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Faculty Availability:	By appointment
Program Coordinator:	Denny Christiansen

COURSE OUTLINE ACADEMIC YEAR 2013/201

Course Title: History of Canadian Music			
Course Code: HIST 3000	Schedule Type Code:	Credit Value: 3	Class Hours: 3
Program: Liberal Arts & Science		Pre-Requisite(s): Lower level Social Science elective	Co-requisite(s): None
Pre-requisite for: N/A			
Restrictions: Not available to MUSIC degree students			

Course Description

History of Canadian music is an exciting upper-level course that examines the contributions of important Canadian musicians and musical styles while enriching the students' relationship, understanding, and listening experience with Canadian music through selected musical examples and topics. As music is an excellent portal through which to analyze a host of extra-musical issues, History of Canadian Music offers students the opportunity to explore a variety of issues and ideas while learning to identify, assess, and differentiate between various historical periods, genres, and geographical styles of Canadian music.

Course Rationale

This course meets the requirement of an upper level 'breadth elective' in the Social Sciences for Humber degree students. Please note that Bachelor of Music degree students are NOT eligible to take this course.

Learning Outcomes

Upon successful completion of this course, students will have demonstrated the ability to:

1. Discover Canadian music, its history and surrounding issues
2. Critique and appraise Canadian music, musical movements, figures, genres, compositions, and styles
3. Identify and debate the issues that can be illuminated from Canadian music's historical narrative, construction, and reception
4. Demonstrate an understanding of how various musical styles work together to create the "constructed" identity of Canadian music.
5. Appraise, evaluate, and discuss which styles, genres, and eras of Canadian music are privileged in terms of their critical reception
6. Demonstrate, through assignments and a final exam, a recognition of the history and surrounding issues facing Canadian music
7. Assess and debate the importance of local scenes and their impact on Canadian music
8. Examine and assess the Canadian music industry's "star system" (CARAS, Canadian Music Week, The Juno Awards, Canadian content regulations), locating and debating various issues that are illuminated from this narrative and its reception.

Essential Employability Skills

Essential Employability Skills are transferable skills that provide the foundation for a student's academic, vocational, and personal success.

X	<i>Communication</i>	X	<i>Critical Thinking & Problem Solving</i>		<i>Interpersonal</i>
	<i>Numeracy</i>		<i>Information Management</i>	X	<i>Personal</i>

Learning Resources

Required Texts:

Starr, L., Hodgson, J. & Waterman, C.A. (2009). *Rock: A Canadian Perspective*. Don Mills, Ontario: Oxford University Press

Wilson, C. (2010). *Let's talk about love: A journey to the end of taste*. New York, Continuum International Publishing Group

Articles, audio resources, and YouTube links available on Blackboard

Other resources available through Dropbox

Copyright

Copyright is the exclusive legal right given to a creator to reproduce, publish, sell or distribute his/her work. All members of the Humber community are required to comply with Canadian copyright law which governs the reproduction, use and distribution of copyrighted materials. This means that the copying, use and distribution of copyright-protected materials, regardless of format, is subject to certain

limits and restrictions. For example, photocopying or scanning an entire textbook is not allowed, nor is distributing a scanned book.

See the Humber Libraries website (<http://library.humber.ca>) for additional information regarding copyright and for details on allowable limits.

Learning Delivery Format

Three-hour classroom lecture/demonstration and discussion format.

PowerPoint, interactive lectures and discussions, group work, class discussions, listening examples, and audio-visual presentations

Course Content

UNIT	TOPIC	ASSESSMENT	RESOURCES (all sources available on <i>Blackboard</i> website)
Week 1	<p>Introduction</p> <p><i>Discussion points include: a broad introduction to the History of music in Canada and an overview of the issues to be encountered this semester.</i></p>		<p>Reading:</p> <p>On Blackboard:</p> <p>Culture/Society/Culture Industry, Popular Music/Culture, and Mass Media</p>
Week 2	<p>Jazz</p> <p><i>Discussion points include: The history of jazz in Canada from Freddie Keppard and the Creole Band's 1914 Winnipeg performance to Michael Buble and Diana Krall.</i></p>		<p>Reading:</p> <p>From Text: Waterman, Starr and Hodgson, "Introduction,"; The Post War Context; The Baby Boom, Baby Boomers, and Post-War Canada; Canada: A Middle Power; Anti-Communism, Continental Solidarity, and Americanization; Rock and Roll Teenagers - North and South.</p> <p>On Blackboard:</p> <p>1). Jazz – The Canadian Encyclopeida</p> <p>2). Miller, Mark. "Introduction" from <i>Such Melodious Racket: The Lost History of Jazz in Canada, 1914-1949</i>.</p> <p>3) Jazz</p>

<p>Week 3</p>	<p>Part I: Canadian Traditional and Folk Music.</p> <p><i>Discussion points include: Traditional Music, First Nations Music, Aboriginal Sound Recordings, Acadian</i></p>		<p>Reading:</p> <p>From Text: Waterman, Starr and Hodgson, “Chapter One”: Pre–History of Rock 'n' Roll, 1944-1955, The Top 40 and Market Saturation: The Industrial Basis of Musical Conservatism, Musical Technology in the Post-War Era, Urban Folk Music, The Folk Genre in Canadian Popular Music, Pop Crooners, Country Music, Rhythm and Blues, Red Robinson Broadcasts R&B: The Birth of Rock 'n' Roll.</p> <p>On Blackboard:</p> <p>1). Hoefnagels, Anna and Beverley Diamond “Introduction” from <i>Aboriginal Music in Contemporary Canada: Echoes and Exchanges</i>.</p> <p>2) Folk Music</p>
<p>Week 4</p>	<p>Part II: Canadian Traditional and Folk Music.</p> <p><i>Discussion points include: The Yorkville music scene, The Mariposa Folk Festival, Bernie Finkelstein and True North Records, Joni Mitchell, Bruce Cockburn, Neil Young, Gordon Lightfoot and Leslie Feist.</i></p>		<p>Reading:</p> <p>From Text: Starr, Waterman and Hodgson, “Chapter 3”: From Rock to Pop in Canada, the Rise of <i>Chansons Engagés</i> & the Arrival of The Beatles, 1958-1964; From Rock to Pop: Solo Pop Singers in Canada; <i>Chansonniers</i>, <i>Chansons Engagés</i>, and the Rise of Separatism; Urban Folk and the Urban Folk Revival; Yorkville Village: 'Your Last Stop on the Way to Somewhere Else'; Producers, Arrangers, and the Early Sixties Ephemera; Beatlemania and the British Invasion.</p> <p>On Blackboard:</p> <p>1). Henderson, Stuart, “Chapter 1: Remaking the Scene,” from <i>Making the Scene: Yorkville and Hip Toronto in the 1960s</i>.</p>
<p>Week 5</p>	<p>Canadian Popular Music</p>	<p>Book Review Assignment Due (10%)</p>	<p>Reading:</p> <p>From Text: 1). Starr, Waterman and Hodgson, “Chapter 2”: Rock 'n' Roll Erupts, 1954-1960; Technology and the Rise of Rock 'n' Roll; Cover Versions and Early Rock 'n' Roll White R&B; The Rock 'n' Roll Business in Canada; Early Rock 'n' Roll on the Country Side: Bill Haley, Elvis Presley, Buddy Holly; Early Rock 'n' Roll on the R&B Side: Chuck Berry, Little Richard, Fats Domino Songwriters and Producers of Early Rock 'n' Roll; Pat Boone, Paul Anka, and 'Clean Teen' Rock 'n' Roll.</p> <p>On Blackboard:</p> <p>Popular Music/Culture</p>
<p>Reading Week</p>			

Week 6		Midterm (20%)	
Week 7	<p>The Canadian Music Industry.</p> <p><i>Discussion points include: The 2011 Arcade Fire Grammy Award, The Broken Social Scene, Arts & Crafts, SOCAN, MuchFACT and the Canada Council.</i></p>	<p>Podcast Assignment (10%)</p>	<p>Reading:</p> <p>From Text: 1). Starr, Waterman and Hodgson, "Chapter 5": Rock in the CRTC Era-The 1970s, The Late Sixties and the Early Seventies in Canada, The Rock Industry in the 1970s, The CRTC Era, Roots Rock and the Retreat from Radicalism, Pop Singer-Songwriters, Canadian Singer-Songwriters, Canadian Country in the 1970s, Rock Comes of Age, Album-Oriented Rock, Appropriating the Classical Tradition: Progressive Rock, Led Zeppelin and Heavy Metal, Santana: The Roots of Multiculturalism Canada and Its Discontents: Closing Out the 1970s.</p> <p>On Blackboard:</p> <p>Mass Media, The Culture Industry</p>
Week 8	<p>Part I: Rock 'n' Roll.</p> <p><i>Discussion points include: an overview of Canadian rock from the 1960s to the present: The Band, Lighthouse, The Stampeders, The Guess Who and Rush.</i></p>		<p>Reading:</p> <p>From Text: Starr, Waterman and Hodgson, "Chapter 4": Rock in/and 'The Sixties'-1964-1969, Ray Charles and the Dawn of Soul, Soul Brother Number One and Lady Soul, The Beach Boys Better the Beatles: 'Good Vibrations', Dylan Goes Electric: The Beginning of Folk Rock Buffalo Springfield and the Marketing of Dissent, Simon and Garfunkel, The Rise of Counterculture, Sgt. Pepper's Lonely Hearts Club Band, San Francisco and the Rise of Acid/Psychedelic Rock, Rock Across Canada Festivals: Woodstock, Altamont, and the Festival Express, The Guess Who Breaks Through.</p> <p>On Blackboard:</p> <p>1). Listen to/read transcript of Professor Rob Bowman speaking about Canadian Music at the <i>Red Bull Academy</i> available free/online: http://www.redbullmusicacademy.com/lectures/rob-bowman--canadian-class</p>

<p>Week 9</p>	<p>Part II: Rock 'n' Roll.</p>		<p>Reading:</p> <p>From Text: Starr, Waterman and Hodgson, "Chapter 7": Much Music, Mega-Stars & Mega-Events – Rock in the 1980s, Canada Enters the Eighties, The Early 1980s: Record Recession, The Sudden Rise of Music Videos, The Global Record Industry: Horizontal Integration, Digital Technology and Popular Music, Now Playing on Much Music, A Tale of Three Albums: <i>Thriller</i>, <i>Born in the U.S.A.</i>, and <i>Graceland</i>, Prince, Madonna.</p> <p>On Blackboard:</p> <p>Bidini, Dave – On A Cold Road</p>
<p>Week 10</p>	<p>Rap, Hip-Hop and Rhythm and Blues.</p> <p><i>Discussion points include: The Dream Warriors, Snow and Maestro Fresh Wes; Much Music and City TV introduces "Rap City" and "Electric Circus." The global impact and Canadian identity of Drake.</i></p>		<p>Reading:</p> <p>From Text: Starr, Waterman and Hodgson, "Chapter 8": Alternative Currents-Rock in the 1990s, The Meaning(s) of 'Alternative,' Up from the Underground: Hardcore, Indie, and Alternative Rock, In Search of Canada: The Tragically Hip, Rap City: Rap in the 1990s, Techno: Dance Music in the Digital Age, The Years of the Canadian Women: Shania Twain, Céline Dion, Sarah McLachlan, and k.d. lang.</p> <p>On Blackboard:</p> <p>1). Mitchell, Tony, "Introduction: Another Root-Hip-Hop Outside of the U.S.A." from <i>Global Noise: Rap and Hip-Hop Outside the USA</i>, ed. Mitchell, 1-38. Middleton, Conn.; Wesleyan University Press.</p> <p>2) How to Drake it in America</p>

Week 11	Canadian Identities, Alternative Communities and Scenes.		Reading: From Text: Starr, Waterman and Hodgson, “Chapter 6”: Outsiders' Music - Progressive Country, Reggae, Punk, Funk & Disco; The Outlaws: Progressive Country; 'I Shot the Sheriff': The Rise of Reggae; 'Psycho Killer': The Dawn of Punk and New Wave; 'Tear the Roof off the Sucker': Funk Music; 'Night Fever': The Rise and Fall of Disco; 'Dropping' Science': Hip-Hop and Rap. On Blackboard: 1). Berman, Stuart “Introduction” from <i>This Book is Broken</i> . 2) Subculture
Week 12	Canadian “Art” Music.	Final Essay Due (25%)	Reading: On Blackboard: 1). Bazzana, Kevin, “Part Two: National Treasure: The Young Professional, 1947-54” from <i>Wondrous Strange: The Life and Art of Glenn Gould</i> (McClelland & Stewart, 2005). 2). http://www.thecanadianencyclopedia.com/en/article/glenn-gould/
Week 13	Globalization and the Future of Canadian Music. <i>Discussion points include: has globalization and the far-reaching dissemination power of the internet made Canadian content regulations and nationalistic musical borders/ boundaries unenforceable and irrelevant. Social media and its impact upon Canadian music.</i>		Reading: From Text: Starr, Waterman and Hodgson, “Chapter 9”: What Just Happened? Rock in the 2000s; The Rise and Fall of World Music; 'World' and 'Roots': Canadian Definitions; Electronica at the Turn of the Century; Music and Technology in the Twenty-First Century; Canadian Indie and Post-Rock. On Blackboard: 1). Sutherland, Richard and Will Straw, “The Canadian Music Industry at a Crossroads” from <i>How Canadians Communicate II: Media, Globalization, & Identity</i> available at: http://strawresearch.mcgill.ca/strawsutherland.pdf
22	FINAL EXAM (25%)		

Please note: this course schedule may change as resources and circumstances require.

Student Evaluations

Book Review – Carl Wilson, Let’s Talk About Love	10%
Podcast Analysis	10%
Midterm Test	20%
Essay	25%
Final Exam	25%
Weekly Reading Questions	10%
TOTAL:	100%

Assignments must be submitted in hardcopy in class on the deadline day. Late assignments will be penalized at a rate of 10% per day. Emailed assignments will only be accepted with a valid excuse.

School Specific Field:

Missed assignments, tests or exams will not be made up without a valid excuse approved by the instructor. A doctor’s note or other documentation may be requested.

Degree Students:

In addition to meeting all program specific course and credit requirements, students must have a Cumulative Program Grade Point Average (CPGPA) of ≥ 65 in order to be eligible for graduation.

Policies and Procedures

It is the student’s responsibility to be aware of the College Academic Regulations which can be found on the following website: <http://www.humber.ca/academic-regulations>

In addition, and the music department also has a handbook which outlines specific program-based policies and procedures. This handbook, can be found on the following websites: www.humbermusic.ca

Academic Integrity

Academic integrity is essentially honesty in all academic endeavors. Academic integrity requires that students avoid all forms of academic misconduct or dishonesty, including plagiarism, cheating on tests or exams or any misrepresentation of academic accomplishment.

Research Activity

This course does not include any research activities that involve human participants. Students will gather data ONLY from publicly available sources.

Academic Concern/Appeals

If a student has questions or concerns regarding a grade on an assignment or test, the student should discuss the matter with the faculty member. The Program Co-ordinator and/or the Associate Dean may be asked to assist if the faculty member and student are unable to resolve issues. For additional information please refer to Section 13 of College's Academic Complaint and Appeal Policy at the web site identified above.

Prior Learning Assessment Recognition (PLAR)

Course credits may be granted in recognition of prior learning, and that Application for Consideration is made through the Office of the Registrar at <http://www.humber.ca/plar/docs/pla.pdf>.

Disability Services

Humber seeks to create a welcoming environment where equity, diversity and safety of all groups are fundamental. Humber is dedicated to providing equal access to students with disabilities. The Disability Services staff are available by appointment to assess specific needs, provide referrals and arrange appropriate accommodations. If you require academic accommodations, contact:

Disability Services: <http://www.humber.ca/disabilityservices/>
North Campus: (416) 675-6622 X5180
Lakeshore Campus: (416) 675-6622 X3265

Disclaimer

While every effort is made by the professor/faculty to cover all material listed in the outline, the order, content, and/or evaluation may change in the event of special circumstances (e.g. time constraints due to inclement weather, sickness, college closure, technology/equipment problems or changes, etc.). In any such case, students will be given appropriate notification in writing, with approval from the Dean (or designate) of the School.

Appendix

Essential Employability Skills (MTCU Requirements)	Graduates of the program reliably demonstrate the ability to:
Communication	
Reading	1. communicate clearly, concisely and correctly in the written, spoken and visual form that fulfills the purpose and meets the needs of the audience 2. respond to written, spoken, or visual messages in a manner that ensures effective communication
Writing	
Speaking	
Listening	
Presenting	
Numeracy	

Essential Employability Skills (MTCU Requirements)	Graduates of the program reliably demonstrate the ability to:
Understanding and Applying Mathematical Concepts and Reasoning	3. execute mathematical operations accurately
Analysing and using Numerical Data	
Conceptualizing	
Critical Thinking & Problem Solving	
Analysing	4. apply a systematic approach to solve problems 5. use a variety of thinking skills to anticipate and solve problems
Synthesising	
Evaluating	
Decision-Making	
Creative and Innovative Thinking	
Information Management	
Gathering and managing information	6. locate, select, organize and document information using appropriate technology and information systems 7. analyse, evaluate and apply relevant information for a variety of sources
Selecting and using appropriate tools and technology for a task or project	
Computer literacy	
Internet skills	
Interpersonal	
Teamwork	8. show respect for the diverse opinions, values, belief systems and contributions of others 9. interact with others in groups or teams in ways that contribute to the effective working relationships and the achievement of goals
Relationship management	
Conflict resolution	
Leadership	
Networking	
Personal	
Managing self	10. manage the use of time and other resources to complete projects 11. take responsibility for one's actions, decisions, and consequences
Managing change and being flexible and adaptable	
Engaging in reflective practice	
Demonstrating personal responsibility	