



**TOPICS IN CANADIAN HISTORY:
MUSIC AND SOCIAL CHANGE IN CANADA**

HIST 242 / Section 001

Winter 2023

Department of History

Wednesday (1:00 p.m. to 2:30 p.m.)

Friday (11:30 a.m. to 1:00 p.m.)

Botterell Hall (Room B143)

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Office Hours: Tuesday (11:45 a.m. to 1 p.m.) and Wednesday (2:45 p.m. to 4 p.m.)

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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

From trade union songs to punk tirades; from avant-garde jazz to resonant forms of klezmer and reggae; from folk rock and hip-hop anthems to the affirmative sounds of Idle No More; music continues to play a crucial role in amplifying and energizing debates about citizenship, democracy, human rights, social and racial justice, multiculturalism, and reconciliation. **Music and Social Change in Canada** examines music making as a social practice – attending to the interplay between artists and audiences, genres and scenes, culture and politics – from the 1940s to the present. Structured around discussions of key concepts and a series of compelling case studies, the course draws attention to the range of musical forms of expression embraced by Canada's diverse constituencies and communities to bring about change. It invites students to listen with a critical ear to the sonic histories of social movements and encourages reflections on the uses of music in dealing with (and thinking about) some of today's long-standing socio-economic, cultural, political, and environmental issues.

3. Intended Learning Outcomes

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

- A. apply key theoretical concepts in cultural history and music studies to the study of Canada's past;
- B. understand the impact of music on the shape, direction, and culture of social movements;
- C. situate the sonic histories of social movements in relation to debates about periodizations;
- D. think critically about non-textual primary sources;
- E. formulate original arguments in response to questions raised in the secondary literature;
- F. develop appropriate playlists to respond to the moment through music.

4. Course Materials and Resources

This is a textbook-free course. There is no text to purchase. Course readings each week will consist of journal articles, book chapters, and primary documents. You will be able to access these online via onQ (see “Course Reserves” under “Required Readings”) and at the Queen’s University Library.

You will also be encouraged to listen to songs and videos online. Consult the timeline for links. Note that you will find additional recordings listed in the following playlist: bit.ly/HIST242W23.

5. Assignment Descriptions

- A. **Discussion Response 1** (600 words): This assignment requires you to analyze the article and film discussed on February 10th, using as a starting point a question that will be provided to you at the end of that day’s discussion.
- B. **In-Class Midterm Exam**: The midterm exam will be held in person during class time. Details to follow.
- C. **Discussion Response 2** (600 words): This assignment requires you to analyze the chapter and CBC story discussed on March 17th, using as a starting point a question that will be provided to you at the end of that day’s discussion.
- D. **Final Project**: The final assignment for this course is a two-part project: (1) a curation exercise that requires you to nominate a song for inclusion on a compilation album of Canadian protest songs; followed by (2) a long essay on a related topic. Details to follow.

6. Grading Scheme

Assessment	Weight	Due Dates
A. Discussion Response 1	20%	17 February 2023 (20 February with grace period)
B. In-Class Midterm Exam	20%	1 March 2023
C. Discussion Response 2	20%	24 March 2023 (27 March with grace period)
D. Final Project	40%	14 April 2023 (17 April with grace period)
	Total: 100%	

7. Late Penalty

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

8. Due Dates

All assignments (excluding the midterm exam) 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.

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

Assignment mark	Numerical value for calculation of final mark
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

Grade	Numerical Course Average (Range)
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

Weeks	Topics, Readings, and Due Dates
11 January	Introductions
13 January	What is Music? Small, Christopher. "Musicking – The Meaning of Performing and Listening. A Lecture." <i>Music Education Research</i> 1, no. 1 (1999): 9-21. Attali, Jacques. "Listening." Chapter 1 in his <i>Noise: The Political Economy of Music</i> , 3-20. Minneapolis: University of Minnesota Press, 2009.
18 January	A Very Short Introduction to Canadian Music Diamond, Beverley. "The Power of Stories: Canadian Music Scholarship's Narratives and Counter-Narratives." <i>Intersections</i> 33, no. 2 (2013): 155-165.
20 January	What Are Social Movements? Jasper, James M. "Doing Protest." Introduction to his <i>Protest: A Cultural Introduction to Social Movements</i> , 1-14. Cambridge: Polity Press, 2014. Eyerman, Ron, and Andrew Jamison. "On Social Movements and Culture." Chapter 1 in their <i>Music and Social Movements: Mobilizing Traditions in the Twentieth Century</i> , 6-25. Cambridge: Cambridge University Press, 1998.
25 January	A Very Short Introduction to Canadian Social Movements Peristerakis, Julie. "Face the Music: Canadian Musicians and Human Rights." <i>Canadian Museum for Human Rights</i> . n.d. https://humanrights.ca/story/face-music-canadian-musicians-and-human-rights .

<p>10 February</p> 	<p>Onward with Jazz * Group Discussion <i>Group A: Botterell B143</i> <i>Group B: Botterell B148</i> <i>Group C: MacCorry A309</i> <i>Group D: Humphrey 223</i></p> <p>Mills, Sean. “Democracy in Music: Louis Metcalf’s International Band and Montreal Jazz History.” <i>Canadian Historical Review</i> 100, no. 3 (2019): 351-373.</p> <p>Lam, Meilan, dir. <i>Show Girls</i>. National Film Board of Canada, 1998. https://www.nfb.ca/film/show-girls/.</p>
<p>15 February</p> 	<p>The Long Sixties in Soundbites</p> <p>Weiss, Jason. “‘ESP-Disk’ as Lived and Witnessed: Erica Pomerance.” In his <i>Always in Trouble: An Oral History of ESP-Disk’, The Most Outrageous Record Label in America</i>, 205-209. Middletown: Wesleyan University Press, 2012.</p> <p>Pomerance, Erica. “Burn Baby Burn.” Track 6 on <i>You Used to Think</i>. ESP Disk’ 1099, 1968. LP. https://youtu.be/kHe4QGCZZA0.</p>
<p>17 February</p>	<p>Experiments in Living Otherwise</p> <p>Henderson, Stuart. “Getting to Yorkville.” Chapter 2 in his <i>Making the Scene: Yorkville and Hip Toronto in the 1960s</i>, 31-72. Toronto: University of Toronto Press, 2011.</p> <p>► DISCUSSION RESPONSE 1 DUE</p>
<p><u>Reading Week</u></p>	<p>No classes</p>
<p>1 March</p>	<p>Midterm Exam</p> <p>► IN-CLASS MIDTERM EXAM</p>

<p>3 March</p> <p></p>	<p>Liberation Through Improvisation</p> <p>Fillion, Eric. “The New Quebec Man: Activism and Collective Improvisation at Petit Québec libre, 1970-73.” In <i>Making Men, Making History: Canadian Masculinities Across Time and Place</i>, edited by Peter Gossage and Robert Rutherford, 236-254. Vancouver: UBC Press, 2018.</p> <p>Quatuor de jazz libre du Québec. “Sans Titre.” Track 1 on <i>1973</i>. Tenzier TNZR051, 2011. LP. https://youtu.be/doi1nqL_M4w.</p>
<p>8 March</p> <p></p>	<p>The Global Seventies in Soundbites</p> <p>Letkemann, Jessica. “A Movement Continues.” <i>Billboard</i> 120, no. 13 (29 March 2008): 21.</p> <p>Rosales, Stephen B. “All I Really Need to Know about the Environment.” <i>GP Solo</i> 33, no. 3 (2016): 6-7.</p> <p>Mitchell, Joni. “‘Big Yellow Taxi’ ([Excerpt from] <i>Both Sides Now: Live at The Isle of Wight Festival 1970</i>).” YouTube, 2018. https://youtu.be/BIWLRHsHdV4.</p> <p>10 March</p> <p>Women at Centre Stage</p> <p>Kuhns, Connie. “Women’s Music and the Mothers of Invention.” In <i>Living the Changes</i>, edited by Joan Turner, 27-37. Winnipeg: University of Manitoba Press, 1990.</p> <p>Schwartz, Ellen. “Rita Mac Neil: From the Heart.” In her <i>Born a Woman: Seven Canadian Women Singer-Songwriters</i>, 137-155. Winlaw, BC: Polestar Press, 1988.</p>

7 April	Good Friday (No Class)
<u>Winter Exam Period</u> 14 April	► TERM PROJECT DUE

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). 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

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 may 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 may be recorded with video and audio (and in some cases transcription) and 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 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. 6) 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, 17th edition:

- <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>



John Lennon and Yoko Ono recording "Give Peace a Chance" during their 1969 bed-in at Montreal's Queen Elizabeth Hotel (photo by Roy Kerwood – Creative Commons 2.5).