

**COURSE SYLLABUS**

**Sub-cultures: Lifestyles, Literature, Music**  
**SOC 276**  
**Summer I 2021**  
**May 31 – June 18, 2021**  
**17:30 - 21:15**



Lecturer: Pavla Jonssonova, Ph. D.  
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 pavla.jonssonova@aauni.edu  
 Office hours: after class

<b>Semester Credits</b>	3	<b>Language of Instruction</b>	English
<b>ECTS</b>	6	<b>Level</b>	Introductory
<b>Length</b>	4 weeks	<b>Pre-requisites</b>	None
<b>Contact hours</b>	42 hours	<b>Course type</b>	HSC Required/Elective, PS, JC Elective, CEA

**1. Course Description**

Elective in the AAU Humanities programs. Provides critical insights into graffiti, street-art, counter-culture, underground, punk, hipsters, psychedelia, alter-globalization movement, etc. Multidisciplinary perspectives of cultural, literary, and media studies are explored. Seminal readings on subcultures are used to discuss the practices of 'alternative' urban lives in postindustrial society and certain trends of artistic production. Focus is on political interpretation of youth subversion and disclosures of power mechanisms. Visuals and field trips to graffiti and other subcultural sites are a part of this course.

**2. Student Learning Outcomes**

Upon completion of this course, students should be able to:

- use of research tools of cultural studies – critical thinking, semiotics, urban anthropology
- conceptualize and contextualize expressions of youth rebellion
- apply critical imagination in decoding of subversive artifacts
- read resistance to consumer culture
- interpret the streets and other public spaces of the city

**3. Reading Material**

Reader at <https://www.google.com/a/aauni.edu/>

**Supporting Materials:** (<http://www.phatbeatz.cz>), Upstream (<http://www.upstream.cz>) (<http://www.graffneck.cz>) [www.artcrimes](http://www.artcrimes.com), david cerny.cz onepoint.cz, Banksy. [StreetArtGlobe](http://www.streetartglobe.com) painting reality

**Required Materials (Available in the Library)**

- *Prague Soundscapes*
- *To Touch The World: Czech Alternative Music*

#### 4. Teaching methodology

seminar with mini-lectures

Topics covered: hipsters, graffiti, street-art, underground, punk, psychedelia, culture jamming, etc.

#### 5. Course Schedule

##### 1. May 31 Mo Introductions. Terminology: avant-garde, underground, alternative, NSM, counter-culture, subcultures. Theorizing sub/culture. Frankfurt and Birmingham School.

Film: *Hair* by Milos Forman 115mins

1979 musical war drama film adaptation of the 1968 Broadway musical *Hair: An American Tribal Love-Rock Musical* about a Vietnam War draftee Claude Bukowski who meets and befriends a tribe of long-haired hippies on his way to the army induction center. The hippies (George Berger, Jeannie Ryan, as LaFayette "Hud" Johnson, Woof Daschund) introduce him to their environment of marijuana, LSD, unorthodox relationships and draft evasion, and love with Sheila Franklin.

**Assignments midnight: film response 1**  
**R1 counterculture and hippies**

##### 2. June 1 Tue Counterculture and hippies

**Required reading:**

Roszak, Theodore. *The Making of a Counter Culture*. University of California, 1969

Heath, Joseph, Potter, Andrew. *The Rebell Sell*. Toronto: Harper&Collins, 2005

Captain Fantastic: Off Grid Parenting

Film: *Captain Fantastic* 2016

**Assignments: film response 2**  
**R2 Graffiti + Street Art**

##### 3. June 2 We Graffiti: urban decore or politics

**Required reading:**

Banksy. *Wall and Piece*. London: Random House, 2005.

*Banksy: The Man Behind the Wall*. Aurum Press: London, 2013.

Magid, Václav. In: *Crew Against People* (Blez, Crap, Dize, Key, Kto, Masker, Mosd). Praha, Bigg Boss, 2007.

Film showing The Can by Tomas Vorel 2007 youtube with English subs

[https://www.youtube.com/watch?v=p5YDzxao4vE&index=106&list=PLjD6YZhtnCE9rIB2lBhDhV30ms3ib0\\_wK&app=desktop](https://www.youtube.com/watch?v=p5YDzxao4vE&index=106&list=PLjD6YZhtnCE9rIB2lBhDhV30ms3ib0_wK&app=desktop)

REQUIRED READING

Pospiszyl, Tomáš, Lékó, István. 1-19 in: *Street Art Praha*. Praha, Arbor vitae, 2007.

Kaláb, Jan, Barenthin Lindblad, Tobias. 10-15 in: *Names*. Praha, Trafacka, 2008.

<http://www.widewalls.ch/interview-with-jan-kalab-march-2015/>

**Assignments: film response 3**

**R3 Punk**

possibility field trip to Tesnov and Lennon Wall

*Uni* sequel to The Can by Tomas Vorel

[https://www.youtube.com/watch?v=-XEZHTXmJ68&has\\_verified=1](https://www.youtube.com/watch?v=-XEZHTXmJ68&has_verified=1)

**4. June 3 Thu Punk and postpunk subcultures**

REQUIRED READING

Clark, Dylan. *Death and Life of Punk*. New York: Berg, 2003.

Reynolds, Simon. *Rip It Up and Start Again*. Postpunk 1978-1984. London: Faber and Faber, 2005. Prologue xii -xxx

Film showing: *Don Letts 2005: Punk Attitude*

**Assignment: film response 4**

**R5 Psychedelic Research****5. June 7 Mo Psychedelic Research. Drugs and subcultures.**

REQUIRED READING

Keller, Robert. "Rappers, Ravers, and Rock Stars. The Deviatizing Hand of Music in Psychotopia". in *Psychotropic Drugs and Popular Culture*

2008\_LSD\_Pharmacology

The Atlantic: Pervitin

Film showing: *Katka*

**assignment: film response 5**

**R5 Culture Jamming****6. June 8 Tue Culture Jamming. Political Art Collectives. subversion and resistance in visual art**

REQUIRED READING

Naomi Klein. "Culture Jamming". in *No Logo*

Harris, Stephen: What is Cheaper than Nothing at All?

([www.brightlightsfil.com/63/63czechdream](http://www.brightlightsfil.com/63/63czechdream))

Film: Czech Dream

**Possible fieldtrip to DOX, Poupetova 1, Praha 7, and Parallel Polis**

**assignment: film response 6**

**R6 Rock history****7. June 9 We Rock History. Music subcultures****Rock music history**

REQUIRED READING

Spin\_Rebel Hip Hop

Spin Emo

Spin Grrrls

**Pop and Politics Czech Rock History**

Maderová *Alternative Czech Music* 2013, 15-63.

Ramet *Rocking the State* 1994, 60-71.

Jirous *Report on the Czech Underground*

Pavel Z *Time is a Midnight Scream*

film: *The Plastic People of the Universe* 2000 Jana Chytilová

**assignment: film response 7**  
**R7 Action art and Happening**

**8. June 14 Mo Action art and Happening**

**Readings:**

Morganová, Pavlína. *Czech Action Art Epilogue*

*The Origin of Happening* 1976

Film: Marina Abramovic *The Artist Is Present*

**assignment: film response 8**  
**R8 Action art and Happening**

**June 15 Tue New Social Movements. Squatting, anarchism, alterglobalization**

**Readings:** Pixová Novák *Squatting in Prague* pp 34-46 (Post 89 Prague. Boom, decline and renaissance.

Williams Patrick, *New Social Movements in: Related Fields*

Basic ideas of anarchism

<https://libcom.org/library/anarchism-daniel-guerin-1>

film: *Everyday Rebellions*

**assignment: film response 9**  
**R9 Action art and Happening**

**9. June 16 Thu Presentation of Final Projects**

**Course Requirements and Assessment (with estimated workloads)**

<b>Assignment</b>	<b>Workload (average )</b>	<b>Weight in Final Grade</b>	<b>Evaluated Student Learning Outcomes</b>
Film responses	4 hours per week	9x 1%	Half page of data of the film and half page reaction 250 words.
Reading check and reaction papers	4 hours per week	9x 2%= 18%	For each class upload a write-up for one of the required readings. Format: First page - check: Author's name, title, place, publishing house, year published. Learned outcome – use language of the reading. One initiated

			question for a great class discussion. Second page – reaction: your polemics, criticism, etc. Word count at least 500 words (2 pages). Deadline midnight the day before the class. If you are the debate leader and present the reading in a powerpoint, you cannot submit it as a reading check.
Presentation and debate leader	4 hours	14%	Select one reading of your choice and prepare pptx presentation of main points with three questions for the class
A/Research paper on the topics covered in class (graffiti and street art, music, etc.)  B/ Creative project is a possible alternative after approval (film, songs, poetry, etc). In that situation a two page explanation of the project process is required.	10 hours	40%, 1000 words.	MLA format. The projects are evaluated according to the quality of research and ability to add your own commentary. The work MUST have resonance with topics and readings covered in class. A short presentation of each project is worth 5%. You can select bands, artists, movements, phenomena, trends, research, photo, interpret, comment, compare, etc. Creative projects video: subtitled, full credits, creative commons
	150		
TOTAL	total hours	100%	

Workload for An Average Student (weekly):

Lecture	6 hours
Homework	7 hours
Project	Final project, 2400 words
Reading (quizzes and tests)	Course materials
Other assignments	Field work, research

## 10. General Requirements and School Policies

### **General requirements**

All coursework is governed by AAU's academic rules. Students are expected to be familiar with the academic rules available in the Codex and Student Handbook and to maintain the highest standards of honesty and academic integrity in their work.

***Electronic communication and submission***

The university and instructors shall only use students' university email address for communication. It is strongly recommended that any email communication between students and instructors take place in NEO LMS.

Each e-mail sent to an instructor that is about a new topic (meaning not a reply to an original email) shall have a new and clearly stated subject and shall have the course code in the subject, for example: "COM101-1 Mid-term Exam. Question".

All electronic submissions are carried out through NEO LMS. No substantial pieces of writing (especially take home exams and essays) can be submitted outside of NEO LMS.

***Attendance***

Attendance is required. The university recommends, as a minimal policy, that students who are absent 35 percent of the course should be failed (or administratively withdrawn from the course if the absences are excused).

***Absence excuse and make-up options***

Should the student be absent from a class for relevant reasons (illness, serious family matters), s/he needs to submit an Absence Excuse Form supplemented with documents proving the reasons for absence to the Assistant Dean. Should a student be absent during the add/drop period due to a change in registration this will be an excused absence if they submit an Absence Excuse Form along with the finalized add/drop form. The form and documents must be submitted within one week of absence. If possible, it is recommended to inform the instructor about the absence in advance.

Students whose absence has been excused by the Dean are entitled to make up exams they missed provided that the nature of the exam allows for a make-up. The students are responsible for contacting their instructor within one week from the date the absence was excused, and for making arrangements with the instructor about make-up options as necessary.

***Unexcused absences***

Students are allowed two unexcused absences. Absences above this number may result in failure of the course.

***Late work:*** No late submissions will be accepted – please follow the deadlines.

***Electronic devices***

Any electronic devices (phones, tablets, laptops...) may be used only for class-related activities (taking notes, looking up related information...). Any other use will result in being marked absent and/or being expelled from the class. No electronic devices may be used during the tests.

***Eating*** is not allowed during classes.

***Cheating and disruptive behavior***

If a student engages in disruptive or other conduct unsuitable for a classroom environment of an institution of learning, the instructor may require the student to withdraw from the room for the duration of the activity or for the day and shall report the behavior to the Dean.

Students engaging in behavior which is suggestive of cheating (e.g. whispering or passing notes) will, at a minimum, be warned. In the case of continued misbehavior the student will be expelled from the exam and the exam will be marked as failed.

### **Plagiarism and Academic Tutoring Center**

Plagiarism is "the unauthorized use or close imitation of the language and thoughts of another author and the representation of them as one's own original work." (Random House Unabridged Dictionary, 2nd Edition, Random House, New York, 1993)

Turnitin's White Paper 'The Plagiarism Spectrum' (available at <http://go.turnitin.com/paper/plagiarism-spectrum>) identifies 10 types of plagiarism ordered from most to least severe:

1. CLONE: An act of submitting another's work, word-for-word, as one's own.
2. CTRL-C: A written piece that contains significant portions of text from a single source without alterations.
3. FIND-REPLACE: The act of changing key words and phrases but retaining the essential content of the source in a paper.
4. REMIX: An act of paraphrasing from other sources and making the content fit together seamlessly.
5. RECYCLE: The act of borrowing generously from one's own previous work without citation; To self plagiarize.
6. HYBRID: The act of combining perfectly cited sources with copied passages—without citation—in one paper.
7. MASHUP: A paper that represents a mix of copied material from several different sources without proper citation.
8. 404 ERROR: A written piece that includes citations to non-existent or inaccurate information about sources
9. AGGREGATOR: The "Aggregator" includes proper citation, but the paper contains almost no original work.
10. RE-TWEET: This paper includes proper citation, but relies too closely on the text's original wording and/or structure.

As the minimum policy the types of plagiarism from 1 through 8 results in the failing grade from the assignment and must be reported to the Dean. The Dean may initiate a disciplinary procedure pursuant to the Academic Codex. Allegations of bought papers and intentional or consistent plagiarism always entail disciplinary hearing and may result in expulsion from AAU.

If unsure about technical aspects of writing, students are encouraged to consult their papers with the tutors of the AAU Academic Tutoring Center. For more information and/or to book a tutor, please contact the ATC at: <http://atc.simplybook.me/sheduler/manage/event/1/>.

### **Students with disabilities**

Students with disabilities are asked to contact their instructor as soon as possible to discuss reasonable accommodation.

### **Grading Scale**

<b>Letter Grade</b>	<b>Percentage*</b>	<b>Description</b>
A	95 - 100	<b>Excellent performance.</b> The student has shown originality and displayed an exceptional grasp of the material and a deep analytical understanding of the subject.
A-	90 - 94	
B+	87 - 89	<b>Good performance.</b> The student has mastered the material, understands the subject well and has shown some originality of thought and/or considerable effort.
B	83 - 86	
B-	80 - 82	

C+	77 – 79	<b>Fair performance.</b> The student has acquired an acceptable understanding of the material and essential subject matter of the course, but has not succeeded in translating this understanding into consistently creative or original work.
C	73 – 76	
C-	70 – 72	
D+	65 – 69	<b>Poor.</b> The student has shown some understanding of the material and subject matter covered during the course. The student's work, however, has not shown enough effort or understanding to allow for a passing grade in School Required Courses. It does qualify as a passing mark for the General College Courses and Electives.
D	60 – 64	
F	0 – 59	<b>Fail.</b> The student has not succeeded in mastering the subject matter covered in the course.

\* Decimals should be rounded to the nearest whole number.

**Prepared by and when:** Pavla Jonssonová, 8<sup>th</sup> Jan. 2021

**Approved by and when:** School of Humanities and Social Sciences,

### Hip Hop

**Anna Oravcová, PhD. Hiphop lecture**

**<https://web.microsoftstream.com/video/b8de4875-5464-4c20-bddc-69bc4c27636e>**