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Topping the Classroom Charts: Teaching Criminological Theory Using Popular Music

Reneè D. Lamphere, Nakita M. Shumpert and Shelly L. Clevenger

Today's students are entering college having been immersed in media to an extent that has not been seen previously. The media-driven influence on college students has led many educators to use non-traditional mediums to engage their classes in meaningful learning experiences. Many educators advocate for the use of music and/or musical lyrics as a non-traditional teaching tool, specifically to illustrate the basic concepts of criminological theory. While many types of songs and lyrics could be used to teach criminological theory to undergraduate college students, the emphasis of this particular paper is on the use of popular music. Included is a discussion of using non-traditional instruction in the college classroom, student examples of theory application to popular music, and suggestions for implementing popular music in the classroom.

Introduction

Undergraduate college students choose their major for a variety of reasons, such as interest in the subject matter (Malgwi, Howe, & Burnaby, 2005), parental influence (Leppel, Williams, & Waldauer, 2001), and earning potential (Beggs, Bantham, & Taylor, 2008), among others. When it comes to the fields of criminology and criminal justice, the media may also have an influence on a student's decision to choose a major (Sarver, Sarver, & Dobb, 2010). While crime shows such as *Law and Order*, *CSI*, and *Dexter* offer a glimpse into the working of the criminal justice system, they also depict unrealistic images of the system as a whole, including the professions that are associated with this system (Sarver et al., 2010).

Many students are coming into the fields of criminology and criminal justice with a desire to be a crime scene investigator or a criminal profiler, and rarely aspire to become a statistician, research methodologist, or theoretician (Anderson, Mangels, & Langsam, 2009). Although students who enter the criminal justice field with media-fueled career expectations may enjoy taking courses such as criminal investigation and criminal procedure, they are often

not as excited to take courses such as statistics, research methods, and criminological theory (Anderson et al., 2009). While those who teach these courses understand their value, it is often difficult to convey this to students, many of whom struggle with the disjuncture between criminological theory presented in the classroom, and the often-narrow viewpoints of the criminal justice system enforced by the media.

From this perspective, it is rather easy to view popular media as a “foe” of criminological theory. However, rather than denouncing the popular media’s effects on students’ views of the criminal justice system, it may be a better strategy to look at ways to use media influence to our students’ advantage. The purpose of this paper is to consider the use of popular media as a teaching tool. More specifically, it centers on the use of popular music to teach criminological theory to undergraduate college students. First, the practice of using non-traditional instruction in the college classroom is explored, emphasizing on how music can be used as a pedagogical tool. Also included are student examples of the application of criminological theory and popular music. Finally, it will conclude with suggestions for the integration of popular music into the college classroom, as well as a list of songs which have appeared on the American Billboard year-end charts since 2010.

Literature Review

The Importance of Using Non-traditional Teaching Methods

Those who teach in higher education have many years of college education themselves. When reflecting back on those years of experience in the college classroom, the professors who most remember are those who connected with students in a way that made learning interesting, and even fun. Though many professors strive to make those connections, it may be difficult for some to forge them for a variety of reasons, some of which are inherent in the subjects that we teach.

There is no doubt that teaching a class that is based on your particular area of interest is an exciting prospect for any professor. However, many college instructors, especially those who are new to higher education, often find themselves assigned to teaching basic, introductory-level courses, such as introduction to criminological theory. These introductory courses are often survey in nature as they are designed to provide a broad range of information about a general topic area over a relatively short period of time. As Berg (1992) noted, most introductory courses are accompanied by “cookie-cutter textbooks,” which “... strive to introduce all dimensions of the discipline” (p. 268). Our textbook markets are dominated by these types of texts, which ultimately shape the direction of our course content (Ritzer, 1988). This is not to say that instructors are bound to the confines of textbook content, but many, including the authors of this paper, strive to break out of the cookie-cutter mold to make meaningful connections with our students.

It is important to note that there have been vast improvements to both the delivery and formatting of textbooks over time. The availability of supplemental textbook material is greater than ever before. However, it is important to recognize that the failure of professors to connect with their students is not solely to blame on the type of textbooks one uses. Even with the best written textbook, some students will still struggle to forge connections between course content and content applications. One such reason for this may be due to the style of learning today's traditional-age college student is accustomed to. According to Hinds-Aldrich (2012), many of today's students have been "... fully indoctrinated into a passive educational system characterized by rote memorization and standardized-testing metrics" (p. 485). Anyone who has taught a college course has probably encountered students who reflect those discussed by Hinds-Aldrich; the student who can recite all of the terminology he or she has memorized from the textbook glossary, but cannot tell you the meaning of the memorized. In looking for a solution to forge meaningful connections between course content and real-world application of course content, it may be useful to look at non-traditional methods of teaching college students.

Teaching Criminological Theory with Music

Given that the focus of this particular paper is on teaching criminological theory, information on the application of non-traditional teaching tools in the closely related field of sociology is quite relevant. As discussed by Albers and Bach (2003), sociology professors have used a wide variety of non-traditional teaching methods in an effort to draw illustrations of key sociological concepts. Some of these methods include literature (Sullivan, 1982), film (Berg, 1992; Burton, 1988; Demerath, 1981; Fails, 1988; Hannon & Marullo, 1988; Prendergast, 1986; Smith, 1973; Tipton & Tiemann, 1993); Short Stories (Berg, 1992); Puzzles (Lowney, 1998); Michael Jordan's shoes (Kaufman, 1997), and even The Simpson's cartoon (Scanlan & Feinberg, 2000), among others. Music, the medium of interest for the current paper, has been a widely used tool in both the fields of sociology and criminal justice (Ahlkvist, 2001; Albers & Bach, 2003; Elterman, 1983; Hinds-Aldrich, 2012; Martinez, 1994, 1995; Walczak & Reuter, 1994).

The decision to focus on music is twofold. First, it is based on both the personal interests of the authors. It is also as a result of the indication of students that music is helpful in solidifying course content. Music, as well as many other forms of mass media, is something that many students are familiar with. Of course, admiration for music reaches far beyond students, as many professors are music enthusiasts themselves. This familiar territory of music can help provide a common ground for instructors to illustrate key concepts to their students (Goldsmid & Wilson, 1980).

In their research on the use of non-traditional methods to teach key sociological concepts, Albers and Bach (2003) discussed the benefits of the basic integration of music into the classroom. To incorporate music in their

classroom, the instructors played music each day in the 5–10-min time period before class started. This was done in an effort to both stage the classroom discussion for that day and in an effort to “humanize” the instructors. As discussed by the authors, “Relocating music from its usual place in the dorm room to its unexpected place in the classroom disrupts the normal pattern of expectations regarding what goes on in the classroom environment” (Albers & Bach, 2003, p. 239). Both the professors and the students agreed that this allowed for a more relaxed environment, as 75% of the students reported an “enhanced comfort level” on an end-of-the-semester survey. As one student reported, “The very fact that the instructors made the effort to find music related to each course topic ... implied that the instructors cared about the students and their learning” (Albers & Bach, 2003, p. 242).

While Albers and Bach (2003) focused on a basic integration of music in the classroom, others have focused on a more direct application of music in the classroom. Martinez (1995) used a more deliberate application of music by asking students to use the lyrics of popular songs to explain social deviance from a theoretical perspective. As discussed by the author, many of the popular music selections at that time easily lent themselves to illustrate these theoretical formulations. For example, Tori Amos’s “Me and a Gun” could be used to discuss rape, while Lyle Lovett’s “LA County” could be used to discuss murder (Martinez, 1995).

More recently, Hinds-Aldrich (2012) suggests that using students’ understanding of music genres analogically can be an effective method of teaching criminological theory. For example, an analysis of music genres can easily lend itself to a conversation about labeling, deviance, and racial stereotypes. As discussed by Iwamoto, Creswell, and Caldwell (2007), rap music has been largely labeled as deviant music by politicians, powerful religious associations, and other public figures and groups. As such, rap fans have been negatively labeled, often wrongfully, as misogynistic and violent (Sullivan, 2003). Given the stereotype that rap music is enjoyed primarily by black people, negative labeling can foster racism against the black community. These racial stereotypes regarding rap music persist, despite its global popularity among those of many different races and nationalities (Iwamoto et al., 2007). Further, while there may be violent themes in rap music, it is by no means the only genre of music that includes violent lyrics. By drawing upon the students’ preconceived notions of music genres, instructors are given an opportunity to dispel stereotypes related to both race and music genre preference. This may help students in understanding how their own personal feelings about music genre and race affect the lens through which they are applying criminological theory to human behavior.

The Focus on Popular Music

While it appears that using music is a helpful tool in teaching criminological theory, the current paper emphasizes the use of popular music as the best

means to connect with students. Albers and Bach (2003) suggest that it is through popular music that referents for key concepts are created. Popular music draws on a cultural background that is familiar to students in a way that using classical music, for example, may not. Drawing upon one of the authors' own personal experience as a student with a criminology professor who used Elvis Presley's "In the Ghetto" to discuss social disorganization theory illustrates this point. The connection between the lyrics and the theory was made with this song, but even this connection felt "dated" at the time. For today's traditional-aged college student, Elvis Presley died more than a decade prior to their births. While he may be popular among some students, one may venture to say that for many students, his music, as well as the time period which it was written is largely irrelevant.

In looking to establish the connection between criminological theory and music, it may be of use to focus on music that is popular among today's college students. According to Elterman (1983), "... students who already enjoy listening to music and are familiar with many popular songs are receptive to using this medium for learning purposes" (p. 535). For one of the current author's, the power of popular music as a learning tool became apparent when teaching an "Introduction to Criminal Justice" course. It was noted that when this course was taught in previous semesters, many students struggled with understanding criminal procedure, in particular those rights that apply to search and seizure. One student remarked that what was being taught in class was *not* what the musical artists Jay-Z said in his popular song "99 Problems."

Upon looking more into this students' statement, an article by Mason (2012) was discovered. In this article, Mason gives a line-by-line analysis of the second verse of Jay-Z's "99 Problems," from the perspective of a criminal justice professor. This particular verse, which focuses on a real incident in which Jay-Z was dealing crack in New York City in 1994, "... forces us to think about traffic stops, vehicle searches, drug smuggling, probable cause, and racial profiling" (Mason, 2012, p. 567). After assigning the Mason (2012) article for the students to read, this article was discussed in depth in class, with an accompanying PowerPoint that included supplemental videos and links to support Mason's analysis. Despite finding out that many of the lyrics of a beloved song were largely incorrect; the level of enthusiasm in the classroom that particular day was inspiring. The success of the lesson was also noted by several students in the end-of-semester evaluations, which occurred a full two months after the "99 Problems" lesson. It was at this point that the idea of using popular music as a tool in the classroom came to fruition.

Application of Popular Music to Criminological Theory—Student Examples

The following examples provided in this paper are based on responses from students in an "Introduction to Criminological Theory" course. This is a

required course for all criminal justice majors at a mid-sized university in the Southeastern region of United States. As an extra credit assignment at the end of the semester, students were asked to apply criminological theory to a popular song selection. In particular, the students were asked to pick songs that appeared on any of the American Billboard year-end charts from 2010 to present. This date range was given to limit the range of song choices, focusing only on music that is considered “popular” by current standards. In addition, to application of the music to key tenets of the chosen theory, students were encouraged to acquire background information on both the artist(s) and the chosen song, and to use this information to strengthen their analysis. A total of 21 out of 35 registered students completed the assignment. The following examples are based on student research and theoretical application.

Student Example 1: “Same Love” by Macklemore and Ryan Lewis

Background information

Ben Haggerty, better known as Macklemore, wrote the song “Same Love” to address the issue of gay rights and homophobia in the hip-hop community (Haggerty, Lewis, & Lambert, 2012; Matheson, 2013). Haggerty was quoted as saying,

[Misogyny and homophobia] are the two acceptable means of oppression in hip-hop culture. It’s 2012. There needs to be some accountability. I think that as a society we’re evolving and I think that hip-hop has always been a representation of what’s going on in the world right now. (Andersen, 2012)

While Haggerty describes his sexual orientation as straight, he has been a strong supporter for gay rights (Andersen, 2012). In fact, the music video for “Same Love” was released specifically in support of Referendum 74, which legalized same-sex marriage in Washington state in 2012 (Andersen, 2012; Lazewatsky, 2012). In addition, to support for gay marriage rights, “Same Love” was also written to address the flagrant and derogatory use of the term “gay” in the hip-hop industry, and society in general (Matheson, 2013). Haggerty, who has a gay uncle, discussed his personal struggle with using this derogatory term:

A couple of years ago, Ryan [Lewis] and I would say “that’s gay” because it’s so embedded in our culture. You have a conversation with a couple of people and they kinda call you out about it and all of a sudden you stop saying it. (Matheson, 2013)

In addition to having a close relationship with an uncle who is gay, Haggerty struggled with his own sexuality mostly due to the stigma that was put on several hobbies he had as a child (Matheson, 2013). In fact, Haggerty began writing “Same Love” from the perspective of a gay 13-year-old male.

The personal struggles faced by Haggerty are evident in the introductory lyrics of "Same Love":

When I was in the 3rd grade I thought that I was gay

Cause I could draw, my uncle was

And I kept my room straight

I told my mom, tears rushing down my face

She's like, "Ben you've loved girls since before pre-K"

Trippin', yeah, I guess she had a point, didn't she

A bunch of stereotypes all in my head

I remember doing the math like

"Yeah, I'm good in little league" (Haggerty et al., 2012).

Theoretical application

Labeling theories focus on how and why society applies the label of "criminal" to certain people and behaviors, and the effect that these labels have on the future behavior of a labeled person (Bernard, Snipes, & Gerould, 2009). The lyrics of "Same Love" demonstrate the negative labeling process on an individual, group, and societal level. The introductory lyrics of "Same Love" (presented above) demonstrate the individualistic effects of labeling, where an individual who partakes in certain activities labeled as "gay" internalizes this label in a negative manner. The negative stigma associated with the term by the hip-hop music community (group level) is also depicted in the verse-two lyrics: "If I was gay/I would think hip-hop hates me/have you read the YouTube comments lately/man that's gay" (Haggerty et al., 2012). Finally, the labeling of gay individuals is put into a larger societal perspective in the following lyrics: "It's the same hate that's caused wars from religion/gender to skin color/complexion of your pigment/the same fight that lead people to walk-outs and sit-ins" (Haggerty et al., 2012).

Student Example 2: "Pumped Up Kicks" by Foster the People

Background information

Mark Foster, from the band Foster the People, was inspired to write the song "Pumped Up Kicks" from what he viewed as an increase in "troubled and

delusional youth with homicidal thoughts” in American society (Doyle, 2011). Foster believes that gun violence among American youth is an epidemic that had been perpetuated by a “lack of family, lack of love, and isolation” (Young, 2011). The band has some of its own dark stories as well that also gave them inspiration for “Pumped Up Kicks.” In high school, Mark Foster was bullied. The terms “pumped up kicks” refers to the Reebok Pump, a line of athletic shoes that were popular in the early 1990s for having an internal inflation mechanism, creating a cushioned, custom fit for the shoe owner (Wong, 2005). These “kicks” often came with an expensive price tag, so Foster associated them with his high school peers considered to be the “popular kids.” These teens would wear these shoes as a “status symbol,” bullying their peers who could not afford them (Welch, 2012).

Cubbie Frank, the bassist for Foster the People, had a cousin who survived the traumatizing events of the Columbine High School massacre in 1999 (Quan, 2012). It is believed that the violence at Columbine may have stemmed from bullying, as the two students who were responsible for the shootings, Dylan Klebold and Eric Harris, had reportedly been bullied by “popular” peers for years (Boodman, 2006). The chorus lyrics of “Pumped up Kicks” refers to a combination of Foster’s experiences with popular peers and Frank’s connection to the Columbine massacre: “All the other kids with the pumped up kicks, / you better run, better run, outrun my gun” (Foster, 2009).

Theoretical application

The term strain refers to the emotions that an individual experiences related to feelings of stress, frustration, anxiety, depression, or anger (Akers & Sellers, 2004). These feelings come as a result of relationship in which an individual feels that someone else is not treating them in the way that he or she would like to be treated (Agnew, 1992, 2001). According to Agnew (1992), “... negative relationships and stressful life events are associated with increase in a variety of delinquent behaviors” (p. 50). There is also research that specifically indicates the relationship between peer victimization and strain within the school setting (Agnew, 2002; Agnew, Brezina, Wright, & Cullen, 2002; Brezina, Piquero, & Mazerolle, 2001; Levin & Madfis, 2009; Wallace, Patchin, & May, 2005). The lyrics from “Pumped up Kicks” by Foster the People demonstrate support for Agnew’s argument. For example, examine the chorus lyrics: “All the other kids with the pumped up kicks, /you’d better run, better run, faster than my bullet” (Foster, 2009). This provides the audience with the vision of a student who has a negative relationship (strain) with their peer relationships due to feelings of unfair treatment, who resorts to violence to deal with this perceived injustice.

Another potential theory that could be used to analyze “Pumped up Kicks” is Cohen and Felson’s (1979) Routine Activities Theory. This theory posits that “... in the absence of effective controls, offenders will prey upon attractive

targets” (Cohen & Felson, 1979, p. 589). In order for a crime to occur, a motivated offender must be in the same place as an attractive target while there is a lack of presence of a capable guardian (Cohen & Felson, 1979). In applying this theory to “Pumped up Kicks,” one can see a motivated offender, a suitable target, and the lack of a capable guardian. The motivated offender in the song is the student who has been bullied by their peers, making the suitable target “the kids with the pumped up kicks.” A lack of capable guardian could refer to parents, teachers, and school official who often fail to recognize the serious, sometimes violent consequences of bullying (Batsche & Knoff, 1994; Unnever & Cornell, 2003).

Suggestions for Teaching Criminological Theory with Popular Music

There are a number of ways in which popular music can be incorporated into the college classroom. The level of integration can vary depending on the instructor’s preference. One of the easiest ways to assimilate music into the classroom is to follow the method used by Albers and Bach (2003), of playing music in the time period before class begins. Even if the music played before class is not a considerable portion of the lesson, its presence may create a more comfortable environment for students; one in which students are more inclined to interact with one another (Albers & Bach, 2003). This type of music integration also allows the instructor to share his or her popular music preferences, helping to establish a personal teaching style that may help the instructor in connecting with their students (Sundgren, 1991).

Another method of integration involved a more deliberate application of music lyrics to key theoretical concepts. This can be done by providing the students with lyrics and asking for an interpretation, or asking the students to bring in their own song choices for application. Albers and Bach (2003) maintain that providing students with a song choice and asking for a theoretical interpretation allows for a unique learning experience. As the authors state, “... songs take on a new significance when students try to step into the role of sociologist” (Albers & Bach, 2003, p. 240). If the course instructor is going to provide the lyrics, it is suggested that he or she may want to come prepared with a series of specific questions to ask the students (Martinez, 1995). While the connection between the lyrics and a criminological theory may be clear to the instructor, some students may struggle to make a connection. Having questions on hand to help stimulate discussion may help those who do not immediately see a theoretical association.

The exercise highlighted in the previous section of this paper used the method of student-generated song choices. If the instructor is looking to build their popular music song base, he or she may want to limit the song choice in some way, such as Billboard Top 100 songs from the past 1–5 years. The current exercise was a culminating exercise, so the students were allowed to apply any theory that was discussed during the duration of the semester. For

those instructors who want to use this method more frequently, it would be useful to ask students to provide songs that are related to the topic area being covered at a particular time in the semester. Assigning students the task of providing a song to relate to a theory not only gives the student more time to contemplate the potential relationship between the lyrics and key theoretical points, it also gives them time to do research on the chosen song. As previously mentioned, today's students are entering college with media-driven misconceptions about the nature of the criminal justice system. Many criminology and criminal justice professors struggle in getting students to think about the social context of criminal behavior. We as professors know that crime does not happen in a vacuum; there are countless factors that lead to someone engaging in criminal behavior. The media does not always depict all of these important factors, leaving the viewing audience (our students) with a partial, often flawed picture of criminal behavior. The student examples in the previous section demonstrate how looking beyond what is said in music lyrics to discover the true meaning behind the lyrics can provide a greater context for theoretical application. It may also analogously demonstrate the importance of examining the social context of criminal behavior, a technique that is often encouraged in teaching criminological theory (Hinds-Aldrich, 2012).

Appendix A includes a list of songs featured on the Billboard year-end charts from 2010 to 2014, as well as songs that are currently on the 2015 Billboard hot-100 list. These song suggestions, many of which were student generated, can be utilized by criminology instructors who wish to include popular music into their classrooms. It includes the name of the artist, title of the song, year it appeared on the Billboard charts, and suggested theoretical application. This is by no means meant to be an exhaustive list of potential theory applications; it is merely intended as a starting point for those who are not familiar with popular music. Instructors could borrow examples discussed earlier in this paper, but also could develop their own as there are many possibilities based upon the course being taught, the student population, and new music hitting the charts.

There are a number of things to consider when using popular music to teach criminological theory. As discussed by Elterman (1983), while students may be listening to popular music, most are not doing so for educational or learning purposes. Therefore, there is a concern that student may not take the exercise as seriously as they should. To try to avoid this, Albers and Bach (2003) suggest integrating the music directly into the lecture or class discussion. If a PowerPoint is used in the classroom, it may be beneficial to include the lyrics in the visual presentation, as it signifies to students that the lyrics are considered course material, and should be treated accordingly. Another issue that may arise in using popular songs is using songs containing profanity. The decision to use songs with profanity would depend upon how comfortable the instructor felt, as well as the atmosphere of the particular class. The general experiences of the current authors is that the use of profanity has not detracted from the meaningfulness of the activity for the students; simply

addressing that the profanity exists and asking for mature responses from students has been sufficient to curtail any potential problems.

Another point to keep in mind when using popular music to teach criminological theory is that students have varying tastes with regard to their music genre preferences. As discussed by Hinds-Aldrich (2012), some students may experience difficulty disassociating from their own musical preferences, making it difficult to engage in this activity. This is not something that affects only students; even professors with the most eclectic musical tastes may find difficulty connecting with certain genres of music. Rather than viewing this as a weakness, it may be more beneficial to recognize this as a useful teaching moment. For example, Hinds-Aldrich (2012) suggests that instructors trying to incorporate music into the classroom may want to focus on genre identification in general rather than on specific song lyrics. The author suggests that encouraging students to think about how they were able to discern one genre from another may also encourage them to think about the categorization of criminological theories. As any theory instructor will tell you, one of the biggest challenges is getting students out of the habit of thinking of theories in normative terms of "right or wrong." As students begin to learn about criminological theories, they will often discover that theories are not neatly packaged, mutually exclusive categories, much the same as elements of songs and certain artists can fit into many genres (Hinds-Aldrich, 2012).

Conclusion

As illustrated in this article, the use of popular music in teaching criminological theory can be a powerful tool for instructors to illustrate key concepts in a memorable way for students. It allows professors to tap into a form of media that students are already familiar with, often inundated with, on a daily basis. Most college students have knowledge of the current or recently popular songs which they can easily identify upon listening. However, many students may not be aware of what the actual lyrics are or what the song is about. Incorporating relevant songs into a classroom discussion or activity pertaining to theory is a way to illuminate not only the music, but also the criminological theory, so students will remember the lesson, and may also view the song in a new light. Music has the potential to have a lasting impact on a person in many ways from memory to thoughts and emotions. Tapping into that to teach criminological theory, a subject in which many criminal justice/criminology students struggle is a valuable pedagogical strategy for instructors. The use of popular music, in particular, is a way to connect with the students in a way that they can easily relate to.

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Appendix A. Examples of Popular Songs and Theory Application

Artist	Song title and year on Billboard Top 100	Theory application
2 Chainz ft. Drake	No Lie (2012)	C, L, SD
Big Sean ft. E-40	I Don't F**k with You (2015)	L, F
Chris Brown ft. Lil Wayne & Busta Rhymes	Look At Me Now (2011)	S, SD
Drake	Started From The Bottom (2013)	S, SD
Echosmith	Cool Kids (2014)	L, S
Ed Sheeran	The A-Team (2013)	DR, RA
Eminem ft. Rihanna	Love The Way You Lie (2010)	C, S
Fun	Some Nights (2012)	DL, S
Icona Pop ft. Charli XCX	I Love It (2013)	C
Iggy Azalea	Work (2014)	RA, S, SD
Iggy Azalea ft. Rita Ora	Black Widow (2014)	F
Jay Z ft. Alicia Keys	Empire State of Mind (2010)	CC, SD
Katy Perry ft. Juicy J	Dark Horse (2014)	C, F, L
Ke\$ha	We Are Who We Are (2011)	L
Kevin Rudolf ft. Birdman, Jay Sean, & Lil Wayne	I Made It (2010)	S, SC
Lil' Wayne ft. Drake	Believe Me (2014)	DL, F, SD
Lorde	Royals (2013)	CC, L, SD
	Team (2014)	S, SD
Ludacris ft. Nicki Minaj	My Chick Bad (2010)	F, L
Miley Cyrus	We Can't Stop (2013)	C
Miranda Lambert	Mama's Broken Heart (2013)	DS
Paramore	Ain't It Fun (2014)	L, S
Rich Gang ft. Rich Homie Quan & Young Thug	Lifestyle (2014)	CC, S, SD
Rihanna	S&M (2011)	DS, DR, F
Robin Thicke ft. T.I. & Pharrell	Blurred Lines (2013)	F, L
Travie McCoy ft. Bruno Mars	Billionaire (2010)	RA

Index of criminological theories: C—Control; CC—Culture Conflict; DL—Developmental/ Life-Course; DR—Deterrence/Rational Choice; DS—Differential Association/Social Learning; F—Feminist; L—Labeling; RA—Routine Activities; S—Strain; SD—Social Disorganization.