

## COURSE OUTLINE

### 1. GENERAL

<b>SCHOOL</b>	Social Sciences		
<b>DEPARTMENT</b>	Sociology		
<b>LEVEL OF STUDIES</b>	Undergraduate		
<b>COURSE CODE</b>	<b>ΠΟΚΚ 352</b>	<b>SEMESTER</b>	<b>6-7- 8</b>
<b>COURSE TITLE</b>	Music and Society: Youth subcultures, musical trends and identities		
<b>TEACHING ACTIVITIES</b> <i>If the ECTS Credits are distributed in distinct parts of the course e.g. lectures, labs etc. If the ECTS Credits are awarded to the whole course, then please indicate the teaching hours per week and the corresponding ECTS Credits.</i>		<b>TEACHING HOURS PER WEEK</b>	<b>ECTS CREDITS</b>
		3	6
<i>Please, add lines if necessary. Teaching methods and organization of the course are described in section 4.</i>			
<b>COURSE TYPE</b> <i>Background, General Knowledge, Scientific Area, Skill Development</i>	Skill Development		
<b>PREREQUISITES:</b>	Sociology of Leisure Sociology of Culture		
<b>TEACHING &amp; EXAMINATION LANGUAGE:</b>	Greek		
<b>COURSE OFFERED TO ERASMUS STUDENTS:</b>	NO		
<b>COURSE URL:</b>	<a href="https://elearn.uoc.gr/course/view.php?id=5664">https://elearn.uoc.gr/course/view.php?id=5664</a>		

### 2. LEARNING OUTCOMES

#### Learning Outcomes

*Please describe the learning outcomes of the course: Knowledge, skills and abilities acquired after the successful completion of the course.*

- The main aim of the seminar is to contribute to the understanding of popular music and contemporary musical phenomena in the context of specific historical and social conditions. Students are invited to examine, from the perspective of cultural sociology, specific questions about the emergence and development of certain musical trends and forms of youth culture, as well as the complex relationship between social change and musical creation. Through seminar exercises and discussions, participants will explore song and music as elements in the structure of the sensibilities of particular social groups or societies, the ideological, social and cultural dimensions of musical trends and styles in different historical periods, and the role of song in shaping the meaning and identity of young people. To this end, they will be asked to write short empirical or theoretical papers and familiarise themselves with issues related to leisure and music, the social dimension of musical activities and the role of the sociologist in the study of music.

#### General Skills

*Name the desirable general skills upon successful completion of the module*

Search, analysis and synthesis of data and information,  
ICT Use

Adaptation to new situations

Decision making

Autonomous work

Teamwork

Working in an international environment

Working in an interdisciplinary environment

Project design and management

Equity and Inclusion

Respect for the natural environment

Sustainability

Demonstration of social, professional and moral responsibility and sensitivity to gender issues

Critical thinking

Promoting free, creative and inductive reasoning

In this seminar, students are asked to understand:

- the process of social production of music and song in a particular historical and social setting
- the factors influencing changes in the field of music at the level of production, distribution and consumption of music, as well as the significant role of technology and new forms of communication and information technology
- The process of the emergence, rise and decline of particular musical trends and youth subcultures
- The use of song and music as a means of social protest and resistance in the context of particular music trends and social movements
- The importance of style and the significance of DIY practises in the emergence of youth cultures
- The role of music in the formation of youth identity
- Ways of studying music through different methods, qualitative or thematic analysis of songs, biographical approach, analysis of printed texts and archives, etc.

### 3. COURSE CONTENT

The seminar will be organised around the following topics:

- The evolution of music and the role of the music industry: the political economy and commercialisation of popular music in late modernity
- Identities in leisure, music creation and performance
- Contemporary approaches to music: local scenes (Bennett), art worlds (Becker), music and social movements, music performance, DIY culture and youth cultures in the contemporary city, music as cultural resistance and ritual, the counterculture and the hippie movement
- Musical trends in Greek society: traditional music and post-traditional identities, rebetiko songs/working class folk songs, artistic folk music, the Greek version of rock, punk and rap culture
- International music trends: protest songs in America (gospel blues, folk), the post-war music explosion (rock n roll, rock and punk) in the UK. Social and cultural dimensions of music genres and movements: Disco, new wave, heavy metal, progressive rock, psychedelic and hippie music, etc.
- Sociological study and ethnographic field research
- Music as text: Content analysis and the social poetics of songs
- The discourse on music and song in the writings of intellectuals and artists
- The biographical approach to music and the analysis of the life stories of musicians.

### 4. LEARNING & TEACHING METHODS - EVALUATION

<b>TEACHING METHOD</b> <i>Face to face, Distance learning, etc.</i>	Face to face	
<b>USE OF INFORMATION &amp; COMMUNICATIONS TECHNOLOGY (ICT)</b> <i>Use of ICT in Teaching, in Laboratory Education, in Communication with students</i>	Interactive methods through dialogue and conservation on specific music-related issues using ICT in teaching (power point, video, sport related-films, etc.)	
<b>TEACHING ORGANIZATION</b> <i>The ways and methods of teaching are described in detail.</i> <i>Lectures, Seminars, Laboratory Exercise, Field Exercise, Bibliographic research &amp; analysis, Tutoring, Internship (Placement), Clinical Exercise, Art Workshop, Interactive learning, Study visits, Study / creation, project, creation,</i>	<b>Activity</b>	<b>Workload/semester</b>
	Lectures	39
	Writing of essays	40
	Bibliographic research & analysis	51
	Fieldwork	20

project. Etc.		
The supervised and unsupervised workload per activity is indicated here, so that total workload per semester complies to ECTS standards.		
	Total	150
<p align="center"><b>STUDENT EVALUATION</b></p> <p>Description of the evaluation process</p> <p>Assessment Language, Assessment Methods, Formative or Concluding, Multiple Choice Test, Short Answer Questions, Essay Development Questions, Problem Solving, Written Assignment, Essay / Report, Oral Exam, Presentation in audience, Laboratory Report, Clinical examination of a patient, Artistic interpretation, Other/Others</p> <p>Please indicate all relevant information about the course assessment and how students are informed</p>		
<p>The evaluation will be carried out in the following manner: During the semester: Participation in the interactive activities of the lessons (10%)</p> <p>At the end of the semester: Oral presentations of student essays (20%). Written essays (70%)</p>		

## 5. SUGGESTED BIBLIOGRAPHY

Adorno T., 1997. Η κοινωνιολογία της μουσικής. Νεφέλη.

Ατταλί Ζ., 1978. Θόρυβοι, Δοκίμιο πολιτικής οικονομίας της μουσικής. Ράππα.

Δαμιανάκος Σ., 2008. Κοινωνιολογία του ρεμπέτικου. Αθήνα, Πλέθρον.

Ζαϊμάκης Γ., 2025. Κοινωνιολογία της Μουσικής. Ρέθυμνο, Σημειώσεις μαθήματος.

Κολοβός Γ. 2015. Κοινωνικά Απόβλητα: Η ιστορία της πανκ σκηνής στην Αθήνα 1979-2015. Απρόβλεπτες Εκδόσεις.

Gauntlett S., 2001. Ρεμπέτικο τραγούδι: συμβολή στην επιστημονική του προσέγγιση, Εκδόσεις του εικοστού πρώτου

Bennett A., 2005. *Cultures of popular music*. Berkshire, Open University Press

Epstein J. (ed.), *Youth culture: identity in a postmodern world*, Oxford, Blackwell Publisher

Rosenthal R., 2001. Serving the movement: The role(s) of music. *Popular Music and Society*, 25 (3-4), 11-24.

-Relevant Journals:

*Popular Music*  
*Popular Music and Society*  
*Music and Politics*  
*Ethnomusicology*  
*Journal of Musicological Research*  
*Journal of Music Theory*