INTL 4675E: Music and Politics Around the World

Summer 2023

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Office Hours: You may email me to set up a Zoom meeting or phone call.

Class Location: UGA eLearning Commons (eLC)

Description and Goal of Course: This course is about the reciprocal relationship between music and politics around the world. Music can regulate the behavior of individuals and groups, making it a forceful tool for those in power; but it can also serve as a form of protest against these same actors. Students will learn about and reflect upon the political agendas and ideas advanced by music—from state anthems to protest songs to white power music. Further, they will learn about how music responds to domestic and international political events, such as war, discrimination, and police brutality. The course will also cover how leaders interact with music, including its use in propaganda and pushes for censorship. By the end of the course, students should have a firm grasp of the role that music plays in politics globally, and they should have a solid understanding of its power as a tool for political change.

Class Format: This course is completely online and based at eLC. There is no physical meeting space. All of the mandatory readings, including the required book, are available in an online format. The book is also available on campus at the University of Georgia Bookstore. All other class materials, including lecture notes, music and videos, quizzes, and discussions will be posted to eLC.

Class Meeting Times: This online course is asynchronous, meaning students can choose when to commit time to the material. However, assignments will be timed and/or only available at certain times, and students should check eLC regularly to ensure they do not miss any time-sensitive assignments. They should also read this syllabus very carefully to ensure they are aware of the open and close dates for the modules and associated assignments. Timing corresponds to the U.S. Eastern Time Zone.

Technical Requirements: It is important that students have reliable internet service, particularly as some of the assignments are time sensitive. Students will also need access to a computer that allows them to engage with audiovisual content, such as YouTube videos. Students experiencing technical issues can contact the EITS Help Desk at: helpdesk@uga.edu.

Discussion Etiquette: All students are expected to be good course citizens in the online discussion forum. Contributions to online discussions should meaningfully relate to the course material and advance the quality of deliberation. Students should be respectful of their classmates. This does not mean that criticism of others' ideas is barred; in fact, such

criticism is helpful for advancing discussion. Importantly, though, any critiques should be cordial and professional.

Communication with the Instructor: The best way to initially establish contact with me is via email. You will almost certainly get a response within 24 hours. It may take me longer to respond if you message me via eLC. If we cannot resolve your question via email, or if you'd prefer to talk via Zoom or on the phone, we can set up a time to do so.

Content Warning: Music is linked to provocative and contentious issues, such as violence, nationalism, racism, drug use, sacrilege, sexuality, and sexism. It is, despite or because of this, academically intriguing. Nevertheless, some of the material assigned in class is controversial and potentially polarizing: some of what students will read, watch, and listen to will be obscene, graphic, or offensive. I assign, rather than avoid, such content to facilitate learning about the link between politics and music and to contend with the issues underlying this relationship. Any student who is uncomfortable with any of the course materials is welcome and encouraged to contact me.

Inclusiveness and Accessibility: In this course, I will strive to create an inclusive and accessible online environment. Regarding disabilities, in collaboration with the Disability Resource Center, I will work with students who need special accommodations or academic support. For more information, visit the Disability Resource Center's website at: https://drc.uga.edu.

Missed Assignments: Missed assignments will result in a zero without a university-approved medical excuse or family emergency. Be sure to complete the quizzes and discussions during the time periods in which their associated modules are available. The open and close dates of each module are given below.

Mental Health and Wellness Resources: If you or someone you know needs assistance, you are encouraged to contact Student Care and Outreach in the Division of Student Affairs at 706-542-7774 or visit https://sco.uga.edu. They will help you navigate any difficult circumstances you may be facing by connecting you with the appropriate resources or services. UGA has several resources for a student seeking mental health services (https://www.uhs.uga.edu/bewelluga/bewelluga) or crisis support (https://www.uhs.uga.edu/info/emergencies). If you need help managing stress anxiety, relationships, etc., please visit BeWellUGA (https://www.uhs.uga.edu/bewelluga/bewelluga) for a list of FREE workshops, classes, mentoring, and health coaching led by licensed clinicians and health educators in the University Health Center. Additional resources can be accessed through the UGA App.

Academic Integrity: The academic honesty policy of the university is supplemented (not replaced) by an Honor Code which was adopted by the Student Government Association and approved by the University Council May 1, 1997, and provides: "I will be academically honest in all of my academic work and will not tolerate academic dishonesty of others." All students agree to abide by this code by signing the UGA Admissions Application.

Required Readings:

Street, John. 2012. *Music and Politics*. Cambridge: Polity Press.

Several journal articles, which are available online for free with your UGA access. If you are on campus, you should be able to access the articles via the publisher's website or https://www.jstor.org. If you are having trouble with on-campus access, or if you are off campus, follow the instructions here: http://guides.libs.uga.edu/directlinks. The articles will also be made available on eLC.

Student Responsibilities:

Readings: Students are required to do all of the assigned readings before completing the tasks associated with each module. All of the mandatory readings, except for the required book, will be made available online via eLC. The readings are for each module are listed below.

Lecture Materials: I will post lecture materials in each module in text, video, and audio format. Unless noted otherwise, students are required to read, watch, and listen to these materials.

Quizzes: There will be eight quizzes, which will cover material from the eight modules. The first quiz will also include questions about the structure of the course. Each quiz will have between 10 and 15 true/false and multiple choice questions. The quizzes will only be available during the time the related module is available, and you will get no points for a quiz if you do not take it during this time period. Upon starting, students will have 30 minutes to complete the quizzes. Thus, be sure you have 30 uninterrupted minutes to dedicate before beginning each quiz. Of course, you should wait to take each quiz until you are confident about your knowledge of the related module's content.

Discussion: Students will post eight discussions on eLC, one for each module. The discussions will give students the opportunity to use music to meaningfully reflect on the assigned readings and lecture materials. You must contribute your discussion for each module during the time that module is available, or you will get no points. You may also reply to your classmates' discussions.

Final Project: Students will complete a final project that will require them to delve deeper into the content covered in one of the modules and generate a pair of well-founded and opposing arguments. Instructions will be posted to eLC. The final project must be uploaded to eLC by 11:59PM on July 7th. Students will be penalized for turning the final project in after the deadline 20% of the grade for each day late without a university-approved medical excuse or family emergency.

Grade Distribution:

Quizzes:	56% (8 quizzes, each worth 7% of your grade)
Discussions:	24% (8 discussions, each worth 3% of your grade)
Final Project:	20%

Grade Scale (No Rounding):

>=94%:	A	77-79.999%:	C+
90-93.999%:	A-	73-76.999%:	C
87-89.999%:	B+	70-72.999%:	C-
83-86.999%:	B	60-69.999%:	D
80-82.999%:	B-	<60%:	F

Module Schedule and Associated Readings: *The course syllabus is a general plan for the course; deviations announced to the class by the instructor may be necessary.*

INTRODUCTION (Opens June 8; Closes July 7 at 11:59PM)

Street, Introduction

Keller, Marcello Sorce. 2007. "Why Is Music So Ideological, and Why Do Totalitarian States Take It So Seriously? A Personal View from History and the Social Sciences." *Journal of Musicological Research* 26 (2-3): 91-122.

Lamont, Alexandra. 2011. "University Students' Strong Experiences of Music: Pleasure, Engagement, and Meaning." *Musicae Scientiae* 15 (2): 229-49.

MODULE 1: MUSIC AS A FORM OF STATE CONTROL (Opens June 8; Closes June 15 at 11:59PM)

Brauer, Juliane. 2016. "How Can Music Be Torturous?: Music in Nazi Concentration and Extermination Camps." *Music & Politics* 10 (1): 1-34.

Cerulo, Karen A. 1989. "Sociopolitical Control and the Structure of National Symbols: An Empirical Analysis of National Anthems." *Social Forces* 68 (1): 76-99.

Cusick, Suzanne G. 2008. "'You Are in a Place That Is out of the World. . .': Music in the Detention Camps of the 'Global War on Terror'." *Journal of the Society for American Music* 2 (1): 1-26.

MODULE 2: MUSIC AS PROPAGANDA (Opens June 12; Closes June 19 at 11:59PM)

Street, Chapter 2, pages 25-27

Moller, Lynn E. 1980. "Music in Germany During the Third Reich: The Use of Music for Propaganda." *Music Educators Journal* 67 (3): 40-44.

Ó Briain, Lonán. 2021. "Jealous Corona: Social Media, Musical Propaganda and Public Health in Vietnam." *Perfect Beat* 21 (2): 111–17.

Rigg, Melvin G. 1948. "Favorable Versus Unfavorable Propaganda in the Enjoyment of Music." *Journal of Experimental Psychology* 38 (1): 78-81.

MODULE 3: MUSIC IN TIMES OF WAR (Opens June 15; Closes June 22 at 11:59PM)

Decker, Todd. 2019. "'I'm an American Soldier': Country Music's Envoicing of Military Men and Families after 9/11." *Journal of Musicological Research* 38 (1): 88-107.

Hill, Charlotte. 2022. "Poetic Resistance: Karen Long-Distance Nationalism, Rap Music, and YouTube." *International Journal of Cultural Studies* 25 (1): 30-50.

Pieslak, Jonathan R. 2007. "Sound Targets: Music and the War in Iraq." *Journal of Musicological Research* 26 (2-3): 123-49.

MODULE 4: MUSIC AS POLITICAL ACTIVISM AND PARTICIPATION (Opens June 19; Closes June 26 at 11:59PM)

Street, Chapters 4 and 5

Anyiwo, Nkemka, Daphne C. Watkins, and Stephanie J. Rowley. 2022. "'They Can't Take Away the Light': Hip-Hop Culture and Black Youth's Racial Resistance." *Youth & Society*. 54 (4): 611-34.

Beighey, Catherine, and N. Prabha Unnithan. 2006. "Political Rap: The Music of Oppositional Resistance." *Sociological Focus* 39 (2): 133-43.

MODULE 5: MUSIC AND REVOLUTION (Opens June 22; Closes June 29 at 11:59PM)

Bouzouita, Kerim. 2013. "Music of Dissent and Revolution." *Middle East Critique* 22 (3): 281-92.

Vershbow, Michela E. 2010. "The Sounds of Resistance: The Role of Music in South Africa's Anti-Apartheid Movement." *Inquiries Journal/Student Pulse* 2 (6): 1-2.

Waren, Warren. 2012. "Theories of the Singing Revolution: An Historical Analysis of the Role of Music in the Estonian Independence Movement." *International Review of the Aesthetics and Sociology of Music* 43 (2): 439-51.

MODULE 6: CENSORSHIP OF MUSIC (Opens June 26; Closes July 3 at 11:59PM

Street, Chapter 1

Chastagner, Claude. 1999. "The Parents' Music Resource Center: From Information to Censorship." *Popular Music* 18 (2): 179-92.

Maedza, Pedzisai. 2020. "Third Time Lucky: *Freshlyground* and Cross-Border Censorship in Zimbabwe." *Popular Music and Society* 43 (5): 550-568.

Schneider, Christopher J. 2011. "Culture, Rap Music, 'Bitch,' and the Development of the Censorship Frame." *American Behavioral Scientist* 55 (1): 36-56.

MODULE 7: MUSIC, IDEOLOGY, AND ATTITUDES (Opens June 29; Closes July 6 at 11:59PM)

Street, Chapter 8

Devenport, Scott P., and Adrian C. North. 2019. "Predicting Musical Taste: Relationships with Personality Aspects and Political Orientation." *Psychology of Music* 47 (6): 834-47.

Sousa, Maria Do Rosário, Félix Neto, and Etienne Mullet. 2005. "Can Music Change Ethnic Attitudes among Children?" *Psychology of Music* 33 (3): 304-16.

MODULE 8: MUSIC AND THE POLITICS OF GENDER AND SEXUALITY (Opens June 30; Closes July 6 at 11:59PM)

Anglada-Tort, Manuel, Amanda E. Krause, and Adrian C. North. 2021. "Popular Music Lyrics and Musicians' Gender over Time: A Computational Approach." *Psychology of Music*. 49 (3): 426-444.

de Boise, Sam. 2019. "Tackling Gender Inequalities in Music: A Comparative Study of Policy Responses in the UK and Sweden." *International Journal of Cultural Policy* 25 (4): 486-99.

Leap, Braden. 2020. "A New Type of (White) Provider: Shifting Masculinities in Mainstream Country Music from the 1980s to the 2010s." *Rural Sociology* 85 (1): 165-89.