SOUNDSCAPES OF WELLBEING IN POPULAR MUSIC
Winter 2021 Term

Instructor: Gavin Andrews
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Lecture: Fridays 2:30-5:30

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Contents

Course Description

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

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 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: All should be available as e-books from the university library. Andrews et al. and Sunderland et al. are also available from the McMaster Library on reserve for this course.

Class Format

Synchronous online classes via Zoom. Each week the instructor will first present an informal seminar on the topic of the day during which students are welcome to interrupt to ask relevant questions or engage the class in related conversation. Summary slides or word files will be emailed to students prior to each seminar. Students should make sure they have access to either electronic versions or hard copies of these summary slides during class. Each week, after a short break, the remaining class time will be used for students' presentations (i.e. 1 presentation per student every 4 weeks; making a total of 3 presentations per student).

Course Evaluation – Overview

1. **Written Assignment One:** Applications and Contexts (35% of final grade)
   - To be submitted to the instructor via email on or before February 26th

2. **Three Presentations and Class Participation** (30% of final grade)

3. **Written Assignment Two**: Genres and Theories (35% of final grade)
   - To be submitted to the instructor via email on or before April 9th

Course Evaluation – Details

Written Assignment One: Applications and Contexts (35%)

Students will select a particular application or context where music impacts on health and wellbeing, as covered in one of the first 6 seminars, and write an essay reviewing the facets and processes involved. Students are free to develop their own essay titles but these must be checked by the instructor via email prior to the commencement of writing (students are also encouraged to submit a rough paper outline at the same time, so that the instructor can advise on the general direction, structure and content of the piece). The paper should be no more than 10 pages long (excluding references), typed and double spaced.

Three Presentations and Class Participation (30%)

Once every four weeks (i.e. on three occasions) students will read an article or chapter focused on that week's topic and present a brief summary of it to the class (for approximately 5-7 minutes). To encourage class discussion, at the end of their presentations, students should pose a question related to the article/chapter to the class. The instructor will allocate the weeks students will present. In exceptional circumstances where presentations are missed, following the agreement of the instructor students may submit a two-page summary of the article or chapter at a later date. Students are very welcome to select an article or chapter that is not one of those listed for each week (below).

In any particular week students have the option – without informing the instructor - to substitute presenting a particular article or chapter, with presenting a particular musical style or artist or album/song or musical technique or event of their choice, relating it to that week's topic.

Written Assignment Two: Genres and Theories (35%)
Students should 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 seminars 10-12 and earlier). In particular they will use theoretical concepts or ideas covered in seminars 7-9 (or others of their choice) to interpret the processes involved. As with assignment one, students are free to develop their own essay titles but these must be checked by the instructor via email prior to the commencement of writing (as with assignment one, students are also encouraged to submit a rough paper outline at the same time, so that the instructor can advise on the general direction, structure and content). The paper should be no more than 10 pages long (excluding references), typed and double spaced.

<u>Weekly Course Schedule and Readings</u>

Readings are optional. They are initial suggestions if students want to learn more before or after the seminar, or if they are engaging with the topics in their written assignments.

APPLICATIONS AND CONTEXTS: SEMINARS 1-6

Week 1 (January 15th)
Seminar 1, 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?

- 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

- See also chapters in section one in MacDonald et al (2012), chapter one in Andrews et al (2014) and chapter one in Sunderland et al (2017)

Week 2 (January 22nd)
Seminar 2, Music as a 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? **(presentations: group one, first of three)**

- 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.

- 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 chapters)

- Ansdell, G., & Pavlicevic, M. (2004). *Community music therapy*. Jessica Kingsley Publishers. (any chapters)

- Stige, B., & Aarø, L. E. (2011). *Invitation to community music therapy*. Routledge. (any chapters)

- Vaillancourt, G. (2012). Music therapy: A community approach to social justice. *The Arts in Psychotherapy*, 39, 172-178.

- See also chapters in sections two, three and four in MacDonald et al (2012), chapter ten in Andrews et al (2014) and various chapters in Sunderland et al (2017)

Week 3 (January 29th)
Seminar 3, Music in everyday life. How is music purposefully deployed and consciously experienced in everyday contexts 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 consciously level as a backdrop to our lives, yet still subtly assist our health and wellbeing?
(presentations: group two, first of three)

- 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.

- DeNora, T. (2000). *Music in everyday life*. Cambridge University Press. (any chapters)

- Clarke, E., Dibben, N., & Pitts, S. (2010). *Music and mind in everyday life*. Oxford University Press. (any chapters)

- Batt-Rawden, K., & DeNora, T. (2005). Music and informal learning in everyday life. *Music Education Research*, *7*(3), 289-304.

- 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.

- See also chapters in section five in MacDonald et al (2012) and chapters, two, seven and eleven in Andrews et al (2014)

Week 4 (February 5th)
Seminar 4, Good and bad public health. 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. **(presentations: group three, first of three)**

- 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.

- 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.

- Stephens, T., Braithwaite, R. L., & Taylor, S. E. (1998). Model for using hip-hop music for small group HIV/AIDS prevention counseling with African American adolescents and young adults. *Patient Education and Counseling*, *35*(2), 127-137.

- 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.

- Wingood, G. M., DiClemente, R. J., Bernhardt, J. M., Harrington, K., Davies, S. L., Robillard, A., & Hook III, E. W. (2003). A prospective study of exposure to rap music videos and African American female adolescents' health. *American journal of public health*, *93*(3), 437-439**.**

- Garland, J. (2010). 'It's a Mosher Just Been Banged for No Reason': Assessing Targeted Violence Against Goths and the Parameters of Hate Crime. *International Review of Victimology*, *17*(2), 159-177.

- Forsyth, A. J., Barnard, M., & McKeganey N (1997). Musical preference as an indicator of adolescent drug use. *Addiction*, *92*(10), 1317-1325.

- Duff, C. (2005). Party drugs and party people: Examining the 'normalization'of recreational drug use in Melbourne, Australia. *International journal of drug policy*, *16*(3), 161-170.

- Borzekowski, D. L., Robinson, T. N., & Killen, J. D. (2000). Does the camera add 10 pounds? Media use, perceived importance of appearance, and weight concerns among teenage girls. *Journal of Adolescent Health*, *26*(1), 36-41.

- Brown, E. F., & Hendee, W. R. (1989). Adolescents and their music: Insights into the health of adolescents. *JAMA*, *262*(12), 1659-1663.

- Spahn, C., Richter, B., & Zschocke, I. (2002). Health attitudes, preventive behavior, and playing-related health problems among music students. *Medical Problems of Performing Artists*, *17*(1), 22-29.

- 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.

- See also chapters in section two in MacDonald et al (2012) chapters five and thirteen in Andrews et al (2014), and chapter two and others in Sunderland et al (2017)

Week 5 (February 12th)
Seminar 5, Politics and activism. 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? Examples here are drawn from LiveAid/Live8 and the group U2 in particular.
(presentations: group four, first of three)

- 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.

- Cooper, A. F. (2008). Beyond one image fits all: Bono and the complexity of celebrity diplomacy. *Global Governance: A Review of Multilateralism and International Organizations*, *14*(3), 265-272.

- Lousley, C. (2014). 'With Love from Band Aid': Sentimental exchange, affective economies, and popular globalism. *Emotion, Space and Society*, *10*, 7-17.

- Leung, A., & Kier, C. (2008). Music preferences and civic activism of young people. *Journal of Youth Studies*, *11*(4), 445-460**.**

- 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.

- Street, J. (2004). Celebrity politicians: popular culture and political representation. *The British Journal of Politics and International Relations*, *6*(4), 435-452.

- Fischlin, D., & Heble, A. (2003). *Rebel Musics: Human Rights, Resistant Sounds, and the Politics of Music Making*. Montreal: Black Rose Books. (any chapters)

- Goodman, M. K., & Barnes, C. (2011). Star/poverty space: the making of the 'development celebrity'. *Celebrity studies*, *2*(1), 69-85.

- 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

- See also chapters sixteen and eighteen in Andrews et al (2014) and chapter fourteen in Sunderland et al (2017)

Week 6 (February 19th)
Mid-term recess

Week 7 (February 26th)
Seminar 6, Places. 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? **(presentations: group one, second of three)**

- Leyshon, A., Matless, D., & Revill, G. (1995). The place of music:[Introduction]. *Transactions of the Institute of British Geographers*, 423-433.

- Connell, J., & Gibson, C. (2003). *Sound tracks: Popular music identity and place*. Routledge. (any chapters)

- Johansson, O., & Bell, T. L. (Eds.). (2009). *Sound, Society and the Geography of Popular Music*. Routledge (any chapters)

- Krims, A. (2007). *Music and urban geography*. Taylor & Francis. (any chapters)

- Leyshon, A., Matless, D., & Revill, G. (Eds.). (1998). *The place of music*. Guilford Press.(any chapters)

- Kong, L. (1995). Popular music in geographical analyses. *Progress in human geography*, *19*, 183-183.

- Smith, S. J. (1994). Soundscape. *Area*, 232-240.

- Andrews G J (2016) Soundscapes. In Richardson et al *International Encyclopedia of Geography: People, the Earth, Environment and Technology* Wiley -AAG

- Nash, P. H., & Carney, G. O. (1996). The seven themes of music geography. *The Canadian Geographer/Le Géographe canadien*, *40*(1), 69-74.

- 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.

- Bottero, W. & Crossley, N. (2015). Social spaces of music: Introduction. *Cultural Sociology,* 9(1), 3-19.

- Driver, C. & Bennett, A. (2014). Music scenes, space, and the body. *Cultural Sociology*, 9(1), 99-115.

- See also chapters, one, eight and fourteen in Andrews et al (2014)

THEORIES AND CONCEPTS: SEMINARS 7-9
Week 8 (March 5th)
Seminar 7, Meaning and identity. 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? Examples here are drawn from Hip Hop and Rock in particular.
(presentations: group two, second of three)

- Krims, A. (2000). *Rap music and the poetics of identity* (Vol. 5). Cambridge University Press. (any chapters)

- Bennett, A. (2000). *Popular music and youth culture: music, identity and place*. Macmillan Press Ltd.. (any chapters)

- Connell, J., & Gibson, C. (2003). *Sound tracks: Popular music identity and place*. Routledge. (any chapters)

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

- Kubrin, C. E. (2005). Gangstas, thugs, and hustlas: Identity and the code of the street in rap music. *Social problems*, *52*(3), 360-378.

- 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.

- 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.

- See also chapters, nine, fifteen and seventeen in Andrews et al (2014)

Week 9 (March 12th)
Seminar 8, 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? Examples here are drawn from electronic music, including the work of Brian Eno, Daft Punk and Shardcore in particular.
(presentations: group three, second of three)

- 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.

- Andrews G J (2014) A force from the beginning: wellbeing in the affective intensities of pop music. *Aporia* 6, 4, 6-18

- Sloboda, J. A. (1991). Music structure and emotional response. *Psychology of music*, *19*, 110-120.

- 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.

- Covach, J. (2005). Form in rock music. *Engaging music: Essays in music analysis*, 65-76.

- McDonald, C. (2000). Exploring modal subversions in alternative music. *Popular Music*, *19*(03), 355-363.

- Green, B. (2016). "I Always Remember That Moment': Peak music experiences as epiphanies. *Sociology*, 50(2), 333-348.

- See also chapter's two and twelve in Andrews et al (2014)

Week 10 (March 19th)
Seminar 9, 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? Ideas here are drawn from 'non-representational theory' to explain the processes involved – and the roles of human and non-human actors. Meanwhile, examples here are drawn from stadium rock – including Oasis - and street music/busking. **(presentations: group four, second of three)**

- 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.

- 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 (2014) A force from the beginning: wellbeing in the affective intensities of pop music. *Aporia* 6, 4, 6-18

- Thompson, M., & Biddle, I. (Eds.). (2013). *Sound, music, affect: Theorizing sonic experience*. Bloomsbury Publishing USA.

- 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,

- Crossley, N. & Bottero, W. (2014) Music worlds and internal goods: The role of convention. Cultural Sociology, 9(1), 38-55

- See also chapter's four, eleven and twelve in Andrews et al (2014)

GENRES: SEMINARS 10-12
Week 11 (March 26th)
Seminar 10, Humour. How is humour a part of popular music? What forms does it take and how it is related to artists and song. Examples are drawn from music therapy, parody, hopeless and sadness of character and context, and silliness **(presentations: group one, third of three)**

- Haire, N., & Oldfield, A. (2009). Adding humour to the music therapist's tool-kit: reflections on its role in child psychiatry. *British Journal of Music Therapy*, *23*(1), 27-34.

- Amir, D. (2005). Musical humour in improvisational music therapy. *The Australian Journal of Music Therapy*, *16*, 3-24.

- Brøvig-Hanssen, R., & Harkins, P. (2012). Contextual incongruity and musical congruity: the aesthetics and humour of mash-ups. *Popular Music*, *31*(01), 87-104.

- Mera, M. (2002). Is funny music funny? Contexts and case studies of film music humor. *Journal of Popular Music Studies*, *14*(2), 91-113.

- Kay, P. (2007). Music and Humor: What's So Funny?. *Music Reference Services Quarterly*, *10*(1), 37-53.

- LeBlanc, A., Sims, W. L., Malin, S. A., & Sherrill, C. (1992). Relationship between humor perceived in music and preferences of different-age listeners. *Journal of Research in Music Education*, *40*(4), 269-282.

- Martin, R. A. (2008). Humor and health. *The primer of humor research*, 479-522.

- Martin, R. A., & Lefcourt, H. M. (2004). Sense of humor and physical health: Theoretical issues, recent findings, and future directions. *Humor*, *17*(1/2), 1-20.

- Martin, R. A. (2002). Is laughter the best medicine? Humor, laughter, and physical health. *Current directions in psychological science*, *11*(6), 216-220.

- Galloway, G., & Cropley, A. (1999). Benefits of humor for mental health: Empirical findings and directions for further research. *Humor* 12, 3, 301-314

- Williams, R. (2009). 'Having a laugh': masculinities, health and humour. *Nursing inquiry*, *16*(1), 74-81.

Week 12 (April 2nd)
Seminar 11, Guitar music/rock. What are the health and wellbeing connections to, and mechanisms of, this particular genre? Examples are drawn from the Examples are drawn from The Beatles, Bob Dylan, The Sex Pistols, Jane's Addiction, The Smiths, Rage Against the Machine, Billy Brag, Blur, Big Audio Dynamite and others. **(presentations: group two, third of three)**

- Hebert, D. G., & Campbell, P. S. (2000). Rock music in American schools: Positions and practices since the 1960s. *International Journal of Music Education*, (1), 14-22.

- MacDonald, I. (2007). *Revolution in the Head: the Beatles' Records and the Sixties*. Chicago Review Press.

- Dunlap, J. (2006). Through the eyes of Tom Joad: Patterns of American Idealism, Bob Dylan, and the folk protest movement. *Popular Music and Society*, *29*(5), 549-573.

- Rodnitzky, J. L. (1971). The decline of contemporary protest music∗. *Popular Music & Society*, *1*(1), 44-50.

- Schowalter, D. F. (2000). Remembering the dangers of rock and roll: Toward a historical narrative of the rock festival. *Critical Studies in Media Communication*, *17*(1), 86-102**.**

- Kruse, H. (1993). Subcultural identity in alternative music culture. *Popular music*, *12*(01), 33-41.

- Bannister, M. (2006). 'Loaded': indie guitar rock, canonism, white masculinities. *Popular Music*, *25*(01), 77-95.

- Fairchild, C. (1995). "Alternative"; music and the politics of cultural autonomy: The case of Fugazi and the DC Scene. *Popular Music & Society*, *19*(1), 17-35.

- Bennett, A. (1997). 'Village greens and terraced streets': Britpop and representations of'Britishness'. *Young*, *5*(4), 20-33.

- Bennett, A., & Stratton, J. (Eds.). (2010). *Britpop and the English Music Tradition*. Ashgate Publishing, Ltd.

- Dillane, A., Power, M. J., & Devereux, E. (2014). 'I Can Have Both': A queer reading of Morrissey. *Journal of European Popular Culture*, *5*(2), 149-163.

- Jackiewicz, E., & Craine, J. (2009). Scales of resistance: Billy Bragg and the creation of activist spaces. In Johansson, O., & Bell, T. L. (Eds.).. *Sound, society, and the geography of popular music*, 33-48.

See also chapters four, five and fourteen in Andrews et al (2014).

Week 13 (April 9th)
Seminar 12, Reggae. What are the health and wellbeing connections to, and mechanisms of, this particular genre? Examples are drawn from Mad Professor, Bob Marley, The Specials/Ska and others. **(presentations: group three and group four, third of three)**

- King, S. A., Bays, B. T., & Foster, P. R. (2002). *Reggae, Rastafari, and the rhetoric of social control*. Univ. Press of Mississippi.

- King, S., & Jensen, R. J. (1995). Bob Marley's "Redemption Song": The Rhetoric of Reggae and Rastafari. *The Journal of Popular Culture*, *29*(3), 17-36**.**

- Stephens, M. A. (1998). Babylon's'natural mystic': The North American music industry, the Legend of Bob Marley, and the incorporation of transnationalism. *Cultural Studies*, *12*(2), 139-167.

- Heathcott, J. (2003). Urban spaces and working-class expressions across the black Atlantic: Tracing the routes of ska. *Radical History Review*, *87*(1), 183-206.

- Traber, D. S. (2013). Pick It Up! Pick It Up!: The Transnational Localism of Ska. *Popular Music and Society*, *36*(1), 1-18.

Other themes and related literature:
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?

- Freeland, G. (2018). Globalism in rhythm: Music at the crossroads of populism and multiculturalism. *Perspectives on Global Development & Technology*, 17(3).

- Achterberg, P., Heilbron, J., Houtman, D., & Aupers, S. (2011). A cultural globalization of popular music? American, Dutch, French, and German popular music charts (1965 to 2006). American Behavioral Scientist, 55(5), 589-608. \

- 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.

- Chapter 12 in Sunderland et al. (2017), various chapters in Andrews et al (2014)

Music, gender & sexuality and the resultant implications on wellbeing.

- 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.

- 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).

- Various chapters in Andrews et al (2014)

Course Policies

Submission of Assignments
Assignments should be emailed to the instructor on or before the due date. Feedback and marks will be emailed individually to students, although students can request a personal zoom or telephone conversation thereafter.

Grades
Grades will be based on the McMaster University grading scale:

MARK	GRADE
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
A penalty of 5% per day will be deducted for assignments not submitted on or before the due date.

Avenue to Learn
This will not be the primary method of communication for this course. The instructor will email the group directly in order to communicate and provide materials, and students must email the instructor if they wish to communicate.

Course Modification
The instructor reserves the right to modify elements of the course during the term. If any 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.

University Policies

Academic Integrity
You are expected to exhibit honesty and use ethical behaviour in all aspects of the learning process. Academic credentials you earn are rooted in principles of honesty and academic integrity. **It is your responsibility to understand what constitutes academic dishonesty.**

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 behaviour 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. For information on the various types of academic dishonesty please refer to the *Academic Integrity Policy*, located at https://secretariat.mcmaster.ca/university-policies-procedures-guidelines/

The following illustrates only three forms of academic dishonesty:

- plagiarism, e.g. the submission of work that is not one's own or for which other credit has been obtained.

- improper collaboration in group work.

- copying or using unauthorized aids in tests and examinations.

Authenticity / Plagiarism Detection

Some courses may use a web-based service (Turnitin.com) to reveal authenticity and ownership of student submitted work. For courses using such software, students will be expected to submit their work electronically either directly to Turnitin.com or via an online learning platform (e.g. A2L, etc.) using plagiarism detection (a service supported by Turnitin.com) so it can be checked for academic dishonesty.

Students who do not wish their work to be submitted through the plagiarism detection software must inform the Instructor before the assignment is due. No penalty will be assigned to a student who does not submit work to the plagiarism detection software. **All submitted work is subject to normal verification that standards of academic integrity have been upheld** (e.g., on-line search, other software, etc.). For more details about McMaster's use of Turnitin.com please go to www.mcmaster.ca/academicintegrity.

Courses with an On-line Element

Some courses may use on-line elements (e.g. e-mail, Avenue to Learn (A2L), LearnLink, web pages, capa, Moodle, ThinkingCap, etc.). Students should be aware that, when they access the electronic components of a course using these elements, 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 a course that uses on-line elements will be deemed consent to this disclosure. If you have any questions or concerns about such disclosure please discuss this with the course instructor.

Online Proctoring

Some courses may use online proctoring software for tests and exams. This software may require students to turn on their video camera, present identification, monitor and record their computer activities, and/or lock/restrict their browser or other applications/software during tests or exams. This software may be required to be installed before the test/exam begins.

Conduct Expectations

As a McMaster student, you have the right to experience, and the responsibility to demonstrate, respectful and dignified interactions within all of our living, learning and working communities. These expectations are described in the *Code of Student Rights & Responsibilities* (the "Code"). All students share the responsibility of maintaining a positive environment for the academic and personal growth of all McMaster community members, **whether in person or online**.

It is essential that students be mindful of their interactions online, as the Code remains in effect in virtual learning environments. The Code applies to any interactions that adversely affect, disrupt, or interfere with reasonable participation in University activities. Student disruptions or behaviours that interfere with university functions on online platforms (e.g. use of Avenue 2 Learn, WebEx or Zoom for delivery), will be taken very seriously and will be investigated. Outcomes may include restriction or removal of the involved students' access to these platforms.

Academic Accommodation of Students With Disabilities

Students with disabilities who require academic accommodation must contact Student Accessibility Services (SAS) at 905-525-9140 ext. 28652 or sas@mcmaster.ca to make arrangements with a Program Coordinator. For further information, consult McMaster University's *Academic Accommodation of Students with Disabilities* policy.

Requests For Relief For Missed Academic Term Work

McMaster Student Absence Form (MSAF): In the event of an absence for medical or other reasons, students should review and follow the Academic Regulation in the Undergraduate Calendar "Requests for Relief for Missed Academic Term Work".

Academic Accommodation For Religious, Indigenous or Spiritual Observances (RISO)

Students requiring academic accommodation based on religious, indigenous or spiritual observances should follow the procedures set out in the RISO policy. Students should submit their request to their Faculty Office *normally within 10 working days* of the beginning of term in which they anticipate a need for accommodation or to the Registrar's Office prior to their examinations. Students should also contact their instructors as soon as possible to make alternative arrangements for classes, assignments, and tests.

Copyright And Recording

Students are advised that lectures, demonstrations, performances, and any other course material provided by an instructor include copyright protected works. The Copyright Act and copyright law protect every original literary, dramatic, musical and artistic work, **including lectures** by University instructors

The recording of lectures, tutorials, or other methods of instruction may occur during a course. Recording may be done by either the instructor for the purpose of authorized distribution, or by a student for the purpose of personal study. Students should be aware that their voice and/or image may be recorded by others during the class. Please speak with the instructor if this is a concern for you.

Extreme Circumstances

The University reserves the right to change the dates and deadlines for any or all courses in extreme circumstances (e.g., severe weather, labour disruptions, etc.). Changes will be communicated through regular McMaster communication channels, such as McMaster Daily News, A2L and/or McMaster email.

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.