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| Module number 24 – 26 (BW) 33 (EB) | Module title Specialised Elective Module: Social Movement Studies | | |
| Code SMS | Semester Depends on course pro- gramme | Number of WSH 4 | Module offered Changing Catalogue. Details can be found online. |
| Module coordinator Prof. Dr. habil. Chiara von Hollen-Pierobon | Tuition type Seminar-style tuition | | Module duration 1 Semester |
| Lecturer Prof. Dr. habil. Chiara von Hollen-Pierobon | Compulsory/Elective Elective | | Module language English |
| Learning outcomes The qualification goals mentioned below are subdivided into three dimensions. Each dimension corresponds to a target competence level. The following competence levels have been defined: <ul style="list-style-type: none">• Competence level 1 (awareness): cursory awareness of simple structures, only previously learned knowledge is tested• Competence level 2 (comprehension): basic understanding of multiple structures up to deeper understanding of the relations between structures, learned knowledge is analysed, combined and applied• Competence level 3 (deep understanding and application): deeper understanding of the relations between structures up to independent transfer and extension of knowledge to new structures, learned knowledge is critically questioned and/or evaluated, interrelations between structures and their consequences are reflected and explained The competence level of the respective qualification goal is represented by the corresponding number (1, 2 or 3) in the competence descriptions below. On completing the module the students will have achieved the following learning outcomes on the basis of scientific methods: <ul style="list-style-type: none">• Understand the foundational concepts of social movements, collective action, civil society, mobilization, and culture (1)• Know and explain the main theoretical approaches to social movements (political opportunities, resource mobilization, networks, culture/identity) (2)• Apply theoretical frameworks to analyze contemporary and historical social movements (3)• Understand and critically reflect on the role of culture, art, music, and identity in protest and mobilization (2)• Conduct independent research on a selected social movement, including problem definition, data collection, and analysis (3)• Present and critically discuss case study findings in dedicated workshop sessions, responding to peer and instructor feedback (3)• Engage in debates and discussions, including the moderation of one session, demonstrating comprehension of assigned readings (2)• Develop skills in mapping actors, repertoires, and strategies of mobilization (2) | | | |

- Contextualize protest movements through film screenings, linking them to theoretical debates (2)
- Improve oral and written academic communication skills in English through presentations, briefs, and discussions (2)
- Enhance teamwork and collaborative learning skills through group-based case study development and peer feedback (2)

Content

The seminar is concerned with the study of social movements as central actors of political and social change in Europe and beyond. Mobilization no longer depends solely on traditional political structures but increasingly on cultural practices, identities, and transnational dynamics, which require a broader analytical perspective.

The course addresses these dynamics by combining theoretical foundations with case studies. Topics range from protest music and subcultural dissent to revolutions and far-right mobilizations. Students will examine both historical and contemporary examples, including the protest movements of the 1960s, the democratic transformations of 1989 in Eastern Europe, and more recent mobilizations.

The seminar will consist of three key components. Firstly, students will engage with major theories of mobilization, including political opportunity structures, resource mobilization, and cultural framing. Secondly, they will study the role of music and identity in protest, exploring how cultural repertoires sustain collective action. Thirdly, they will develop their own case study analysis, presenting findings in dedicated workshop sessions and receiving feedback from the instructor and peers.

As the course is designed as research-based learning, students are expected to prepare readings in advance, contribute to discussions, moderate one discussion session, and carry out independent research on a chosen social movement.

Literature

Required reading

Adlington, R. (2008). Expressive revolutions: '1968' and music in the Netherlands. In: Kutschke, B. and Norton, B. (eds.) *1968 in Europe*. Palgrave Macmillan, New York, 12-28.

Borio, G. (2008). Music as a plea for political action: the presence of musicians in Italian protest movements around 1968" In: In: Kutschke, B. and Norton, B. (eds.) *1968 in Europe*. Palgrave Macmillan, New York, 29-45.

della Porta, D. (2014) "Democratization from Below: Civil Society versus Social Movements", In: Beichelt, T., Hahn-Fuhr, I., Schimmelfennig, F., Worschech, S. (eds) *Civil Society and Democracy Promotion. Challenges to Democracy in the 21st Century Series*. Palgrave Macmillan, London, pp. 137-149

della Porta, D., & Diani, M. (2020). *Social Movements: An Introduction* (3rd ed.). Hoboken, NJ: Wiley-Blackwell.

Eyerman, R., & Jamison, A. (1991). Social movements as cognitive praxis. In *Social movements: A cognitive approach*. University Park, PA: Pennsylvania State University Press.

Flesher Fominaya, C. (2014). *Social Movements in a Globalized World* (2nd ed.). Basingstoke: Palgrave Macmillan.

Futrell, R., Simi, P. and Gottshalk, S. (2006). "Understanding Music In Movements: The White Power Music Scene", *The Sociological Quarterly*, 47, pp. 275-304.

Jackson, P. (2014) "Welcome Europe! The Eurovision Song Contest as a Continuum for Cosmopolitanism". In: Yilmaz, A., Trandafoiu, R. and Mousoutzanis, A (eds.) *Media and Cosmopolitanism*. Bern: Peter Lang. pp.71-92.

Johnston, H., & Klandermans, B. (Eds.). (1995). *Social Movements and Culture*. Minneapolis, MN: University of Minnesota Press.

Mogos, P. and Berkers, P. (2018). "Navigating the Margins between Consent and Dissent. Mechanisms of Creative Control and Rock Music in Late Socialist Romania." *East European Politics and Societies and Cultures*, 32 (1), 56-77 [10.1177/0888325417736807]

Möller, V. and Mischler, A. (2020). „The Soundtrack of the Extreme: Nasheeds and Right-Wing Extremist Music as a ‚Gateway Drug’ into the Radical Scene?”. *International Annals of Criminology*. 58, 291-334.

Robb, D. (2016). „Censorship, Dissent and the Metaphorical Language of GDR Rock“. In: Mazierska, E. (ed.) *Popular Music in Eastern Europe. Pop Music, Culture and Identity*. Palgrave Macmillan, London. https://doi.org/10.1057/978-1-137-59273-6_6

Rosenthal, R. (2001). "Serving the Movement: The Role(s) of music", in *Popular Music and Society*, 25: 3-4, pp. 11-24

Tilly, C., & Tarrow, S. (2015). *Contentious Politics* (2nd ed.). New York, NY: Oxford University Press

Tudoroiu, T. (2007). "Rose, Orange, and Tulip: The failed post-Soviet revolutions", *Communist and Post-Communist Studies* 40, 315-342.

Teaching and learning methods

The seminar is structured as an interactive and research-based learning environment. Each week, students (individually or in small groups, depending on the number of participants) will give short presentations on the assigned readings. These presentations provide the basis for class discussions and ensure a collective engagement with the literature.

Beyond this, students are expected to actively participate in debates, mapping exercises, and case-based applications of theoretical frameworks. Film screenings and subsequent discussions serve to contextualize both historical and contemporary protest movements and to link theory with practice.

A strong emphasis is placed on independent research. Each student will be assigned to a group, within which they will conduct a case study of a chosen social movement, applying the theories and concepts discussed in class. Preliminary findings will be presented in dedicated workshop sessions, with structured opportunities for instructor and peer feedback.

By combining reading presentations, class discussions, research, and case analysis, the seminar supports both individual and collective learning, while strengthening analytical, communication, and teamwork skills.

Type of examination/Requirements for the award of credit points

A portfolio consisting of:
Text presentation: 15%
One discussion moderation: 15%
Workshop Presentation: 30%
Final written essay (1500 words): 40%
Compulsory attendance (min. 80 %)

Other information

Max. number of participants: 25
Registration necessary. Details can be found in ELO.
Lecture Times: Wednesdays, 10.00 - 13.30

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| ECTS-Credits 5 | Workload 150 hours Contact/attendance time: 60 h Additional work: 90 h | Weighting of the grade in the overall grade 5 |
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