

# SOUNDSCAPES OF WELLBEING IN POPULAR MUSIC

## Fall 2018 Term

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candidate  
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**Lecture:** Mondays 11:30am–2:20pm  
BSB B138

**Office:** KTH 203  
**Office Hours:** Mondays 10:00–  
11:00am, the last Friday of each month  
(September 28, October 26, and  
November 30) 11:00am–2:00pm, and by  
appointment.

### Contents

Course Description.....	3
Course Objectives.....	3
Prerequisites.....	3
Required Materials and Texts.....	4
Class Format.....	4
Course Evaluation – Overview.....	5
Course Evaluation – Details.....	5
Participation (20%).....	5
Attendance (10%).....	5
Mid-Term Paper: Applications & Contexts (20%), due October 28 <sup>th</sup> , 2018 by midnight.....	5
Final Paper: Genres & Theories (20%), due December 2 <sup>nd</sup> , 2018 by midnight.....	5
Journal & Integrative Project: (30%), due December 10 <sup>th</sup> , 2018 by midnight.....	6
Weekly Course Schedule and Required Readings.....	7
Weeks 1-7 Applications & Contexts.....	7
Week 8-12 Theories and Concepts.....	12
Course Policies.....	16
Submission of Assignments.....	16
Grades.....	16
Late Assignments.....	17
Absences, Missed Work, Illness.....	17
Grade Review.....	17
Avenue to Learn.....	18
Turnitin.com.....	18

University Policies ..... 18

    Academic Integrity Statement..... 18

    Academic Accommodation of Students with Disabilities..... 19

    Religious, Indigenous and Spiritual Observances (RISO) ..... 19

    Faculty of Social Sciences E-mail Communication Policy ..... 19

    Course Modification ..... 19

## **Course Description**

This course examines the dynamics between music, health and wellbeing, considering the use of music by health sectors, and the places of music in cultural life. Specifically, this course critically examines the many ways in which popular music, through various facets of its production, circulation and consumption, can help create health and wellbeing on both individual and collective levels.

Specifically, attention is paid to popular music's many health and wellbeing applications and contexts; ranging from formal music therapy to everyday listening practices, public health interventions, and political mobilization through activism. Moreover, theoretically attention is paid to the roles of meaning and identity, structure, onflow and affect in how music creates health and wellbeing.

A number of disciplinary perspectives and research fields are drawn upon including sociology, geography, social psychology, musicology, cultural studies, holistic health care research and, on occasion, various health sciences. Moreover, a wide-range of musical styles, genres, artists, songs, and venues are drawn upon as case studies to illuminate the ideas presented during the course.

## **Course Objectives**

By the end of the course students should be able to:

- Define, in multiple ways, key terms, such as “soundscapes,” “wellbeing,” “health,” and “popular music,” as they apply to the study of music and health/wellbeing.
- Analyze and evaluate the current trends at the nexus of wellbeing and music.
- Connect the course material to the everyday use of popular music.
- Value the role of music in the lives of individuals and the broader social context, but also from a global perspective, largely facilitated across time and place by technology.
- Relate with popular musical cultures beyond one's typical exposure and appreciate the interconnection of history, culture, society, and power that extend beyond singular songs and musical genres.
- Act as a self-directed, autonomous learner, as well as a member of a learning team, in order to effectively explore the course material and formulate ideas for future learning.

## **Prerequisites**

Registration in Level IV of any Honours Health, Aging and Society or Honours Social Psychology program.

## **Required Materials and Texts**

There is no required text or coursepack but the following books explore almost all of issues covered in the course and, if purchased, loaned or accessed, would undoubtedly be of great assistance:

- MacDonald, R., Kreutz, G., & Mitchell, L. (2012). *Music, health, and wellbeing*. Oxford University Press.
- Andrews, G. J. Kingsbury, P, Kearns R (2014). *Soundscapes of wellbeing in popular music*. Ashgate Publishing, Ltd.
- Sunderland, N., Lewandowski, N., Bendrups, D., Bartleet, B. (2017). *Music, health and wellbeing: Exploring music for health equity and social justice*. Palgrave Press.

Note: MacDonald et al is available as an ebook from the university library. Andrews et al is available as a hard copy from the university library and will shortly be available as an ebook. Sunderland et al. is not currently available from the McMaster Library.

## **Class Format**

This course is made up of weekly seminars that focus on analytical skill development, critical thinking, applied learning, and teamwork. Class discussions and seminars will build on required readings, lectures, and learner presentations. Learners will be expected to be active participants in the seminars and learners will have a variety of ways in which to participate, including large and small-group work, presentations, and mini-assignments. Students are also expected to participate on the course site outside of class meetings as assigned. Please speak to the instructor immediately if you anticipate difficulties competing course work online.

Students are expected to attend all classes and to be prepared for class. This includes arriving on time and striving to comprehend reading assignments, as well as completing written assignments in a timely manner. Class participation grades in this course will be based upon (a) the quality of the discussion each week; (b) observed mastery of the required readings assigned each week; (c) observed ability to engage other students in discussion relevant to the course; (d) consistency of participation in the course. Allowances will be made for differences in personal style.

Students are expected to turn off or place their cell phones on silent during class. Use of laptops/tablets/phones/etc. should be limited to purposes related to this course only. If expecting an important call during class time, please request an allowance to keep your phone on. Computer use in the classroom is intended to facilitate learning in that environment. At the discretion of the instructor, students using a computer for any other purpose may be required to turn the computer off (or asked to leave) for the remainder of the class.

## **Course Evaluation – Overview**

1. Participation – 20% Due Weekly
2. Attendance – 10% Due Weekly
3. Mid-Term Paper: Applications & Contexts – 20% Due October 28<sup>th</sup>, 2018 by midnight
4. Final Paper: Genres & Theories – 20% December 2<sup>nd</sup>, 2018 by midnight
5. Journal & Integrative Project – 30% December 10<sup>th</sup>, 2018 by midnight

## **Course Evaluation – Details**

### **Participation (20%)**

Active engagement is essential for success in this class. Being an actively engaged student does not necessarily mean you must be regularly contributing to large group discussions, but it does imply a commitment to working with others in class (in pairs, small groups, etc.) to develop a community that supports learning and fostering ideas. Active learning also includes individual reflection, reading and preparation, and contributing to a positive classroom environment. Recognizing that students have varying comfort levels with speaking in large groups, a variety of participation activities will be used. A calendar assigning groups for Participation Activities will be developed during the first seminar session and posted on Avenue). If the activity calls for presenting in front of the class, students who are less comfortable may choose to focus on preparing the presentation, rather than deliver the oral material. Group work is graded individually. Creative approaches are highly encouraged.

### **Attendance (10%)**

As measured by physical presence in class.

### **Mid-Term Paper: Applications & Contexts (20%), due October 28<sup>th</sup>, 2018 by midnight**

Select a particular application or context where music impacts on health and wellbeing, as covered in the first half of the course, and write an essay reviewing the facets and processes involved. The paper should be no more than 6-8 pages long (excluding references), typed and double spaced.

### **Final Paper: Genres & Theories (20%), due December 2<sup>nd</sup>, 2018 by midnight**

Select a particular musical style/genre or artist or performance or album/song and describe critically its connections to health and wellbeing (these do not necessarily have to be the particular genres covered in the course). Use theoretical concepts or ideas covered in the second half of the course (or others of their choice with instructor approval) to interpret the processes involved. The paper should be no more than 6-8 pages long (excluding references), typed and double spaced.

**Journal & Integrative Project: (30%), due December 10th, 2018 by midnight**

Journaling is a process by which learners actively and reflectively connect the knowledge, skills, and beliefs introduced in the course to their own specific situations and life experiences Throughout the course, please keep a weekly learning journal in which you explore your own experience of popular music and relate that experience to that week's topic as it relates to the course. Your journal is yours to develop in any way that assists you to construct meaning from your learning experience and course materials. Your journal is a place for you to identify questions you have, issues you are struggling with, and thoughts and feelings you are experiencing throughout the course.. Below are some suggested entry starters adapted from Fenwick and Parsons (2000):

- A central point to remember here is...
- An example from my own experience of one of the key points here is...
- Some questions raised for me are...
- A quotation that is important for me is... because...

Be sure to include a date for each entry. This will assist you in your final reflection at the end of the course and also act as a place marker in time during your learning.

You may also choose to create a visual or auditory entry that symbolizes your thoughts. In that case, provide a short description of what you are symbolizing and why. You are encouraged to explore the use of colour, metaphor, music (sound/lyrics), pertinent quotations, and other arts---informed artifacts to represent your thoughts and feelings as you work your way through the course.

Following the last session, you will reflect upon the content within your journal and the learning in which you engaged during the course with a reflective Integrative Project wherein you will:

- 1) synthesize your key insights
- 2) identify key themes and issues raised during the course
- 3) comment on challenges and successes of your participation in this course, and your plans for further inquiry into the topic of wellbeing in popular music

For your final Integrative Project, you can utilize a narrative and/or arts-based approach consisting of your own unique work (not borrowing from someone else)., Examples include: poems, novellas, songs, dances, photos, maps, electronic media, and/or other creative expressions of knowledge. I am looking for an organic intellectual process here, but do have 4-5 pages dedicated to your Integrative Project, with 2-3 providing an explanation of what you are doing in your narrative and/or arts-based approach. These can come before, after, or broken in between pieces – your choice.

## **Weekly Course Schedule and Required Readings**

\*\*\*Given the nature of the content of this course, there may be examples of popular music presented in this class that some people may find contains content that may be offensive or songs that contain explicit lyrics. Learners are reminded to exercise upmost respect and communicate to the instructor should they feel uncomfortable with these musical examples.\*\*\*

### **Weeks 1-7 Applications & Contexts**

#### **Week 1**

**September 10<sup>th</sup> – Introduction to the Course** What do we mean by popular music, health and wellbeing and their interrelationships, and what disciplines\* and fields of research are involved in understanding and articulating these interrelationships? Is music a social determinant of health and what its links to social justice and health equity?

\* Psychology / Social Psychology, Sociology, Cultural Studies, Medicine, Education, Neuroscience, Musicology / Ethnomusicology, etc.

#### **Required Reading:**

- MacDonald, R. A. R. (2013). Music, health, and well-being: A review. *International Journal of Qualitative Studies on Health and Well-Being*, 8, 10.3402/qhw.v8i0.20635. <http://doi.org/10.3402/qhw.v8i0.20635>

#### **Optional Readings:**

- Chapters in section one in MacDonald et al. (2012)
- Chapter one in Andrews et al. (2014)
- Chapter one and three in Sunderland et al. (2017)

#### **Notes:**

- 1) Pre-Learning Assignment Due September 10<sup>th</sup> in class
- 2) Participation “discipline exercise” in class
- 3) Assigning Participation Activity Calendar & Genres Part 1

#### **Week 2**

**September 17<sup>th</sup> – Music as therapy.** How is popular music utilized in both conventional and non-conventional health care practice? What are the main uses, principles and procedures involved, what debates surround its effectiveness, regulation, funding and access?

**Guest speaker:** 11:30am-12:30pm Rachael Finnerty, RP MTA MMT MA

Registered Psychotherapist, Music Therapist Accredited

Founder & Director of Education OMTA [www.musictherapyacademy.com](http://www.musictherapyacademy.com)

**Required Readings:**

- Vaillancourt, G. (2012). Music therapy: A community approach to social justice. *The Arts In Psychotherapy, 39*, 172-178.  
doi:10.1016/j.aip.2011.12.011

**Plus choose one (1) of the following:**

- Evans, D. (2002). The effectiveness of music as an intervention for hospital patients: a systematic review. *Journal of Advanced Nursing, 37*(1), 8-18.
- Kneafsey, R. (1997). The therapeutic use of music in a care of the elderly setting: a literature review. *Journal of Clinical Nursing, 6*(5), 341-346.
- Mays, K. L., Clark, D. L., & Gordon, A. J. (2008). Treating addiction with tunes: a systematic review of music therapy for the treatment of patients with addictions. *Substance Abuse, 29*(4), 51-59.
- Or another review of the literature on music therapy in a population of your choice.

**Optional Readings:**

- O'Grady, L., & McFerran, K. (2007). Community music therapy and its relationship to community music: Where does it end?. *Nordic Journal of Music Therapy, 16*(1), 14-26.
- Bonde, L. O., & Wigram, T. (2002). *A comprehensive guide to music therapy: Theory, clinical practice, research and training*. Jessica Kingsley Publishers. (any chapter)
- Ansdell, G., & Pavlicevic, M. (2004). *Community music therapy*. Jessica Kingsley Publishers. (any chapter)
- Stige, B., & Aarø, L. E. (2011). *Invitation to community music therapy*. Routledge. (any chapter)
- Chapters in sections two, three and four in MacDonald et al. (2012)
- Chapter ten in Andrews et al. (2014)
- Chapters 4, 5, 6, and 13 in Sunderland et al. (2017)

**Notes:**

- 1) Participation “discipline exercise” conclusion
- 2) Final Assignment of Participation Activity Calendar & Genres Part 1

**Week 3**

**September 24<sup>th</sup> – Music in everyday life.** How is music purposefully deployed and consciously experienced in everyday contexts (such as at work, while shopping, or at the gym) to assist health and wellbeing (for example in us remembering, letting go, seeking inspiration and hope)? Otherwise how can it act



on a less-than-fully conscious level as a backdrop to our lives, yet still subtly assist our health and wellbeing?

**Required Readings:**

- Batt-Rawden, K., & DeNora, T. (2005). Music and informal learning in everyday life. *Music Education Research*, 7(3), 289-304.
- Bennett, A. & Nowak, R. (2014). Analysing everyday sound environments: The space, time and corporality of musical listening. *Cultural Sociology*, 8(4), 426-442.
- Hargreaves, D. J., & North, A. C. (1999). The functions of music in everyday life: Redefining the social in music psychology. *Psychology of Music*, 27(1), 71-83.
- North, A. C., Hargreaves, D. J., & Hargreaves, J. J. (2004). Uses of music in everyday life. *Music Perception: An Interdisciplinary Journal*, 22(1), 41-77.

**Optional Readings:**

- Anderson, B. (2002). A principle of hope: recorded music, listening practices and the immanence of utopia. *Geografiska Annaler: Series B, Human Geography*, 84(3-4), 211- 227.
- Clarke, E., Dibben, N., & Pitts, S. (2010). *Music and mind in everyday life*. Oxford University Press. (any chapter)
- DeNora, T. (2000). *Music in everyday life*. Cambridge University Press. (any chapter)
- Florian, C., & Rosemond, K. (2017). Music and wellbeing in everyday life: An exploratory study of music experience in Ghana. *Legon Journal of The Humanities*, 27(2), 29-46. doi:10.4314/ljhv27i2.3
- Chapters in section five in MacDonald et al (2012)
- Chapters, two, seven and eleven in Andrews et al (2014)

**Notes:** Group 1 will present Genre of choice; Group 2 will present a media example of music in every-day life and provide an analysis; Group 3 will be responsible for summarizing the required readings; and Group 4 will be responsible for presenting on one supplemental reading on music in daily life per group member (5 group members means 5 readings in total). These supplemental readings may be from the list of optional readings, or the learner may choose another reading.

**Week 4**

**October 1<sup>st</sup> – Music in public health & health promotion.** As a social and cultural ‘determinant’, how can music be bad and good for health and wellbeing? In terms of the former, debates here range from the negative health impacts of musical cultures ranging from musical ‘miserableism’ to issues around drug use

and violence. In terms of the latter, debates include using particular musical genres (such as Hip Hop) to deliver health messages and programs.

**Required Readings:**

- Brown, E. F., & Hendee, W. R. (1989). Adolescents and their music: Insights into the health of adolescents. *JAMA*, 262(12), 1659-1663.
- Macnab, A. J., & Mukisa, R. (2018). Celebrity endorsed music videos: innovation to foster youth health promotion. *Health Promotion International*, doi:10.1093/heapro/day042
- Michael, F. (2017). Popular music as public health technology: Music for Global Human Development and 'Giving Voice to Health' in Liberia. *Journal of Folklore Research*, 54(1-2), 41-86.

**Optional Readings:**

- Boutelle, K. N., Jeffery, R. W., Murray, D. M., & Schmitz, M. K. H. (2001). Using signs, artwork, and music to promote stair use in a public building. *American Journal of Public Health*, 91(12), 2004-2006.
- Boutin-Foster, C., McLaughlin, N., Gray, A., Ogedegbe, A., Hageman, I., Knowlton, C., ... & Beeder, A. (2010). Reducing HIV and AIDS through Prevention (RHAP): a theoretically based approach for teaching HIV prevention to adolescents through an exploration of popular music. *Journal of Urban Health*, 87(3), 440-451.
- Robinson, T. N., Killen, J. D., Kraemer, H. C., Wilson, D. M., Matheson, D. M., Haskell, W. L., ... & Flint-Moore, N. M. (2003). Dance and reducing television viewing to prevent weight gain in African-American girls: the Stanford GEMS pilot study. *Ethnicity and Disease*, 13(1; SUPP/1), S1-65.
- Chapters in section two in MacDonald et al (2012)
- Chapters five and thirteen in Andrews et al (2014)
- Chapter 2, 7, 9, 10, and 11 in Suderland et al. (2017)

**Notes:** Group 2 will present Genre of choice; Group 3 will present a media example of music in Public Health & Health Promotion and provide an analysis; Group 4 will be responsible for summarizing the required readings; and Group 1 will be responsible for presenting on one supplemental reading on music Public Health & Health Promotion per group member (5 group members means 5 readings in total). These supplemental readings may be from the list of optional readings, or the learner may choose another reading.

**Week 5 October 8<sup>th</sup>**

Reading Week

**Week 6**

**October 15<sup>th</sup> – Music in politics, activism, social justice, and health equity.**

How is music worked politically for population health and wellbeing? Approaches

reviewed here range from macro-scale 'celebrity diplomacy' and associated mega-events focused at the developing world, to more modest local initiatives and causes. What are the arguments for and against musicians and their audiences acting on health issues?

**Required Readings:**

- Andrews, G. J., Kearns, R. A., Kingsbury, P., & Carr, E. R. (2011). Cool aid? Health, wellbeing and place in the work of Bono and U2. *Health & place*, 17(1), 185-194.
- Leung, A., & Kier, C. (2008). Music preferences and civic activism of young people. *Journal of Youth Studies*, 11(4), 445-460.
- Street, J. (2004). Celebrity politicians: popular culture and political representation. *The British Journal of Politics and International Relations*, 6(4), 435-452.

**Optional Readings:**

- Bull, A & Scharff, C. (2017). 'McDonald's Music' versus 'Serious Music': How production and consumption practices help to reproduce class inequality in the classical music profession. *Cultural Sociology*, 11(3), 283-301. doi:10.1177/1749975517711045
- Kruse, R. (2009). Geographies of John and Yoko's 1969 campaign for peace: An intersection of celebrity, space, art, and activism. In Johansson and Bell Sound, *Society and the Geography of Popular Music*, 11-31.
- Fischlin, D., & Heble, A. (2003). Rebel musics: *Human rights, resistant sounds, and the politics of music making*. Montreal, QC: Black Rose Books. (any chapter)
- Chapters 16 & 18 in Andrews et al. (2014)
- Chapter 8 & 14 in Sunderland et al. (2017) (or any previously assigned chapter on social justice & health equity that has not yet been discussed)

**Notes:** Group 3 will present Genre of choice; Group 4 will present a media example of music in politics/activism/for social justice/for health equity and provide an analysis; Group 1 will be responsible for summarizing the required readings; and Group 2 will be responsible for presenting on one supplemental reading on music in politics/activism/for social justice/for health equity per group member (5 group members means 5 readings in total). These supplemental readings may be from the list of optional readings, or the learner may choose another reading.

**Week 7**

**October 22<sup>nd</sup> – Places: Music in nature & in concert.** How does place figure in the relationship between music and health/wellbeing and in the creation of musical soundscapes? What are the processes involved at various scales

including in regions, neighborhoods, festivals, stadiums, arenas, concert halls, pubs, bedrooms, imagined visualized places and cyberspaces?

**Required Readings:**

- Bottero, W. & Crossley, N. (2015). Social spaces of music: Introduction. *Cultural Sociology*, 9(1), 3-19.
- L Driver, C. & Bennett, A. (2014). Music scenes, space, and the body. *Cultural Sociology*, 9(1), 99-115.
- earners will work in pairs to choose at least two readings on music and a specific place (nature, soundscapes, regions, etc. as listed above). Each pair will discuss their readings in class. Media examples are highly encouraged. Space will be provided on Avenue to ensure that there is no duplication.

**Optional Readings:**

- Chapters, one, eight and fourteen in Andrews et al. (2014)

**Notes:** Mid-term Learning Questionnaire to be completed in class

Assigning Participation Activity Calendar & Genres Part 2

**Week 8-12 Theories and Concepts**

**Week 8**

**October 29<sup>th</sup> – Meaning and identity: Embodiment & corporeality in/of music.** How do the meanings and identities attached to music and articulated by music – and related processes (such as social construction) and experiences (such as emotion) - play a role in the way music works for health and wellbeing on individual and collective levels?

**Required Readings:**

- Bennett, A. (2018). Popular music scenes and aging bodies. *Journal of Aging Studies*, 45, 49-53. doi:10.1016/j.jaging.2018.01.007

OR

- North, A. C., & Hargreaves, D. J. (1999). Music and adolescent identity. *Music Education Research*, 1(1), 75-92.

AND

- Kubrin, C. E. (2005). Gangstas, thugs, and hustlas: Identity and the code of the street in rap music. *Social Problems*, 52(3), 360-378.
- Kruse, R. J. (2003). Imagining Strawberry Fields as a place of pilgrimage. *Area*, 35(2), 154-162.

- Lipe, A. W. (2002). Beyond therapy: Music, spirituality, and health in human experience: A review of literature. *Journal of Music Therapy*, 39(3), 209-240.

**Optional Readings:**

- Krims, A. (2000). *Rap music and the poetics of identity* (Vol. 5). Cambridge University Press. (any chapter)
- Bennett, A. (2000). *Popular music and youth culture: music, identity and place*. Macmillan Press Ltd. (any chapter)
- Connell, J., & Gibson, C. (2003). *Sound tracks: Popular music identity and place*. Routledge. (any chapter)
- Aitken, S. C., & Craine, J. (2002). The pornography of despair: lust, desire and the music of Matt Johnson. *ACME: An International E-Journal for Critical Geographies*, 1(1), 91- 116.
- Chapters, nine, fifteen and seventeen in Andrews et al (2014)

**Notes: Mid-Term Paper Due October 28<sup>th</sup> by midnight**

Group 4 will present Genre of choice; Group 1 will present a media example of music and embodiment (meaning & identity) and provide an analysis; Group 2 will be responsible for summarizing the required readings; and Group 3 will be responsible for presenting on one supplemental reading on music and embodiment (meaning & identity) per group member (5 group members means 5 readings in total). These supplemental readings may be from the list of optional readings, or the learner may choose another reading.

**Week 9**

**November 5<sup>th</sup> – Structure and onflow.** How does the structure and onflow of popular music, and the specific techniques involved in its production, lead to physical and emotional responses in listeners? For example, music being uplifting, saddening or calming?

**Required Readings:** (choose 3)

- Green, B. (2016). "I Always Remember That Moment": Peak music experiences as epiphanies. *Sociology*, 50(2), 333-348.
- Juslin, P. N., & Laukka, P. (2004). Expression, perception, and induction of musical emotions: A review and a questionnaire study of everyday listening. *Journal of New Music Research*, 33(3), 217-238.
- McDonald, C. (2000). Exploring modal subversions in alternative music. *Popular Music*, 19(03), 355-363.
- Sloboda, J. A. (1991). Music structure and emotional response: Some empirical findings. *Psychology of Music*, 19, 110-120.

**Optional Readings:**

- Andrews G J and Drass E (2016) From The Pump to Senescence: Two musical acts of more-than-representational 'acting into' and 'building new' life. In Fenton N and Baxter J *Practicing qualitative research in health geography*. Ashgate.
- Covach, J. (2005). Form in rock music. In *Engaging music: Essays in music analysis*, 65-76. Oxford University Press.
- Chapters two and twelve in Andrews et al (2014)

**Notes:** Group 1 will present Genre of choice; Group 2 will present a media example of musical structure & onflow and provide an analysis; Group 3 will be responsible for summarizing the required readings; and Group 4 will be responsible for presenting on one supplemental reading on musical structure & onflow per group member (5 group members means 5 readings in total). These supplemental readings may be from the list of optional readings, or the learner may choose another reading.

## Week 10

**November 12<sup>th</sup> – Affect.** How does music help create a collective interpersonal energy between people experiencing it; a 'vibe' that is less-than-fully consciously experienced yet is atmospheric, infectious, uplifting and potentially transformational?

### Required Readings:

- Andrews G J (2014) A force from the beginning: wellbeing in the affective intensities of pop music. *Aporia* 6, 4, 6-18.
- Elliott, D. J. (2000). Music and affect: The praxial view. *Philosophy of Music Education Review*, 8(2), 79-88.
- Gregory A., B. (2013). Animal signals and emotion in music: Coordinating affect across groups. *Frontiers in Psychology*, 4, doi:10.3389/fpsyg.2013.00990/full

### Optional Readings:

- Anderson, B. (2006). Becoming and being hopeful: towards a theory of affect. *Environment and Planning d: Society and Space*, 24(5), 733-752.
- Andrews, G. J., Chen, S., & Myers, S. (2014). The 'taking place' of health and wellbeing: Towards non-representational theory. *Social Science & Medicine*, 108, 210-222.
- Crossley, N. & Bottero, W. (2014) Music worlds and internal goods: The role of convention. *Cultural Sociology*, 9(1), 38-55.
- Thompson, M., & Biddle, I. (Eds.). (2013). *Sound, music, affect: Theorizing sonic experience*. Bloomsbury Publishing USA.
- Chapters four, eleven and twelve in Andrews et al (2014)

**Notes:** Group 2 will present Genre of choice; Group 3 will present a media example of music and affect, with analysis; Group 4 will be responsible for summarizing the required readings; and Group 1 will be responsible for presenting on one supplemental reading on music and affect per group member (5 group members means 5 readings in total). These supplemental readings may be from the list of optional readings, or the learner may choose another reading.

## Week 11

**November 19<sup>th</sup> – Music and globalism.** How has globalism affected the experience of music making and listening to popular music? In what ways is the mixing of cultures of music and music genres symbolic of globalism?

### Required Readings:

- Freeland, G. (2018). Globalism in rhythm: Music at the crossroads of populism and multiculturalism. *Perspectives on Global Development & Technology*, 17(3).
- Puspita, R. (2015) Ideological representation of Globalism in Radiohead music videos (A semiotic analysis of 2+2=5 and No Surprises music videos). *Passages*, 1(3), 116-136.
- Takara, Y. (2018). Do cultural differences affect the trade of cultural goods? A study in trade of music. *Journal of Cultural Economics*, 42(3), 393-417.

### Optional Readings:

- Chapter 12 in Sunderland et al. (2017)

**Notes:** Group 3 will present Genre of choice; Group 4 will present a media example of music and globalization, plus provide an analysis; Group 1 will be responsible for summarizing the required readings; and Group 2 will be responsible for presenting on one supplemental reading on music and globalism per group member (5 group members means 5 readings in total). These supplemental readings may be from the list of optional readings, or the learner may choose another reading.

## Week 12

**November 26<sup>th</sup> – Music, gender & sexuality** Extending the conversation on music, embodiment, and identity, this week we will explore music, gender, and queer theory and the resultant implications on wellbeing.

### Required Readings:

- Avery, L. R., Ward, L. M., Moss, L., & Uskup, D. (2017). Tuning gender: Representations of femininity and masculinity in popular music by black artists. *Journal of Black Psychology*, 43(2), 159-191.

- Bain, C. L., Grzanka, P. R., & Crowe, B. J. (2016). Toward a queer music therapy: The implications of queer theory for radically inclusive music therapy. *The Arts in Psychotherapy*, 5022-33.  
doi:10.1016/j.aip.2016.03.004
- de Boise, S. (2014). Learning to be affected: Masculinities, music and social embodiment. *Sociological Research Online*, 19(2),
- Kyrölä, K. (2017) Music videos as black feminist thought – From Nicki Minaj's Anaconda to Beyoncé's Formation. *Feminist Encounters: A Journal of Critical Studies in Culture and Politics*, 1(1), 08.

**Optional Readings:**

- Wald, G. (1998). Just a girl? Rock music, feminism, and the cultural construction of female youth. *Journal of Women in Culture and Society*, 23(3), 585-610).

**Notes:** Group 4 will present Genre of choice; Group 1 will present a media example of music, gender, & sexuality and provide an analysis; Group 2 will be responsible for summarizing the required readings; and Group 3 will be responsible for presenting on one supplemental reading on music, gender, and sexuality per group member (5 group members means 5 readings in total). These supplemental readings may be from the list of optional readings, or the learner may choose another reading.

**Week 13**

**December 3<sup>rd</sup> – Course wrap-up.** In this class, we will revisit the topics discussed throughout the term and return to the course objectives.

**Required Readings:**

- None – However, please be prepared to discuss the Journal assignment and present examples from your Journal assignment portfolio.

**Notes: Final Paper Due December 2<sup>nd</sup>, 2018 by midnight & Journal/Integrative Project Due December 10<sup>th</sup>, 2018 by midnight.**

**Course Policies**

**Submission of Assignments**

Assignments are to be submitted electronically, via Avenue, on or before the due date. See Rubrics for specific assignment details. The instructor will strive to have all assignments graded within 1-2 weeks of submission.

**Grades**

Grades will be based on the McMaster University grading scale:



<b>MARK</b>	<b>GRADE</b>
90-100	A+
85-90	A
80-84	A-
77-79	B+
73-76	B
70-72	B-
67-69	C+
63-66	C
60-62	C-
57-59	D+
53-56	D
50-52	D-
0-49	F

### **Late Assignments**

One point will be deducted from late assignments for each day late. No assignments will be accepted after one week late without consultation with the instructor.

### **Absences, Missed Work, Illness**

When you find yourself unable to meet in-course or online requirements due to illness or compassionate reasons, please advise the course instructor via e-mail. Where possible, this should be done in advance of the missed work or event, but otherwise, just as soon as possible after the due date, and certainly no longer than one week later. A reason for the absence or missed work does not need to be shared with the instructor; however, the learner will be expected to work with the instructor to construct a specific plan of action to make up any missed work.

### **Grade Review**

All course work will be graded carefully. On occasion, students may disagree with the mark they receive. If this occurs, I would be happy to review the mark, provided the request is serious and the following procedure is followed:

- Write a one-page statement detailing why you believe a marking error was made. Use the grade rubric(s) to support your argument, citing specific examples from your paper as to why you believe you satisfied the criteria better than your grade reflected.
- The statement should be submitted, along with the marked assignment, to me for review. You may submit the request for a re-mark no sooner than 48-hours after the assignment was returned and no later than one-week after feedback was returned. I will review your mark and get back to you with written feedback.

\*Please note that there is a possibility that when a mark is reviewed, the new mark may be lower than the original.

## **Avenue to Learn**

In this course we will be using Avenue to Learn. Students should be aware that, when they access the electronic components of this course, private information such as first and last names, user names for the McMaster e-mail accounts, and program affiliation may become apparent to all other students in the same course. The available information is dependent on the technology used. Continuation in this course will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

## **Turnitin.com**

In this course we will be using a web-based service (Turnitin.com) to reveal plagiarism. Students will be expected to submit their work electronically to Turnitin.com and in hard copy so that it can be checked for academic dishonesty. Students who do not wish to submit their work to Turnitin.com must still submit a copy to the instructor. No penalty will be assigned to a student who does not submit work to Turnitin.com. All submitted work is subject to normal verification that standards of academic integrity have been upheld (e.g., on-line search, etc.). To see the Turnitin.com Policy, please to go [www.mcmaster.ca/academicintegrity](http://www.mcmaster.ca/academicintegrity).

## **University Policies**

### **Academic Integrity Statement**

You are expected to exhibit honesty and use ethical behavior in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity.

Academic dishonesty is to knowingly act or fail to act in a way that results or could result in unearned academic credit or advantage. This behavior can result in serious consequences, e.g. the grade of zero on an assignment, loss of credit with a notation on the transcript (notation reads: "Grade of F assigned for academic dishonesty"), and/or suspension or expulsion from the university.

It is your responsibility to understand what constitutes academic dishonesty. For information on the various types of academic dishonesty please refer to the Academic Integrity Policy, located at [www.mcmaster.ca/academicintegrity](http://www.mcmaster.ca/academicintegrity).

The following illustrates only three forms of academic dishonesty:

1. Plagiarism, e.g. the submission of work that is not one's own or for which credit has been obtained.
2. Improper collaboration in group work.
3. Copying or using unauthorized aids in tests and examinations.

### **Academic Accommodation of Students with Disabilities**

Students who require academic accommodation must contact Student Accessibility Services (SAS) to make arrangements with a Program Coordinator. Academic accommodations must be arranged for each term of study. Student Accessibility Services can be contacted by phone 905-525-9140 ext. 28652 or e-mail [sas@mcmaster.ca](mailto:sas@mcmaster.ca). For further information, consult McMaster University's Policy for [Academic Accommodation of Students with Disabilities](#).

### **Religious, Indigenous and Spiritual Observances (RISO)**

The University recognizes that, on occasion, the timing of a student's religious, Indigenous, or spiritual observances and that of their academic obligations may conflict. In such cases, the University will provide reasonable academic accommodation for students that is consistent with the Ontario Human Rights Code.

Please review the [RISO information for students in the Faculty of Social Sciences](#) about how to request accommodation.

### **Faculty of Social Sciences E-mail Communication Policy**

Effective September 1, 2010, it is the policy of the Faculty of Social Sciences that all e-mail communication sent from students to instructors (including TAs), and from students to staff, must originate from the student's own McMaster University e-mail account. This policy protects confidentiality and confirms the identity of the student. It is the student's responsibility to ensure that communication is sent to the university from a McMaster account. If an instructor becomes aware that a communication has come from an alternate address, the instructor may not reply at his or her discretion.

### **Course Modification**

The instructor and university reserve the right to modify elements of the course during the term. The university may change the dates and deadlines for any or all courses in extreme circumstances. If either type of modification becomes necessary, reasonable notice and communication with the students will be given with explanation and the opportunity to comment on changes. It is the responsibility of the student to check his/her McMaster email and course websites weekly during the term and to note any changes.