

Cover image for Jack Litchfield's *The Canadian Jazz Discography, 1916-1980*.

## **MUSIC IN CANADA SINCE 1930**

**MUSC 388 / Section 001**

**Winter 2023**

**Dan School of Drama and Music**

**Tuesday (10:00 a.m. to 11:30 a.m.)**

**Thursday (8:30 a.m. to 10:00 a.m.)**

**Harrison-LeCaine Hall (Room 124)**

Instructor: **Dr. Eric Fillion**

Instructor Contact Information: **e.fillion@queensu.ca**

Office: **Watson Hall 228**

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

### **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**

This course is a study of the lives and works of composers and musicians in Canada, in a diverse range of genres, as well as the development of institutions and infrastructure in the arts. It approaches these topics through various lenses including nationalism, politics, pedagogy, and settler/Indigenous interactions. In fostering a better knowledge and appreciation of music making north of the 49th parallel, **Music in Canada Since 1930** brings into focus the diverse stages, forums, and scenes where the histories and futures of this country's musical life have been – and continue to be – enacted, debated, and (re)defined. It introduces students to a broad spectrum of practices and discourses, asking them to consider what constitutes Canadian music today.

## **3. Intended Learning Outcomes**

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

- A. trace the development of music in Canada in relation to nation-building and the idea of government support for the arts;
- B. think critically about the multiple origins and meanings of music in Canada;
- C. analyze the various platforms and media via which music gets “Canadianized”;
- D. articulate original arguments in response to recent debates in the secondary literature;
- E. share their appreciation of their favourite aspects of the Canadian soundscape.

## **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/MUSC388](https://bit.ly/MUSC388).

## **5. Assignment Descriptions**

- A. **Biography Review** (700 words): This assignment requires you to write a review of a biography. The book must tell the story of a Canadian musician or institution, and it must have been published in the last twenty years. You are expected to submit your biography for approval before beginning work on the assignment.
- B. **Inductee Pitch**: For this assignment, you must nominate an artist for induction in the Canadian Music Hall of Fame. You will be expected to prepare a short dossier and pitch your suggestion to the group. Details to follow.
- C. **Podcast**: The term project for MUSC388 requires you to create a ten-minute podcast on a topic of your choice, using as a starting point a question that will be given to you at the

end of Week 2. When submitting your podcast, you will need to include a complete script, a synopsis, and a detailed bibliography. Details to follow.

- D. **Participation**: A significant portion of this course will consist of listening sessions and discussions. You must come prepared, having read the articles and chapters, or listened to the recordings and watched the films, assigned each week.

## **6. Grading Scheme**

<b>Assessment</b>	<b>Weight</b>	<b>Due Dates</b>
A. Biography Review	20%	7 March 2023 (10 March with grace period)
B. Inductee Pitch	20%	30 March 2023 (No grace period)
C. Podcast	40%	18 April 2023 (21 April with grace period)
D. Participation	20%	N/A
	<b>Total: 100%</b>	

## **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 your inductee pitch) 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***


<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>10 January</b>	<b>Prelude and Introductions</b>
<b>12 January</b>	<p><b>On the Origins of Music in Canada</b></p> <p>Ridout, Godfrey. "Fifty Years of Music in Canada? Good Lord, I was There for All of them!" In <i>The Arts in Canada: The Last Fifty Years</i>, edited by Keith, W.J., and B.-Z. Shek, 116-134. Toronto: University of Toronto Press, 1980.</p> <p><i>Music in Canada</i>. Series no. 6. Ottawa: External Information Programs Division, Department of External Affairs, 1979.</p>

17 January	<b>Soundbites – Listening for Canada</b>
19 January	<p><b>The Idea of Canada and the Making of Canadian Music</b></p> <p>Diamond, Beverley. “Issues of Hegemony and Identity in Canadian Music.” In <i>Canadian Music: Issues of Hegemony and Identity</i>, edited by Beverley Diamond and Robert Witmer, 1-21. Toronto: Canadian Scholars’ Press, 1994.</p> <p>Klassen, Judith, Anna Hoefnagels, and Sherry Johnson. “Introduction.” In <i>Contemporary Music Expression in Canada</i>, edited by Judith Klassen, Anna Hoefnagels, and Sherry Johnson, 3-12. Montreal: McGill-Queen’s University Press, 2019.</p>
24 January	<p><b>Culture and the State: The CBC and Radio-Canada</b></p> <p>Strachan, Jeremy. “Modernism on the Air: CBC Radio in the 1960s.” In <i>John P.L. Roberts, the CBC/Radio-Canada, and Art Music</i>, edited by Friedemann Sallis and Regina Landwehr, 208-222. Cambridge: Cambridge Scholars Publishing, 2020.</p>
26 January	<p><b>Interlude: Experimentalism</b></p> <p>Pinson, Heather. “A Synthesis of Animation and Jazz in <i>Begone Dull Care</i>.” <i>Intersections</i> 37, no. 2 (2017): 101-122.</p> <p>McLaren, Norman, and Evelyn Lambart, dirs. <i>Begone Dull Care</i>. National Film Board of Canada, 1949.  <a href="https://www.nfb.ca/film/begone_dull_care/">https://www.nfb.ca/film/begone_dull_care/</a>.</p> 
31 January	<p><b>Culture and the State: The Massey Commission</b></p> <p>Druick, Zoë. “Remedy and Remediation: The Cultural Theory of the Massey Commission.” <i>The Review of Education, Pedagogy, and Cultural Studies</i> 29, nos. 2-3 (2007): 159-174.</p>

<b>2 February</b>	<b>Culture and the State: Canadian Content</b>  Edwardson, Ryan. “‘Legislated Radio’: Industry, Identity, and the Canadian Content Regulations.” Chapter 6 in his <i>Canuck Rock: A History of Canadian Popular Music</i> , 139-158. Toronto: University of Toronto Press, 2009.
<b>7 February</b>  <b>9 February</b>	<b>Interlude – MusiCanada</b>  <b>Soundbites – Lives in Music</b>  Peters, Erin. “The Heritage Minutes: Nostalgia, Nationalism, and Canadian Collective Memory.” In <i>The Memory Effect: The Remediation of Memory in Literature and Film</i> , edited by Russell J.A. Kilbourn and Eleanor Ty, 249-266. Waterloo: Wilfrid Laurier University Press, 2013.   “Jackie Shane.” <i>Historica Canada: Heritage Minutes</i> , 2022. <a href="https://www.historicacanada.ca/content/heritage-minutes/jackie-shane">https://www.historicacanada.ca/content/heritage-minutes/jackie-shane</a> .
<b>14 February</b>	<b>Case Study: Hugh Le Caine</b>  Young, Gayle. “Introduction,” “Electronic Music Compositions,” and “Marriage and the Multi-Track.” In her <i>The Sackbut Blues: Hugh Le Caine, Pioneer in Electronic Music</i> , xii-xiv, 101-115, and 116-129. Ottawa: National Museum of Science and Technology, 1989.
<b>16 February</b>	<b>Case Study: Hugh Le Caine</b>  * Class will be held at Queen’s University Archives (Kathleen Ryan Hall)
<b><u>Reading Week</u></b>	<b>No classes</b>

<p><b>28 February</b></p>	<p><b>Interlude – Electronic Music in Canada</b></p> <p>Ianza, Alcides, and Meg Sheppard. “A Brief History of McGill University’s Electronic Music Studio, 1964-2004.” In <i>Compositional Crossroads: Music, McGill, Montreal</i>, edited by Eleanor Stubley, 56-71. Montreal: McGill-Queen’s University Press, 2008.</p> <p>Beecroft, Norma. “Electronic Music in Toronto and Canada in the Analogue Era.” <i>eContact!</i> 11, no. 2 (2009).  <a href="https://econtact.ca/11_2/beecroft_electronicmusic.html">https://econtact.ca/11_2/beecroft_electronicmusic.html</a>.</p>
<p><b>2 March</b></p>	<p><b>Domestic Stages: Beyond the Concert Hall</b></p> <p>Jago, Marian. “The Making of a Jazz Scene: Vancouver’s Cellar Club.” Chapter 3 in her <i>Live at the Cellar: Vancouver’s Iconic Jazz Club and the Canadian Co-Operative Jazz Scene in the 1950s and ’60s</i>, 67-104. Vancouver: UBC Press, 2018.</p>
<p><b>7 March</b></p>	<p><b>Domestic Stages: Music Festivals</b></p> <p>Tsai, Sija. “Public Policy and the Mariposa Folk Festival: Shared Ideals in the 1960s and 1970s.” <i>MUSICultures</i> 38, no. 1 (2011): 147-158.</p> <p>Cristall, Gary. “The Vancouver Folk Song and Dance Festival with Arts and Crafts Exhibition: The First Ongoing Multicultural Festival in Canada.” <i>Canadian Folk Music Bulletin</i> 46, no. 2 (2012): 19-27.</p> <p>► <b>BIOGRAPHY REVIEW DUE</b></p>
<p><b>9 March</b></p>	<p><b>Interlude – Expo 67</b></p> <p>Kroitor, Roman, Colin Low, and Hugh O’Connor, dirs. <i>Labyrinth</i>. National Film Board of Canada, 1979.  <a href="https://www.nfb.ca/film/in_the_labyrinth/">https://www.nfb.ca/film/in_the_labyrinth/</a>.</p>



<p><b>14 March</b></p>	<p><b>International Stages: Cultural Diplomacy</b></p> <p>Fillion, Eric. “Pop Friction: Performing Canada at the Festival Internacional da Canção Popular.” <i>Canadian Journal of Latin American and Caribbean Studies</i> 48, no. 1 (2023): <a href="https://doi.org/10.1080/08263663.2023.2125785">https://doi.org/10.1080/08263663.2023.2125785</a>.</p>
<p><b>16 March</b></p>	<p><b>International Stages: Transcultural Relations</b></p> <p><b>Guest:</b> Melissa Noventa (Cultural Studies, Queen’s University)</p> <p> “The Cubans are Coming! ¡Afrocubanismo! and the ‘Artistic Coup’ of Banff – A podcast by Melissa Noventa.” <i>Curating for Change: The Work That Music Festivals Do in the World</i>, 2022. <a href="https://www.whatmusicfestivalsdo.ca/the-cubans-are-coming-afrocubanismo-and-the-artistic-coup-of-banff-a-podcast-by-melissa-noventa/">https://www.whatmusicfestivalsdo.ca/the-cubans-are-coming-afrocubanismo-and-the-artistic-coup-of-banff-a-podcast-by-melissa-noventa/</a>.</p>
<p><b>21 March</b></p>	<p><b>Interlude – Divafication</b></p> <p>Hurley, Erin. “National Affection: Céline Dion.” Chapter 7 in her <i>National Performance: Representing Quebec From Expo 67 to Céline Dion</i>, 142-169. Toronto: University of Toronto Press, 2011.</p>
<p><b>23 March</b></p>	<p><b>Opposite Stages: Loud and Fast</b></p> <p>Rabid, Jack. “We’re All D.O.A.!” In <i>I, Shithead: A Life in Punk</i>, by Joe Keithley, 9-14. Vancouver: Arsenal Pulp Press, 2003.</p> <p> “Punk Band D.O.A. Lobbies for Juno Award.” <i>CBC Archives</i>, 1992. <a href="https://www.cbc.ca/player/play/1814626471">https://www.cbc.ca/player/play/1814626471</a>.</p> <p> D.O.A. “D.O.A.” Track 1 on <i>Hardcore 81</i>. Friends Records FR010, 1981. LP. <a href="https://youtu.be/-BBehuklt4s">https://youtu.be/-BBehuklt4s</a>.</p>



## **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 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, 17<sup>th</sup> 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>