

SIMON FRASER UNIVERSITY

MEMORANDUM

To: Senate
From: L. Salter
Chair, SCAP
Subject: Department of History - Curriculum Revisions
Date: November 9, 1989
Reference: SCUS 89-20, 89-21
SCAP 89-36

Action undertaken by the Senate Committee on Academic Planning/Senate Committee on Undergraduate Studies gives rise to the following motion:

Motion:

"That Senate approve and recommend approval to the Board of Governors as set forth in S.89-52 the proposed

New course HIST 317 - 3 Popular Culture in Great Britain

For Information:

Course prerequisites and revised course descriptions.

MEMORANDUM
SIMON FRASER UNIVERSITY
Department of History

TO: Evan Alderson
Acting Dean of Arts

FROM: Richard Debo
Undergraduate Chair

RE: Calendar Change

DATE: June 1, 1989

Please put these proposed changes to the calendar before the appropriate committee:

FROM: Hist 316-3 ENGLISH SOCIETY FROM THE MID-18th to the 20th CENTURY.

An examination of social change in England from the pre-industrial age to the end of the Victorian era.

TO: Hist 316-3 ENGLISH SOCIETY SINCE THE MID-18th CENTURY

A study of English society, culture and politics from the accession of George III to the present.

AND

FROM: Hist 415-3 VICTORIAN BRITAIN

An examination of some of the major achievements, problems and controversies--economic, social, political, religious, imperial, culture--in the world's first industrial society as it approached its maximum imperial extent and the zenith of its prosperity.

TO: Hist 415-3 VICTORIAN BRITAIN

A study of major developments and controversies --social, cultural, political, religious, economic--during the period of the rise of industrial and class society.

RATIONALE FOR BOTH CHANGES:

The revised descriptions will describe more accurately what is actually being taught.

Richard Debo

SENATE COMMITTEE ON UNDERGRADUATE STUDIES

FACC 89-25

NEW COURSE PROPOSAL FORM

1. Calendar Information

Department History

Abbreviation Code: Hist Course Number: 317 Credit Hours: 3 Vector: 1-2-0

Title of Course: Popular Culture in Great Britain

Calendar Description of Course: This course will study culture in Great Britain since 1500. Themes may include the sixteenth-century separation between popular and elite culture, Carnival, the witch-craze, popular ballads, the institution of "rational recreation" during the Industrial Revolution, the late Victorian Music hall, the cultural emancipation of women, and the effects on working-class culture of economic depression and world war.

Nature of Course Lecture/Tutorial

Prerequisites (or special instructions): Nine hours of lower division History credits. History 105 or 106 Recommended.

What course (courses), if any, is being dropped from the calendar if this course is approved:

2. Scheduling

How frequently will the course be offered? Once a year

Semester in which the course will first be offered? 90-3

Which of your present faculty would be available to make the proposed offering possible? Dr. Ian Dyck, Dr. C. Hamilton

3. Objectives of the Course

See attached syllabus

4. Budgetary and Space Requirements (for information only)

What additional resources will be required in the following areas:

- Faculty -None
- Staff -None
- Library -None
- Audio Visual -None
- Space -None
- Equipment -None

5. Approval

Date: May 26, 1989 25 Sept /89 OCT 03 1989

Charles L. Hamilton
Department Chairman

Ellen Jones
Dean

P. S. Smith
Chairman, SCUS

SCUS 73-34b:- (When completing this form, for instructions see Memorandum SCUS 73-34a. Attach course outline).

POPULAR CULTURE IN GREAT BRITAIN

Calendar Caption:

This course will study popular culture in Great Britain since 1500. Themes will include the sixteenth-century separation between popular and elite culture, Carnival, the witch-craze, popular ballads, the institution of "rational recreation" during the Industrial Revolution, the late Victorian music hall, the cultural emancipation of women, and the effects on working-class culture of economic depression and world war. While the focus will be on Great Britain, reference will also be made to the cultural traditions of the Continent of Europe.

Prerequisites: History 105 or 106

Classes

The course will consist of one lecture and one two-hour tutorial.

TEXTS (Estimated Cost: \$65-\$70)

- Peter Burke, Popular Culture in Early Modern Europe
- Keith Thomas, Religion and the Decline of Magic
- Peter Bailey, Leisure and Class in Victorian England
- George Orwell, The Road to Wigan Pier
- Richard Hoggart, The Uses of Literacy

Grading

Three tutorial assignments.....	30%
Class participation.....	20%
Essay.....	25%
Final examination.....	25%

COURSE OUTLINE

- Week I The "Great" and "Little" Traditions: Popular and Elite Culture in the Sixteenth-Century

Readings: Burke
- Week II "The World Turned Upside Down": Carnival

Readings: Burke
Natalie Davis, Society and Culture in Early Modern France (article on reserve)
- Week III "The Triumph of Lent": Seventeenth-Century Puritanism and the Reform of Popular Culture

Readings: Thomas
Burke

- Week IV Religion and Magic: The Priest and the Cunning-Folk
 Readings: Thomas
 Film: "The Return of Martin Guerre"
- Week V The Witch-Craze of the Sixteenth and Seventeenth Centuries
 Readings: Thomas
- Week VI The Last Great Innovation in Oral Tradition: Cautionary Tales and Peasant Stories of the Seventeenth Century
 Readings: Robert Darnton, 'Peasants Tell Tales' (article on reserve)
 Discussion of FIRST TUTORIAL ASSIGNMENT
- Week VII The Emergence of Print in Popular Culture: Broadside Ballads, Chapbooks and Almanacs
 Readings: Articles by Victor Neuburg and Louis James (on reserve)
- Week VIII "Honour Among Thieves": The London Underworld
 Discussion of SECOND TUTORIAL ASSIGNMENT
- Week IX "Rational Recreation" and Social Control in the Industrial Revolution: The Culture of the Factory
 Readings: Bailey
 Article by Edward Royle (on reserve)
- Week X The Late Victorian Music Hall
 Readings: Bailey
 Discussion of THIRD TUTORIAL ASSIGNMENT
- Week XI The "Roaring" Twenties and the "New" Woman
 Readings: Bailey
- Week XII World War, Depression and the Re-Making of Working-Class Culture
 Readings: George Orwell, The Road to Wigan Pier
- Week XIII "Us" and "Them": Mass Culture in the Mid-Twentieth Century
 Readings: Richard Hoggart, The Uses of Literacy (on reserve)

ESSAY

The essay should be approximately 5000 words. Refer to the attached bibliography. Suggested topics:

- 1) Account for the preponderance of women among persons accused of witchcraft between 1500 and 1700.
- 2) To what extent, if at all, did Carnival improve relations between men, women, and children?
- 3) Analyze the objects and motivations of the Puritans in the seventeenth-century reforms of popular culture.
- 4) Was Methodism the friend or foe of traditional popular culture?
- 5) Analyze the effects of factory time-discipline upon traditional cultural forms.
- 6) Assess the role of the music-hall in the period of the 're-making' of working-class culture between 1870-1914.
- 7) "Women's culture was distinct from that of men by the conclusion of World War II. And so it remains today." Discuss.

SAMPLE TUTORIAL ASSIGNMENTS

The submitted tutorial assignments need not be polished. Treat them as discussion papers, posing problems and questions for discussion in tutorial.

Tutorial Assignment #1

With reference to at least 3 volumes of the Roxburghe Ballads (7 vols., on reserve: PR 1181 R7), come as near as you can to defining the function of Tudor and Stuart broadside ballads. Classify the ballads into at least five areas according to theme, subject, or function (e.g. gender, protest, love, cuckoldry, valour, providence, tales of warning, etc.). Feel free to use sub-categories.

Select at least three ballads as representative of each of your categories, and write a brief exegesis of the ballad which you deem most representative of each of your categories. Be prepared to defend your selection and your categories.

Finally, with reference to Louis James' Print and the People, or Victor Neuburg's Popular Literature, or Martha Vicinus' The Industrial Muse, compare the function of the Tudor and Stuart broadsides with that of the broadsides of the eighteenth and nineteenth centuries. How do the latter differ from the former in theme and purpose?

Length: 1500-2000 words

TUTORIAL ASSIGNMENT #2

The mid-Victorian middle-classes viewed the East London Underworld with fear and distrust. For them it was a "darkest Africa", where the labouring classes were the "dangerous classes", and where ignorance, vice and sedition

ruled. In the 1850s a journalist for the Morning Chronicle named Henry Mayhew (1812-1887) undertook a sociological survey of the East London working-classes. With reference to the works cited below, write approximately 1,500-2,000 words on one of the following topics:

- 1) The Moral Code of the East London Poor (differentiate between occupations, but also attempt to reach a universal Underworld moral code)
- 2) Popular Notions of Honour and Respectability
- 3) The Sociological and Psychological Effects of Prostitution (under this heading consideration should be lent to the relative number of occupational opportunities for young men, on one hand, and for young women, on the other)
- 4) Relations between the Sexes in the Underworld
- 5) The Occupational Hierarchy of the Underworld
- 6) The Level of "Politicization" of the Underworld (Mayhew claimed that East Londoners were about "as political as footmen")

Bibliography

Use the indices of the volumes to locate those biographies most applicable to your topic.

The Unknown Mayhew, eds. Eileen Yeo and E.P. Thompson (HD 8390 Y4)
The Morning Chronicle Survey of Labour and the Poor, vol. II (HD 8386 M38) or London Labour and the London Poor, vols. I, II, and IV (vols. II and IV are on reserve-- IV 4088 L8 M52) Mayhew's Characters, ed Peter Quennell

You need not research additional sources, but you might find it helpful to consult K. Chesney, The London Underworld.

TUTORIAL ASSIGNMENT #3

Using the works cited below, write a brief essay (1500-2000 words) on the following topic:

Was the late Victorian music hall mere entertainment or did it negotiate and express the culture of the late Victorian working-class? What do the songs suggest about the nature of late Victorian working-class culture?

Suggested themes for consideration:

- who controlled the music halls?
- how political were the songs?
- did the songs express class hostility? (how did the middle-class music halls differ from the working-class halls in theme and sentiment)?
- can the songs be deemed the authentic voice of the people?
- were the songs intended for internal class consumption, or were "national" themes also considered?

OFFICE OF THE DEAN

FEB-7 1989

DEPARTMENT OF HISTORY

FACULTY OF ARTS

Memorandum

To: Ellen Gee, Associate Dean
Faculty of ArtsFrom: Charles Hamilton, Chair
Department of History

Subject: Course Prerequisites

Date: 6 February 1989

Until recently the History Department did not consider it necessary to impose lower-division prerequisites on upper-division courses. They assumed that, with suitable advice, students would enroll in those lower-division courses they required prior to enrolling in upper-division work. Increasing enrollments and static resources have compelled the History Department to conclude that this assumption is no longer valid.

Growing numbers of unqualified students in upper-division History courses and the increasing difficulty of History Majors and Minors to obtain admission to the same courses have forced the History Department to conclude that a general lower-division prerequisite for all upper-division courses should be established. The History Department have adopted the following resolution:

"Prerequisites for all upper division History courses are nine-hours of lower level history credit unless otherwise stated or by permission of the department."

This statement would be placed at X on page 178 of the present calendar while a slightly modified form (All students must obtain credit in at least 9 hours of lower-division history credit before enrolling in upper-division work) would be placed at Y on page 89 of the same calendar.

The effect of this would be to debar anyone from entering our upper-division History courses who does not have 9 lower-division credits in History. This would discourage unqualified students from attempting to enroll in upper-division courses and increase the possibility that History Majors and Minors would secure admission to the Department's upper-division courses.

Charles L. Hamilton

CLH/bh