

High and Dry: Drugs in Canadian History

History 420D (Topics in Canadian History)

Dr. Laura Ishiguro

University of British Columbia | 2019-2020 | Term 2
Tuesdays and Thursdays | 9:30 – 10:50 am | MATH 104



Image: City of Vancouver Archives, AM54-S4:- Port P1622, "Mrs. Edward Boynton (102 years old) smoking a cigar," Deni Eagland, Vancouver Sun, 4 June 1960. Public domain.

Contact basics

Address me: Laura, Dr. Ishiguro, Professor Ishiguro – your choice. My pronouns are she/her/hers.

Office: Buchanan Tower 1110.

Office hours: Thursdays 11:00 am–12:00 pm or by appointment. Simply drop in during office hours, or email or speak with me so we can arrange a different meeting time that works for both of us.

Email: Laura.Ishiguro@ubc.ca. (Email is excellent for setting up meetings and asking questions with straightforward answers; I will ask to meet instead if your query requires more substantial discussion. I aim to answer student emails within twenty-four hours on weekdays. I do not check Canvas messages regularly, so please use my email address instead.)

Course website: Canvas – <https://canvas.ubc.ca>, HIST 420D.

In this course, we meet and do our work on the traditional, ancestral, unceded, occupied territory of the $x^w m \theta k^w \gamma \theta m$ (Musqueam) people.

What does this syllabus contain?

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What is this course about?

How can studying the past help us to understand drugs and their place in Canada today, from the recent legalization of cannabis to the current opioid crisis? This question drives HIST 420D, which examines the history of drugs in Canada since 1867. Over the past century and a half, Canada has played an important role in the continental and global history of drugs, while the study of drugs – from alcohol, tobacco, and marijuana to opium, amphetamines, LSD, cocaine, and more – offers a remarkably revealing lens onto Canada, both past and present. With this in mind, we will explore the social, cultural, political, and legal histories of drugs, the people who have used them, and the changing meanings, regulation, and (de)criminalization of different drugs over time in northern North America. Major themes will include the relationship between ideas about drugs, gender, race, class, and national identity; debates about regulation, policing, legalization, and decriminalization; changing understandings of use, treatment, and addiction; and tensions between personal experiences, social meanings, popular culture, and medical, legal, and political approaches to different drugs. While our work in HIST 420D will involve lectures, discussions, activities, and an archival fieldtrip, the course places a particular emphasis on watching, analyzing, and learning about drugs through historical film, including exploitation movies, drama, comedy, documentaries, media coverage, and raw footage. You will also have an opportunity to explore a relevant topic of your own interest, and present your research and interpretation as an essay or in another medium/genre. There are no pre-requisites or co-requisites, and no expectations of prior knowledge. Welcome!

How is this course structured?

Units: HIST 420D is divided into three units. As outlined in the table below, these move roughly chronologically, split into three periods from early post-Confederation to the present day. Each unit focuses on certain issues that particularly characterized the period, while also exploring changes and continuities in common themes that span the course. Within each unit, specific weeks focus on particular drugs as lenses onto these larger issues, themes, and topics. In designing these units and weeks, I have sought a balance between depth and breadth; some drugs we will primarily or exclusively discuss once in the course, while others will come up multiple times so that we can track changes in their meanings, usage, and regulation over the last century and a half.

Unit	Weeks	Time period	Key themes
I	1-4	~1867-1930s	Tensions between moral/social reform movements, law & experiences of people who used different drugs; relationship between identity & drugs in early post-Confederation Canada.
II	5-9	~1940s-1970s	Ideas, experiences & impact of medicalization in a high modern Canada; hippie culture & psychedelia; reconfigured debates about use, addiction, policing & legalization.
III	10-14	~1970s-present	Drugs & identity, redux; new battles over prohibition, decriminalization & harm reduction; the place of drugs and people who used drugs in late twentieth- and early twenty-first-century Canadian society.

Classes: We will meet for two eighty-minute classes per week. These will involve a mixed mode of teaching and learning – some interactive lecture, some discussion and activity, one fieldtrip to UBC Special Collections, and a number of film screenings. Typically, Tuesday classes will feature lectures or film screenings, and discussions or activities will be held on Thursdays; you can find a more detailed schedule below and replicated in the Canvas modules.

Outside of class time: You will complete several assignments. In addition, there is required preparation for some classes, usually once a week to support our Thursday discussions or activities. This preparation typically involves reading articles or chapters and/or watching short films; again, you can find details in the schedule below and on Canvas. I also encourage you to spend some time each week going over your notes so that you are learning more deeply through regular review and reflection. While it will vary, I anticipate that this preparation and review will take approximately one to one-and-a-half hours per week, in addition to time spent on assignments.



Image: City of Vancouver Archives, AM281-S8-: CVA 180-7632, "Drinking Driving Counterattack information booth on grounds," Bob Tipple, 1978. License: CC BY 2.0, <https://creativecommons.org/licenses/by/2.0/>.

What are the course's learning objectives?

You will all have different hopes and goals for HIST 420D, but no matter where you start, the course is designed so that by the time you submit the final assignment, you should be able to:

1. Analyze key themes, topics, and issues in the history of drugs in Canada. More specifically, you should be able to make connections across course content and use specific examples to:
 - a. Identify and explain the significance of key events.
 - b. Describe ideas about drugs as historical – that is, recognizing change, context, causality, contingency, and complexity¹ – and analyze how and why ideas about drugs, their use, and their regulation have changed (or not) over time.

¹ See Thomas Andrews and Flannery Burke, "What Does It Mean to Think Historically?," *Perspectives on History* (January 2007), <https://www.historians.org/publications-and-directories/perspectives-on-history/january-2007/what-does-it-mean-to-think-historically>.

- c. Compare and contrast the meanings or treatment of different drugs, and the people who have used them, in certain historical contexts.
 - d. Discuss how drugs have shaped and been shaped by – and therefore reveal – wider contexts, themes, or issues in Canadian history.
2. Demonstrate developed skills in historical research, analysis, and communication. In particular:
 - a. Summarize, discuss, and evaluate primary and secondary sources, including film.
 - b. Design and conduct an independent historical research project, and formulate a supported historical argument or point of interpretation.
 - c. Produce analysis in styles appropriate to medium, genre, and context.
3. Evaluate and discuss why the history of drugs in Canada matters.

To achieve these objectives, you should regularly attend (and attend to!) and participate in class; complete the required preparation and assignments; and review and engage with my feedback. I will assess your achievement of course objectives based on your in-class participation and assignments.

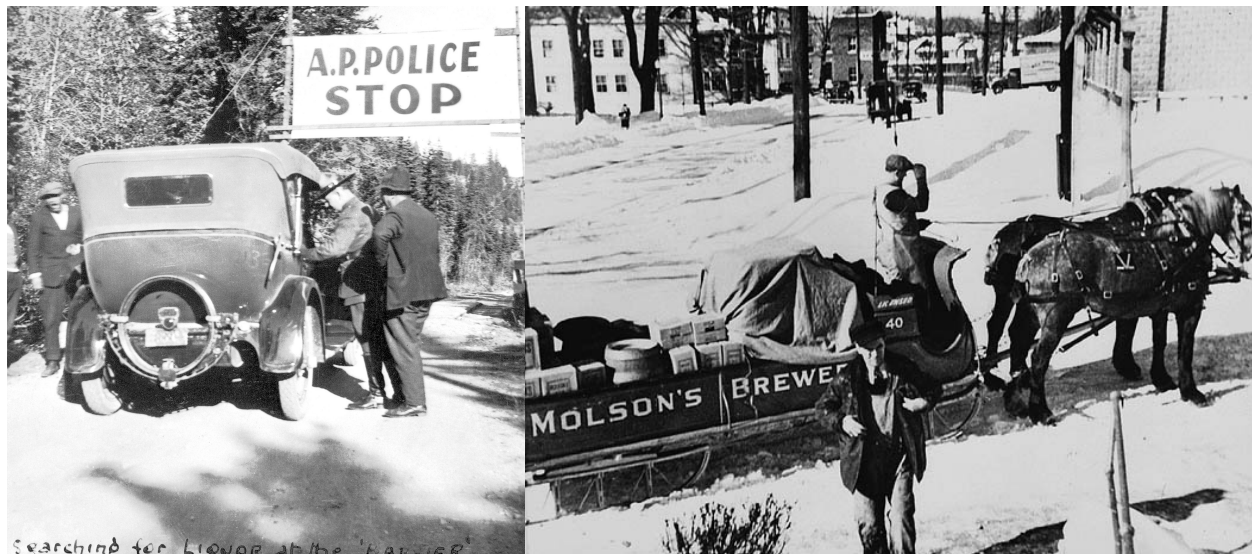
What materials will you need?

This course has zero textbook costs. Detailed information about the required preparation is listed below in the class schedule, as well as in the weekly Canvas modules. All of these assigned materials are available either for free online, or at no extra cost to registered students.

How do you access the assigned materials?

- If there is a link included in the class schedule/Canvas module, use it to access the source.
- If the schedule notes that the source is available on Canvas, find it in the week's module.
- If there is no such link or note, then use the UBC Library website to access the source. If you do not know how to do this, ask me or library staff for help.

If you have any difficulties accessing assigned materials throughout the term, please let me know as soon as possible (ie. before the class in question!).



Searching for LIQUOR at the 'BARRIER'
 Image, left: Provincial Archives of Alberta, A4793, Alberta Provincial Police sous-fonds, "Police search for liquor at a Alberta Provincial Poilice stop near Coleman, Alberta, during prohibition," ca. 1922. No known copyright restrictions; see PAA Flickr account, https://www.flickr.com/photos/alberta_archives/21332606788/in/album-72157658377529140/. Image, right: Library and Archives Canada, PA-139492, Molson Archives Collection, "Horse-drawn delivery by Molson's Brewery," ca. 1935. License: CC BY 2.0 <https://creativecommons.org/licenses/by/2.0/>.



Image, left: Library and Archives Canada, PA-069965, "A man carrying a keg of beer during prohibition," John Boyd, Toronto, 16 September 1916. License: CC BY 2.0, <https://creativecommons.org/licenses/by/2.0/>. Image, right: Wellcome Collection, "Opium poppy (*Papaver somniferum*): white flowers, seed capsule and seeds," coloured zincograph, c. 1853, after M. Burnett. License: CC BY 4.0, <https://creativecommons.org/licenses/by/4.0/>.

Week 1 Beginnings

Tuesday 7 January – welcome!

- No preparation required.

Thursday 9 January – lecture/discussion: why drugs? why history? what's up with Canada?

- Please read the syllabus before today's class (or as soon as you join the course), and check in with me if you have any questions or concerns about it. No other preparation required.
- However, I encourage you to respond to the optional survey distributed in class on Tuesday and on Canvas; any responses can be submitted in class today or anytime hereafter.

Week 2 Alcohol

Tuesday 14 January – lecture: drinking & debating.

- No preparation required.

Thursday 16 January – discussion: booze & the border.

- Read Stephen T. Moore, "The *Beryl G* (and Second Thoughts)," chapter six in *Bootleggers and Borders: The Paradox of Prohibition on a Canada-U.S. Borderland* (Lincoln: University of Nebraska Press, 2014), 103-117.
- Read Dan Malleck, "An Innovation From Across the Line: The American Drinker and Liquor Regulation in Two Ontario Border Communities, 1927–1944," *Journal of Canadian Studies* 41, 1 (2007): 151-171.
- Come to class prepared to discuss these readings: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

Tuesday 21 January – lecture: race, gender, policing & drug law.

- No preparation required.

Thursday 23 January – activity/discussion: opium & the archive.

- Read Lisa Rose Mar, “Beyond Being Others: Chinese Canadians as National History,” *BC Studies* 156/157 (2007): 13-34.
- Read Emily Wharton’s testimony in Canada, *Royal Commission on Chinese Immigration Report and Evidence*, J.A. Chapleau and J.H. Gray (Ottawa, 1885), 402-403. Find this on Canvas.
- Read Emily Murphy, Part II – Chapter I in *The Black Candle* (Toronto: Thomas Allen, 1922), excerpted here <https://openhistoryseminar.com/canadianhistory/chapter/emily-murphy-the-black-candle/> as Document 1, “Drugs, Race, and Moral Panic,” in Sean Kheraj and Tom Peace, *Open History Seminar: Canadian History* (Pressbooks 2019, license CC BY-NC-SA 4.0, <https://creativecommons.org/licenses/by-nc-sa/4.0/>).
- Come to class prepared to discuss these readings: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

Instead of our usual classroom, we will meet today in UBC Rare Books and Special Collections (<http://rbsc.library.ubc.ca/>) in the basement of the IK Barber Learning Centre. If you don’t know where IKB is, find a map here: <http://www.maps.ubc.ca>. The RBSC seminar room has capacity for half of the class at a time. One half will be asked to arrive before 9:30 am, then will meet from approximately 9:30 to 10:05; the other half should arrive between 10:05 and 10:10 am, then will meet from approximately 10:10 to 10:45. I will let you know who is in which group after the course enrollment has been finalized and before today. When you arrive, you will be asked to leave coats, umbrellas, bags, pens, food, and drink in a (free) locker at the entrance as these are not allowed in the archive. Bring your student card to access a locker. Please be punctual for your group’s meeting time so that we can complete the entrance/exit procedure efficiently and make the most of our time.

Tuesday 28 January – film screening: the marihuana panic in early exploitation film.

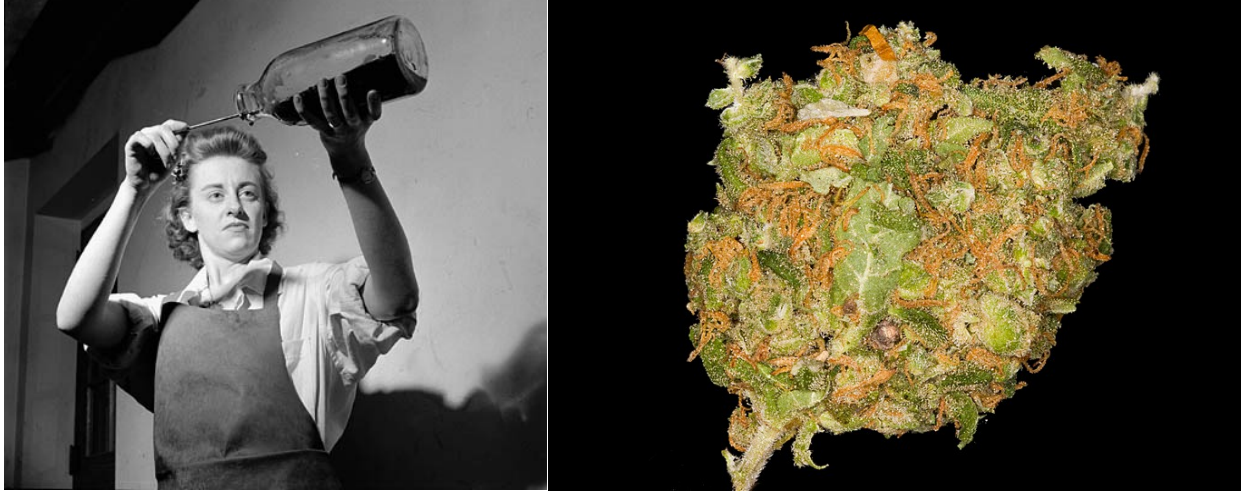
- No preparation required.

Thursday 30 January – discussion: representing cannabis use in early drug films.

- Read Susan C. Boyd, “Illegal-Drug Users and Addiction Narratives: The Early Film Years,” chapter two in *Hooked: Drug War Films in Britain, Canada, and the United States* (New York: Routledge, 2008), 30-62.
- Read three small advertisements and two short articles (“Film Deals with Marihuana Weed” and “Dangers of Drug Exposed in Film”) about the Victoria screenings of *Assassin of Youth* and *Tell Your Children* [original title of *Reefer Madness*], published in the *Victoria Daily Colonist*, 21 January 1940, p. 18; 9 February 1940, p. 11; and 10 February 1940, p. 11. Find these on Canvas.
- Come to class prepared to discuss Tuesday’s film and these readings: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you

have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

UNIT II



Image, left: Library and Archives Canada, e000762655, National Film Board of Canada, "Worker Elva Lang holds a bottle of penicillin culture developed in the Connaught Laboratory," Harry Rowed, Toronto, June 1944. License: CC BY 2.0, <https://creativecommons.org/licenses/by/2.0/>. Image, right: Wellcome Collection, "Marijuana: Blue Cheese Strain." License: CC BY 4.0, <https://creativecommons.org/licenses/by/4.0/>.

Week 5

Peyote & LSD

Tuesday 4 February – film screening/lecture: new theories of addiction, treatment & institutionalization in postwar Canada.

- No preparation required.

ETC #1 is due on Canvas by 5pm today.

Thursday 6 February – discussion: medicine & the psychedelic.

- Read Erika Dyck, "'Hitting Highs at Rock Bottom': LSD Treatment for Alcoholism, 1950–1970," *Social History of Medicine* 19, 2 (2006): 313-329.
- Read Erika Dyck, "Spaced-Out in Saskatchewan: Modernism, Anti-Psychiatry, and Deinstitutionalization, 1950-1968," *Bulletin of the History of Medicine* 84, 4 (2010): 640-666.
- Come to class prepared to discuss Tuesday's film and these readings: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter? In addition, consider what these two articles, with different but connected concerns, suggest about Erika Dyck's larger research.

Week 6

Amphetamine, thalidomide & "the pill"

Tuesday 11 February – lecture: medicalization, pharmaceuticals & the high modern.

- No preparation required.

Thursday 13 February – discussion: impact of & responses to a new pharmaceutical turn.

- Read Christabelle Sethna, “The University of Toronto Health Service, Oral Contraception, and Student Demand for Birth Control, 1960-1970,” *Historical Studies in Education* 17, 2 (2005): 265-292.
- Read Christine Chisholm, “The Curious Case of Thalidomide and the Absent Eugenic Clause in Canada’s Amended Abortion Law of 1969,” *Canadian Bulletin of Medical History* 33, 2 (2016): 493-516.
- How did the *Ubyyssey* report on the availability, use, and/or impact of oral contraception (ie. birth control pills) on the UBC campus? Find one article published between 1960 and 1970 that addresses this question: <https://open.library.ubc.ca/collections/ubcpublications/ubysseynews>.
- Come to class prepared to discuss these readings, including the article you found: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

Week 7	Reading break! No classes this week.
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Week 8	Cannabis
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Tuesday 25 February – lecture: hippies & the politics of pot.

- No required preparation.

The project plan is due on Canvas by 5pm today.

Thursday 27 February – discussion: from Grasstown Smoke-In & Street Jamboree to riot.

- Read Marcel Martel, “‘They smell bad, have diseases, and are lazy’: RCMP Officers Reporting on Hippies in the Late Sixties,” *Canadian Historical Review* 90, 2 (2009): 215-245.
- Watch/listen to Michael J. Collier, “Gastown Riot,” Vancouver, 7 August 1971, City of Vancouver Archives, AM1553-1-S1-: MI-290, Yaletown Productions Inc. fonds, digitized version available on the CVA database, <https://searcharchives.vancouver.ca/gastown-riot-2> (raw footage, 1 min 45 seconds; no transcript or descriptive audio currently available). Depicts police violence.
- Watch/listen to CBC, *Summer Weekend*, “Marijuana ‘Smoke-In’ Turns Violent in Vancouver’s Gastown Riot,” Kay Sigurjonsson (host) and Doug Collins (reporter), 15 August 1971, digitized version available on the CBC Archives site, <https://www.cbc.ca/archives/entry/1971-gastown-riots-over-vancouver-smoke-in> (7 minutes 9 seconds; no transcript or descriptive audio currently available). Depicts police violence.
- Come to class prepared to discuss these preparatory materials: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

Week 9	Cannabis, heroin & alcohol
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Tuesday 3 March – film screening: fictionalizing a Canadian *High*.

In this class, I will screen *High* (1967), which was the first feature-length, English-language Canadian film featuring a fictional story about illegal drugs. A couple of notes to keep in mind:

- In addition to featuring the consumption of drugs, primarily cannabis, *High* depicts sex, which led to Canadian censorship boards and venues banning it when it was first released. (It also depicts a murder, with which they were apparently less concerned!)
- While there is no required preparation for class, I do strongly recommend reading Susan Boyd's two-page synopsis of the film – preferably beforehand, but during or afterwards is fine too. Find it in Susan C. Boyd, “*High: Marijuana, Women, and the Law,*” *Canadian Journal of Women and the Law* 21, 1 (2009): 47-49.

Thursday 5 March – discussion: drugs as lens onto medicine, politics & society.

- Read Catherine Carstairs, “Becoming a ‘Hype’: Heroin Consumption, Subcultural Formation and Resistance in Canada, 1945-1961,” *Contemporary Drug Problems* 29 (Spring 2002): 91-115.
- Read Stuart Henderson, “Toronto’s Hippie Disease: End Days in the Yorkville Scene, August 1968,” *Journal of the Canadian Historical Association / Revue de la Société historique du Canada* 17, 1 (2006): 205-234.
- Watch/listen to CBC, *Newsmagazine*, “Comparing Marijuana and Alcohol: A Demonstration,” Lloyd Robertson (host), 25 February 1975, digitized version available on the CBC Archives site, <https://www.cbc.ca/archives/entry/comparing-marijuana-and-alcohol-a-demonstration> (27 minutes 18 seconds; no transcript or descriptive audio currently available).
- Come to class prepared to discuss Tuesday’s film and these preparatory materials: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

UNIT III



Images: Wellcome Collection, “It doesn’t have to cost your life,” Mi’kmaq Task Force on AIDS; “Lift the weight off your mind,” Steroid Project, Kingston AIDS Project and National AIDS Strategy, Health Canada; and “AIDS is a hurt that can be touched,” Health Canada, [1990s?]. License: CC BY-NC 4.0, <https://creativecommons.org/licenses/by-nc/4.0/>.

Week 10 Alcohol & steroids

Tuesday 10 March – lecture/film screening: comedy, popular culture & national identity.

- No required preparation.

ETC #2 is due on Canvas by 5pm today.

Thursday 12 March – discussion: drugs & a “crisis” of Canadian identity in the 1980s.

- Read Erin Hanna, “Second City Or Second Country? The Question of Canadian Identity in SCTV’S Transcultural Text,” *Cineaction* 78 (2009): 52-59.
- Read Steven J. Jackson and Pam Ponc, “Pride and Prejudice: Reflecting on Sport Heroes, National Identity, and Crisis in Canada,” *Sport in Society* 4, 2 (2001): 43-62.
- Watch/listen to one television or radio segment featured in CBC Digital Archives, “Running Off Track: The Ben Johnson Story,” <https://www.cbc.ca/archives/topic/running-off-track-the-ben-johnson-story> (length varies, no transcript or descriptive audio currently available). Be sure to note the airing date of your selection.
- Come to class prepared to discuss Tuesday’s film and these preparatory materials: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

Week 11

Heroin, crack cocaine & tobacco

Tuesday 17 March – lecture: policing, prohibition & the war on (whose/which) drugs?

- No required preparation.

Thursday 19 March – discussion: tobacco over time and the un/making of taboos.

- Read one of the following scholarly secondary sources:
 - Sharon Anne Cook, “‘Liberation Sticks’ or ‘Coffin Nails’? Representations of the Working Woman and Cigarette Smoking in Canada, 1919-1939,” *Canadian Bulletin of Medical History* 24, 2 (Fall 2007): 367-401.
 - Jarrett Rudy, “A Ritual Transformed: Respectable Women Smokers,” chapter six in *The Freedom to Smoke: Tobacco Consumption and Identity* (Kingston: McGill-Queen’s University Press, 2005), 148-170.
- Watch/listen to one television or radio segment featured in CBC Digital Archives, “Butting Out: The Slow Death of Smoking in Canada,” <https://www.cbc.ca/archives/topic/butting-out-the-slow-death-of-smoking-in-canada> (length varies, no transcript or descriptive audio currently available). Be sure to note the airing date of your selection.
- Watch/listen to one of the following anti-smoking shorts on the National Film Board of Canada site (length varies, no transcript or descriptive audio currently available):
 - “Drag,” <https://www.nfb.ca/film/drag/> (1966).
 - “King Size,” https://www.nfb.ca/film/king_size/ (1968).
 - “Ashes of Doom,” https://www.nfb.ca/film/ashes_of_doom/ (1970).
 - “Purple Hat,” https://www.nfb.ca/film/purple_hat/ (1974).
 - “Happy Birthday,” https://www.nfb.ca/film/happy_birthday/ (1974).
 - “In Center Ring,” https://www.nfb.ca/film/in_center_ring/ (1974).
 - “Mouseology,” <https://www.nfb.ca/film/mouseology/> (1994).
- Come to class prepared to discuss these preparatory materials: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

Week 12

Heroin, crack cocaine & fentanyl

Tuesday 24 March – lecture/film screening: activism & community organizing.

- No required preparation.

Thursday 26 March – discussion: community organizing & harm reduction.

- Read “Vancouver Area Network of Drug Users (VANDU) Emerges,” chapter five in Susan Boyd, Donald MacPherson, and Bud Osborn, *Raise Shit! Social Action Saving Lives* (Halifax: Fernwood, 2009), 43-68. Find this on Canvas.
- Read Travis Lupick, “Fentanyl Arrives,” chapter thirty-three in *Fighting for Space: How a Group of Drug Users Transformed One City’s Struggle with Addiction* (Vancouver: Arsenal, 2017), 373-386.
- Listen to Garth Mullins, “Unsanctioned,” episode 3, *Crackdown* podcast, March 2019, <https://crackdownpod.com/podcast/episode-3-unsanctioned/> (40 minutes 55 seconds, full transcript also available via the link).
- Come to class prepared to discuss these preparatory materials: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

Week 13

Cannabis

Tuesday 31 March – film screening: satire, documentary & changing legal landscapes at the turn of the millennium.

- No required preparation.

The research project is due by 5pm today. Submit it on Canvas unless we have made alternative arrangements prior to the deadline.

Thursday 2 April – discussion: the film, your research & the big picture.

- Come prepared to discuss Tuesday’s film and your projects, and to connect and make sense of them in relation to other course material, themes, issues, and topics.

Week 14

Now what?

Tuesday 7 April – activity/discussion: past, present, future.

- Read Chelsea Vowel, “The Myth of the Drunken Indian,” chapter seventeen in *Indigenous Writes* (Winnipeg: Highwater, 2016), 151-159.
- Read Robyn Maynard, “Canada’s ‘War on Drugs’: Drug Prohibition, Black Incarceration,” in *Policing Black Lives: State Violence in Canada from Slavery to the Present* (Halifax: Fernwood, 2017), 92-102. Find this on Canvas.
- Come to class prepared to discuss these readings: what kinds of sources are they, what are they about, what do they argue and how, and what ideas or questions do you have about them; how do they relate to each other and to course content so far, what do we learn from them, and why do you think they matter?

ETC #3 is due on Canvas by 5pm on Tuesday 14 April.

What assignments will you do? On what will your grade be based?

GENERAL PRINCIPLES, PROCEDURES, AND POLICIES

- **Ask me if you aren't sure.** I believe that assignments should ask you to apply, demonstrate, and build on your course learning. This means that I am committed to preparing you for every assignment, and to making my expectations for them clear. If you ever have any questions or concerns about assignments, please just check in with me! Ask questions in class, drop into my office hours, arrange another meeting time by email or in person, and/or email me with questions likely to have straightforward answers. I am here to help.
- **Submit each written assignment on Canvas as one Word (.doc or .docx) or PDF document.** They should be typed, double-spaced, Times New Roman or similar 12-point font, with 1-inch margins. All assignments absolutely must be your own work; any ideas, information, and wording or phrasing from other sources must be properly cited and, when necessary, put in quotation marks. In this course, I ask that you cite using Chicago-style footnotes and bibliographies; I will circulate (in class and on Canvas) a formatting guide that you can follow.
- **When you get an assignment back, please take the time to read my feedback.** I will return work to you on Canvas with a mark and comments. The comments are always intended to explain the mark and to support your future work, and I expect – and will look for – you to try to incorporate my feedback into the next assignments.
- **Late submissions** will be penalized at a rate of 5% per day including weekends. **Exceptions to this penalty** will be granted for either of two reasons:
 - If you contacted me and we agreed on an extension before the deadline, OR
 - If the work was late due to reasons that qualify for an academic concession (eg. conflicting responsibilities, medical circumstances, or compassionate grounds, as defined here: <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,329,0,0>), in which case an extension can be granted either before or retroactively after the deadline.

During term, contact me by email or in person as soon as you know that you need an extension or other concession. Please never send me documentation of your reasons.

- **I will not accept course assignments submitted after 20 April 2020.** If you still have outstanding assignments at that point, I will recommend speaking to an Advisor in your faculty to see if you qualify for a deferred standing in the course. More information is here: <https://students.arts.ubc.ca/advising/academic-performance/help-academic-concession/>.
- **If you have questions or concerns about my evaluation of an assignment, make sure that you have read and reflected on my feedback first, then please come to speak to me in my office.** I am always very happy to talk about my feedback if you drop into office hours or arrange another meeting time. I will not re-mark revised and resubmitted assignments in this course. However, if you still have concerns about my evaluation of your work following an in-person meeting, I will re-mark the original submission on your request. Please be aware, though, that the mark can go up or down (or remain the same) during this process. If I do re-mark your work and you still have concerns, then there are university procedures in place for reviewing your assigned standing in a course. The next step would be to speak to the Head of the History department (Eagle Glassheim, eagle.g@ubc.ca) about submitting an appeal. More information is here: <http://www.calendar.ubc.ca/Vancouver/index.cfm?tree=3,49,0,0>.

SPECIFIC ASSIGNMENT DETAILS

Assignment	Percent	Due date
Attend & participate	20 total (attendance 5, participation 15)	Ongoing
Examining the course	40 total (2 x 20)	*Submit any <u>two</u> of the following: 1. Tuesday 4 February 2020 (Week 5) 2. Tuesday 10 March 2020 (Week 10) 3. Tuesday 14 April 2020 (Exam period)
Research project plan	5	Tuesday 25 February 2020 (Week 8)
Research project	35	Tuesday 31 March 2020 (Week 13)

Attend & participate (20%)

(Learning objectives 1-3)

The “**attend**” portion of this mark will be calculated out of 5%. During term: Beginning in Week 2, I will record attendance out of 0.25 marks per class. As explained in detail below, I will automatically excuse your first three absences. Beyond these three, any unexcused absences will count as zeros. Unexcused late arrivals, extended absences, and early departures will be penalized proportionately. At the end of term: If you were absent from three or fewer classes, I will drop the lowest three attendance marks (including absences and classes for which you were present, in that order) and then simply add up the mark. If you had more than three excused absences, I will determine your average mark for all classes besides excused absences, then calculate its equivalent out of 5.

→ *What if you need to miss a class?* As an instructor, I seek to balance academic rigour, hard work, and wellbeing. On the one hand, I intend the course to challenge and support you to build new knowledge, understanding, and skills, and I expect you to do the work involved, including by coming to class. When you miss class, you always miss something! There is learning to be done in the room that cannot be replicated in other ways, and regular attendance helps you to keep up, complete the work, and contribute positively to our class. On the other hand, I recognize and respect that sometimes you are navigating competing obligations, including caring for yourself, elders, children, and dependents. I also really want you to stay home if you are sick. This helps you to recover better, and it helps to contain contagious illnesses, which is critical for others, especially those with suppressed immune systems. To balance these points, my attendance policy is as follows:

- **I will automatically excuse your first three absences.** No questions asked, no need to contact me about it.
- **If you must miss a fourth class (or more)** for reasons that qualify for consideration as an excused absence (ie. conflicting responsibilities, medical circumstances, compassionate grounds), contact me as soon as possible. Never send me documentation or detailed descriptions of any reasons, though! If you miss more than three classes and I do not hear from you, the fourth and subsequent absences will be recorded as unexcused.
- **If you miss a class for any reason**, ask a colleague for notes. I will be happy to discuss further questions that you might have once you have reviewed them.
- **If at any point you have concerns about your ability to attend class or complete coursework on time**, please contact me as soon as you can (ie. before deadlines pass and absences pile up) so that we can strategize possible solutions that balance the academic standards of the course and your circumstances.

The “**participate**” portion will be calculated out of 15%. During term: Beginning in Week 2, I will record participation out of 1.5 marks per class, for those classes that involve required preparation, substantial discussion, workshops, activities, and/or field trips; in the detailed course schedule above, these are listed as classes including all or part activity or discussion. There are also 1.5 marks for meeting with me in my office once during the term; either drop into my office hour or email me to arrange another time that works for both of us. If you meet with me in my office, I will award the designated 1.5 marks in full. I will assess in-class participation based on demonstrated preparation (~33%), classroom presence (~33%), and quality of contributions (~33%); for more details, see the rubric on Canvas. I will assess this through my observations in class. Sometimes I will also ask you to submit in-class exercises or worksheets; these will enable me to assess the class’s understanding or progress in certain areas, as well as helping to inform participation marks for the day.

At the end of term: If you were absent from three or fewer of these classes, I will drop your lowest three possible marks (including absences, no office meeting, and classes for which you were present, in that order) and then simply add up the mark. If you had more than three excused absences for these classes during the term, I will instead determine your average mark excepting the excused absences, then calculate its equivalent mark out of 15. At the end of term, I will sometimes use my discretion to raise (but never lower) the participation mark to account for factors such as demonstrated improvement. In other words, I record participation regularly but will not determine the final mark until the end. If you would like to check your interim mark at any point, please drop into my office hours or arrange another meeting time so that we can discuss it.



Image: Library and Archives Canada, C-089660, “Taking a Beer Break,” Langenburg, Saskatchewan, 1899. License: CC BY 2.0 <https://creativecommons.org/licenses/by/2.0/>

While the weekly portion of this grade is small, please remember that it adds up, with the potential to make a significant impact on your final mark. (It’s the difference between a B+ and a C, for example.) If you have concerns about your ability to attend regularly and participate, please speak with me as soon as possible so that we can discuss strategies and options as appropriate.

Examining the course (40% total, submitted as 2x20%)

(Learning objectives 1-3)

There is one “Examining the Course” assignment for each of the three units in HIST 420D. You will submit only two of these; you do not need to tell me ahead of time which two you intended to complete. For each ETC, I will distribute a question related to the unit in question. You will then develop and support a response to this question in approximately three to four pages (typed, double-spaced, including footnotes that reference course materials as appropriate). Your responses should demonstrate your critical understanding of course content, make connections across the unit, and draw meaningfully from a range of sources (lectures, readings, films, activities, etc) to support an interpretation or answer to the question. For these assignments, you are only expected to use course materials; outside research will be neither required nor rewarded.

The ETC assignments are due on Canvas in Word or PDF format by 5pm on their respective deadlines: any two of 4 February (Unit I), 10 March (Unit II), and 14 April (Unit III).

The ETC assignments will be evaluated based on demonstrated knowledge and understanding of course content (~40%), analytical insight and effective use of evidence (~40%), written expression (~20%), and adherence to instructions and principles of academic integrity (required to pass). I will distribute a more detailed marking rubric in class and on Canvas.

Research project plan (5%) *(Learning objectives 1-3)*

This assignment is your first official step towards the final project. It should contain the following:

1. Approximately one-and-a-half pages (typed, double-spaced, full sentences and paragraphs, with footnotes as required) in which you
 - a. Identify your topic and your key research question (not an argument yet!);
 - b. Explain why you are interested in this topic and/or why you think it is significant to research;
 - c. Indicate the medium/genre through which you intend to present your final project, and briefly explain why this is a good fit for your imagined audience and objectives; and
 - d. Describe what you have done so far and outline a timeline for completing the project.
2. On a separate final page, provide a properly formatted bibliography with at least four relevant scholarly secondary sources that you are using in your research.

We will talk more about the project in class before this assignment. I will also distribute a handout with some possible topics and media/genres, along with a guide to formatting citations.

The project plan is due on Canvas in Word or PDF format by 5pm on Tuesday 25 February 2020.

The project plan will be evaluated on a pass/fail basis (100% or 0%) based on completion, adherence to instructions, and principles of academic integrity. **However, it is very important that you read my comments too!** The main point of this assignment is to get you started, to check that your plans are feasible and appropriate, and to provide you with feedback that will support and improve the project. I expect that you will incorporate and engage with my feedback, and this will form part of my assessment of the final product.



Image, left: City of Vancouver Archives, AM54-S4-: CVA 371-2802, Major Matthews Collection, Snipes, "No Smoking Allowed," ca. 1920. License: CC BY 2.0, <https://creativecommons.org/licenses/by/2.0/>.

Research project (35%) *(Learning objectives 1-3)*

For this assignment, you will conduct research on an historical topic related to drugs in Canada, and then present your research and interpretations either in an essay (approximately eight double-spaced pages, including footnotes, plus a bibliography) OR in another medium/genre (format and scope defined in consultation with me). It must also include a final written reflection (approximately one to two pages), which identifies your intentions for the project, assesses its success in relation to those intentions, evaluates the impact of medium and genre, and/or explains what you learned from the process of completing the project.

No matter what format you choose, the project should make and support a point that demonstrate a solid, nuanced, and analytical historical understanding of your topic; use rigorous historical research (including at least four scholarly secondary sources, primary sources can be used but are not required); clearly indicate and give appropriate credit to your sources; and be produced in a style appropriate to the chosen medium and genre, and intended audience and objectives.

The project is due by 5pm on Tuesday 31 March 2020. If you are producing an essay or a project in a form that can be submitted in Word or PDF format, then it should be submitted on Canvas as usual. If you have chosen a medium that cannot be submitted in this way, please check in with me ahead of the deadline so that we can make alternative arrangements for its submission.

The project will be evaluated based on argument and analytical insight (~40%), demonstrated research and effective use of evidence (~40%), style or expression appropriate to medium/genre (~20%), and adherence to instructions and principles of academic integrity (required to pass). Your incorporation of my feedback, as demonstrated in the project and/or reflection, will be factored into my assessment of each category as relevant. I will distribute a detailed marking rubric in class and on Canvas.

Grading scale

%	90-100	85-89	80-84	76-79	72-75	68-71	64-67	60-63	55-59	50-54	0-49
	A+	A	A-	B+	B	B-	C+	C	C-	D	F



Image: Galt Museum & Archives, P19770280013, "Beer Bottle Label From The Sick Brewery," 1905-1950. No known copyright restrictions; see GMA Flickr account, <https://www.flickr.com/photos/galt-museum/3400225976/in/album-72157617363677367/>.

What else do you need to know about being in this course?

Don't suffer in silence. Please speak with me if you have any questions or concerns! Drop into my office hours, or email me to arrange a meeting at a different time.

Create community. Hold space for each other's experiences and learning. During discussion and group activity, please give your colleagues your complete, respectful, and engaged attention.

Come to class prepared, and make sure that you have access to any required readings or preparatory activities, as discussion and activities will require your active use (rather than your general memory) of them.

Practice common sense and respect in your use of technology, and be aware that your choices affect others as well as you. All devices should be turned to silent and put away unless you are actively using them for class, in which case you should only be using them for that purpose. During discussion, minimize the use of technology (including note-taking) as much as possible so that your primary attention is with your colleagues. All of this matters for your own learning and engagement, and for its impact on others; your screen and behaviour are guaranteed to distract, no matter how stealthy you are! You may be asked to put devices away if they are barriers to anyone's active and attentive participation. If you require the use of technology beyond these parameters, please ensure that you have given me the paperwork from the Centre for Accessibility and/or otherwise contacted me on this point.

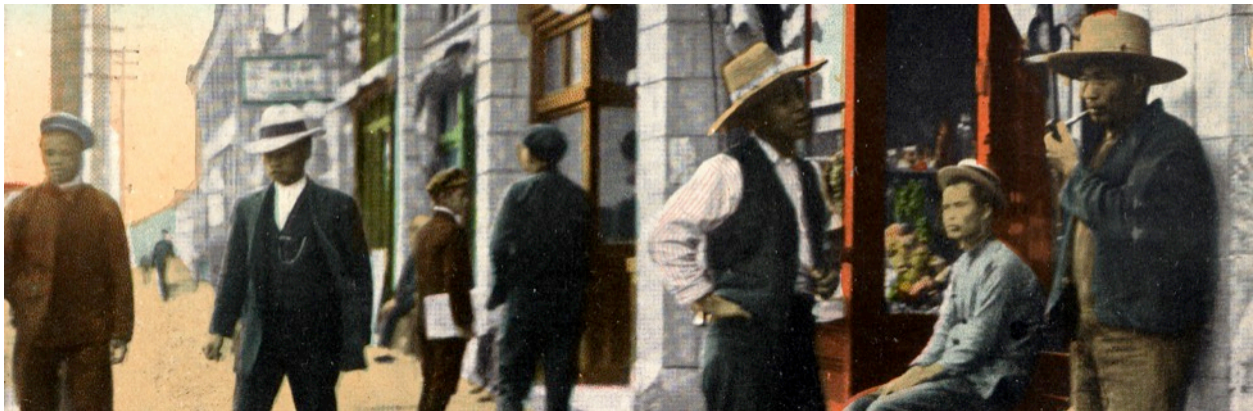


Image: UBC Library, Chung Collection, "In Chinatown, Vancouver, B.C.," 25 November 1916, cropped. No known copyright restrictions; see UBC Library Digitization Centre Flickr account, https://www.flickr.com/photos/ubclibrary_digicentre/15165510570/in/album-72157638747408175/.

Accommodations and accessibility. Students with disabilities can seek academic accommodations from the Centre for Accessibility under the terms of UBC Policy 73. You can find out more here: <https://students.ubc.ca/academic-success/academic-supports/academic-accommodations-disabilities>. If you have such accommodations, ensure that I have the paperwork from the Centre for Accessibility as soon as possible, as you have a right to have these needs met.

Whether or not you have formal accommodations: if you find that any aspect of the course is a barrier to your learning or meaningful inclusion, please speak with me so we can discuss possible strategies or adjustments that will meet your needs and course requirements. No matter what, you will never be asked or required to disclose to me the reasons for any access needs.

Please note that we will watch a number of films in this class. I will always turn on closed captioning when it is available. However, this is often not available for historical films. If this will be a barrier to your learning, please contact the Centre for Accessibility or me as soon as possible.

Academic conduct. This course is rooted in the principles of academic integrity and honesty. In its simplest form, this means that you are “expected to behave as honest and responsible members of an academic community.”² This includes submitting assignments that are your own original and independent work, and that always give appropriate credit to all sources that you used. Why should you do this? The consistent, thorough practice of citation is an important component of being part of academic communities and conversations; it enables you to show (off!) your work; it gives fair credit to the people whose work and expertise has been essential for your own; and it reflects skills, including attention to detail, that are applicable and necessary to future courses, jobs, and more. In addition, there are serious repercussions for academic misconduct. These can include a zero on the assignment, failure of the course, a notation on your transcript, and suspension or expulsion.

So, what is academic misconduct? As outlined in UBC policy, it includes the following:

- “1. Cheating, which may include, but is not limited to:
 - I. falsification of any material subject to academic evaluation, including research data;
 - II. use of or participation in unauthorized collaborative work;
 - III. use or possession in an examination of any materials (including devices) other than those permitted by the examiner;
 - IV. use, possession, or facilitation of unauthorized means to complete an examination (e.g., receiving unauthorized assistance from another person, or providing that assistance); and
 - V. dishonest practices that breach rules governing examinations or submissions for academic evaluation (see the Student Conduct during Examinations).
2. Plagiarism, which is intellectual theft, occurs where an individual submits or presents the oral or written work of another person as his or her own. Scholarship quite properly rests upon examining and referring to the thoughts and writings of others. However, when another person’s words (i.e. phrases, sentences, or paragraphs), ideas, or entire works are used, the author must be acknowledged in the text, in footnotes, in endnotes, or in another accepted form of academic citation. Where direct quotations are made, they must be clearly delineated (for example, within quotation marks or separately indented). Failure to provide proper attribution is plagiarism because it represents someone else’s work as one’s own. Plagiarism should not occur in submitted drafts or final works. A student who seeks assistance from a tutor or other scholastic aids must ensure that the work submitted is the student’s own. Students are responsible for ensuring that any work submitted does not constitute plagiarism.”³

Please keep in mind that UBC’s standards of academic conduct might differ from those at other institutions. It is your responsibility to ensure that you understand UBC’s expectations and how to practice academic honesty in this course. The university’s policies and regulations can be found here: <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,0>. For more, see this Learning Commons guide: <http://learningcommons.ubc.ca/academic-integrity/> and consult the UBC History Writing Centre: <http://www.history.ubc.ca/content/common-questions-about-citations>. If you have any questions or concerns as you work on an assignment, please contact me *before* you submit it.

² UBC Policies and Regulations, “Academic Honesty and Standards,” <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,286,0,0#15620>.

³ UBC Policies and Regulations, “Academic Misconduct,” <http://www.calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,959>.

Where can you find help or support?

You are always encouraged to speak with me if you need help, have questions or concerns, or just want to chat about the course. Other places where you can find support or community include:

1. **If you are in crisis, the Crisis Centre (<https://crisiscentre.bc.ca/>) is an off-campus resource with phone and chat options that are available 24 hours a day, 7 days a week.**
2. *History Department's Writing Centre* (<http://www.history.ubc.ca/content/writing-centre>): includes information on writing a research paper, developing a topic and thesis, and citation styles.
3. *UBC Learning Commons* (<http://learningcommons.ubc.ca/>): a range of useful learning resources, academic support, and information about borrowing equipment like laptops.
4. *UBC Library* (<http://www.library.ubc.ca/>): among other things, a useful series of guides to doing research, as well as a place to do it!
5. *Centre for Accessibility* (<https://students.ubc.ca/about-student-services/centre-for-accessibility>): support designed to remove barriers for students with disabilities.
6. *First Nations House of Learning* (<http://aboriginal.ubc.ca/longhouse/fnhl/>): services including academic advising and a computer centre for Indigenous students.
7. *International Student Guide* (<https://students.ubc.ca/international-student-guide>): resources, information, and services for international students.
8. *Student Services – Health and Wellness* (<https://students.ubc.ca/health-wellness>): support and resources for stress and overwhelm, mental and physical health support, and studying advice.
9. *Counselling Services* (<https://students.ubc.ca/health-wellness/counselling-services>): counselling.
10. *Arts Advising* (<https://students.arts.ubc.ca/advising/>): advising services for Arts students, including handling requests for academic concession.
11. *AMS Sexual Assault Support Centre* (<http://amssasc.ca/>): confidential support for people of all genders who have experienced sexual assault, partner violence, or harassment. The *UBC Sexual Assault Prevention and Response Office* (<https://svpro.ubc.ca/>) also provides resources and support, including help with academic concessions and reporting options, should you choose them.
12. *Speakeasy* (<http://www.ams.ubc.ca/services/speakeasy/>): confidential, one-on-one peer support.
13. *AMS Tutoring* (<http://www.ams.ubc.ca/services/tutoring/>): AMS-run student tutoring.
14. *Advocacy and Ombudsperson Offices* (<http://www.ams.ubc.ca/services/advocacy-ombuds/>): responsible for representing students and resolving disputes.
15. *AMS Food Bank* (<http://www.ams.ubc.ca/services/food-bank/>): emergency food relief.
16. *Enrolment Services Professional* (<https://students.ubc.ca/about-student-services/enrolment-services-professionals-esp>): support for a range of issues, including if you experience financial distress.
17. *VICE* (<http://www.ams.ubc.ca/services/vice/>): AMS group providing education, dialogue, and mentorship regarding substance use and harm reduction.

UBC provides resources to support student learning and to maintain healthy lifestyles but recognizes that sometimes crises arise and so there are additional resources to access including those for survivors of sexual violence. UBC values respect for the person and ideas of all members of the academic community. Harassment and discrimination are not tolerated nor is suppression of academic freedom. UBC provides appropriate accommodation for students with disabilities and for religious and cultural observances. UBC values academic honesty and students are expected to acknowledge the ideas generated by others and to uphold the highest academic standards in all of their actions. Details of the policies and how to access support are available here (<https://senate.ubc.ca/policies-resources-support-student-success>).