



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
Course Number and Title: Music 306
Identity in Canadian Pop Music
Session: Summer 2020

Instructor Office Email Office Hours	Dr. Geoffrey Wilson N/A geoffrey.wilson@ucalgary.ca available by appointment
Day(s),time(s) and location of Class	Virtual Lecture: MW 10:00-11:00 Discussion Groups: Virtually, through FlipGrid. Done asynchronously but due Thursday/Sunday (11 sessions)
Learning resources: required readings, textbooks and materials	All assigned reading, listening and viewing will be posted on D2L
Prerequisites	N/A
Course description	Selected topics examining popular music from a critical perspective. Examines the meaning and messages of popular music and its impact on present-day culture. Topics may include the examination of the work of specific creators or performers, the recording industry, the impact of specific instruments (e.g. guitar, percussion, electronic media, etc.), or cross-cultural influences. Attendance at relevant musical concerts and lectures may be required.
Course learning outcomes	By the completion of this course, successful students will be able to: 1. Trace the development of popular music in Canada since 1970, both in terms of commercial and independent movements 2. Summarize and use various approaches to musical identity that have been put forward by scholars and critics 3. Articulate some of the ways that music has shaped their identities to this point in their lives 4. Anticipate some of the ways that music will continue to shape their identities from this point forward 5. Understand how the musical identities of others are (at least partially) shaped 6. Think critically about some of the ethical issues that arise from identity formation (in-groups vs. out-groups, nationalism, racism, etc.)
Course schedule	Note: on D2L, you will find a short reading and 3-5 audio/video files. Please come to class having read, watched and listened to the materials. Lectures will contextualize these materials, and virtual discussion through FlipGrid will explore these issues in more detail. It is important that you come prepared with this basic material. June 29: Introduction – Music, Genre, and Identity <ul style="list-style-type: none"> • Introduction to popular music listening • Modes of listening • The politics of genre • The role of lyrics

July 6: Identity in Canadian Pop I – 1960-1979

- Activities around 1967
- CanCon & Federalism – opposing viewpoints
- Folk revival and singer/songwriter contributions
- Quebecois song and nationalism
- Canadian rock & the CRTC

July 8: Identity in Canadian Pop II – 1980-1992

- Pop superstars who left, those who stayed
- Revisions to CanCon
- Constitutional crises
- An Identity crisis in “Canadian” music – MuchMusic and visual culture

July 13: Identity in Canadian Pop III – 1993-2004

- Pop superstars who left, those who stayed, again
- The Bryan Adams situation
- Alanis, Shania & Celine

July 15: Identity in Canadian Pop IV – 2005-present

- Competing notions of “Canadian” at the sesquicentenary
- The Tragically Hip and the “National Celebration”
- The Polaris Prize – nationalism outside the industry

July 20: Creators and “The Music Business”

- Creative ambitions vs. economic realities
- Gendered expectations
- The creative process – from experience to song

July 22: Music in Indigenous Identity

- Indigenous music before colonialism
- Ethnography and song collection in Canada
- Prohibited musical practices and restoration
- The life of song: Jeremy Dutcher, Tanya Tagaq, Connie LeGrande

July 27: Gender & Sexual Identities in music

- Approaches to masculinity and femininity as musical identities
- Approaches to non-binary identities in music
- Approaches to sexual identity in music – popular and scholarly approaches

July 29: Globalization, immigration, race and musical identity

- Musical identity in recent immigrant communities
- Approaches to race in Canadian Hip-hop (Drake, Snotty Nose Rez Kids)
- Approaches to race in Canadian country
- Canadian music as “multi-cultural”

August 5: Musical Geographies: Music and Places

- The “vast empty land” and its alternatives
- Music in urban spaces, passive listening and contested sonic spaces
- Music about place(s)

	<p>August 10: Ethics and Musical Identity</p> <ul style="list-style-type: none"> • In-groups, out-groups and the politics of exclusion • Music and extremism in Canada <p>August 12: Conclusion</p>
Assessment components	<p><u>Quiz 1:</u> Assessment Method: Online quiz (D2L) Description: Requires students to identify songs studied in class by sound and answer questions based on the course content and readings. This quiz covered material from the beginning of the course until July 15 Weight: 20% Due Date: July 19, 2020</p> <p><u>Quiz 2:</u> Assessment Method: Online quiz (D2L) Description: Requires students to identify songs studied in class by sound and answer questions based on the course content and readings. This quiz covered material from July 20 through the end of the course Weight: 20% Due Date: August 16, 2020</p> <p><u>FlipGrid Discussion Group:</u> Assessment Method: Participation and completion of assigned responses Description: After the first class, there will be a FlipGrid prompt connected to each lecture topic. Each student is required to post a short (2 minute max) video response to the prompt. You will be assigned a peer learner group and responsible for responding (in writing or video) to a small group of fellow students (approx.. 8) Weight: 25% Due Date: Thursdays and Sundays throughout the term, as assigned</p> <p><u>Final Essay Prospectus/Draft</u> Assessment Method: Letter grade Description: A prose summary or detailed outline of your final project that clearly identifies the subject of the project (your thesis), its relationship to issues of musical identity, the sources you have currently found and those you intend to consult, and your preliminary thoughts and findings. There will be samples on D2L that may be helpful. Weight: 10% Due Date: July 26 2020</p> <p><u>Final Essay/Project</u> Assessment Method: Letter grade Description: Students can choose to write a formal paper on the musical identity or produce a creative project related to music and identity (see detailed description below) Weight: 25% Due Date: August 16 2020</p>
Assessment expectations	<p><u>Expectations for Writing:</u> Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation</p>

	<p>of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p>All quizzes and the final project will be submitted through the D2L portal, so due dates will be automatically enforced. Late quizzes and/or projects are only acceptable with instructor permission, which should be obtained in advance whenever possible. Participation in the discussion groups are mandatory and will be evaluated in grading.</p>																											
Final Project	<p>The paper/project will be a thorough consideration of how music informs identity in one or more of the following ways: 1) how music has shaped aspects of your own identity; 2) how music has been used by other individuals or small groups to express aspects of their identities; 3) how music has been used to create identities for others, with their consent or against their will; 4) how a government or other cultural gatekeeper has used music to try to shape a collective identity for a large group. In all cases, your paper should consider some of the ethical implications of musical identity formation.</p> <p>Alternative projects that engage musical identity (including, but not limited to musical compositions, infographics, videos, other cultural or artistic expressions) are welcome – please speak with me about this so that we can assign parameters and create an appropriate rubric.</p> <p>Examples of possible topics:</p> <ul style="list-style-type: none"> • Music and nationalism • Music and protest movements • Music and globalization • Music and migration • Musical Identity and marketing • Musical identity in digital culture • Music in political rallies/movements <p>Paper projects should be 10-12 pages (roughly 3000 words), with intellectual property cited using one of the major citation systems (MLA, APA, Chicago, etc.). Depending on your topic there may be books and articles available to consult. For other topics, online research may be more appropriate.</p>																											
Grading scale	<p>For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for 2019-2020 OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for 2019-2020:</p> <table border="1" data-bbox="505 1518 1508 1967"> <thead> <tr> <th>Grade</th> <th>Grade Point Value</th> <th>Description</th> </tr> </thead> <tbody> <tr> <td>A+</td> <td>4.00</td> <td>Outstanding performance</td> </tr> <tr> <td>A</td> <td>4.00</td> <td>Excellent performance</td> </tr> <tr> <td>A-</td> <td>3.70</td> <td>Approaching excellent performance</td> </tr> <tr> <td>B+</td> <td>3.30</td> <td>Exceeding good performance</td> </tr> <tr> <td>B</td> <td>3.00</td> <td>Good performance</td> </tr> <tr> <td>B-</td> <td>2.70</td> <td>Approaching good performance</td> </tr> <tr> <td>C+</td> <td>2.30</td> <td>Exceeding satisfactory performance</td> </tr> <tr> <td>C</td> <td>2.00</td> <td>Satisfactory performance</td> </tr> </tbody> </table>	Grade	Grade Point Value	Description	A+	4.00	Outstanding performance	A	4.00	Excellent performance	A-	3.70	Approaching excellent performance	B+	3.30	Exceeding good performance	B	3.00	Good performance	B-	2.70	Approaching good performance	C+	2.30	Exceeding satisfactory performance	C	2.00	Satisfactory performance
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	C-	1.70	Approaching satisfactory performance.												
	*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject												
	*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.												
	F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.												
	**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.												
	CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable												
	<p>Notes:</p> <ul style="list-style-type: none"> • A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations. • The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy. • We will convert percentage grades to letter grades as follows: <table style="margin-left: 40px; border: none;"> <tr> <td>A+ 95-100</td> <td>A 90-94</td> <td>A- 87-89</td> </tr> <tr> <td>B+ 84-86</td> <td>B 80-83</td> <td>B- 77-79</td> </tr> <tr> <td>C+ 74-76</td> <td>C 70-73</td> <td>C- 67-69</td> </tr> <tr> <td>D+ 64-66</td> <td>D 60-63</td> <td>F >60</td> </tr> </table> 			A+ 95-100	A 90-94	A- 87-89	B+ 84-86	B 80-83	B- 77-79	C+ 74-76	C 70-73	C- 67-69	D+ 64-66	D 60-63	F >60
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Student Support	Please visit this link for a concise list of UCalgary's student support services: https://www.ucalgary.ca/registrar/registration/course-outlines														
Academic Accommodation	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/ . Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf .														
Academic integrity, plagiarism	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-3.html ; ucalgary.ca/pubs/calendar/current/k-5.html) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.														

Internet and electronic communication device	elearn.ucalgary.ca/category/d2l/ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor's policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.
Intellectual Property	Course materials created by professor(s) (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the professor(s). These materials may NOT be reproduced, redistributed or copied without the explicit consent of the professor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.
Copyright	All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.
Freedom of Information and Protection of Privacy	Student information will be collected in accordance with typical (or usual) classroom practice. Students' assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.