties and Schools who are enrolled in this course should refer to the protocol for their home Faculty.

If you need to request academic consideration for this course, you will be required to provide the name and email address of the instructor. Please use the following: **Dr. Eric Fillion / e.fillion@queensu.ca**.

Note: Self-Declaration requests (3-day requests) will not be granted because a grace period has been provided for all assignments. See the "Due Dates" (no. 7) section above.

## **17. Discussion Guidelines**

University is a place to share, question and challenge ideas. Each student brings a different lived experience from which to draw upon. To help one another learn the most we can from this experience please consider the following guidelines.

1. Make a personal commitment to learn about, understand, and support your peers.
2. Assume the best of others and expect the best of them.
3. Acknowledge the impact of oppression on the lives of other people and make sure your writing is respectful and inclusive.

4. Recognize and value the experiences, abilities, and knowledge each person brings.
5. Pay close attention to what your peers write before you respond. Think through and re-read your writings before you post or send them to others.
6. It's OK to disagree with ideas, but do not make personal attacks.
7. Be open to being challenged or confronted on your ideas and to challenging others with the intent of facilitating growth. Do not demean or embarrass others.
8. Encourage others to develop and share their ideas.

## **18. History Specific Resources**

Citations: All citations, in all assignments, should be formatted according to the Chicago Manual of Style, 17<sup>th</sup> edition:

- [https://owl.purdue.edu/owl/research\\_and\\_citation/chicago\\_manual\\_17th\\_edition/chicago\\_style\\_introduction.html](https://owl.purdue.edu/owl/research_and_citation/chicago_manual_17th_edition/chicago_style_introduction.html)
- <https://www.chicagomanualofstyle.org/home.html>

Resources from Student Academic Success Services (SASS) for time management, note-taking, managing large assignments, editing your work, grammar & punctuation, etc.:

- <https://sass.queensu.ca/onlineresource/topics/#WC>

Writing and Academic Skills Workshops:

- <https://sass.queensu.ca/programs/workshops/>

History Research Guide:

- <https://guides.library.queensu.ca/history>

Finding Sources, Writing History Papers, Writing Book Reviews, Writing Historiographical Papers:

- <https://guides.library.queensu.ca/history/evaluating-writing-citing>



The Ville-Marie brass band, circa 1922 (BAnQ, Euclide Blais Fonds, P13/S5/D7).