

# INTL 4675E: Music and Politics Around the World

## Summer 2026

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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 efforts to promote 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, videos, quizzes, and discussions, will be posted to eLC.

**Class Meeting Times:** This online course is asynchronous; 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. Times correspond 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](mailto: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 to weekday emails 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. 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>. I also provide all readings and audiovisual content in accessible formats.

**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 when 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 on 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.

**Artificial Intelligence:** I encourage you to use AI tools to explore the field and help you study. However, you must take full responsibility for any AI-generated materials you incorporate in your course assignments. Information must be verified, ideas must still be attributed, and facts must be true.

You may not pass off text written by AI as your own, including in your discussion posts. To that end, you must disclose the use of any artificial intelligence tools in the preparation of your written work, and you must identify each AI tool used by name, provider, and version (e.g., “Claude Opus 4, Anthropic” or “GPT-4o-mini-2024-12-17, OpenAI”). Generic labels such as “ChatGPT” or “an AI assistant” are insufficient. If the exact version is unavailable, students should report the most specific identification possible.

You may not use artificial intelligence to draft the entirety or substantial elements of your written work. All written work will be put through AI-detection software. Students found to have used AI beyond what they disclosed or to have used AI to draft the entirety or substantial elements of their written work will receive a zero on the affected assignment(s).

### **Required Readings:**

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

Several journal articles, which are available online for free with your UGA access. The articles will be linked via 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 for each module are listed in the course schedule 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 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 2<sup>nd</sup>. Students will be penalized 20% of their grade for each day after the deadline without a university-approved medical excuse or emergency.

**Honors Option:** Students seeking Honors credit must compose a piece of political music and write an accompanying essay. Instructions will be posted to eLC. Honors projects must be uploaded to eLC by 11:59PM on July 2<sup>nd</sup>.

**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 4; Closes July 2 at 11:59PM)**

Street, Introduction

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 5; Closes June 12 at 11:59PM)**

Ayinuola, Ojo Akinleye. 2026. Linguistic Representation of Violence in National Anthems of Selected African States. *African Identities*. 24(1): 170-89.

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.

## **MODULE 2: MUSIC AS PROPAGANDA (Opens June 8; Closes June 15 at 11:59PM)**

Street, Chapter 2, pages 25-27 ("Propaganda" section)

Baishya, Anirban K. 2022. "Violent Spectating: Hindutva Music and Audio-Visualizations of Hate and Terror in Digital India." *Communication and Critical/Cultural Studies* 19(3): 289-309.

Donnell, Minh, Bryan Frost, Tyler Johnson, Jeremy Schlegel, Thomas Jackson, and Katie Matthew. 2025. "Tuning Minds: How Music Drives Nationalistic Propaganda across Countries." Paper presented at the 2025 IEEE International Systems Conference (SysCon).

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

## **MODULE 3: MUSIC IN TIMES OF WAR (Opens June 11; Closes June 18 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.

Pendle, Naomi, and Abraham Diing Akoi. 2025. "Music and the Politics of Famine: Everyday Discourses and Shame for Suffering." *Disasters* 49 (1): e12662.

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 15; Closes June 23 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 17; Closes June 25 at 11:59PM)**

Pieri, Zacharias P. 2025. "Framing the Climate Emergency: The Role of Music in Extinction Rebellion." *Social Movement Studies*. 24 (4): 509-24

Planas, Justo. 2025. "Crossroads of Change: Afro-Cuban Meanings of Cambio in the Music and Videos of X Alfonso." *Journal of Latin American Cultural Studies* 34 (2): 177-97.

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 19; Closes June 29 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): 550-68.

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 22; Closes June 29 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 24; Closes July 1 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): 426-44.

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.