YOUTH IN REVOLT

Discussing
youth music culture,
school and opposition

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Foreword and acknowledgements

When I started writing this thesis during the winter months of 2017, I would not have foreseen the road that lay in front of me. It has been the single biggest endeavour of my life up to this point.

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This thesis is dedicated to all of you!

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Abstract

This is a music pedagogical study discussing modern youth revolts and youths' relationship with music. Firstly, it defines concepts of youth rebellion and the punk spirit, as well as showing to researchers own preconceptions and reliability. Further on the study has explored youth rebellion, susceptible teens, as well as the pedagogical aspects and possibilities of the themes. Specifically, punk pedagogies have been explored and introduced as an important tool to help youth finding their identity and musical voice. Quantitative interviews have been conducted with three informants who has partaken in youth revolts connected to their generations. This has been done to give a better insight into the thoughts and experiences with youth in rebellion, both in the perspective of a participant of said rebellions, but also to give insight in views surrounding other youth revolts. The discussion will draw clear lines between the different youth revolts and will give a good insight into how youth are acting and getting their voices heard. The discussion will present a typography of different teacher attitudes towards music education, and will present a teacher type called "the antagonistic teacher" that summarizes a way in which would benefit the pupil turning into rebellion, the teacher and possibly the society.

Sammendrag

Dette er en musikkpedagogisk studie som diskuterer moderne ungdomsopprør og ungdoms forhold til musikk. Først blir konsepter som ungdomsopprør og punkesjelen gjort rede for, i tillegg til forskers egne forutinntattheter og forskers reliabilitet. Videre utforsker studien ungdomsopprør og påvirkelig ungdom, så vel som de pedagogiske aspekter og muligheter som følger med de tema som er satt søkelys på. Spesifikt blir punkepedagogikk utforsket og introdusert som et viktig verktøy for å hjelpe ungdom med å finne sin identitet og sin musikalske stemme. Kvantitative intervju har blitt gjort med tre informanter som har tatt del i ungdomsopprør knyttet mot deres generasjoner. Dette har blitt gjort for å gi bedre innsikt til tanker og erfaringer knyttet til ungdomsopprør, både i perspektivet som deltaker av et opprør, men også som innsikt inn i andre generasjoners opprør. Diskusjonen vil trekke klare linjer mellom de forskjellige ungdomsopprørene, og vil gi god innsikt inn i hvordan ungdom i dag oppfører seg og lar seg selv bli hørt. Diskusjonen vil gi alternative typografier av musikklæreres holdninger til musikkfaget, samt presentere en lærertype kalt «den antagonistiske læreren, som oppsummerer en måte som vil være fordelaktig i møte med opprørsk ungdom, både for ungdommen, læreren og samfunnet.

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1. Introduction

I have had the impression that teens today are imitating the ideologies that are served by musical icons, rather than finding music through opposition to the older generations, or maybe the teens' rebellion is to do exactly what society expects? A kind of rebellion without rebelling?

My impression is based on my own experiences, having been introduced to punk music at around 12 years old. I was introduced to the band Green Day and their song "Boulevard of Broken Dreams" through commercial channels. This band represented a musical reality that I enjoyed immensely and led to my search for more music within the genre. For me punk wasn't a release or a way to express myself. It was only after I started listening to this genre and the lyrics that accompanied it, that I started to look at the injustices in the society and become angry. Through the music I met people of similar opinions, and it became clear that they shared my introduction to the genre. It may have been eighteen years ago, but I still feel the way that I discovered the music is also relevant for today's youths. Especially when you think about how exposed they are to music today. The idea that rebellion is awoken through music is something I wish to study.

When I started working on the subject of my master thesis, it became clear to me that I wanted to write about something involving rebellion and the spirit and attitude of punk music and culture. I wanted, in some ways, to point out that the Norwegian youth, and youth in general, are calmer and more rule-abiding than the earlier generations. "Where are the demonstrations? Why aren't you trying to get your voices heard? Where is the music that is leading in the forefront against injustice and unfairness?" These were questions that led me to the subject of "where did the punk spirit go?" In some ways I might have been influenced by *Green Day's cry for someone to take a stand in the early 2000s.*

Where have all the riots gone,

as the city's motto gets pulverized?

What's in love is now in debt.

On your birth certificate.

So strike the fucking match to light this fuse! (Armstrong, 2004, Track 10)

After a few months of wondering about how to formulate a good and solid research question, having had several discussions with both my peers, friends and teachers, I reached a conclusion. I had been looking at the whole subject all wrong – By looking at why youths don't rebel in the way youths rebelled in the past, I might miss the opportunity to look at how and if todays' teens use music as a voice of rebellion, while simultaneously looking at how this differs from the way music was used to encourage rebellion in earlier generations.

1.0.1 Research question

My first research question was based on the musical aspect of opposition, and initially read:

"How are youth today using music as a tool for opposition, compared to earlier generations?"

However, after some talks in the last seminar of the master thesis, I was made aware that my material and sources were centred more around opposition, than on music itself. There was also some concern about how and if I would be able to include a pedagogical angle on the thesis. To be more precise I decided to change the question to:

How are youth today expressing opposition compared to earlier generations, and to what degree is music a part of it?

The question itself is quite wide and I will not be able to answer it as a whole in my thesis. It has been formed like this to be able to focus on the subjects of music, opposition and pedagogies/pedagogy. To narrow the question further, I have decided to look at three narrower research questions, which may in part help me to conclude on some parts of my main research question.

1.   How does music impact youths' everyday life?

How does the youth use music today, and where do they go to get inspired to listen to new music? Is it the radio, Spotify or YouTube for example that gives them insight into what is out there? Music can be a way of escaping reality or motivating yourself. I think this research

question might help me ask questions that will direct my informants into saying something about how and where they feel they need to promote or focus their music, so that teens want to listen to it. This will again say something about how the use of music has changed, and if it is commercial channels or external forces that are guiding the teen music culture.

2.   Is music still one of the main platforms where youth express their opposition to politics, social problems and the actions of the older generations?

To answer the main overarching question of how todays' youth use music as a tool for opposition, it can be interesting to look at music's place as a voice for rebellious youth. The answer to this question will shed some light on which platforms are being used, and also tell us about music's status in youth culture. Is music only to be used as entertainment, or is music still a medium for like-minded teens to find one another and express their opinions? It will be interesting to see whether the informants I have chosen to answer the research question will be able to give some insight into how music is used as a platform to express ideas such as concern, rebellion and political views. This question is based on the notion that music has been a big and important part of earlier revolts, and that might not be true in the informants' cases.

Gathering information based on this research question might provide some insight into what general differences lie between the generations that the informants represent. What are their opinions regarding each other, and the rebellions the other informants were a part of?

3.   Which teens seem to be most eligible to take part in rebellious youth culture?

Which factors are in play here might be very interesting, and can give a greater understanding of the musical, sociological and political factors. Through my questioner, I will ask about the informants' backgrounds, and how they started rebelling, but also how they have experienced different musical scenes and the participants of said scenes. When we have found an archetype of teen that is eligible to rebellion, it will be easier to look for signs as to where these teens exist today, and how they are expressing themselves. This might lead to interesting research going forward, and to more concrete conclusions regarding how youth and rebellion are being expressed today.

A good answer to this question might provide some help to teachers in better understanding youth culture and rebellion. This specific question can be directed best towards the pedagogical aspect of this thesis. I will through my discussion attempt to answer this question by focusing on how teens turning to rebellion usually act, what their relationship to school is and how teachers can provide a good pedagogical structure for this kind of teen. What do they need?

My underlying or specific questions will make it easier to consolidate the thesis, and keep it from becoming too vast and unmanageable to write. To answer these questions, I feel it is important to have qualified informants to help me collect enough relevant information to be able to initiate an informed discussion, and to have a true foundation to compare the generations of rebellious teens, so that the differences become clearer. My own background and experience will play a part in answering these questions, and may help me make sense of what the informants and the literature have formulated.

1.1 Subjects I will not be able to cover in my thesis

While focusing on these three questions, it is important to be aware of what I will not be able to answer, so that there is a clear incentive for further studies within this subject field.

1.1.1 The audience

To look at the culture of live concerts and band culture could be an interesting inclusion in this thesis, and it would be exciting to see the differences between concert and club culture, and who the audience is in each instance. This could say something about how the norms surrounding the music scene have changed and could easily be compared to how it was in past decades, through what I believe is well documented data and live footage. Following the trends of concerts, attendance and attitude towards live performances can give valuable insight into how music plays a part in youth culture and rebellion.

1.1.2 Sociological and political aspects

An angle that would be interesting to consider in this project, but has been left out due to the limits that comes with writing a master thesis, is to look at the social and political aspects of youth and rebellion. This might be more of a sociological approach to the subject, but I believe is important in order to understand teen culture and the reasons behind rebellion if we are to understand the use of music within youth revolt. In this kind of study, one could look at the social, geographical and economic commonalities, and how and where the affected teens are expressing themselves. In a broader sense it can help us to better understand what to expect from youth rebellion and culture, while at the same time potentially shedding light on when we can expect that youth will react and rebel.

To have extended knowledge about the symbiotic relationship between music, rebellion and youth can help educators and other people who work with teens to understand how to educate them about their own culture, and help them express themselves through artistic culture. I find this aspect of the research question to be beneficial for both educational purposes and sociological purposes.

1.1.3 Youth culture and the internet

The final angle not covered to its full extent in this thesis is how youth and teens use the internet to express their rebellion and opposition towards social and political issues. Although I will discuss this in my first two research questions, I will not be able to cover it to the extent I believe it worthy. The way the internet and the smart phone have changed youth is quite recognizable, and plays a big part in how youth culture behaves and evolves. Therefore, a study of rebellion and young people's use of the internet as a platform for opposition will give depth to my research and aid in my conclusion alongside the points I will be discussing. I believe this approach will strengthen my thesis as I expect to find evidence of the internet as a platform for rebellion to exhibit many of the qualities that music had in the youth movements in the past decades.

I wish to discover if there is rebellion, or aspiring rebellion in the music that teens listen to today, and how this kind of music is influencing the listeners. Is there a kind of quiet opposition to the older generations, or has the arena shifted from "the streets to the tweets"? Has the speed of communications made music obsolete as a voice of criticism? Through the internet, and more specifically different social media platforms, finding like-minded peers to discuss how one experience society has become quite easy.

As I see it, YouTubers, Instagram stars and TikTokers have become a big influence on what teens respond to, and how they look at the society around them. It can be argued that these kind of influencers are the modern day rock stars, with millions of subscribers (PewDiePie (YouTube) – 107 million subscribers, Amanda Cerny (Instagram) - 25 million subscribers, Charli D'Amelio (TikTok) - 96 million subscribers (13.11.2020). These influencers have a huge impact on teens and youth culture. Maybe most importantly, they can react to daily and major events without going through the process of writing, recording and mastering a song before getting it out to the public.

There are several ways to look at my main research question that are beyond the scope of my thesis, but I think that these three approaches are most likely to warrant further consideration elsewhere.

1.2 My experience and why it is relevant

My personal experience within both music and youth movements itself, might help to make sense of the findings in the thesis. In my opinion, my own experiences are be relevant to explain and understand what my informants are conveying. It is also important to show my hand for reliability's sake, so that it becomes clear that I have "a horse in the race" and a personal interest in the data I might find. The findings in my thesis will nevertheless be interesting and informative to me, whatever the conclusion might be. My goal is not to have an agenda and a idea about what to expect, it is rather to further my knowledge within the subject field, and hopefully also to provide some new data to the field of research.

While I was influenced by the music first and foremost, my engagement for societal issues was sparked from the punk music I was listening to. At first, it became a sort of childish "stick it to the man" attitude towards teachers and authority figures, and I engaged in more of

an individual rebellion, somewhat similar to what you might expect of pupils who struggle with school and frankly don't give a damn about it. Rather than (from) pupils like me, who had a good track record with the teachers and good grades. My change in attitude did disturb my work and my grades, but most importantly it made me ask questions, react to, and disagree with things that to me seemed unfair or unjust.

When I started high school (11th – 13th grade), I started getting involved with politics and started forming what came to be my ground principles. This is also when I started my first band, where I got into the music scene, and met many more like-minded and engaged people. One of my first politically motivated songs had lyrics which reflected the culture of teens and young adults who had a love for the military and the urge to talk about and fire weapons. The lyrics were also about how guns and violence is a huge part of popular culture.

Somebody looking for fun

Behind the barrel of a gun

Look out, he's screaming of joy

Thinks what he holds is a toy (Søreide, 2008)

However, my defining moment as a rebellious youth came when I and a few classmates travelled to Kenya to aid in building a clubhouse in the slums outside of Nairobi. In Kenya I saw how failed social politics and enormous social differences were devastating to the lower classes in society, and when I returned to Norway, my mind was changed, or "opened" as I would have said at the time. I discussed harder, argued stronger and shouted louder. I became active, and became a part of the Socialist Left Party, to get my voice heard, and to get to be a part of an actual change. Together with some of my friends we started the group ARK (Askøy Rock Klubb (Askøy Rock Club)) which worked to strengthen the music scene for youths. We were independent and not influenced by any adults. We arranged concerts and festivals and worked hard to get our and our fellow teens and musicians voices heard. Around this time my way of writing music also changed. I started writing music that was angrier and filled with despair and frustration. To me it was clear that the change we needed in society had to come from the younger generations, the ones who are to inherit their parents' legacy.

Cause when the ash lays down, the damage's done and we'll all seem to realize

this is not our fault, but the blame goes to our parents

when the ground below our feet is frozen to a plate of ice

what could be done? The question standing strong as bricks (Søreide, 2010)

Further on, I got elected as a stand in member of the municipality council where I lived, and also got elected into the diversity and equality committee where I argued that we should not only work for better conditions for immigrants, women and the disabled, but for equality in age, so that I could continue my agenda to strengthen the voice of the youth.

In 2012-2013 I started an incentive to get the left winged youth parties of Askøy together to work on a combined project. This project was something I felt was necessary to get the members of the parties to work together towards the upcoming election and to make a strong left side presence in the youth community. As a group, we met once every second week, and made plans for concrete projects. Even though elected as a member of SV (The Socialist Left Party), I was part of the group as a moderator due to me being the only adult on the project and being the person who took the incentive(initiative) to start it.

I continued to use music as a platform, and was now playing as a backing guitarist in a Hip Hop band, getting to look at another scene than the rock and punk scene I was used to. I discovered that the anger and opposition I had been used to in the genres I used to play, also played a big part of the Hip Hop scene, but often on a more personal level (especially in the band I was a part of). Instead of reacting to overlying themes and having political and geo-politically charged messages, like I was used to, they often reflected individual problems and hardships concerning bullying, mental illness, and upbringing.

In 2016, me and a friend formed a new band, Specific Moments, to get an outlet for creativity. My attitudes towards politics and the social problems within the Norwegian and geo-political stage had changed, due to an increased interest during my education, but also as a factor within the natural maturing process. As a result, the band decided that however darkly themed lyrics we would write, there should always be a silver lining. Through my experience, I have noticed that the Norwegian saying; "Nothing is so bad, that it's good for nothing", speaks volumes of truth, and that in this "information age of hysteria" (Armstrong, track 1, 2004) as well as a focus on sensationalism, we should always be able to look at the silver lining and look at how we can make things better.

This is why we fight, the minds that should be left behind

And this is why we stand, for what's good and what's just in our fellow man

You know we're gonna make it

You know we're gonna make it

Each time we try (Søreide, 2017)

Starting to write my own music for a band again also got me thinking anew about music and rebellion. I have, as I have stated in this chapter, had an affection towards punk music and the punk attitude, alongside politics and youth movements since my early teens, and these interests became clearer when I let myself dive into my creative thoughts, and letting myself get angry or frustrated again through music. All these experiences and interests led me into the theme of my thesis and to some point is relevant to be able to fill in possible empirical gaps if needed.

1.3 Central concepts

In my thesis, I will be using some concepts that might be either vague in terms of contextual meaning or be used outside of the natural/normal or verbal use of the word. Therefore, I feel it necessary to lay out/explain *what I am putting into these concepts* (their meaning) in my thesis, so that it is clear to the reader what my intentions are, and what I am trying to convey.

1.3.1 "Punk" and "punk attitude"

"Punk became a circus didn't it? Everybody got it wrong. The message was supposed to be: Don't follow us, do what you want!"

The preceding quote is widely attributed to John Lydon/Johnny Rotten of the punk band The Sex Pistols in articles and magazines, and I have chosen (to use) it because it describes what punk attitude was originally intended to be. Punk was a musical movement, stretching from

the early '70s with short, fast and hard-hitting songs, challenging the establishment and resenting the political idealism of contemporary youth and society (McNeil & McCain, 2016). In the general English language, to be a punk has meant to be a hustler, a thug, a ruffian, or as McNeil says it "[…] it's what teachers would call you. It meant you're the lowest" (Leblanc, 1999, p. 35). While punk started out as an anti-art, anti-fashion and anti-establishment movement, (in many people's minds) it faced its doom with its own popularity by the commercial interests that followed. Mark Perry, the man behind the magazine Sniffin' Glue, declared punk dead in 1977, when The Clash signed with CBS records (Perry, 2012). However, he stated that looking at the punk label is in itself no use, as the music and the spirit is not necessarily intertwined.

When it comes to punk as a concept, it stretches far beyond the music genre. Punk and punk attitude is a concept that is defined by questioning what is being told, and an attitude towards turning questions into accusations. When looking at problems within people, punk attitude forces the claimant to look at the problems within the genre (Sirc, 1997). One example is teachers blaming students for not being able to understand how to write academically, failing to see the problems with the genre itself. Sirc (1997) describes punk and the punk attitude as a permanent "dark mirror", reflecting back, while at the same time denying any claim.

I ain't equipment, I ain't automatic

You won't find me just staying static

Don't give me any orders

For people like me there is no order

Bet you had it all worked out

Bet you thought you knew what I was about

Bet you thought you'd solved all your problems

But you are the problem

[…] the problem is you

What you gonna do, with your problem? (Lydon, Jones, Matlock & Cook, 1977)

Punk attitude is something that holds a lot of DIY (do-it-yourself)-values, where you are "the architect of your own future". Punk wasn't interested in what you wore, just the general ideas

that might make your life as exciting as it allowed it to be (Sirc, 1997). Punk is in its core oppositional, but what it is opposing can be different, depending on what cultural or societal contexts it is used. Punk does not belong to an ideology, even though much/a lot of ideology is implied into punk, both from the socialist, anarchist left, to the neo Nazi, far right. The activism of punk can make people practising it more open to discuss and face hard and critical questions and themes (Bestley, 2017).

1.3.2 Youth revolt and youth rebellion

As rebellion and revolt has a big part of both punk and other countercultures, it is needed to define and explain what it generally is. Specifically, teen rebellion and revolt. Adolescence and youth need to rebel in some way or form, and there are different varieties and stages within these kinds of rebellions (Pickhardt, 2013). I will be referring to these stages as Pickhardts stages onward in my thesis.

Early rebellion (9-13 years old) is often grounded in the years between child and teen. It can be defined by personal disorganization, more negative attitude towards authority with a general attitude of "you can't make me" and more testing of family limits. The adolescence in its core may be reacting to: "I don't want to be treated as a child". A common problem for youth in early rebellion, if we look at it from an educational standpoint, is that they might have a setback on academic achievement.

Mid rebellion (13-15 years old) often surrounds the early teen-years and is a way to find an identity and self-determination. These are also the years where teens are most susceptible to the thoughts of other teens and ideas, that are in some way in opposition to their parents (Pickhardt, 2013). The teens often have a notion that the friend group is a collective individual as in "My friends are my everything". Teens often have an urge to be free to explore and try out different things. This is also when teens might start to cheat on tests at school or take the easiest road.

Late rebellion (15-18 years old) is based in experimenting with acting older than they are. The teens will want to try out what it will say to be a "grown-up". This is often when the teen will try out alcohol and tobacco, if not stronger substances. It is also when the teen will

initiate in dating and more intimate relationships, involving sexual experimentation. There also becomes a higher risk of procrastination within the late rebellion within school.

In the late stages of rebellion, or the *"Trial independence" (18-23 years old),* the teen or young person will have a higher degree of risk taking and are often turning from; "you can't make me" attitude from early rebellion, to "I can't make me". What is the right thing to do, and what is expected are clear in their mind, but the social situations and what their friends want from them have a bigger impact on their decisions (Pickhardt, 2013). The rebellion is defined in the practice of operating in one's own. As a sign that someone's in this part of rebellion, the lack of self-discipline is often a tell-tale sign both within academia, but also in general life choices.

According to the online dictionary: "Collins Dictionary", to revolt and to rebel can be deemed synonyms (HarperCollins Publishers Limited, 2017), even though precise differences between the two terms can be discussed far into the early hours. I will use the terms as synonyms, so that reading this thesis won't feel too repetitive. However, the terms can also be put together with revolution, but I will not use that term, as it might open a proverbial "bag of bees".

The concepts of youth revolt and rebellion in my thesis will generally be set in the context of criticism, anger and engagement towards problems in society through opposition, music and culture. I will be using the words in the context described, if nothing else is specifically mentioned. The more violent nature affiliated with rebellion, revolt and the subculture scenes of punk and other genres will be addressed but will not be in direct association with how I use the words. With this, I am acknowledging that there are more complex and wider ways to look at the terms revolt and rebellion, and that there might be disagreement with how I use and view the concepts of the words.

2. Literature Review

A lot of research has been done on how rebellion have been presented through music, and the place music has held as a voice and force of youth culture. This chapter will be a review of relevant studies to help answer and make a strong fundament for my research question and underlying themes. I will specifically look at the role that rock and punk has played in youth rebellion the last decades. Due to my informants being active from the ''80s and onward, I will only focus on the latest decades, unless it is describing a historical significance.

I do have to point out, that even though I do not mention all youth movements in my thesis, I do recognise the part they have played in history. The fact of the matter is that there have been too many youth revolts in some form or another to count. In addition, as I introduced in the central concepts: youth need to rebel in some way or form – therefore there is often several youth cultures revolts in some way or form in every generation dating far back. In my search for rebellion I have found citations dating back to the 19th century, warning parents of the corruption of youth through the waltz (Knowles, 2009, p.32), to the 18th century complaining about how young men have lost their forefathers masculinity and heroism (Steele, 1998), and all the way back to the 17th century:

> *Youth were never more sawcie, yea never more savagely sawcie… the ancient are scorned, the honourable contemned, the magistrate is not dreaded.* (Barnes, 1624)

Our youngest generation, or Generation Z, which consists of children born between 1996 and onward, have been described as a "*snowflake*" generation, referring to a self-thought uniqueness within themselves (Sander, 2019). The term "*snowflake"* also refers to an easily offended attitude towards opposing ideas and the spoiled nature of youth (Sander, 2019). These statements are generalizations and might not hold up if you put them to the test, but they also serve as a reminder of the criticism all generations seems to face by older generations.

2.1 Music and rebellion

Music have been at the centre of youth culture ever since music became popularized and *the concept of "generations" became commercialized* in the '60s (Eyerman, 1995, p.453). Elvis

Presley's hips, Bob Dylan's lyrics and Led Zeppelins heavy sound have all been a part of a culture that has been looked down on by mainly the older generations, and have therefore been seen as belonging to youth culture. The music that young people with a rebellious mind have gathered around have often had critical views about the government's actions, social constructs, religion and other parts of the society they feel needs reforming. An example of this is the 90's Riot Grrrls' "punk-rock feminism" who criticized and challenged norms through music, literature, art and social activism, and most famously were one of the inspirational forces of the band Pussy Riot (Christensen, 2015). The Riot Grrrl movement challenged the male dominated music scene and did in many cases break with their mothers '70s feminism. While other feminist groups were generally more directed towards political action, *Riot Grrrl also wanted to focus on the personal and the everyday* life (Rosenberg & Garofalo, 1998, p.810). The movement want girls to find out who they are themselves and not to necessarily be formed by norms the movement itself imposes. These views entered the Riot Grrrl music scene, bringing along questions about women's place within the genres (Rosenberg & Garofalo, 1998).

Riot Grrrl has continued existing online, discussing topics that sorround them, and providing a viable alternative to skinny white girls in teen magazines. Although Riot Grrrl is a movement that is in its core including and open, the fact that they have been using punk as an expressive music format, has been problematic regarding question about race (Rosenberg & Garofalo, 1998, p.811). Punk rock has a history of being a very white underground movement, not necessarily excluding other races, but often being favoured by White youth.

As Nielsen (2006) and Pio & Varkøy (2012) point out, music has qualities of unification and symbolism within social movements. Great musical works can have the ability to *gather people together around a unique moment, when the world suddenly, and all in a moment, seems to hold the promise of a new beginning* (Pio & Varkøy, 2012, p.112). This is also why it is important to understand what kind of music appeals to rebellious teens, and why it appeals to them. In recent decades, punk and hip-hop artists have both been some of the most noticeable social commentators within music, and *it might be accurate to argue that Hiphop and punk are more similar than different* (Parmaret et al., 2015, p.20). The issues of *oppression, marginalisation, resistance, rebellion, repression, expression, respect and community* are all themes that are apparent in both genres (Parmar, Nocella II, Robertson, & Diaz, 2015, p.7-9). In *Rebel Music: Resistance through hip hop and punk* (2015) examples from both genres are compared within each of the themes previously listed. The authors have

conducted their research through interviews with young people within both genres. With educational eyes, the book sheds a light on critical constructions within education and society. The music and issues the informants focused on are also the music that has been compared by the authors of *Rebel Music* (2015).

Chuck D, co-founder of the hip-hop group Public Enemy wrote about how he found "*punk before punk*" through the riots and politicly charged music and lyrics in the late 1960s (Ridenhour, 2015, p.12). I would argue that the continuous comparison between hip hop and punk, from both punks and hip-hop artists shows, that there are clear connections between the genres. They have both been a sub-culture voice of opposition and against oppression, with clear political messages. Both *Rebel Music* (2015) and *Punk Pedagogies* (2017) connects the two genres within educational practices and in the lyrical themes they often focus on.

There follows commercial interest with youth movements, that in many ways both drives them and in many cases, normalizes and makes them socially more acceptable by placing them under the popular music "umbrella" (Strasbaugh, 2001; Hebert, Abramo, & Smith, 2017). Rock music is argued to have *been a commercial enterprise from the get go* (Strausbaugh, 2001, p.11), as musicians, while promoting violent revolution or social change, not necessarily have participated in it outside of their songs lyrics (Strasbaugh, 2001). Musicians themselves have felt that this capital-focus is an unfortunate bi-product of teen rebellion, that leads the voice of the music away from being that of opposition, to joining a popular voice with a promise of fame and/or capital instead. This feeling is being addressed in songs such as "White Man (In Hammersmith Palais)":

> *The new groups are not concerned*
> *With what there is to be learned*
> *They got Burton suits, ha, you think it's funny*
> *Turning rebellion into money (*Strummer & Jones, 1978*)*

At the end of the '60s, *the music stage changed from a collective to a commercial and individual form* (Eyerman, 1995, p.451). However, the artists themselves *provided content and a sense of mission over and above the commercial,* driving forward oppositional youth movements (Eyerman, 1995, p.453). Within youth movements, the collective identity is *developed and nurtured within free spaces through the use of music* (Danaher, 2010, p.811). It can be argued that the free spaces that were used during the decades before the year 2000 and after are quite different in form. The symbolic free spaces might be the same, as they as an

example are created through *legitimacy by authority* (Danaher, 2010, p.814). The physical free spaces however might in many cases have turned from meeting in secret locations to meeting on forums on the internet (Danaher, 2010, p.814). Through the use of the internet, widely dispersed individuals can find one another and coordinate their meetings and other actions (Eyerman, 2002, p.449). However, even with these possibilities to coordinate a movement, the *face to face contact is the most important, and thus live performances and collective listening to records are important to promoting collective experience and cultural movements* (Eyerman, 2002, p.449).

Rock 'n' roll as a voice of opposition, have arguably lost the appeal to youth, and most specifically as a music genre with any kind of rebellious spark (Strausbaugh, 2001). Rock and punk music is a young man's game, and having 70-something men singing songs that they wrote about society and youth 50 years ago, while *"jelly bellied" dads bring their whole family to their shows, are killing the meaning behind the musical genre* (Strausbaugh, 2001, p.3). He argues that the audience do not hear rock musicians that have held it going for 30-40 years, as they are now. They are hearing them as they want to remember them. *Colostomy rock is not rebellion, it's the anthithesis of rebellion; it's* nostalgia. *We were supposed to die before we got old. Now look at us.* (Strausbaugh, 2001, p.10).

2.2 Susceptible teens

An article came out and *marvelling on how young teens chose to wear button down shirts and shoulder bags, and actually wrote poetry and valued love* (Greenwald, 2003, p.69). *The same article could have come out in the last four or five decades* (Greenwald, 2003, p.69) dealing with the hip-hopers of the 90's, punks of the '80s, hippies of the '70s, or rockers of the '60s. In Greenwald's book "*Nothing Feels Good*" (2003), he writes about how youth that have a tendency towards following an out-of-the-norm music and stylistic fashion, also often have a good grasp on social constructs; they are aware of the news, and are in some ways, shapes or forms, reacting to problems within the society. The traits of rebelliousness, disinhibition, and hostility have been proven to correlate with time spent listening to songs featuring defiant messages (Carpentier, Knobloch & Zillmann, 2002, p.1643).

In society's search for the normative behaviour, "deviant" behaviour has been more noticeable and easier to define within teenagers. This can, to some degree, be a contrast to

viewing experimenting and trying as a normal part of youth, and their development towards adulthood (Ljøkjell, 2015, p.36). Youth are being described with negative connotations in media, but that has been proven false through public research data, involving around 190 000 teenagers, that to some degree proves that youth are more *well-tailored, home loving, but a bit stressed out. (...) With less youth criminality, drugs and violence, fewer pupils skip school, and more are happy about/satisfied with their parents* (Ljøkjell, 2015, p.36).

The emos of the 00's did in many cases look at their equals as phonies, because of their will to fit in a mould, or to be recognized as equal or better yet, as popular. In one example, Greenwald (2003) writes about one teen who distanced himself more and more from his peers the more he in his own mind understood how little they knew and/or cared about what was happening around them. This made me think of the protagonist of the controversial book, *The Catcher in the Rye*, a book about a teen who looks at the older generations' strive to be the perfect self and his own generation's search for acceptance with disgust:

> *"You ought to go to a boys's school sometime. Try it sometime," I said. "It's full of phonies, and all you do is study so that you can learn enough to be smart enough to be able to buy a goddam Cadillac some day, and you have to keep making believe you give a damn if the football team loses, and all you do is talk about girls and liquor and sex all day, and everybody sticks together in these dirty little goddam cliques.* (Salinger,1951, ch.17)

Holden Caulfield, the main character of the book, have been placed as an icon for teenage rebellion, and the similarities between Holden and Greenwald's informants are noticeable, even though they are 50 years apart.

However – even though the similarities between these two teens are quite noticeable, that does not mean that today's teens are. The access to the internet, and therefore the world stage, have changed teens view on the world remarkably (Howe & Strauss, 2000), and it is no longer a given that regular youths don't notice what goes on around them. Studies have shown that the millennials have a much more positive and creative look on what is happening, and might in fact be *next great generation, dominating the twenty-first century the same way as the G.I. generation dominated the twentieth* (Howe & Strauss, 2000, p.5).

But is this an end to the times when teens were miserable and angry? The millennial generation, and the generation after (Generation Z) have both, to some degree, been described as *"generation perfection" or "generation prestation"*. Despite being *positively charged*

words, these descriptions can be an insight to what is troubling youth today (Ljøkjell, 2015). Teens have to be good at sports, get good grades, be social with (many) friends, be active online, have a clue about society and have a strong mind. Due to these strains, *more and more youth, and especially young girls are reporting and being treated for mental health problems and stress than earlier, shows research comparing 2010 data with 2013 data* (Ljøkjell, 2015, p.36).

2.3 School, punk pedagogies and youth culture

Music classes are in some cases also a social study class, and it is important for pupils to be able to look at the music they are listening to, and know what social structures and counterculture lies within popular music genres (Nielsen, 2006). The main concern of music education is to further communication between music and humans (Pio & Varkøy, 2012, p.100). At the same time, an attitude towards popular music and youth culture, in the classroom, will help turning pupils from *consumers of their own culture, to advocates and participants that will help evolve it further* (Kahn-Egan, 1998, p.100). Institutionalisation brings legitimacy to the field of popular music, and gives the field a set of norms and rules of behaviour (Hebert, Abramo, & Smith, 2017). Popular music and school are two of the arenas where many people get a formative or transformative experience (Hebert, Abramo, & Smith, 2017), and this also speaks volumes to why we as a field should embrace and expand upon research within the field of socio-musical practices, such as popular music genres. With the knowledge and understanding of the background of popular music genres, it also becomes easier for teachers to know how to properly teach popular music (Nielsen, 2006).

Elliot (2012) calls for the change in attitude regarding music education. It should not be put on an *aesthetical pedestal*, it should rather serve as heightening of students' understanding of *why, what and how to implement powers of music and music education for and as citizenship* (Elliot, 2012, p.25).

Nielsen (2006) talks about a guitar teacher who are weary about how to teach in popular music. He says that it is important that the teacher doesn't put guidelines on how pupils express their culture, he rather wants to give them the tools to express themselves and their music culture. The need is not only to teach music or teach to perform music, but the need also lies within learning through music (Elliot, 2012, p.22). Music has a lot to offer the world,

so *we should unleash its full potential* (Elliot, 2012, p.22). Pupils need to be able to learn the commitment, passion and energy that are available through music, where they can express criticism of the problems they see within society, and more importantly, *to be able to have the courage to work out a solution* (Kahn-Egan, 1998, p.101).

To use opposition, rebellion, and more specifically punk attitudes in school and in the pedagogical process have many definitive advantages. The DIY attitude of the punk scene is beneficial to the socializing process of pupils and is a big part of what punk pedagogy is all about (Torrez, 2012, p.135). Schooling our youth on their terms, allowing them to make their own choices and their own mistakes within the relative safety of the school, will undoubtedly benefit their sense of self and their ontological process. Youth should have the means and the attitude to answer tough and critical questions with the question itself (Sirc, 1997, p.14). The focus of learning to write academically, is in essence what punk is; or rather punk takes it one step further. While academic writing tends to criticize and pick apart earlier research and accepted truths, so that the field can be expanded upon, punk writing takes positions and lets the writer be a bigger part of what is written (Kahn-Egan, 1998, p.101).

Khan-Egan (1998) created five principles of punk that could be beneficial to imply into educational practice:

(1) *The Do-It-Yourself (DIY) ethic, which demands that we do our own work because anybody who would do our work for us is only trying to jerk us around;*
(2) *A sense of anger and passion that finally drives a writer to say what's really on his or her mind;*
(3) *A sense of destructiveness that calls for attacking institutions when those institutions are oppressive, or even dislikeable;*
(4) *A willingness to endure or even pursue pain to make oneself heard or noticed;*
(5) *A pursuit of the "pleasure principle," a reveling in some kind of Nietzchean chasm.* (Khan-Egan, p.100)

The ideological grounds for democracy are that in the process of participation, everyone should be deemed equal. Within the standard norms of education, the "immature" pupils are formed after the "correct" principles and life forms of the "mature" population of society (Torres, 1998 p.162). This is a form of educating and socializing that the punk educators want to put an end to. Estrella Torrez (2012) argues that formally educated educators have a

tendency towards internalizing themselves as "complete" selves. This in turn leaves them to turn a blind eye and thus have little to learn from others than their social or intellectual peers.

> *Punk pedagogy is a manifestation of equity, rebellion, critique, self-examination, solidarity, community, love, anger, and collaboration. It is a space where the teacher–learner hierarchy is disavowed and the normative discourse of traditional education is dissembled.* (Torrez, 2012, p.136)

Just as punk does not define itself within one singular political direction or has a musical framework, punk pedagogies does not follow one single teaching form or curriculum (Smith, Dines, & Parkinson, 2017, p.6). Rather, punk pedagogies hold the ideas and attitude of punk as the sole fundament of teaching. It aims to be *far-reaching, up-to-date and exploratory, and tries to open up a dialogue between the learner and its curriculum* (Dines, 2015, p.31). As I understand it, punk pedagogy is more about learning the pupils, rather than believing that you as an educator have all the necessary knowledge. The notion that an inexperienced learner can contribute with ideas, in the same way that an inexperienced musician can play, is important to be able to achieve a punk pedagogical practice (Kafara, 2017, p.125). Pupils as individuals and fellow humans, will have something to say and opinions about the subjects in question. They might also have different ideas regarding knowledge based on experience and their position in society in general.

> *Education either functions as an instrument that is used to facilitate the integration of the younger generation into the logic of the present system and bring about conformity to it, or it becomes the "practice of freedom" the way in which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world.* (Shaull in Freire, 2000, p.34).

While punk is supposed to be reactionary and affiliated with attitude, many will see early aesthetics of punk posters, writing, clothing and design, and try to recreate it, instead of reacting and adapting (Bestly, 2017). Here might also be an opportunity to refer to John Lydon's quote about the intention of punk. Punk can generally be seen as oppositional, but what it opposes may vary across cultures and contexts in which it operates. As a result, it is not inherently progressive, and at times may be purely reactionary, orthodox, or politically ambivalent (Bestly, 2017, p.17). As I've written before, the notion of DIY is strong within punk, but it is also strengthened by the attitude that *anyone can do it,* thus opening for the individual independence within the statements of punk.

I myself tried to imply punk writing into a language class, where the pupils were told to write poems or lyrics with punk in mind. After having taught them about punk and punk attitude for a few weeks, I thought the pupils would use critique and reactions to handle the task. However, I found out that the pupils rather than react, tried to mimic what they had learned, and use obscene language without context or meaning. One of the poems written only consisted of a colourful selection of swear words while another one was trying to be angry at something undefined:

> *Jeg er så lei av det*
> *Faen, faen, faen*
> *Bare noe jævla drit*
> *Faen, faen, faen/*
> *I am so tired of that*
> *Damn, damn, damn*
> *Just some fucking shit*
> *Damn, damn, damn*

The work you do as a music teacher should go beyond only helping the pupils mimic music or create music. As a music teacher one should prepare pupils to "put music to work" for the betterment of other peoples lives and social wellbeing. You should help pupils practice music making as ethical actions for social justice. And you should aim to infuse school music with, and ethic care oneself and the health of our social being (Elliot, 2012, p.22)

Using music as a tool for teaching history outside of the normal curriculum, can be a good way to look at historical events from the standpoint of people who experienced it, and give a sense of what the youth cultures' thoughts were. Although it is not the only example, punk can be a perfect example of this (Kafara, 2017, p.119).

"*History is written by the victor,*" is a known saying, and it is especially apparent in history classes. Major events are discussed, but how the people reacted are often not a subject within the curriculum. Therefor it can be fruitful to look at lyrics from oppositional music in the era, to get a broader picture. Kafara (2017, p.119) exemplifies this with The Clash's *Career Opportunities* describing working conditions and economic prospects in 1977, so I wanted to find another example. In *Green Days'* song *Bang Bang* from the 2016 album Revolution Radio, the lyrics surrounds mass shootings and the gun violence problem in the USA, putting a focus on how guns are seen as toys, and the focus on militarisation and fame have distorted

the cruelty and ugliness of war and violence. During the MTV Awards in 2016, Green Day started shouting "*No Trump, no KKK, no fascist USA*" as a statement against Donald Trump and his affiliations with the NRA and members of the White Supremacy movement in the US, in the presidential campaign. We do not know yet, if this song will be of any historical significance, but it may help give an insight to the thoughts and emotions surrounding the 2016 presidential election.

Nielsen (2006) argues that it is important to be able to understand the connection between society and music, and thus be able to create free and critical music choices for the students. The teacher's job is to let pupils experience a broad catalog of music, and not to let any genre be looked down on in the classroom. The connection between youth culture and music as the "face" of opposition and in the youths' critique against social structures are evident in popular music history. It is important to convey this relationship between society and music in the classroom, and therefore important for the teacher to understand. (Nielsen, 2006)

3. Method

In this thesis, the personal experience of a small group of participants will be put to use to explain and describe the trends in youth culture for the last few decades. While I have surveyed the positive sides in collecting data through a quantitative research method, and getting a broad overview of what peoples' thoughts are on the subject, I don't feel/think that I can get the right data for my questions from this kind of method. In my opinion this thesis is more relevant if I delve deeper into what a few applicable agents of the field are thinking about it. To get sufficient information, I cannot solely rely on literature or observed data, and I do not think I can get a deeper meaning of my findings if I use quantitative data.

3.1 Phenomenology

When I started this thesis and found my research question, my choice of method had to be phenomenology – but what is phenomenology, and what makes a study phenomenological?

According to Maurice Merleau-Ponty (1999), phenomenology is both a study, as well as a philosophy. It tries to represent the phenomenon as it is experienced, without relying on the psychological aspects, the physical process or the reasons behind the experience. Unless you can feel and describe these processes, they are of no relevance to a phenomenological study. Phenomenology flourished in the first half of the 20th century and was born out of the French and German philosophical schools. Edmund Husserl (1859-1938) is seen as the founder of the phenomenological direction within philosophy, and his work directly inspired Martin Heidegger and Maurice Merleau-Pontys existential phenomenology through the breakthrough with the work on transcendence (Kelly, 2003).

> *To characterize the breakthrough in Heideggers terms, we can say that Husserl had learned (though not necessarily to answer) the question of the being of entities. He had learned, in other words, to puzzle over the way in which entities are presented to us in experience of them. His was the first move beyond the blind Cartesian dogma that*

objects, even in our experience of them, can be no more than extended things (Kelly, 2003, p. 115)

Whereas Merleau-Ponty focuses on the bodily perception of phenomenology, Heidegger puts emphasis in his ontological philosophy on "being-there" or Dasein – a sense that you exist in a world that already exists, and that you have to experience the world in order to get to know yourself (Pio & Varkøy, 2014). He says that to achieve knowledge you have to have a sense of "being-in-the-world" – a feeling of a revelation that leaves you open and vulnerable. As Heidegger says, the world already exists, but you can only describe it from your own experiences. The phenomenological thought is based on that we cannot describe subjects as they are, but as they are presented for us.

In my thesis, I put an emphasis on the correlation between music, rebellion and youth. This is further expressed through Heidegger when he says that music is the connecting link between humans and their culture (Pio & Varkøy, 2014). Cultural practice is a good way to find your place in society. Music that hits special nerves can be a part of what gathers large groups of people with similar ideological thoughts and feelings about what they see as problems and shortcomings within society (Nielsen, 2006; Pio & Varkøy, 2014). To look at phenomenology through Heideggers ontological eyes, I believe that the human-music-society relation can become clear, and also say something about how these movements can be based in an emotional and cultural practice.

3.2 The choice of method

Since phenomenology is about how a phenomenon reveals itself to a subject, it has been clear to me that to answer my research question in a compelling way, phenomenology is the method that hits closest to home. The reason behind my choice is that I want to describe and delve into the essential and important parts of what my informants tell me, since I will deem them as experts, or at least to have a good understanding of what is relevant within their field. A phenomenological study emphasises the personal experience of the topic in question. The world we all experience, is not objective or subjective – it is lived (Strand, 2006) - and that is also why I believe my thesis should have a biographical approach as well as the

phenomenological. In my interviews, my informants will tell me about their life, their experiences, and their views, based on their backgrounds. A historical look at the subject in question will give a sense of biographical qualities to it.

The experience and viewpoints my informants may provide me, can help me get a clear overview of what I might find. And I believe that to use the phenomenological approach will be the best way to really get into what they experienced/experience and felt/feel about being in opposition and to revolt. Since I am focusing on Heidegger's phenomenology, my main concern is not the feeling of being, but the Dasein, and thus I can focus on not just what my informants felt and experienced, but also about what's their opinion on certain issues. Their thoughts and opinions are as valuable as their feelings, in my thesis, because to me it represents an educated answer to what it is to be in revolt and how and if youth revolt has changed in the last decades.

The challenges I will face with/using this method are based on much of the information that I seek are based in opinion and experience can be seen as "unspoken knowledge. The subjects probably know more and have a deeper understanding of the question than they are able to convey. Many of the central concepts and the overlaying discourse are non-verbal or based in practicality. It is very important to not trivialise these issues since all knowledge is not rooted in words. The focus of the phenomenological study is to get an understanding of the essence, while getting as close to the source as possible. This is one of the reasons why I believe phenomenology is the right choice for this thesis, and also why I feel/think that my own knowledge and experience is relevant to build a bridge between the informant and the reader of the thesis. It is also important to note that the purpose of phenomenology is about getting as close to the source as possible, yet acknowledge that it might not be possible to explore youth and rebellion within music exhaustively. It is also not possible to arrive at a definite conclusion within the limits of this thesis, in regard to the research question I have proposed.

Given the biographical and personal aspect of the questions and themes in my thesis to my informants, there might be some personal allegorical and metaphorical answers. Even though they can be useful to answer complex questions, metaphors and allegories can be confusing due to the different personal understandings – what can be meaningful and descriptive for some, can be utter nonsense for others. As I have stated earlier, in this thesis, I act as a connection between the informant and the reader, so I must convey the meanings behind what

my informants say as precisely as possible, while making sure it makes sense for the reader. As my supervisor suggested, if my informants say something untranslatable, it will be interesting to describe and explain why this does not translate, and how the context can be understood.

3.3 The interviews

In my interviews, I try to ask questions that will make the informants want to indulge in answering; "*For the mouth speaks, what the heart is full of*" (Luke, 6:45). I want to look at what they say, but also how and why they say this. I want to understand the how, why and whats of todays' youth culture and their use of music as a tool for rebellion. The way I want to do this, is to look at earlier generations and the people who participated in those generations' rebellious music (mostly the punk scene of the '80s and 90's), and people who have been watching the trends closely for the past 30-40 years. Alongside informants that can give me a historical perspective and a basis for comparison, I want to interview musicians that are active in the music scene/world; those that are speaking to, and on behalf of the youth culture of today.

Conducting a semi-structured interview opens up the possibility of a free dialogue between me and the informant. It is also flexible, in a way that allows original and unexpected issues to arise, and to be further investigated during the interview (Pietkiewicz & Smith, 2012). Rather than having a strict set of questions which the interviewer should only stray from on occasion, the structure most fruitful to the phenomenological study is one where the questionnaire act like a guide to help the natural flow of the conversation. My questionnaire is more structured, due to my limited experience with conducting interviews, but I will try to deviate from it if I manage.

By going for a phenomenological study, I limit myself to look at what a few individuals say and feel about the subject, and therefore will not have a chance to conclude with any general information on the subject. However – as Steinar Kvale writes in his book Det kvalitative forskningsintervju (1997)/The qualitative research interview there is two forms of interviews that usually can be conducted. There is the "gold miner" who digs after a hidden truth or a

deeper meaning, and who believes that the "gold" will be found if you only dig deep enough. The other one is "the traveller" – the journalist, researcher or author who travels and experiences the landscape and people who live there, and who will try to teach the people "at home" about how it was in the most accurate way possible (Kvale, 1997 s. 19-20). The "gold miners' gold" can in many cases be interpreted as being the objective and in some cases the "absolute" truth (Kvale, 1997), but this is not what I am after in this study. In my interviews I want to be able to look at the world, and understand it like my informants understand it. It is my job as a phenomenological researcher to get into what my informants has experienced and communicate it back to the reader.

To conduct interviews, where I try to put myself in the shoes of the informants, and also "visit" their turf. There are also some ethical positions I may have to take(consider?). It is important for the interviewer to monitor how the informant is doing, and how the discussion is affecting them. The informant can at any point of the interview feel ashamed or awkward about talking about something, and the correct measures has to be taken (Pietkiewicz & Smith, 2012). If the information the informant gives me are in some ways problematic or damning, I will have to ask them if they want that part of the interview deleted before transcribing. It is possible that the information has been said "in the heat of the moment", and that they never actually wanted to say that. I feel it is better to let them decide if it should be deleted, rather than them reading through what has been written in the thesis and deciding to retract their consent.

Because the information given is about rebellion and has a biographical approach to it, some information given may actually be descriptions of activities with legal ramifications, such as drug dealing, acts of violence, squatting and other illegal actions. This information can have legal ramifications for the informant, if I use the information, and have done a below par job with anonymize the informant. The ethical question here is also that of sitting with criminalizing information about an informant. Not passing this kind of information on to the authorities can also be illegal, and thus being problematic for me as an interviewer. Another ethical problem is that if an informant notices an error in giving me this kind of information, the balance in the interview might shift, and the informant might feel that I have some kind of trump card, that I can use against them.

The reason I am bringing this point up is that I do not want to be looked on as generalising, but it is a fact that there has been many instances of violence within the punk scene the last 40

years. Some news articles describing punk riots, demonstrations, civil disobedience and violence:

> *Hundre blitzere ved dansk ambassade: Ulovlig demonstrasjon i Oslo i ettermiddag etter bråk ved Ungdomshuset i Danmark/A hundred blitz members at danish embassy: Illegal demonstration in Oslo this afternoon after riots at Ungdomshuset in Denmark* (Andersen & Grøntoft, 2007).

> *NRK anmelder Blitz: NRK anmeldte i dag angrepet på medarbeiderne under en Blitz-demonstrasjon for snart tre uker siden* (Stabell, 2007). NRK files complaint about Blitz: NRK filed a complaint today regarding the attack on co-workers under a Blitz demonstration, soon three weeks ago

> *To arrestert etter Blitz-demo: Demonstranter angrep politiet med røykbomber og stein under en demonstrasjon mot et tatoveringsstudio i Oslo sentrum* (Haram, 2011). Two arrested after Blitz demonstration: Demonstrators attacked the police with smoke bombs and rocks during a demonstration against a tattoo studio in central Oslo

> *In 1986, as a demonstration against politicians, punks forced themselves into the Oslo seat of local government during a banquet and proceeded to eat food and thrashing the party* (Sundar, 1986).

3.4 The Informants

I will use three informants, with varying experience and age. The reason why I would like to use varied informants, is because I would like to have many angles to answer my research question. When I have these three interviews, it might be possible to say something about in what shape and form today's musical rebellion exists. I have considered that my thoughts on teens and music in rebellion might be faulty, and that I during my studies will find data that speak against what I already think I know. In that case I will be very happy, and hope that the findings I get will be fruitful.

<u>Below is a description of each of my informants:</u>

1. A feared and loved local music critic and journalist, who has been active for the last 30 years. He is in many cases controversial, and highly active in debates in and around the music scene. His insight will probably be the data that provides the most general overview on the subject, and will be valuable to connect data from the different informants (he has probably reviewed all of them at one point or another as well). Here I also need to be careful with how I present his data, due to his local fame. There is also an argument to be made that his local fame should not exclude him from being able to tell his story within the frames of this thesis.

2. A former punk who has partaken in both domestic and international demonstrations and important events for the punk and Blitz movement. He has been playing in bands and been an outspoken voice in the punk community in his youth. He still pays close attention to against-culture and the modern punk scene. He works with teens who have fallen out of the school system and helps them find their voice through music and arts.

3. A newly famous hip-hop artist that is known for challenging the stereotypical way of presenting the genre. He is now highly active and is a favourite amongst teens. I think he will be able to paint a good picture on how audiences are now, how they act and if they "stand for something". It is also valuable to have someone in a quite different genre to collect data from, so that my conclusion is not "the rebellious spirit within rock is dead" or something like that.

In my interviews with the informants it will be important to ask good questions and have themes that will be interesting for them to elaborate on. I have thought about some subjects of questioning I would like to use. The interviews will be around an hour long, and depending on the answers I get, and if I feel like the informants still have data that can be relevant, I will conduct interviews of lengths I seem fit. I will have to do thorough work in processing the data gathered.

In the interviews, there will be of essence to have a human connection, so that the informants feel comfortable. They will be recorded, using a recorder or cell phone. I want to meet the informants where they feel most at home, while not being in their own house. I do not want to intrude on their privacy and feel like a public space or school of my choosing, might make them tenser than if they feel like they have some kind of safety in the location. However, the risk of meeting up might make the informants uncomfortable in telling me exactly what they mean, and rather tell me what they think I want to hear, and that can be damaging for my

thesis. I must be very clear on the point that any information is good information, and that I am doing research to provide information, not to prove a point. I do not know if we will meet for all the interviews. If there are short ones, we can mail, text or do it over the phone.

It goes without saying that some of the questions are about comparing the different generations, and the informants' views on the similarities and differences they have noticed. These questions will have relevance in answering my research question, and they will give a great insight into what I want to learn. The questions will vary from what the informants experience within the scene, to why they believe the generations have those kind of differences as they have talked about. While talking to my mentor, he put me on some interesting thoughts about asking the informants about if the changes they have seen in the youth culture and rebellion can be a result of them growing older. The reason why this can be a good point, is to find out what is based on on-the-spot opinions and what is thought through and experienced.

I also would like to ask more personal questions about how the informants experienced their time of rebellion, and if they can tell any specific stories that enlightens how it was back then. Did they get in trouble with authorities, the media or with the general public? Did they achieve anything with their attitudes and music? The stories that will be told, will for me paint a picture on the person I am talking to, the time they experienced the truest form of rebellion, and to get several pointers towards the subject. For me it is quite interesting to see what the informants think are the most relevant stories to tell, because that can shine a light on what was weighted as important and what it is now.

Lastly, I will ask my informants if they have any old posters, articles, cd-covers or anything like that, that can help describe how the scene was back then. These things can be easily compared to the ones we find in todays' music scene and can be studied by both me, my mentor and the informants, to make sense of the changes. What bands played, what slogans were used, who was in the audience, what was the audience like etc. It is not needed to include the posters in the thesis, but it can be good data for studying.

3.5 Data analysis

In a phenomenological thesis, it is important to structure the transcription while analysing. My questions are not in general focused on the informants' experience with youth and rebellion, but on their thoughts and opinions surrounding the subject, so to structure the analysis after the three stages recommended and described by Pietkiewicz & Smith (2012) will be very helpful and lead to the most precise results. During my interviews, I will use both sound recording and take notes, to get the most accurate description of what is being said, and how it is being said. The notes should represent actions and subtle changes in the informants' mood, that the recording won't necessarily pick up, or that you might not notice while transcribing.

The first stage in analysing a transcription with a phenomenological intent is to use the notes you have been taking to fill in gaps in the transcription at the correct moments. It is useful to listen to the recording while reading the transcription numerous times. Each reading of the transcription might also provide new insight. This together with the notes will help make a more vivid picture of the interview and might help to pin-point what the informant laid an expressively focus on and make notes and comments that represent my analysis of what is being said. It should also be a focus on how things are being said, what kind of language are used and contexts.

The next stage is to start connecting what the informant is talking about to thematic points that are being made. It will be more useful to use the comments and notes to find the concrete themes of the interview, if the job with the comments have been thorough enough. It is also in the second stage of a phenomenological analysis where I will look at the connection between the information gathered and earlier research. If I am lacking theoretical groundwork to explain themes that are being presented, it will be necessary to do additional research before moving on to the next steps of the analysis.

I do personally believe that I will find similarities between what has been presented in the theoretical part of my thesis and the information I will gather. I must admit that is a thought that bothers me a bit. It shows my preconceptions towards the research question and general theme of the thesis. If I am to write a good representation of what the informants are actually telling me, I have to lay these potential selection biases away. In the worst case, the

legitimacy of the thesis might be compromised in my search of being able to say: "It was what I knew all along".

To summarize what is being said in technical terms can be a useful tool to help conceptualize the information gathered. As a scientist it is important that I write a concise note that reflects a higher degree of abstractness (Pietkiewicz & Smith, 2012). In their article they are mainly writing from a psychological angle, but I would like to argue that I could refer to pedagogies to the same degree. Regarding conceptualizing, I think it is natural that my knowledge about the field will be central in selecting the themes that are important and that will enlighten the bigger picture in the thesis.

The last stage in the analysis, described by Pietkiewicz & Smith (2012), is to find similarities between the occurring themes and putting them in clusters with describing collective terms. It is important to see the connections between what has been said to extract the most interesting and concluding information. This is also the stage where unnecessary and excessive information are removed in regard to the clustered themes and the main research question. To make a list where the themes and underlying subjects are being structured within headlines and subheadings can be very useful to show what parts of the themes chosen are being focused on.

While introducing the transcribed and analysed data into the thesis, I will use the list described in the last point as a guideline. The chosen overlaying themes will be used as headlines, exemplified and described by quotes from the informants, including a narrative explanation of the broader situation and coherent meanings. To include the informants' own words in the text opens the reader to get own expressions of what was said, as well as retaining the voice of the informants' personal experience and emic perceptions (Pietkiewicz & Smith, 2012). I want to create a connection between the reader and the informant, using several layers of interpretation and reflections with a basis in quotes and theory.

4. Results

To clarify what the different informants underlined as important, and what they said about the collective themes, there are three distinct parts of this results chapter, one for each participant. I have chosen to present the participants separately, in terms of their respective thoughts on the themes. The reason I chose this approach is because I think that if the participants' thoughts are presented only in the respect of the themes, what they want to focus on might not be taken as that important. I aim to present the whole participant in such a way that their thoughts—not only their words, but their person—is highlighted. This is important in order to see how their youth revolt influenced their character as well as their feelings and opinions. It will also be interesting to compare their personalities through this discussion.

The participants will be presented chronologically in regard to when they were active in their rebellion; the hippie (1960s-1970s), the punk (1980s-1990s), and the rapper (currently active in 2020). This approach to the three cases also enables the historical development of forms of music al revolt to become a central theme to follow through the entire results chapter.

4.1 The themes

In this chapter I will detail the themes I have chosen, and why I believe these themes will give the best insights into the guiding questions and objectives of this study.

4.1.1 Thoughts on and experiences with school

With Pickhardt's stages of rebellion in mind, I aim to explore the participants' relationships with school and education. Their insight and feelings towards music as an educational subject and school can also shed a light into failings and weaknesses in the way that schools handle pupils who express rebellious tendencies both presently and historically. Gaining insight into

an individual's schooling experience can be a valuable pointer towards how the Norwegian school system can identify disillusioned pupils and motivate them to engage once again. This theme also provides an opportunity to develop strategies for using pupils' rebellion as something constructive, not only for the benefit of the pupils but for the school and community.

4.1.2 Stories about my own rebellion

I sought to encourage the participants to share stories to get a clear picture of how their rebellion was expressed, and how they personally experienced it: What was it like? How did it affect you? What drove you to it?

The findings here can be interesting when trying to determine if something in the core of the diverse rebellions has changed, or if it is always based on the same underlying drive. These findings will be interesting when discussing how today's rebellion is expressed in comparison to earlier revolts. There might be information that gives us a frame of how youth in general revolt and some structures that seem to be the same throughout all rebellions and some essential differences that can also be carefully investigated. It also might give a predictive indication as to how rebellions will likely be expressed in the future.

4.1.3 About their own and others' revolts

It will be interesting to see how the participants talk about other youth revolts. Will they see them as useful or as unimportant? How about their discourse toward the other revolts? This theme will probably shed some light on both their thoughts on what happened before and after their own experience of youth rebellion. The participants might be inclined to look at their own revolt more favourably than earlier and later revolts. When discussing the results, this line of questioning might prove useful toward obtaining more weighted and balanced views of each rebellion, and ultimately, a more varied and rich insight to the core of the rebellion.

Some of the participants have probably actively rebelled against the others' favoured musical expression, but perhaps with identical motivations.

4.1.4 About modern youth and rebellion

It is important to understand participants' views of how today's rebellion is expressed from different angles, and to identify what the participants see as strengths and weaknesses in modern revolts. It would be interesting to get an insight into the participants' thoughts around modern revolt because it might reveal whether they view how today's revolts are acted out as more or less effective than their own revolts. It is also fair to see the counterweights and counter-arguments that might come up and detail these in the discussion chapter. This theme appears to be the most promising with regards to answering the research question, and the findings here will probably both confirm and disprove earlier research on the subject.

4.2 Participant 1 – "Arve" the Hippie

> *"And it's not a coincidence that most of my generation who grew up with the protests and psychedelia ended up in pretty good positions in society, becoming solid citizens, […] we were quasi-intellectuals who revolted."* - Arve

4.2.1 Individual glossary – Explanation of key words and concepts

Arve used some expressions and references that might not be known to everyone, so I have begun by making a short explanation for some central words and references. I feel it is important to use the correct terms instead of explanations in case some of the meaning of the concept or the historical importance gets lost in translation.

ML-movement:

ML is an abbreviation of Marxist-Leninist. The movement had its upspring and heyday during the late '60s and early '70s, focusing on communism as it was described in the Communist Manifesto and communism as it was presented by Mao Tse-Tung. The movement consisted of several organisations such as political parties, newspapers and publishers and some student communities (Wikipedia, 2020).

Quasi-Intellectual:

In terms of direct meaning, a quasi-intellectual is an individual who appears smart (Bolstad, 2020). Arve used this expression quite a lot during his interview, and he also put a different meaning to the term than the one presented here. He presents it as someone who appears smart and well-articulated without any formal education on the subject in question.

Festspillene:

Annual event that goes on for a couple of weeks every year in Bergen. The focus is on broad cultural themes, and to show every aspect of music, dance, literature, visual arts, and folklore. It is by some people viewed as pompous and pretentious, because of what they believe is an exaggerated focus on "correct" and "refined" art, and not on the culture that is being performed by and for the everyday practitioners of street-level culture.

Bourgeoisie:

A social class defined by their capital and cultural status in society and is often a description of the upper-middle-class, like bank owners and white-collar workers. The expression can be traced back to the 11th century, being a name for merchants, artisans and craftsmen's guilds. Today and for the last century, it is most widely used within Marxist ideologies (Bolstad, 2020).

Rødt:

A party on the political "left" side. They have previously been connected to communism and the ML-movement but are today defined as a socialist party and have a member within the Norwegian parliament.

4.2.2 About Arve

Arve is a local music critic and journalist, who has been active for the last 30 years. He is in many cases controversial, and very active in debates in and around the music scene. He was also a participant of the Norwegian hippie-movement in the late '60s and early '70s. After this, he was involved with youth culture through music shops and bars, where different generations of musicians spent much of their time. His insights will probably be the data that provides the most general overview on the subject and will be valuable to connect data from the different participants.

Many of Arve's answers consist of stories and listings of events of historical significance. This participant laid much emphasis on giving chronological explanations and liked to put his own revolt and stories in context of a bigger picture, comparing it to earlier and later revolts. We sat in a bar with background music and drank coffee during the interview. This was one of the places Arve liked to go, and he talked fast and at length about the questions I asked, showing both interest and engagement in the subject.

4.2.3 Thoughts on and experiences with school

Arve describes his own time in the mandatory years in school as a good student, and notes that his rebellion against school and the "establishment" didn't appear before he entered the late teens and high school.

> *I was super good at school and had the best grades in all subjects and came in on the hardest high school to get into, and so on [...]*

He did however have a difficult relationship with music in school. When he attended primary school, he felt that all music classes focused on was classical music, and that the only thing he learned from it was to hate that genre of music and etiquette. He describes his experiences with music in primary school through a story of an excursion to a classical concert. He and

the other pupils got yelled at for clapping between two of the movements in a piece. The school he went to was in a working-class neighbourhood, and the refined culture of classical music was something far from familiar or loved by the children:

> *We grew up after all on Sletten, which was very much a derby (mener du suburb, eller "working class suburb"?) town at that time. And then you come and listen to classical concert in "Konsertpaleet"*(A former concert hall in Bergen)*, with the Harmony* (Bergen Philharmonic Orchestra)*. And then there were working class kids, we didn't know how to act at a classical concert, right. [...] The band was done, so you clap. And then someone in the Harmony comes forward to the front of the stage because; "don't you know that you shouldn't clap between two movements?!" Right? And all this refined... It was a piece of culture that had nothing to do with us on the street, right. And it taught me to hate «Festspill», hate fine culture, because you connected it to the upper-class, which you hated, and were the exact opposite to you as a working-class child.*

> *Yes, it* (music classes*) had an influence up to and including secondary school, because they said that you learned to hate everything that tasted of established music.*

As Arve describes it, school did in no way make him interested in music, and his music classes were more for slacking or skipping than for being educated. In high school all of the music teachers were either condescending, or not pedagogical to any degree, and made the pupils resent the subject:

> *And in high school we were singing in was the first year [...] and then the teacher came in [...] He explained that; "the arrangement this year - we will have choral singing." And then he says so laid back how to divide us, and then he says openly in the middle of class; "there could be someone who might not be so interested in this. In that case, they can just get up and go now, because there is no point in attending this class for the rest of the year, then." 23 out of 23 got up and left, and this is a class, a school class that consisted of just about the children of the elite. Because it was the most difficult school to get into in Bergen. So this was not much working class.*

The reason Arve underlines that this was children of the elite has to do with the fact that he views classical music as something for the bourgeoisie, as he likes to call them. He then continues to talk about two other music teachers he had experience with.

In the first year of high school we had a completely hopeless substitute who ended up psychiatric, so she said. And then we got a kind of hip dude who wrote poetry collections and was only a few years older than us, and played rock records every class, but it wasn't anything particularly educational at all, not at all.

To conclude his thoughts about music as a part of his formal education, he all but summarizes his thoughts:

But also, music was something you did in your spare time […] But the pedagogical aspect was non-existent.

I asked Arve to share his views on how we conduct music education today, and if he has anything he wants to point out. From his own words, Arve was quite unsure about how we do it today.

I have to confess, I am very unsure about how it works, but you at least don't get the hate, I hope, that we learned to hate all the classical music.

He also points out that his impression of music in school today is a bit more positive than how it was when he was young.

Today school probably has acknowledged to a whole other degree that there is something that has happened after 1900. I have to confess that I have minimal control on what's happening other than it's not like when I was young. I believe that music teachers today in another way than before, you use contemporary music also in pedagogies. Use contemporary music and analysing hip-hop lyrics […]. And I do believe that if kids don't want to listen to the classical crap, they don't have to, and if they think punk is some noisy shit, they don't have to listen to it. That it is done much more on their terms.

Concurrently, he gives a warning about what he thinks might be the cost of having music classes more on pupils' terms, and making it a subject that might not be deemed as important as the "basic subjects". When questioned about music's place in school and society, and if it is not harmful to the subject that politicians and the curriculum weigh maths and language subjects heavier than music, he responds.

The result will surely be a musical polarization. This is that those who are initially very kind of perfectionist and keen to become very good, and have good grades will probably use their time to read their homework and perfect themselves instead of wasting their time listening to music because you will not get any grades in it. While those who are again not so good, they will again use the music as identity and as a protest against this perfectionist

[...] but as we spoke about; you will have a «generation performance» that absolutely must do everything perfectly.

4.2.4 Stories about own rebellion

Arve explains where his rebellion started, and in which ways it came to show. He describes this beginning as failing subjects in school, and then evolving from there. He also emphasises that his rebellion and oppositional mind has stayed with him and are now a part of who he is. The underlying radical thoughts and the ideas he has carried with him from his youth still make sense to him.

My rebellion consisted of being a good boy in 9th and failing in seven subjects in high school. Having millions of jobs and ending up as cultural snob and community support who's voting "Rødt" and writing, And then there's the acknowledgement that eventually you had to admit that yes, I have a certain kind of radical mind still, but I fucking make sense.

Even though Arve has participated in demonstrations and even gotten fined for it, he says that it wasn't mainly for noble causes. He did it because of the sense of community and group mentality. The drive to participate came because it seemed like a fun thing to do at the time.

I got my first fine for demonstration in 1970; an environmental protection demonstration [...], and we did not get up on those mountain tops and sit down to protest because we were so fucking... Like we cared so fucking much that here they should not build that watercourse. It was just as much because this seemed like a fun thing to do, plus it was free food and cigarettes. And in the years that followed, there

was now such a thing that politics was politics, while rock'n'roll was something else entirely.

When the ML-movement came to Norway in the late '60s, early '70s, Arve became a part of the movement, but he reflects on the split between the politics and music within the movement. Either you were focused on politics or music, even though much of the music at the time reflected political thoughts, it was relatively shallow.

> *[…] thus you got what was called the ML movement here in Norway, which was also very politicized, but compared to music culture the first years… It was like this; either you were interested in music, or you were interested in politics. If you were interested in music, you were to a certain extent interested in some politics, but it was more that all Americans were bad except for those who played in bands.*

Arve explains that he was torn between the two factions within his youth rebellion. On the one hand, he was too sensible to swallow the hippie mentality that was flourishing in the music scene but still liked rock and psychedelia. On the other hand, he read communist literature of Marx, Lenin and Mao. This duality within himself got him kicked out of the ML-movement at one point. He points out the conflicts within the two sides and gives a recollection of it being like balancing on a knife's edge.

> *[…] at the same time, you were a little sensible, too sensible, too little naive to swallow the whole hippie philosophy mule. So, there was that kind of internal conflict, that of reading Mao's heavy thoughts and Marx and Lenin, and all that bullshit. At the same time, you liked the rock and psychedelia of American dope bands, which at best was "we're gonna hijack the starship and build a nice world .. blah blah blah" One like that weird mash of the top of naivety and hard-nosed Norwegian radical politics. And we held on to both parts, but I was kicked out of the ML movement myself. […] There was something that, if it was too political, dogmatic political, you did not like the music bit of it all, because it did not really stand up to the demands. There were too many capitalist big record companies. While if you went to the other extreme and there was the damn music stuff, the political movement would interfere with what you should like. It went the other way again. So then, you balanced on a knives edge there, and that wasn't always easy.*

He reflects on the fact that he once ran a ML-bookstore in Bergen, and that even though he believes there is a lot of irony in it, he wouldn't have been without it. Everything he has done and experienced has led to this point, and to the person he is today. The use of drugs and experimenting hasbeen an important part of the making of Arve as a complete human being, and he is a bit weary that people today might have gotten too sensible regarding experimenting and testing their limits.

> *Also, you can say that today it seems that I have a lot of humour and have been running an ML-bookstore in Bergen. A bit like self-irony about it, but I would do the exact same thing again. […] because that is what has shaped you as a human being, including all the silly, naïve, stupid facts that you were doing at the time. As you may later think, it was a bit stupid to use part of the drug because you had some flashbacks. But it was a lot of fun, and today everyone has become so sensible. I don't use drugs and I hardly drink because it has its drawbacks too. Today I am too sensible.*

Further on he describes where many of his friends and like-minded people within his generation are today. He describes them as being good citizens and having high-position jobs within today's society. One of the reasons being, that it was a generation of quasi-intellectuals and not necessarily the losers of society that revolted.

> *And it's not a coincidence that most of my generation who grew up with the protests and psychedelia ended up in pretty good positions in society, becoming solid citizens, […] we were quasi-intellectuals who revolted*

For himself, his background as a hippie/radical has given him a mindset that lives with him to this day. Even though he works reviewing hip hop or black metal, and gives them a good review, that does not mean that he listens to it when he gets home. His attitude comes from the thought that if anything is fun, it's fun, if it's not he won't do it.

> *I've reviewed some hip hop concerts, I've reviewed black metal concerts. But fuck you if you think I listen to it in private. But something like that, something specific about how I have become as I have become, it is probably such a childish attitude that either it is fun, or I let it be.*

4.2.5 About own and others' revolts

Arve explains in vivid terms how his rebellion started, and how he expressed it. Here he uses his knowledge of music history to lay the background for what he is speaking about. This makes for great insight into his reasoning for why it appealed to him and many others in his generation. He describes their revolt as a reaction to the post-war generations' naivety towards American wars and the revolution of musical sounds and expression that didn't exist earlier.

> *I didn't become a rebel until '68, I think. [...] Then came San Francisco, the hippie movement, the music that was largely combined with a rebellion against the existing parent generation, which had undergone World War II. So far, Norway was characterized by reconstruction, everyone was to pull together, social democracy their best time. And then in the mid-60s, it began to come in a music form that was much noisier and much more so that was something completely different from what the parent generation had ever been. It was because they got these electrical instruments that fucking noises a lot more, and that this expressed themselves as such where hippie movement with such peace, not war and so on. It was, after all, a counterbalance to the Vietnam War in particular, ten years before the Korean War we had not had a similar revolt. Although the Americans were heavily involved at the time. There was one like this post-war, early post-war generation that hadn't grown up the same way. But by the end of the 60s, they had started to become adults, and then you got kind of naive. Parts of this were some extremely naive rebels, but it was a hell of a nuisance for the incumbent. Both musically, the fact that you used drugs, instead of drinking. The fact that you got your own sub-cultures, so to a certain extent you can compare with parts of the jazz environment in the 50's.*

One of the reasons why the revolt of the hippies came into fruition in Norway, Arve says, is partly due to the politics in Norway becoming boring and predictable, and the longing for something drastic and new was in the air. The revolt was in large part against getting forced into a status quo and being stuck on the same path as their parents' generation were. As Norway at the time was governed by the Labor Party, the youth were influenced both from the

culture of the US and the ideas of the political left. This made them get a sympathy of the hippie culture, and leaning towards communist ideals.

> *And you also had this that social democracy had started to become a little like that and thus you got what was called the ML movement here in Norway, [...] And all of Norwegian politics was now so dull and predictable, and characterized by men of 50 plus in suits. [...] That was what we wanted; we should have something more exciting than our parents' generation had done. We would be forced into exactly the same stuff, and you had the same at the end of the '60s and start of the '70s. A simmering counterweight to the social democracy that was a bit too lame, and the working class had to stand their ground, and all that jazz, right. And we were both little hippie fans, that was a little, I don't know, I don't know if you could call us a-political, but we were also communist-political.*

Arve talks about the relationship the hippie/radical youth had to drugs and stimulants in the late 1960s to early '70s. There was quite an open scene for the use of it, but only to the point of being satiated. The mentality was; *"I'll do anything once."* You should be open to any new experiences, but only to the extent that it's fun, and if something bad happened, that was the last time you did that.

> *And it's something like, it's a setting that was formed in the late '60s, a bit out of the '70s, which is a decent, okay you used drugs, until it got a little too much of a good thing. You got drunk until it became a bit too much of a good thing. So, you've always had it there "I'll do anything once," the hippie said as he washed himself. But this here to do lots of mistakes but never do the same mistake twice*

In contrast to the "quasi-intellectuals" of the hippie/radical movement in the early '70s of which Arve himself was a part, he describes the punks of the late '70s and '80s' as losers who were against everything. The punk rebellion was the losers' own revolt and didn't have the wit or intellectual mind that the hippies had, and therefore did not have the same know-how.

> *Many of the punks I know from the late-mid-70s to some way back in the '80s [...] some of them ended up as community backers and professors and stuff today, but a large part of them, disproportionately large, ended up as either junkies, or the two lives of themselves. In a completely different way than any other musical kind of generation I've known, those were exactly the years of punk, it was the losers' own*

rebellion, and very many of them crooked, while ten years before, we were quasi-intellectuals who revolted.

He continues to explain that earlier, in contrast to how it is now, musicians didn't have to go to extremes to get themselves hated, all they needed to do was to play with untuned guitars and sing out of key. He also goes back to the point that the punks weren't conscious about their rebellion. They were more against everything instead of being rooted in an intellectual foundation.

Before everyone was very disliked, so no one liked the punk when it came. Established musicians had plenty of disdain for it, it was to not tune the guitars and to not sing in tune. The older generation hated it because it was so damn noisy and problematic, even for the slightly like half-generation in between, it was that there was no conscious rebellion, it was more like we are against everything.

Being a person that has been involved in the music scene for many years, Arve has seen and experienced youth culture first hand throughout several generations. Speaking on the Norwegian black metal-movement he recalls that it always surprised him when young guys got arrested for church burnings or other criminal stuff. But he shrugs it off by saying that that's how youth rebellion is, or at least was until the end of the last century. That it's often linked to ideas of politics, truth or religion, and often presents an alternative to what is the norm, challenging society.

When you had the black metal stuff, in the mid-90s, so even though you knew all the people within it [i.e the black metal scene] - *After all, you were perceived as an adult, so no one told me that "we lit that church on fire a couple of days ago." It always came as a surprise when the different ones you knew were taken. But just like that where the rebel stuff, I struggle to understand, also because of that much of the youth rebellion I know from the '60s to, or from the mid-'60s to the end of the last century. It was partly linked to "politics" then, and that to for example, religion, truth, etc. And often that was how we would instead have an alternative.*

He continues speaking about how the metal scene in the '90s did rebel against religion and truth and starts to talk about who the people who got drawn into the sub-culture were. These young people were mostly loners who were drawn to amongst other things role-playing games, and the metal community gave them an affiliation and a sense of identity. Their shared

"weirdness" made them connect and create an arena or a sub-culture where they could express themselves. Arve points out that the fact that the music sounded so bad to everyone else, made the identity stronger.

> *Metal in the mid-90s had such a rebellion against religion and truth. After all, there were a lot of kids who had played a little too many role-playing games, and who had experienced some Christian education. And it was a lot of fucking loners, and by then jumping in, they got an affiliation, because there was a hell of a lot of weirdness going on. They got an affiliation. They got an identity, and that took a bit* (makes a face that implies weird)*, sometimes. And it sounded so damn good that everyone else hated it, in contrast, true. And it was, it was a subculture to those degrees, but if you belonged to that subculture then you had an identity.*

When he starts to speak about hip-hop, he starts mentioning the background of the genre, by underlining that it had its beginning in ghetto-rebellion in the US. When the genre got introduced to the Norwegian scene, it became something else because the same kind of tensions didn't exist here. The revolt against being excellent in playing an instrument or at singing, was integrated into the hip-hop revolt as well, but it was not a political statement. Arve separates the idea of having a political voice with a clear motive and to be oppositional in general. He rather puts it together with identity, and at the same time he mentions that the practitioners of the genre often aren't the most intelligent people.

> *Hip-hop, that of course is a descendant of American ghetto-rebellion, American big city ghetto rebellion in quite a big reach. But when you transport it to Norway, it becomes quite quasi, because it is political in some sense in the degree that it's a revolt against being good and so on. But it's not political in the sense that you show an alternative, something like, it's a bit like; I am against this and that, and have a big mouth and say nothing, and we think it's fucking hilarious to hang around with producers and eat drugs and stir trouble. And that has to some degree something to do with identity, but it's not the smartest that ends up in that environment.*

Arve continues his thoughts about the practitioners of hip-hop rebellion and acknowledges that it is a genuine rebellion, but at the same time it's useless. He reasons that the rebellion isn't a genuine expression of revolt or opposition, it is more that it is the right thing to do if you want to rebel.

> *After all, it's just hip and hop, right. So you kind of have that. A genuine rebellion, but at the same time, it is very much such a useless thing. You have someone who eats fruit because they like fruit, and then you have someone who eats fruit because it is so healthy. And you have a certain degree of the same arrangement. There are those who like hip hop because "the best thing to do,"*

Before Arve begins to talk about modern music and teen rebellion, he summarizes the electronic music rebellious history from the late '80s' to modern hip-hop within a few sentences. He starts with the introduction of synth-pop and rock that turns into this arena-thing, and then he says that grunge, even if the expression was noisy, was not a rebellion. When hip hop began to establish itself the time was right, because the electronics began to take form and make it possible to spread music in a different and much faster way.

> *Out in the '80s you got some kind of synth-pop stuff where you also started getting this grand thought stuff within rock, and then you got the 90's with the grunge, which was one like that neither / nor scheme, but you at least played noisy guitar, and then came the turn of the millennium where hip hop began to establish itself, also the electronics began to establish. And you got widespread, things spread much faster.*

4.2.6 About modern youth and rebellion

Arve's answer is short, but clear when I ask him in which musical genre the musical rebellion is strongest today; *Hip hop is just about the only thing.* This connects well with his thoughts about hip-hop. He continues by explaining why it's hip hop, and not other "newer" genres like tropical house, that captures youth identity and rebellion. The genres that are popular on the radio and those they use in movies and television are songs that the parent generation understands and think sounds nice. It is this lack of understanding that is so appealing to the youth.

> *Today you have, that is, you have hip hop then you have, also an identity, because the parent generation does not understand hip hop. They think that KYGO makes good tunes and that Alan Walker sounds nice. But hip hop - they don't understand it at all, because it's not music. It's just these damn "aka-baka bonka-raka" beats*

Though he sees hip-hop as about the only thing that holds musical rebellion with modern youth, he does see it as a genuine rebellion, but he also sees it as a useless thing. His reasoning is that while some rebellions have come out of a necessity, this one has come because it is trendy and the right way to rebel. He describes it as "eating fruit because it is good for you".

> *After all, it's just noise and rap, right. So you kind of have that. A genuine rebellion, but at the same time, it is very much such a useless thing. You have some who eats fruit because they like fruit, and then you have some who eats fruit because it is so healthy. And you have a certain degree of the same arrangement; There are those who like hip hop because it's "the best thing to do."*

In response to my question about if youth rebellion should have a root in politics Arve agrees, and then underlines that the hip-hop rebellion that the youth are taking a part of today barely is a culture at all. He doesn't see the political engagement besides the focus on the environment, and he does not recognize that as a strong political backbone to a rebellion. He sees the rebellion as weak and arrogant to some degree. He calls for someone to take physical action when it comes to fighting for your rights. The only section of youth culture who are actually fighting the police are lay abouts and he sees them as a part of a culture that is barely a culture at all.

> *Yes, well, if it should have any purpose […] Youth today doesn't express a political rebellion at all. You can say that to the degree you talk about a youth rebellion, you talk about the environment and stuff. But that is political, but another form of politics than the one I have a knowledge of and have a background in from the '60s. Like, I see the political revolt today as wimpy and know-it-ally. No one throws rocks or destroys windows anymore. There is no one who fights the police either, except for the ones who are just layabouts.[…]Well this is those kinds of offspring from a youth culture that barely is a culture at all.*

He reflects on what differentiates modern musical rebellion from earlier generations' rebellion, and he partly argues the difference in the music scene being much more fragmented today than before. It is therefore harder to shock or to make the general public dislike the music. This is in strong contrast to historically provocative genres of music such as punk, which was heavily disliked when it emerged.

There are a couple of very big differences between the musical rebellions of old times. One is that everything is so damn fragmented today. It's not either A or B. It's either A, B, C or D, or the whole damn alphabet. And it's also a bit like that so you have to go to extreme extremes to make everyone dislike it.

Arve also talks about how Spotify has influenced the music scene and the way we listen to music. He points out that the music today is based on single songs, and that the musical expression is not a collective. The focus is to a much higher degree to get listened to on Spotify and from there on earn a bit of money, and then get gigs and earn more money. If you do not already have a name, or millions of listens on Spotify you will have to make do with playing for free, and even then very few people will show up.

And then you got Spotify in 2008, which today permeates everything where you have music, which has gone over to individual songs. Much of the musical expression today is not characterized by a culture type of music, but there is one. With individual songs that are catchy to spread on and off the lists, you get 3 million hits and can make some money in addition to having to go around and play for people, and there you are either big and making good money, or then you are nothing, you are playing for free and there is still nobody showing up to your gigs.

The benefit of having a large following and a big reach when it comes to your audience, comes before having a political meaning within your music. This in turn makes having a political opinion or engagement difficult, because you risk losing some of your fans.

Because to the extent that having a large audience is insanely important, so will it be to assert a political opinion. Claiming an opinion at all. Then you will risk writing from your fans and fans are more important than political opinions in music today.

Even if music has become less political, Arve means it is easier to start social movements today than before. The downside, he says, is that it is easier to look past it for the people being protested against or urged to make changes. He describes it as the spray factor is bigger today than before, making a reference to shooting with a shotgun from a distance. Many small pellets that spread more and more, the further away the gun is fired. By the same token, he believes that even if the same amount of people demonstrate – the in-your-face approach of physical demonstrations are more likely to get across a message and force someone to do something than to send messages from afar.

On the one hand, you have a lot easier to start a people movement via social media today than you did in the 60-70s. But at the same time, it is also much easier to neglect. So when it puts hundreds of pieces in front of an embassy and pulls stones, it is damn hard to neglect it. While there are a few hundred throwing shit on Twitter or something, it's just easier to just say "yes" and neglect, so that the spray factor is so much bigger today

When I refer to the working title of my thesis, "from the streets to the tweets," Arve goes on underlining the influence he sees that social media has on youth rebellion. He sees the lack of cohesion and community it makes and points out the focus on individuality that is prominent in youth culture. At the same time, he says that it is much easier to say things online, you would never dare to utter aloud. The reason is that the people commenting online do not have the intellectual weight to speak at length, and not the political intellectual weight that their meanings carry any significance either.

So, there is probably a lot in it, but then again, this is also the case here. So everything goes on so damn much more individual level you do not have this generation cohesion here. Now each one sits on his own little island and you do not have this protest community that you had, or yes, like the gang in the street, or the herd of doped hippies in front like I was in their day. You don't have social cohesion; you have social media cohesion. But there is something else. It's so impersonal. It's personal and impersonal. It is no coincidence that very many of these people who comment in the comments sections would all dare to stand in a congregation and say this out loud. For two reasons, firstly, because they do not have enough intellectual ballast to speak for more than a minute, and secondly, they do not, strictly speaking, have such political intellectual ballast to claim what they do.

Smart phones, the internet and the speed that new information and trends get spread, Arve believes, are some of the reasons why there aren't lasting youth movements to a high degree. The things that are horrifying today are normalized within a short while, and then the next thing hits. It is the same thing with trends. He says that before the internet, it could go months and even years before trends got hip or died out.

Modern communication technology has also led to you having... So maybe time passes faster and faster and faster. Things get horrible. It is much faster used up, that what

was, was hip last week, it is quite out today. That a trend emerges disappears before the next trend is there. After all, they used this here after all, a few months, a few years to get from one place to another

The rebellions of past generations had to have a fundament in something true, or something intellectual. Today, it seems, you can get people to get outraged about anything presented, and that in turn might grow into social media-movements. The protests are often "dumbed down" to reach out to most people, and therefore it gets an anti-intellectual sense about it. The problem, he thinks, is that you won't get any intellectual weight from the protest. You might end up at the end of it all, not really knowing what it was all about.

If it had no such realities, it wouldn't happen. While today you can drive out "Fake News" and rumours and whatever, and suddenly it has become a truth of it all [...] The problem to some extent contrary to what it was in the late '60s, is that it is such a damn anti-cultural thing to do, even if it is culture then, it is so very much anti. The whole thing, that is. And anti-intellectual, that the protest works, I can't exactly say damningly, but it does not work that way intellectually. You don't get that much ballast from it.

The way youth use the internet as a tool only for self-entertainment is also very unproductive. It has a basis in consumer culture – a culture only focused on getting entertained. The point is not to entertain others. And if you do produce entertainment the goal might be that you want to make money. He puts this up against the DIY culture of the punk-era.

So it's a typical sign, but how much wiser do you get to sit one or two in the boys' room and stare at a fucking screen? It gets so fucking like that. I should not say introverted, but so unproductive, also in the cultural context. It becomes a kind of thing where consumer culture. Get entertained culture. Not an entertaining culture. And as I understand more recently, of this. So similar to this here in the blog universe, it is making money from what you do. So the punk bands, the most important thing for the punk bands was to get people jumping up and down and making mosh pit on the floor and being noisy and fucking, and everyone was going to hate you, but it was again a culture that lived on buttons and glossy images

4.3 Participant 2 – Lars "the punk"

"I think it was more about searching for meaning. […] So, it was my way of searching for meaning, others searching for Jesus or whatever the heck they were looking for on mountain tops and under rocks and everything. And then I was pretty angry then, so then the music was perfect." - Lars

4.3.1 Individual glossary – Explanation of key words and concepts

Black bloc:

The hardcore, often violent core of activist-groupings who often hide their faces and dress in black to not be recognizable during demonstrations (Bolstad, 2020). The Blitz movement were the most famous punk grouping in Norway in the 1980s and '90s. It involved a big group of punks and sympathizers, but also the black bloc – the hardcore centre, which in the words of Lars at most involved between 100 and 150 people.

Show off:

Lars uses the term "show off" for musicians that are more focused on sounding good and playing well, than to have a good message or something that is true. He uses examples like Pink Floyd to underline which kind of musicians he speaks of.

1984:

A dystopian book by George Orwell (1949), where the society is monitored and dictated by three superpowers who are perpetually at war, and are oppressing their populations thoughts and feelings.

FRP:

Norwegian right-wing party, which was in government at the time the interview was conducted. Karl I. Hagen who is a politician for this party is also mentioned by Lars. FRP

have traditionally been a target for punks in Norway due to their right leaning politics and their relationship with states like Israel and the US.

Harry:

When someone is "harry", it means they have a vulgar taste (Bolstad, 2020). In Norway it is typical to say that people who go to Sweden to buy cheap cigarettes and alcohol and drive a cheap Volvo are Harry. It may be compared to being "white trash".

4.3.2 About Lars

Lars is a former active punk musician and is still a punk music enthusiast. He was a part of the big punk movements in Norway in the '80s' and '90s, and also took part in some of the most infamous happenings during those years. He stays up to date on the music genre and the spirit it holds. He works with teens that do not find their place in school and helps them through workshops with music and culture. This way, he stays up-to-date on youth culture, and youth rebellion.

When I spoke to Lars, he was articulate, spoke clearly and chose much of his words and answers with intent. To me it seemed he had a deeper knowledge of the theme, and that he had experienced a rebellion from the very core. It was quite obvious to me that the subject of punk and rebellion was one that lies close to his heart. When I interviewed him, we sat in his "cave," where the walls and desk were filled with punk records, literature, posters and punk art.

4.3.3 Thoughts on and experiences with school

School is a subject Lars does not seem to be very interested in, or happy to discuss. He has a grim view on what school does to a person, and you can recognize a lot of his thoughts from Pink Floyds album "the Wall." He uses the word to describe society's expectations to you as

an individual, and then he follows it up by painting it as the template of a life in servitude and oppression.

> *It was, after all, that you were born and sentenced to a life in an institution for so and so long, so then you have the authority that is already eying you there. The framework, rules and expectations of an oppressed life.*

The rebellion against authorities and against the system he now feels is oppressive started in his early teens. He paints a picture of a pupil who pulls himself away from the class and the times he did spend in school was mot very productive.

> *No, let's see. In high school I sat a lot and drew on the board. And I distanced myself from most of what was going on.*

He did however have a good relationship to artistic subjects in school. The freedom to be able to play the guitar by himself seems to be fondly remembered. It's also interesting that he describes it as hammering loose on the guitar, because this is also a description that many have used about how punk guitarists play. The arts, gym and music are often regarded as some of the subjects where you can express your creativity, and this fits well into the DIY-mentality of the punks. The rest of the subjects in school he says consisted in arguing and being a "punk".

> *The last years of school, there were three things I liked. I had music as an elective, so then I finally got to sit in a room for myself and hammer loose on an acoustic guitar. And then there was music, craft and gym, it was like the three things I didn't want to miss. The other was more of an arena for chirping and that kind of stuff.*

In the youth collective where he works, the participants are students who don't fit into the mould of public school and linear learning. Lars describes this as a sign of health; that the youth use their musical voice to express themselves. The youth do not use technique and fine motoric skills to express themselves musically, and that is important to Lars. Music and culture have become an arena for competition and something to be best at, and Lars has problems with that kind of mentality.

> *Our students are people who do not find themselves in the ordinary education course anyway, so it is a sign of health. That they do not find themselves right, and then it is a sign of health that they are searching for the music which is a way of expressing*

themselves. And not only that "show off" thing. But there is also one thing about it, culture has become a competitive arena. Sports are fine to compete in, I think, but culture I have problems putting the competitive world into.

4.3.4 Stories about own rebellion

When punk rock became a part of Lars' life, it became virtually the only thing he thought about and did. Having his feelings about school in mind, the fact that he ends the quote with fortunately, is very much in character of the teen he describes himself as.

> *No, and then it became, when it became punk rock then it became, after all, I started playing in bands at the secondary school, when I was in eighth grade. So then it became a bit all-consuming, fortunately.*

Lars goes on to tell stories that mark highlights in his rebellion. They are reflections of the community and the collective oppositional and angry generation he was a part of. He talks highly of the violent clashes against Nazi skinheads and about demonstrations and illegal actions to try and force change. I will let the stories speak for themselves and refrain from narration. This is because I believe these stories paints a picture of what the rebellious community of Lars was like at this point in his life.

> *There is also one thing that I am very proud of. South Africa had no embassy in Norway, but they had a consulate. And then one day we decided to go out and beat up the consul, crush his jaw, and let him know what he was exposing to other people. But we didn't get so far as to get hold of him then, but he at least got a little paranoid for a little while. But then you agree, you sink into their premises, it is the same. But I am glad that I joined the apartheid struggle. To crush it.*

> *When we were touring, once we traded, I have to anonymize a little, but we played in Hamburg, Hamburg was for us like coming home to Oslo. Take such friendship cities around the world then, very close such cooperation and unity. And then there was such a cool demo, in Hamburg, and we would love to take part. So then the people we were staying with said; No, don't go, because it's going to be chaos, and we don't want you*

arrested, you're going to play tonight. So then it ended up with our driver and one in our band leaving, while the other three sat inside waiting for it to blow over. In Hamburg, that kind of black block was huge, it was about 1000-1500 people after all. In Oslo, the black block was 100-150. For there are 1500 pieces that do not stand and receive blows then, there are people who fight back. So these are violent conditions.

Another thing that is fun, it is also from the same time, it was in 84. It was the chaos days in Hanafuhr. Then there were punks from all over the world, from Japan and the United States, and. And then there were concerts and things happening around for two or three days everywhere. At the same time, there were about 700-800 Nazi skinheads looking for punks to beat up. And then there were a couple of thousand police officers running around trying to keep these factions apart. So it was chaos days. Yes, I'm glad I got to experience it. It was like the golden age of the first half of the '80s. Then it was a lot of speed.

He also refers to a Christmas banquet at the Oslo municipality counsel house where punks from the Blitz broke in and started eating the politician's food and drink their drink. This was a rection to huge cuts in funding for youth related subjects and throwing a banquet for huge amounts of money at the same time.

I remember Karl I. Hagen screaming. I took his food, poured his wine down. We took his food in a garbage bag and took it with us.

He goes on telling how connected and integrated all parts of the community were. Everyone involved had a function was important to the movement. The arrangers, the artists, the writers etc. was all a part on the bigger punk-society. As Lars says, the punk community were a self-chosen outside world. They had their own integral laws and order, and they had different senses of value, then society in general. Even though the punk community was self-governed, self-judged and saw itself outside of society itself, it was indeed a part of society, and in some way, it had a function in society without taking a part in society.

After all, there was room for everybody, everyone had their function in this, it was, as a band then you have your function and the concert venue has its function, people who organize the concerts, then you have artists on record covers and concert posters, right. And then you had, you had lots of such arenas back then, where people could participate. And everyone was equally important, right. After all, the band was

nothing without a place to play and without anyone to record. And without anyone to publish it. So we were a nice kind of collection stone then. [...] we were a self-chosen outside world after all. We were looking for such a common outsider then. We stayed together in this on the site. We literally lived on the side of the rest of the world. With own laws and regulations and a different view of value. It did exist in society after all. In a way, it had a function there, too.

4.3.5 About his own and others' revolts

I ask Lars if he had reflected on why he became a punk, and what it was that was so appealing with it. He answers that it was what made sense to him, it was the thing that had meaning for him. He compares it to having a religion or the spiritual connection others have towards religions to get answers and meaning. The fact that he was angry as a teen, also fit in perfectly with the music, and made it resonate to him.

> *No, I think it was more about searching for meaning. Or at least in the spirit of reflection. Should try to find a reason for it. So, it was my way of searching for meaning, others searching for Jesus or whatever the heck they were looking for on mountain tops and under rocks and everything. And then I was pretty angry then, so then the music was perfect.*

As mentioned before, Lars compares his relationship to music as something spiritual or religious-like. He seeks out answers to philosophical questions to explain feelings and experiences through music. Music will enlighten an experience or create something constant for him. When he says that a song comes to mind, he is not referring to getting an idea for a song, but a recollection of a song he has heard before. He then needs to get back home to listen to that song to complete the experience he has had. To him, music is something poetic and philosophical. He also points out that even if the music is politically charged, it is not about the political aspect of it for him.

> *So, I think of music as my Bible then, as scripture. If I am looking for answers, or it comes like, if I am standing on a beach or a higher rock or something, then some song comes to mind. And then it is to have it in mind, and then come home and listen to it.*

And say, what will you illuminate. So for me, music is more poetry and philosophy than politics.

He continues on describing what punk was at the time and why it came to pass. How it was political, but at the same time wasn't. Punk wasn't there to provide a solution or have an alternative to how it was; it was there to ask the questions. And by the time Lars was active in the '80s' and early '90s everyone knew things were looking dark and that they waited for war to break out. The mood of the age was quite dystopian, and he talks about how the government keeps an eye on you. He also underlines that things have gotten worse since then. There was a general nerve in the air at the time with riots, strikes and inequality. All of this made a perfect outlay for punk to arise.

And the punk was for me, too, and as a friend once told me, that the punk was not there to provide the answers, but to ask the questions. So, at the time we were active, no one doubted that everything was going to hell, we just went and waited for the bomb. So, there was a little like 1984 mood with the control, big brother sees you, and it has only got 100 times worse since then. And the nerve that was there then, with miners strikes and apartheid, it was. So it was a completely different time, which the music suited very well

Lars goes on describing the relationship he and the genre in general had with the big companies within the music business and with the mindset of having people work for your capital success at all. Punk did not fit into that kind of thought, so they created their own labels and companies and had their own network of people who were in the community themselves, so they had control over what they wanted to have control over. That's what the DIY-culture was according to Lars. There were no earnings from what they did, it either ended up in zero, or as an exchange of favours.

Punk was, after all, against all the established record companies and the dividend mentality, which was that someone should work for you. The artists will work for you to get your register filled, or the company right. So that's why we created our own companies and our own networks and our own stuff, so we had control over all the stuff, this whole DIY culture, right. There was no monetary profit, it just went to zero and it just went in exchange

Lars looks at modern punk music, or punk music the last few decades as something that is not dangerous and scary, and that fact has left it toothless. Punk is now trapped in a genre box with sub-genres and is nothing more than a music genre now. That leaves you with purists and conformal punks, and not people who actually want to push an agenda or use it as a tool for rebellion.

> *Before, punk was dangerous, right. But it does not function as dangerous now. It's not scary and it can't do anything then. And then it is back to this here that it has become like a genre box, the punk has like 100 such genre boxes. And it does, like, you get that kind of true believer there, so there are a lot of such conformal punks, right.*

He does not have much to say about the spirit of hip-hop other than it is a provider of capitalism and consumerism to a high degree. Or at least that they appear that way.

> *It's like, the worst is the gangsta stuff there, with bling and, well, they just appear like such super consumers then. And that only serves capitalism.*

I also asked him about why he chose punk to express anger, when there were other "angry" music genres out there. The metal people and the punks were not the same type of people. At the time when he started playing and getting into music, the metal people were the vulgar teens who drove cheap cars and wore sunglasses and brown leather jackets. He also mentions the disco people or the hippies as contemporary youth culture groupings. There was something else that put Lars off the metal music genre, and that was the show off-mentality of the music. It was supposed to show how good you were, and not what Lars valued as good music.

> *No, the metal people were the harry types, after all. Those who turned on mopeds and trained their first car and the stuff there. It was like harry people. So it was just metal and harry people, and then it was disco folk, right. And then it was kind of like the hippie environment and stuff. There was nothing like it that attracted me then. But also that it was the show offs, the ones that existed with music like with Pink Floyd*

4.3.6 About modern youth and rebellion

When asked about how youth today expresses rebellion Lars is quite adamant and puts the question; *is there any rebellion today?* He follows it up by expressing that rebellion as a youth culture is the rebellion he can't see. Hip hop or rap had the last rebellious spark. It got too big, and the focus shifted from the music and the art to money and wealth. He accuses them of being super consumers who only served a capitalistic mindset.

> *At least not as a youth culture, but hip hop or rap was the latest. But it did dig its own grave pretty quickly. […] Yes, what values are they reflecting? It's like, the worst is the gangsta stuff there, with bling and, well, they just appear like such super consumers then. And that only serves capitalism.*

The state of the music scene and the focus on fame and capital can in part have something to do with the competitive focus surrounding culture. Children grows up with programs like Idol, X-factor, The Voice etc, where music is turned into a competition. Be the best vocalist, or entertainer, and win the competition to gain fame and wealth. Sports is in itself competitive, but Lars does not see the value of competition in culture. He means that the foundation of culture is then built on the wrong premise.

> *But there is also one thing about it; culture has become a competitive arena. Sports are fine to compete in, I think, but culture I have problems driving the competitive world into. So, the TV flows over of such programs, and there are votes, and what is all that crap then, Stjernekamp and x* [i.e factor] *me here and there. So it's a competition. And then you live on the wrong premises.*

To further the point of the competitive and individual focus in music today Lars points out that the individual itself has been raised above the collective. He uses the election of FrP and Erna Solberg of the right-wing party as examples of the consequence of this. The individual and the individual's rights stands above the good of the collective. The polishing and nourishing of the individual are more important than the collective. He ends with referring to how he thinks society should look at the collective; in connection to and comparison to the collective.

Yes, because it is, after all, that there has been so damn much focus on the individual, that it has become. [...] it is just like the individual is raised so insanely, just as it is with FrP and Erna (prime minister of Norway and right wing politician) *mess, right? The individual in relation to the collective. The individual is supposed to be polished so fucking much, that the collective doesn't really matter. [...] We're thinking about the individual in comparison and connection to the collective, don't we?*

He continues by underlining how modern journalism and exposition has made punk harmless in a sense. He calls the reviews, stories and radio-plays attacks because of it turning punk music into a mainstream popular genre. The fact that it has become mainstream also takes away some of its initial shock value. The musicians have become talented and play well, and that was not the purpose before. Lars uses the word "good" to explain musical integrity and the spirit of the music. He also puts into it that you say something with meaning. When he uses the word "correct", it seems that he is talking about technical abilities, understanding what people want and musical theories. He says that before the focus was not on playing the right thing, it was about saying what was right, and thus making good music. Now it seems the focus has become on playing right, not focusing on the good. The consequence of this has become that you don't start playing in a band because you want to express yourself, but that you just like it. You could start to play anything and it really wouldn't matter what you chose.

Punk also has many such attacks, so you make it harmless. Punk now is more like genre people, a genre. It no longer has that power, people have become very talented now, compared to what they were before. It was not important what was important before. You have that difference of correct and good then. [...] While now it seems that it is more important that it is correct than it is good. It's just like picking. Should we play in a punk band or should we play metal or what? It is such a trap, there is no such thing as inner motivation

I ask Lars how he thinks the internet has influenced youth culture and youth rebellion, and he responds that the internet has served the youth a culture. It has been presented to them, so that the motivation does not come from within themselves. He critiques that it doesn't require the same type of initiative that earlier youth cultures and rebellions had. The lack of effort and work it takes to get your meanings through, or to do anything. Rebellious actions do not require more than a "like" and he sees that as a risk-free rebellion. A rebellious act without any consequences, or at least very little consequences. When it comes to the violent clashes

and illegal demonstrations that the punks took part of, Lars points that you have to think about your commitment and really believe in the cause if you do something that you risk getting jailed for. You have to think about what you are doing. This is a jab at modern online demonstrations on social media. You have to risk something if you think your cause is important. In the light of that, a push of a button or a "like" becomes very superficial.

No, it was served. It does not require that initiative I think. Everything has become so easily accessible; everything has to happen so quickly. And there is no effort to do anything, you can just go straight to the source, instead of going the way. […] So it requires very little consequences, just to trust a "like" on that machine. So it really is, it's more of an impulse act. But if you go out and demonstrate and risk being put in jail and such, then it requires a little more thought about what you are doing. And a whole different kind of commitment. And a willingness to take a risk for something you think is important. There is a big difference. It gets very superficial, with that push.

Lars talks a bit about how his own daughters have expressed a rebellion against him, and how he would like them to want to play in a band. At the same time he acknowledges and is happy that they express traits of independence and own opinions. He shows how he actually practices the punk spirit within the frames of being a parent.

I'm almost a little disappointed that none of my children have played in bands, or have been wanting to. But I'm really glad they didn't run around 20 years old with a mohawk and went to concerts. That they don't just follow. If they find their way, then I encourage it. And of course, they get resistance when there are things like that. […] Like my youngest daughter, who worked at a big corporate establishment. It's embarrassing, but I see it in connection with, okay, that's her way of telling me off. […] Politics is one of the worst things I know. But she jumped into it and was elected into party politics then, she was somehow independent, all the way. But then, what I believe in I have to believe in, and what they believe in, they have to be allowed to believe in, regardless. We can have discussions, but no one gets thrown out for it. I just think it's healthy for them to go other ways than to pull in my tracks. I am very happy about that. I want them to become independent, with their own opinions

4.4 Participant 3 – Paul – "The rapper"

"It's not always that demonstrating has helped, right? It's like; you get the word out, but it's not always that it helps. It's the same with the internet, you get the word out, but it doesn't always help." – Paul

4.4.1 About Paul

A hip-hop artist who has gained notoriety in recent years, that is known for challenging the stereotypical way of presenting the genre. He is now very active and is a favourite amongst teens. I think he will be able to paint a good picture on how the audience is now, how they act and if they "stand for something". It is also valuable to have someone in a quite different genre to collect data from, so that my conclusion isn't "the rebellious spirit within rock is dead" or something like that. He might also shed a light on how youths' attitude towards earlier revolts are.

4.4.2 Thoughts on and experiences with school

Pauls right out tells me that he hated school when he was a teenager. But he and his friends created a community at secondary school where music was important, and kept it going until starting on a music program in high school. However,when starting to learn music within the boundaries of school and a curriculum, he quickly lost interest. To him, school was too heavily based in music theory, and not in performing and expressing music.

I've always hated school. […] The community we created for us, and it continued all the way until High School, where I first started learning music at Voss VGS, but I thought; This, I hate. It's only music theory, I'm going to be a rock star.

He continues by going into the resentment many pupils feel towards subjects and classes they do not enjoy. If they have it forced upon them, the dislike might turn into resentment, and turn them completely off the subject as a whole. For himself that resentment came in the form of him being totally turned off music for a while, and the goal of being a rock star, or to play guitar got put completely aside. To paint the picture more clearly, he also tells that half of the students in his class quit the program after half a year.

> *So if there is something you do not like then you just hate it when you are forced to do it. That is why I got a real distaste of music after I went to the the high school music education program. I really stopped playing guitar like that (snaps his fingers), and I had played guitar for like four years and I used to be super interested. What is so sick is that we were sixteen in class when we started and when I quit after six months we were only eight left in class.*

The music classes didn't seek to inspire engagement in Paul at the music program, and the focus seems to have been too heavily linked to classical music. He calls for a way to make pupils' engagement central in the way music is taught in school. Pick out the pupils and give them a way to express themselves and engage the other pupils. He also sees the need for a change within the music subject in the Norwegian school system. The experiences he describes that he and his fellow pupils had was that the subject was "dead to everyone".

> *[…] When I'm talking about the music program; so we had choirs for two hours in a row. Choir, damn how fucking bad it was. Like you have to find a way to specify things. So if anyone is interested in music then you have to get them picked out and, yes I know. But fuck me, they have to do something about the music program or music subject in the Norwegian school. I don't know how it is now, but at least the way it was when I had it, it was just like that, dead to everyone*

Paul sees the music classes as too theoretical, and even though he loved music, the classes did not catch his interest. The school he went to did not have instruments that's being used in popular music, except the piano. This is probably the case for many schools in Norway. The "pedagogical instruments" that were bought in the '90s are still in use in many schools today along with the recorder. The aversion Paul felt towards the music subject was picked up by his teacher who told him that he would never do anything involving music. The irony is that

Paul now is living off of a music career and is one of the most prominent figures within the Norwegian pop-scene.

> *Like the music classes. I loved music, but it's (ed. The music classes) so fucking nerd. We didn't even have guitar. Not even drums. We had like djembe and xylophone and piano. […] And when we were done with school, we had a parent-teacher meeting, and our music teacher said I'd never do anything involving music. We're still laughing about that.*

The solution to what Paul sees as the problem in music education today is to look at what engages and interests pupils and youth today. Not being stuck in what is pedagogical or correct, but to give a safe learning arena to learn to play the music you like and learn about the music that feels relevant for them. To use modern music as the "in" for pupils. If you can catch the pupils' interest and engagement, you also teach them something in the process.

> *You have to modernize it (ed. Musical education) and admit what is going to matter forward. People aren't interested in djembe. People want to learn to be a DJ or play the guitar or the drums, and learn about rap and learn, you know? […] We could play Metallica instead of playing the xylophone. I at least would have learned something.*

Paul reflects on the consequences of the lack of prioritization towards the practical aesthetic subjects in school and concludes that it is something the pupils pick up on. The lack of funds towards instruments and proper music education and educators. However, he does also point out that without a proper musical education, pupils are freer to pursue their inner drive towards music, instead of learning it from an authoritative figure. The motivation can then perhaps come purely from within themselves.

> *I just think that it does not create an interest in it then (ed. Musical education). And because it is like that, they don't seem to care either way. That is why it is like where I'm from, that there is not even a guitar there. And it goes without saying that since it gets so little prioritized then you notice that it is being little prioritized. Who the fuck wants to play xylophone in 2018 anyway? You can learn a bit about it, you don't have to sit and play it. It is a bit sad then that one, I do not know, one must learn, I know… Well, fuck me. It is perhaps a little good, too, that one finds the music himself, that one is not forced music in a way. That one just thinks like this: Now I'm going to start writing music.*

4.4.3 Stories about own rebellion

Pauls rebellion started as a way to entertain himself and his friends but evolved into a rebellion against conformism and became an expression of self and identity. His parents understood the importance of his opposition, and they did not yell if he ended up in trouble. Even though they were not critical to his rebellion, they did not give an indication that they liked his way of expressing himself through music either. For Paul it was more fun to make music when he knew that his parents were not fond of the music, than it would have been if they were totally supportive.

> *She (Pauls' mother) never yelled at me when I did something stupid when I was little, she was just like that, almost shrugged it off because she wanted me to be crazy and wild when I was a youth. She understood that because she had been there herself. But they were never especially critical. I'm glad I made music that was a bit rebellious back then. It would have been a bit sad if they had just said: what great music you make. Then you lose some of the fun. After all, it is fun to be a bit like that too, it is fun to be a little crazy and stupid.*

Paul and his friends created a community for themselves and did explored trends in youth culture and forms of expression within this community. They were heavily influenced by the internet and explored trends and cultural expressions they discovered online. This is also where Paul discovered hip-hop and started to get impulses from international sources.

> *Since I was a kid, we have always been a small group of 5-6 people with really just crazy kids. But as we got older, we found that we liked to laugh and have fun with each other, and we also began to challenge each other by starting to do sicker and sicker things. […] The community we created for us, and it continued all the way until High School […] We were the ones who started to skate as well, so we created those environments and started watching skate videos on YouTube at the secondary school and started listening to rap. Started listening to old hip hop like 50 cents and Eminem and was fucking cool and fucked, but then looked on when Spotify and everything like that came […] That's when I felt that the creative impulses from the United States.*

The lack of opportunities provided in the community Paul grew up in lead him and his friends to turn into vandalism, flitching, and similar activities to entertain themselves. He also felt that the fun he and his friends got the most out of was if they were a bit nasty, and broke rules. However – the first time he felt he actually made a conscious rebellion was when he challenged fashion norms and tried to explore his own identity.

> *We kind of had a football field and we who did not like football - what should we do? So we were kind of, not bad, but we kind of broke into a little shop and stole some stuff and stuff. Also, nothing special vandalism, but kind of fooling around with other people. Not very bad, but you were like that. You wanted to be a little nasty to have fun. But when, like, the first time I felt I was rebelling it was really like that in high school when everyone was wearing the same clothes and like everyone was just the same. And at least in the parish and fjords where there are so few people it is impossible for subcultures to come into being.*

The exploring with clothes and fashion developed further and turned into a genuine search for identity and meaning. Paul also reflects on how the trends he felt suited him at first were seen as odd before after a while it became a widespread international trend. The ones who at first shunned him for wearing strange clothes and partaking in a strange subculture now wanted to partake in the same culture.

> *In high school I somehow came to a point where I just found out that now I want to be myself. And then I started buying such cool clothes that I like then. So colourful clothes, weird hats, like caps. Also, I started listening to hip hop and making music and somehow daring to get creative and I felt like it was a riot. At least in the parish and small town where you become like a loser as soon as you start with that kind of thing. Also, I then proved to my friends and family and everyone around me in the community that I am a rarity and that is what I want to be true. So it felt like I was a riot back then. Without it, I don't think I would have started music at all. And it was like taking that step to being himself and I feel like that's the most important thing I stand for in music even then. That one must dare to be oneself then. Also, it's damn funny then that all the people who said "what the hell are you wearing" [...] started to like hip hop fashion, so all the subculture stuff became popular then. It's just so cynical, I don't know it's just so funny to look at those who are the nicest and just follow the trends*

4.4.4 About own and other revolts

Paul highlights the differences between punk and hip hop by exemplifying that in punk rebellion, there were often violent actions taken to drive through a point, while hip hop suggests what actions are the right ones. Hip hop is about being open and being truthful to change how people think and act, not doing so with force. He wants people to communicate and to be open about new concepts. While it might seem wimpier to suggest and to go into dialogue, it is the way that the society is now. The violent and physical acts of revolt can still create awareness and be effective, but so can also thoughts and meanings that go viral. Paul sets up Childish Gambino as an example and points out the effect that his song will have on the listeners views on the subject he presents. The reach of the internet is something to consider, and it has a definite impact when presented to the masses.

> *In my genre, they rather (than the violent punk rebellion) try to suggest to others that «this» is the way. Speaking and being open, and changing how people think, rather than doing anything physical to change anything. That you make people communicate, be open minded, and be themselves, rather than being crazy and committing crimes. If you look at it like that, it seems like people are more wimpy, it seems wimpy, but that's the way it is. I think it's nice that you can motivate people, open people up and inspire them, rather than burning down houses to get people to understand. Of course, it can be effective, but because of the internet, things can get viral instead. Two days ago, a song called «This is America» by a guy called Childish Gambino (2017). That song is about and is a social criticism against the US and the gun violence and all that piss. It got around twenty-five million views in one day, right. That has a hell of an impact, and how many people get inspired and how much traction does the cause get? So I think that the internet (ed. generation) can get its own reach instead of creating it by doing wild things*

To get today's youths attention, you need to do something crazy or special, or else they will not notice or care about what you do or say. Youth want to be crazy and are therefore reacting better to crazy than to ordinary.

> *If you write completely ordinary things, you won't get a following. At least not with youth, cause the youth wants to be crazy*

Paul argues that while rock and punk might be more direct in their criticism against social and political issues and that the meaning of the songs and thoughts behind the music, hip-hop uses its status as a popular genre to get their point across. The focus is to reach as many as possible without being outright political or critical, but that the criticism is still there right under the surface. When people then discuss the music, they get influenced by the thoughts and meanings of the artists. He also argues that the popularity and coolness of the artists play well together with how they express themselves. When youth looks up to them, they can influence youth back with strong values and well-placed criticism.

> *I feel in rap and hip hop where you talk about things in a little special way, while you still have punk and rock that is very like" fuck you, Erna", who is a bit like making songs that are a lot rougher then in a way. But rap and hip hop can be, too, but they are a bit more direct. Someone who makes rap and hip-hop will make a song that becomes megahit, it is also politically and socially critical, without you even noticing, but then you talk about it and then you become like that. Also, it's cool, people think it's cool. And when it's cool people start to like it. If you like someone who is political and socially critical then you might as well be. So I feel that what is good about hip hop is that those who practice hip hop are often really cool. People look up to them and if they are somehow against something then whoever looks up to him can also be against something also he may start to think a little about it also he finds that he may be against something else too. So it just makes a wave like that up in the head then, to youth at least.*

The shock value and the extremity of the lyrics is something to catch you, and to reach out to the rebellious and angry side within you. And the music is also catchy, and something to sing along to and to party to. But Paul also sees the deeper meaning within the lyrics. The meaning that you should be yourself and to not care so much about fitting in has inspired Paul to write music that might be shocking, but ultimately to help youth find themselves. He again says that the problem growing up was the conformity of it all.

> *Even though it was, it was actually brutal, it hit the rebellious youth in me who wanted to be crazy like just fuck you, he (ed. Tylor the Creator) said a lot, but then he just said inside there, so he has a song called radical where he sings in the chorus: kill people,*

burn shit fuck school, and it was damn cool to sing it at like that kind of youth party for everybody was just so fat we are. But in that song, it's just about being yourself. [...] And that's what I want to be like. I want people to dare to be themselves then. Because that was my problem when I was younger, that I didn't dare.

Pauls uses punk as an example to earlier youth rebellions where instead of letting the music lead the way, it was the physical aspects of the rebellion that enticed people. It was the sense of community and meeting like-minded youth who understood you and rebelled like you did. The music and clothing were in some form secondary to that.

I feel earlier, then you had, if you think about the punk, then people dressed in such punk clothes and went crazy because of the music. I feel then that it was a little more like that. Almost a bit more physical that you just became a part of someone like you, almost as a rebel.

Paul talks about how he and his friends got into the rebel scene, and how they created their own community and became part of a bigger cultural community in Bergen. He talks about the coincidence of meeting like-minded people. They just liked the same things, and they connected on a personal level with that background. He also gives credit to the cultural scene in the town of Bergen, where artists thrive and that have a very open and inclusive community for artists. Everybody knows everybody and are open to work together and create collectives.

The way we found each other wasn't like that, we are rebels we have to create something, but it was just that we were like-minded. Skating is often seen a rebellious act. Nowadays at least. But we both skated and enjoyed rap. Like kind of rap, like, well, we just started working in teams, too, I got to know a lot of people. It's such an environment, at least in Bergen. Such a huge environment with skaters and rappers and lunatics who just drink a lot, artists in general. People who make movies, people who take pictures and you get together with people with common interests, common acquaintances.

4.4.5 About modern youth and rebellion

Paul is quite decisive in that some people still use art and words to get their point across. It is not only social media that is used in today's society to drive a point across. To express meanings and thoughts through art is still a viable alternative to using politics, and people do still listen.

> *Some people do this; write posts, you write music, people write poems, people make movies. People are very good at using art to criticize society. You can not get through everything with politics, right? One has to break laws and say the things you're not supposed to say*

Even though people do not go out in the streets to "throw rocks" or "topple cars" as much today as they might have been doing during earlier revolts, they are not cowards. The reason why teens like a post or they share it, is that they like or share to enlighten and to help people get a perspective and a different angle. He is a bit unsure whether or not it is critical to head out in the streets to do something about the issues in question, or that enough enlightenment will pressure authorities towards change in itself.

> *They are probably not cowards, but they share to enlighten others, so that they can share more. Everyone can become enlightened, but someone has to actually go out and do something at some point. Then again, the more people who are becoming enlightened, the more pressure the states and such gets, so it might work in that regard.*

The rebellious youth of today is not that recognizable in regards to dressing up in a "uniform" or following a distinct code. They are not trying to shock or to scare, or to commit crimes to get a point across. To challenge the norms are rebellious enough in today's society where conformity and "normality" has taken a strong hold. It might be looked upon as rebellious just to be adamant in your meanings or wearing clothes that aren't in.

> *I feel that rebellious youth aren't the kind of rebellious like they were before. They're not violent or scary. A rebellious teen maybe looks a bit funny, or is just adamant, or challenges the norms instead of committing violent and extreme acts to get through a*

message. […] I feel that to be yourself makes you a bit rebellious. If you're in Norway at least.

Since you don't have to be actively rebellious the same way now as before the bar might be lower for people to commit to rebellious acts. The internet has given people who don't have it in them to go out and demonstrate, but have sympathy or an engagement for a cause, a chance to get their voice heard. Paul also mentions that there are in fact people who still do acts of rebellion, that don't take to the internet, but to the streets. He argues that they're not gone, they are just not so noticeable now that most of the meanings and thoughts are shared over the internet.

I feel that it's easier to be rebellious now, it's more people who are rebellious, but you also have those who are extra rebellious. The ones who are out and tag and skate and are in the streets. Who don't care about the internet. And the ones who demonstrate and bla bla bla. It's still them. But it has just become so much, it's just so easy to be rebellious on the internet.

5. Discussion

5.1 About the discussion

To get a good sense of how I will be presenting my arguments and points in the discussion, I have decided to include this sub chapter. The reason this is deemed necessary is to make a good foundation for myself, so that it might be easier to stay consistent in my arguments and for the reader to follow my style of writing and discussing.

To structure the writing and the ideas that are being put forward, the discussion will be based on the three sub-questions to the main research question. To focus the discussion further, I have chosen to end the discussion by presenting a typology of music teacher attitudes towards students and music as a subject. This along with answering the research questions, through reference to data from the study, and considered in relation to previous research findings and theories, will be the aim of this chapter.

5.2 How does music impact youths' everyday life?

This section will discuss how music impacts youth's everyday life on the internet, in use and at school. I believe it is important to look at the way we use music in 2020 to get a clearer view on how it is affecting rebellion and youths' lives in general. Due to the internet and an abundance of streaming services, music is being used differently than it was 30-40 years ago, or even just 10 years ago, but what effect does that have on the link between music and rebellion? School is a big part of youths' everyday life, therefore I'd like to include how the informants' relationship with school were, and what changes they see might be necessary for music education.

5.2.1 On the internet

The fact that information is much more fast-paced might be a given due to the accessibility to the internet, but how does this affect youth and music? I have to point out that almost all of the statements used in this chapter are related to music, and are therefore representing both the musical and sociological aspect of the question.

Firstly, the access to the internet has influenced youths' attitude towards and knowledge about the modern world (Howe & Strauss, 2000). The faster flow of information and easier access to it has created a wider platform of teens that stay in the zeitgeist. Programs like "Supernytt" which is a news outlet aimed at children and is used to inform children and youth in Norway about the day-to-day news. This helps to create a youth group that is more aware of the world around them.

In a master study from the University of Oslo within media studies (Holann, 2013, pg.95) it is concluded that *children remember more of the information that is presented to them in the news than adults do*. The fact that "Supernytt" also provides news with balanced sources, positive angles and a non-frightening tone, even though the thought behind the program is that nothing should be taboo to present to kids (Holann, 2013, pg.53), this should be an argument for what Howe and Strauss say about youth being more aware of the news than earlier generations. It has been argued that for adults, regular news programs are an ineffective way of presenting the news (Buckingham, 1997, pg. 120) and that they often have a tendency towards ignoring or forgetting parts of the news (Robinson og Levy, 1986; in Holann, 2013, pg.95), while children with great accuracy can retell what stories and facts that has been presented when presented with the same news stories.

However, if we are looking at both Arve's and Paul's statements, we can see that nowadays, trends and opinions move and change quite quickly within youth movements. The fast flow of information might create a feeling of fatigue and subsequently make the people who first were moved by the initial impact of the information, to lose interest. As Arve puts it; *things become horrible*. The stories and the engagements are *much faster used up, what was hip last week, it is quite out today. That a trend emerges and disappears before the next trend is there* (Arve). Arve then continues by pointing out that the notion of critical reading of the news and the fact

that you are innocent until proven guilty might not be as relevant today as before. *Today you can put out "Fake News" and rumours and whatever, and suddenly it has become a truth.*

With the fast flow of information on the internet, causes and opinions also spread much faster than during the 60s, 70s, 80s and 90s. *Burning down houses to get people to understand,* Paul points out. *Of course, it can be effective, but because of the internet, things can get viral instead.* This is a reference Paul that makes regarding mass demonstrations and civil unrest in earlier youth movements. He continues by underlining the attention and spreading of awareness that the internet creates. *Speaking and being open, and changing how people think, rather than doing anything physical to change.* The points might be *that you make people communicate, be* more *open minded, and be themselves, rather than being crazy and committing crimes.*

It might be easier to spread awareness towards a cause than it was before the internet and social media. The communities and safe spaces that are possible to create within the internet make sure that widely separated groups of people can connect and organize their ideas (Eyerman, 2002, pg.449). There seem to be disagreement about the effect this has on youth and rebellion and if it is good for the causes itself. In a way it is easier to get the focus and attention you want within these communities, while at the same time it might be harder to stay relevant. Lars says there is a *willingness to take a risk for something you think is important,* while also implying that the willingness is lacking with youth today. He questions the sincerity behind posting something on social media or hitting the like button to show support. Face-to-face contacts are still the most important factor in promoting collective experiences and cultural movements (Eyerman, 2002, pg.449). *It gets very superficial, with that push* [i.e of the like-button] (Arve).

5.2.2 In use

Øivind Varkøy, professor at the Norwegian musical college (Norges Musikkhøyskole), in 2014 held a presentation concerning the focus of usefulness in music which was based on his book *"Om nytte og unytte* [About usefulness and uselessness]"(2012). This presentation is available in its entirety on YouTube. He stated that the use of music can seem like it is

more focused to fill recreational purposes and that the value of music is looked at from a pragmatic perspective, such as to sell products or earn money. He also argues that the use of music is often seen through the eyes of economical and finite gains within society today.

In some ways music has been seen like this since the end of the '60s, when *the music stage changed from a collective to a commercial and individual form* (Eyerman, 1995, pg.451). The potential for commercial interests and investments gave rise to a music business that turned *rebellion into money* (Strummer, 1979). It can also be said that rock music has *been a commercial enterprise from the get go* (Straussbaugh, 2001, pg.11).

Today it can seem like streaming services have had an impact on how music is viewed in some ways. When the focus on quantity is greater than the focus on quality, the listeners stop focusing on quality as well. I have experienced this many times myself; pupils are measuring good music in amounts of streams, plays and chart placings on YouTube and Spotify. As well as measuring success by amounts of money earned. Today the most popular streaming service for music for young people is TikTok. A social media platform that is created for dancing and music, among other things. Nearly every day I am asked by pupils if they can dance to a TikTok mashup (a compilation of the most popular TikTok songs that month). This consists of x amounts of clips of songs that lasts between 10 and 15 seconds. This is something pupils also choose to listen to if they are allowed to listen to music while working.

However; the access to music also provides a huge platform for artists to get their voices heard. As Paul argues several times, the lyrics today are more focused on *starting a conversation and to educate,* rather than to provoke and divide.

5.2.3 At school

All the informants have a difficult relationship with the school system and are calling for reform and for pupils to get to express themselves. Paul comes right out and says that we, as music teachers, have to *modernize* music education *and admit what is going to matter* onward within music should be implemented into the curriculum. Here he refers to the notion that music as a school subject is stuck in a kind of limbo. That teachers have an old mindset when it comes to teaching music.

Several researchers and studies call for the use of and application of popular music and popular genres being used in the classroom and in music education (Kahn-Egan, 1998) (Nielsen, 2006) (Hebert, Abramo, & Smith, 2017). This is also something two of the informants directly call for, and the third can be understood to feel similar, but from a different point of view. *People aren't interested in djembe. People want to learn to be a DJ or play the guitar or the drums, and learn about rap and learn, you know? [...] We could play Metallica instead of playing the xylophone.* Paul points out that there is a need of modernizing the curriculum and the teachers themselves.

Arve explains that he believes music education might have made progress in *that music teachers today, in another way than before, [you] use contemporary music also in the pedagogies.* The curriculum and teachers are opening up to the *use* of *contemporary music and* as an example of cross-subject learning, *analyzing hip-hop lyrics.* This attitude towards popular music and youth culture, in the classroom, will help turning pupils from consumers of their own culture, to advocates and participants that will help evolve it further (Kahn-Egan, 1998, pg.100).

However, Arve isn't completely sure that changing the curriculum too much, to teach music on the pupils' terms only, brings positive changes. Those *who are initially very kind of perfectionist and keen to become very good, and have good grades, and so on. They will probably use their time to read their homework and perfect themselves instead of wasting their time listening to music, because you will not get any grades in that.* Although you do get graded in music, his point is that music might, to a higher and higher degree, be seen as an unnecessary subject for striving pupils. This might also again diminish music as a subject and as a tool to express yourself.

Arve also sees that the pupils in school who do not fit into the norm *will again use the music as identity and a protest against this* described focus on *perfectionism.* This is also backed up by Lars, who states that *our students are people who do not find themselves in the ordinary education course.* He then proceeds to confirm what Arve already has stated with saying that *it is a sign of health that they are searching for the music which is a way of expressing themselves. And not only that "show off" thing.* With the last sentence he puts focus on the pressure to be perfect and to be the best at whatever you do. It should also be a music teacher's job to help pupils search for a way to express themselves, to give the subject meaning outside of only being good at playing an instrument or knowing who Bach was

(Elliot, 2012, pg.22). Both Arve and Lars call for an urgency for music educators to be up-to-date and active within their field. This is possible to achieve through the appliance of punk pedagogics which are a tool that aims to be *far-reaching, up-to-date and exploratory, and tries to open up a dialogue between the learner and its curriculum* (Dines, 2015, pg.31).

If one were to look at the ages of which the informants started to rebel, using Pickhardt's (2013) stages of rebellion referred to in chapter 1.3.2, it is possible to draw some connections between them as well as to explain the similarities. The informants have all started rebelling during the mid rebellion age. This puts them in an age between thirteen and fifteen at the time they started rebelling. Lars and Paul started their rebellious attitudes in the early teens and were focused on friends and a sense of community and mutual expression. Arve tells a story of him starting to get oppositional in the 5th grade, which puts him around twelve, but the rest of his references to rebellion is focused on a later stage of his teens. This makes it a bit harder to pinpoint when he actually started rebelling, but his focus on the "man" rather than his friends and peers, might indicate that he started rebelling a bit later than the two others, and might have started in his late teens. These findings coincide well with Pickhardt's (2013) descriptions of early, mid and late rebellion, as well as the trial independence.

Why is this relevant? All of the informants started to rebel at an age when music classes were still mandatory in school, and should have had a music teacher who created an arena for them and supported them in finding their musical identity. School is a part of youths' everyday life, and the impact music education has on the pupils' lives should be a part of their relationship to music. Music education should not be put on an *aesthetical pedestal*, only focusing on the performance of music or acknowledgement that something has happened before. It should rather serve as a heightening of students' understanding of *why, what and how to implement powers of music and music education for and as citizenship* (Elliot, 2012, pg.25). Music has a lot to offer the world, and it should be seen as unacceptable to music teachers to lose the interest of teens who are turning towards rebellion and are searching for a voice. If we want to unleash music's full potential (Elliot, 2012, pg.22), we need to help the youth that could be the bearers of that potential to find their voice.

5.3 Is music an important platform for youth to express their opposition to politics, social problems and the actions of the older generations?

Are the expressions of the different generations all that different? It is easy to say yes, and end the conversation there, but it can be interesting to look at the actual differences to get a clearer view. I also would like to discuss if it really matters whether there is a big difference. Music still seems to be a very strong and important cultural and motivational platform, but is it important as a platform for discussion and revolt? Or rather, is it <u>as</u> important as it has been in earlier generations of revolts?

5.3.1 The simple answer seems to be no, but there is more to it

The number of streams and the amount of listeners and clicks is detrimental to the music business today. This is probably one of the causes behind why artists release singles more frequently. Arve points out *that fans are more important than political opinions in music today*, because asserting political opinion might quickly turn a portion of your fans off from listening to your music. *There are a couple of very big differences between the musical rebellions of old times*. The mass of music that is being produced and made easily available might be one of the reasons why everything is *so damn fragmented today. It's not either A or B. It's either A, B, C or D, or the whole damn alphabet.* The distinct voices of one big movement might be lost in the sheer amount of genres and expressions. And if you want to use your voice and try and create a musical movement you might *have to go to extreme extremes to make everyone dislike it.* Much of the appeal of music today, just as with earlier generations, seems to be based on music not being accessible to the older generations. The music is something that the generation "owns", without the parents tagging along because it is cool. Making music unavailable for older generations might in turn work as a fuel towards expressing revolt.

This might be one of the reasons why at least rock isn't used as a rebellious voice within youth movements at the moment. The genre "belongs" to dads who bring their whole family to rock concerts and subsequently *are killing the meaning behind the musical genre* (Strausbaugh, 2001, pg.3) It can be argued that rock always was commercialized, but as it is now *rock is not rebellion, it's the antithesis of rebellion; it's* nostalgia (Strausbaugh, 2001, pg.10). If you are rebelling against or showing opposition towards your parents, it would probably lose its meaning if you only made them more proud. *It would have been a bit sad if* mom and dad *had just said: what great music you make. Then you lose some of the fun* (Paul).

However, as argued before, modern hip-hop has a social focus towards *oppression, marginalisation, resistance, rebellion, repression, expression, respect and community* (Parmar, Nocella II, Robertson, & Diaz, 2015, pg.7-9), and is *about educating and creating dialogue* (Paul). This in turn might create an open and more diplomatic generation to arise. Through using music as a channel for dialogue, they can express criticism of the problems they see within society, and more importantly, they can be *able to have the courage to work out a solution* (Kahn-Egan, 1998, pg.101). However, the question still stands: is music the strongest platform for youth to express themselves and get their voices heard?

5.3.2 How do this generation of youth rebels differ from earlier generations, and does it really matter?

Modern youth have to some degree become more well-tailored and home-loving, at the same time as they are getting into less crime, drugs and violence than their parents' generation (Liøkjell, 2015, pg.36). Youth connected to Generation Z are being described as the "*snowflake generation*" (Sander, 2019), referring to the book Fight Club (1996, ch.17) by Chuck Palahniuk where one of the main characters says: "*You are not special. You're not a beautiful and unique snowflake. You're the same decaying organic matter as everything else.*" The expression is used to generalize a generation that many believe are a bit spoiled, easily offended and that have been told their whole life that they can be anything and do anything. This might have resulted in a generation that is reported to struggle more with psychological

problems and extremely high demands of themselves (Ljøkjell, 2015, p.36) making them more introspective.

One of the major differences seems to be that earlier generations have to a much higher degree been driven and influenced by politics and social problems, while the younger generation seems to have been motivated by challenging norms and finding themselves. Paul tells that the start of his rebellion was that he *always was as nicely dressed as the others, but then in high school* he *somehow came to a point where* he found out that he wanted *to be* himself. Talking about being himself, he talks about him *buying cool clothes that* he *liked* at that moment and he was not going to be influenced by social norms. The political and social aspects which drove earlier rebellion seems to be more secondary in modern revolts. *Someone who makes rap and hip-hop will make a song that becomes a mega-hit.* The song might also be *politically and socially critical, without you even noticing*. Musicians who want their voice to be heard need to first focus on making a commercial hit, for youth to even think about the social or political issues they try to shed a light on.

When the music is *cool, people start to like it. If you like someone who is political and socially critical, then you might as well be.* This isn't something new. Artists themselves have always *provided content and a sense of mission over and above the commercial,* driving forward oppositional youth movements (Eyerman, 1995, pg.453). They have used their commercial platform to get their voice heard and to get the message out. It is however, maybe the scope of it which has changed. Paul focuses a lot on the fact that music today is more focused on *speaking and being open, and change how people think, rather than doing anything physical to change. That you make people communicate* and be *open-minded* instead of enforcing your will onto others through violence, civil disobedience and threats. The problem arises when you first need to make a hit song, or get famous before the youth even bother to listen to you.

In contrast, both Arve and Lars talk about how the revolts of earlier generations were first and foremost motivated by social and political issues. Arve tells that his first real act of rebellion was *an environmental protection demonstration* and Lars talks about that he was *glad that* he *joined the apartheid struggle. To crush it.* The rebellion, the community and the music created for the generation can be said was motivated by politics and social issues, it seems. *If you were interested in music, you were to a certain extent interested in some politics* (Arve).

According to Howe & Strauss (2002, pg.5), the modern youth have a positive outlook on the world, and Sander (2019) claims that they have never been exposed to hunger, poverty, or widespread social injustices. In the North-Western world at least. This might also be a reason for why the revolts differ from earlier when *no one doubted that everything was going to hell* and *just went and waited for the bomb* (Lars). There were also a lot of political tension globally with the *miners strikes and apartheid, it was. It was a completely different time, which the music suited very well.* The differences between social classes were much more apparent than today, and it influenced youth to a higher degree, where groups actually came together and *lived on the side of the rest of the world. With their own laws and regulations and a different view of value. It did exist in society after all. In a way, it had a function there, too.*

Finding a consensus on how forceful the rebellion of different generations compared to each other has turned out to be fruitless. The future will be the judge of that. Using some of the ways they describe each other, and the way the media has been describing them it can seem like all of them have had problems and critiques that are hard to look past. Even though the participants in each revolt have looked at the way they did it as the right or best way. This also goes for my rebellion, which is a symbiosis between the SoMe and internet-driven rebellion of today and the hands on rebellion of yesteryear. I will probably also always talk favourably when it comes to my generation's rebellion and my generation as a whole.

Paul criticizes earlier generations of being too extreme when trying to get their point across and talking about how modern rebels try to open up for dialogue, *rather than burning down houses to get people to understand.* But I can see that there is harder critique the other way. Arve criticizes punks and hip-hopers alike, and Lars criticizes hip-hopers for the most part. And I notice with myself and people my age that we are better at criticizing coming generations of rebels for not doing it "correctly" than the generations that came before us for having done it "wrong".

And then we're back to the question; does it matter? Well, at least it matters when thinking about awareness towards earlier revolts and musics and societies relationship (Nielsen, 2006). If participants of new revolts are educated and aware of what the people that came before them did and acted, it might be easier to pick up the things that worked and combine them with their own thoughts. It is easier to build if you have a foundation, and it is also easier to get your voice heard if you appeal to a wider audience.

Commercial interests follow youth movements, and are in many cases a driving force. It in many ways normalizes and makes the trends acceptable (Strausbaugh, 2001; Hebert, Abramo, & Smith, 2017). These trends have been felt by both the participants of the rebellion as well as society. This is something Arve talks about; *the fleeting and fast expiring trends and attention of youth due to the internet and the extremely fast information-flow.*

5.4 Which teens seem to be most eligible to take part in rebellious youth culture?

When working as a teacher in any grade of the school system, it can be good to know what to look for when you're starting to react to different behaviours in the pupils. Maybe the pupils in question aren't fatigued, undiagnosed or in a bad space. Maybe the pupils are getting into rebellious thoughts and are trying to find their voice. How do you spot it? And how do you support and help the pupil in the best way possible? How do you create a safe space for rebellion and alternative thought to flourish?

5.4.1 How are rebellious youth acting

Youth that shows interests in rebellious culture often have a good grasp on social constructs, are aware of the news and are reactionary towards social and societal issues (Greenwald, 2003). These teens can often seem unconcerned with fitting within the norms, expressing themselves through distinct fashion, political movements or arts (Greenwald, 2003, pg.69). Paul talks about how youth today *maybe looks a bit funny, or are just adamant, or challenges the norms instead of committing violent and extreme acts to get through a message.* He continues stating that the conformity of the society has gone so far that *I feel that to be yourself makes you a bit rebellious.*

Though it is important and interesting to compare the different generations of rebellions, it doesn't tell us much about how to spot teens who are getting into rebellion today. Therefore, I

believe it will be most beneficial to mainly focus on the results from Paul in this subsection, and maybe getting some points of comparison. I do not believe teachers of 2020 will benefit much if I were to compare all informants and have a wider focus, when trying to spot teens that are turning into rebellion.

Paul points out that because of the access to information, *it's easier to be rebellious now,* rather than before. There also seems to be *more people who are rebellious.* However, *youth aren't the kind of rebellious like they were before.* The violence and extreme belief that you are right, and the "enemy" you are fighting aren't as apparent as it might have been earlier. Youth that rebels or shows engagement today are *not cowards, but they share to enlighten others, so that* the initial thoughts and ideas can spread and create awareness.

Paul sees the access to the internet as a means for a more public and societal enlightenment, but he also sees the need for *someone to actually go out and do something at some point.* There do seem to be a duality of what Paul believes to be the most important part of modern youth rebellion, and an uncertainty of how effective it is. *Then again, the more people who are becoming enlightened, the more pressure the states and such gets, so it might work in that regard.* While you had to physically stand for what your beliefs were in earlier generations, now *it's just so easy to be rebellious on the internet.*

Even though there are tell-tale signs of who could be susceptible for rebellion, there is also one major difference with today's generation of youth that has to be addressed, and it is yet again the use of social media and the internet. It isn't as easy to spot and help teens who are trying to find their rebellious voice today. It seems like the troubles youth reacted against in earlier generations now reside within teens themselves, with mental issues and stress disorders have risen considerably the last ten years (Ljøkjell, 2015, pg.36).

The individual is supposed to be polished so fucking much, that the collective doesn't really matter (Lars). Anxiety and self-doubt are something both Lars and Arve points at when they are describing the generation growing up. Arve calls it the *«generation performance» that absolutely has to do everything perfectly.* So maybe Paul is correct when he argues that a rebellious teen *may look a bit funny* and are more interested in challenging today's norms by just being themselves unfiltered.

5.4.2 What place does opposition and revolt hold within school?

It can be beneficial for children to experience learning through a varied form of pedagogies, such as punk pedagogies, which holds the culture of rebellion and punk at its core. It is the ideas and attitudes of punk that are being highlighted and are the sole fundament of teaching within the pedagogical context. As Dines (2015, pg.31) wrote; *it tries to open a closer dialogue between the teacher and the curriculum, and it aims to be inclusive, up-to-date and searching.*

The structures of modern pedagogics are too focused on the "mature" educator, and the "immature" student (Torres, 1998, pg.162), and might be one of the reasons the focus for pupils today are towards the perfect and correct. Pupils reach for perfection in the classes that "matters", which is in many cases the classes that are graded or where you have a final exam. [...] *they will probably use their time to read their homework and perfect themselves instead of wasting their time listening to music, because you will not get any grades in it* (Arve). While *the pupils who aren't reaching the demands of linear education and societies demands might* [...] *again use the music as identity and a protest against this perfectionism* (Arve).

As Lars assesses when he is talking about the pupils he works with, he sees [...] it is a sign of health that they are searching for the music which is a way of expressing themselves. For pupils going to school today, it might be a benefit to know how to search for answers and learn how to express themselves. To be able to give room to make mistakes is an integral part of the learning process (Torrez, 2012, pg.135). This is something that punk pedagogics have as their base line; that the do-it-yourself-culture of punk is beneficial to the socialization process of pupils.

Critical thinking and attitudes towards school and the curriculum are something that pupils might be able to learn through oppositional attitudes such as those found in punk and hip-hop culture. When we look at all the informants' experience with music within school and their general attitude towards school, you'll be excused for seeing the similarity, and also the lines that are drawn to Sirc (1997). Youth should have the means to answer and discuss tough questions by putting up a dark mirror, reflecting the problems back (Sirc, 1997, pg.14). "What if we're not the problem? What if it's the task or the pedagogics?"

All of the informants tell a story about distaste for linear school, and their way of creating a space where they could express themselves. Also, none of them felt that neither the school, the curriculum nor the teacher would give them room or an environment to discover and discuss their own culture or rebellion. Arve gives a summary of what school did for his love for music; *Yes, it (music classes) had an influence, up to and including secondary school, because they said that you learned to hate everything that tasted of established music*. Later he tells about how they got a professional organist as a teacher, who presented how the class would be taught for that semester and; *23 out of 23 got up and left.* Paul has the same kind of story for the same kind of reason. He talks about how the way the school conducted the education and subjects created a negative environment for many of the pupils. It isquite extraordinary given that these were pupils who had gotten the grades, the auditions and the engagement to apply for this particular class. One should with this in mind believe that they were motivated from the beginning , but as Paul says; *what is so sick is that we were sixteen in class when we started and when I quit after six months we were only eight left in class*. For Arve, the youth didn't have an arena to express their music and their culture within school. But also, *music was something you did in your spare time*. And Paul and his friends created their *own community which was created for them, and it continued all the way until high school.*

Pupils need to be able to learn the *commitment, passion and energy that are available through music* (Khan-Egan, 1998, pg.101). Music is an arena where they can express criticism towards problems they are able to see in society, and fundamentally; music is an arena in which pupils can learn to be able to have the courage to critique and to figure out solutions (Kahn-Egan, 1998), this is given that there is a will and knowledge from educators to see this all the way through.

"Immatureness" is looked down upon and forced into the "correct" principles and life forms of the "mature" population of society (Torrez, 2012, pg.162). The educators need to allow themselves to also be taught by the pupils, and to see themselves as "unfinished" beings. It might also be motivational for the pupils, that teachers give tasks that pupils want and listens to the pupils when they ask for change or shows disinterest. Paul points out when talking about school subjects that if there is *something you do not like then you just hate it when you are forced to do it.* And I guess that it would be a fair assessment to say that resentment towards a subject, class or teacher doesn't make for a good learning arena.

As previously mentioned, the three informants have similar stories. As a pupil in secondary school, Lars distanced himself from *most of what was going on*. And *mostly spent the time* […] *bickering and that kind of stuff*. And he had a feeling that one was *born and sentenced to a life in an institution for so and so long.* As well as having *the authority that is already eying you there*, paints a picture of a school not giving the room needed to create individual and critical ideas. He then continues by saying that the school system is the framework, rules and expectations of an oppressed life. While this on the surface might be seen as a drastic statement, it is backed by Shaull (in Friere, 2000, pg.34) when he writes that one integrates *the younger generation into the logic of the present system and brings about conformity to it.* But there is another solution, and it is to "practice freedom" within school*, the way in which men and women deal critically and creatively with reality and discover how to participate in the transformation of their world* (Shaull in Freire, 2000, pg.34).

The place where musical expression and exploration can happen and develop are within an own created free space (Danaher, 2010, pg.811). *I had music as an elective, so then I finally got to sit in a room for myself and hammer loose on an acoustic guitar* (Lars). And even though Lars technically was on school grounds, there was no pedagogical or educational involvement in his elective subject.

By not giving pupils the arena to express critique and explore their culture and opposition the resources many cultural thinkers and expressive free youth, might be able to participate with might be lost for both the class, the educator and maybe even the community. The inexperienced learner can contribute with ideas and angles that the teacher might not consider or have knowledge about (Kafara, 2017, pg.125). It will be good for the subject in question or for the critical and exploratory minds of the pupils to create room for all, because everyone can base arguments on experience and their position in society in general.

5.5 The "antagonistic" teacher

How can teachers help their pupils and other youth to find their musical voice to express their rebellion and at the same time be an authoritative figure? I would want to categorize different teachers' attitudes towards youth and youth cultures, just to clear up any confusion about what I mean when I talk about the "antagonistic" teacher. I will be generalizing heavily, in order to make this argument. Also I will be using examples from both the informants and the literature to underline that these are behavioral archetypes among teachers that to some extent exist within school today, and not only my creative interpretation. I will try to make arguments both for and against each of the teacher types, to try and offer a balanced view on them.

1. The "way-too-engaged-in-youth-culture" music teacher

From personal experience, it is hard to rebel against someone who likes or liked the same things as you do. Paul talks about exactly this, when he describes his relationship with his parents, their critique towards his style of music and attitude towards how he expressed himself. If parents are too supportive, *then you lose some of the fun. After all, it is fun to be a bit like that too, it is fun to be a little crazy and stupid.* And teachers are in many cases one of the most important adult figures in a child's or teenagers' life.

It is important to understand and be supportive of youth and their culture when you are an educator, but it might put youth off their own culture or their own way of expressing themselves if you as an adult "understand" and dig it too much (Nielsen, 2006). Straussbaugh (2001) points out that some of the appeal of making music directed towards a younger audience and to express yourself within your own culture is that it is not accessible to the older generations.

It is important for educators to understand the culture that surrounds their learners every day according to the social-cultural learning theory. This will help to communicate effectively with and motivate pupils during class and to create a relation to them as a teacher through cooperative or collaborative dialogue (McLeod, 2018 pg.4).

2. The "do-whatever-you-want" music teacher

While it is implied several times in both the literature and in the discussion that the DIY-attitude of punk can be very beneficial for pupils and might help them learn critical thought and to be able to learn from mistakes (see Khan-Egan (1998, pg.100), Torrez (2012, pg.135) and Dines (2015, pg.31)), it is possible to take it too far as well. Do-it-yourself and do-whatever-you-want is not necessarily the same concept, and the pedagogical benefit of the latter might be a bit dubious. As discussed, Lars found his calling while being able *to sit in a room for* himself *and hammer loose on an acoustic guitar.*

The attitude of "do-whatever" is also quite obvious in Arves' teacher from high-school. He paints the teacher as *a kind of hip dude who wrote poetry collections and was only a few years older than us.* To be young and teaching can be a hard job. Especially if you think yourself to be a bit cool (speaking from personal experience). The teacher might try to win over the affection of the pupils rather than educate them, and it can end up with you playing *rock records every class.* And sure - it is good to make good relations with your pupils, *but it is not anything particularly educational at all, not at all.*

3. The "follow-the-curriculum-to-the-point" music teacher *(Also known as the "not-too-confident-with-teaching-music" music teacher.)*

Working as a teacher, or more specific, working as a teacher while teaching a subject you don't have the proper experience with or education to teach can be very challenging. Luckily there are many easy ways to get through the curriculum without challenging yourself or the pupils. As a kind of joke, many music teachers I know call these kinds of teachers YouTube- or KorArti- (meaning, "ChoirFun", a karaoke program used in music classes) teachers.

I myself have had a few of these teachers when I attended school. Our teacher brought a CD with karaoke tracks and had an overhead machine. Then we spent most classes singing to the tracks. When we were supposed to have music history, she brought in the TV and showed us *Amadeus* (1984), *Blues Brothers* (1980), *Fame* (1980) etc.. I don't think I have to continue. You probably get the point.

These teachers, while not necessarily the most strict authoritarian teachers, might get challenged by the new curriculum which was integrated into schools from August 2020. The new curriculum focuses more on the exploration and implementation of music. This implies

that music history and theory are to be integrated into the practical use of music (Udir, 2020), following the thoughts of Elliot (2012, pg.25) to teach the pupils the *why, what and how to implement powers of music and music education for and as citizenship.* Learning less about "dead white men" and more about how they expressed themselves, and how to use music as a tool for expression.

4.   The "music-theory-and-classical-music-are-what-matters" music teacher

These music teachers are the authoritarian teachers who base their pedagogics on how they were taught, usually in a strict classical music school. Two of the informants talked about having experiences with these kinds of music teachers. *Yes, it* (music classes*) had an influence up to and including secondary school, because they said that you learned to hate everything that tasted of established music* (Arve). When he had music classes later, he got a classical educated organist as a teacher. It seems to me like this teacher also was quite unable to connect to his pupils and that the fact that the pupils showed obvious opposition to his style of teaching weren't seen as a fault in his pedagogy. The teacher *explained that; "the arrangement this year - we will have choral singing." And then he says so laid back how to divide us, and then he says openly in the middle of class; "there could be someone who might not be so interested in this. In that case, they can just get up and go now, because there is no point in attending this class for the rest of the year, then."*

This kind of teacher is described by Estrella Torrez (2012 pg.136), who argues that educators have a tendency towards internalizing themselves as "complete" selves. This in turn leaves them to turn a blind eye and thus have little to learn from other than their social or intellectual peers. This will again turn them away from changing their attitude or style of pedagogics, and maybe even be a barrier in their relationship with their pupils.

Paul talks about having played guitar for around four years and that he *used to be super interested.* When he encountered music teachers who were too focused on classical music, choir and musical theory. *That is why I got a real distaste of music after I went to high school music education. I really stopped playing guitar like that* (snaps his fingers). Paul holds a notion that music classes are *so fucking nerd*. This notion is probably enforced by music teachers who fail to recognize modern music and the culture of their pupils. The teacher Paul talks about has also failed to see the potential within Paul, telling him that he will *"never do anything involving music"* (Paul).

5. The antagonistic music teacher

With the other four teacher attitude types in mind, what do I mean by the antagonistic music teacher? The Norwegian online encyclopaedia, Store Norske Leksikon (*SNL)* defines an antagonist as an opponent or rival (Bolstad, 2020) . Someone who competes against the protagonist. In this case, I want to take a look at the rebellious teen or youth as the protagonist. At the same time, the "teacher" part of an antagonistic music teacher is very important. The music teacher can help the pupils to fuel their rebellion and expression by acting like an opposing force to them, meaning someone to "safely rebel against".

The opposition directed towards older generations is one of the things that fuels the musical revolts, and the fact that the music is "unavailable" makes it more enticing for youth. Music teachers must be careful with acknowledging the music too much (Nielsen 2006). However, as earlier argued, it is important for music teachers to understand the culture of the youth. Music teachers have an opportunity to teach the fundamentals for musical expression to happen. At the same time, it is fruitful for the pupils that the music teacher purposely behaves like the music is "beyond them" or purposely behaves like an antagonist to their rebellion.

It is important to have the understanding and trust of the pupils, as well as the understanding of their standpoints in social and political issues. The antagonistic teacher will be the authority the youth can rebel against, but at the same time; be the one who gives them the tools needed to rebel effectively.

How can this be accomplished to the greatest effect? I believe that the implementation of punk pedagogies (Smith, Dines, & Parkinson, 2017) in the classroom are one of the first steps in the right direction. Give the pupils the tools to work with music production, digital composition and teach them to express themselves in line with the music they listen to. The pupils need to get the freedom and the tools to express themselves, while at the same time being able to rebel against a safe authority figure.

6. Conclusion

This thesis has undertaken a phenomenological study on youth revolts and the place music holds in modern revolts. The rationale for this thesis has been to help shed a light on how to understand rebellious youth, the benefits of giving them a platform on which to express themselves, and how teachers can help them find their musical and rebellious voice. The thesis has explored different approaches to the same subject to give a wider and more nuanced view on youth in rebellion. It has been important to include participants of earlier generations of revolts to be able to compare the similarities and differences between revolts. Results found in the interviews with the informants have been analysed and expanded upon so that I have been able to get to the essence of what the informants are trying to express, before comparing them and using the findings as arguments. There are not many differences in views between the informants and in the literature, but I will argue that in many cases the views of the informants are supplementary to the literature and provide more substance towards the questions discussed in this thesis.

The main research question of this thesis has been:

How are youth today expressing opposition compared to earlier generations, and to what degree is music a part of it?

I have chosen to answer this main question by creating three additional sub-questions and answering them subsequently, and at the same time pointing out what I will not cover to a larger degree, which can then be used to go forward with further research within the field. The three sub-questions were :

1.   *What place does music have in youths' everyday life?*

2.   *Is music still one of the main platforms where youth express their opposition to politics, social problems and the actions of the older generations?*

 3.   *Which teens seem to be most likely to take part in rebellious youth culture?*

To answer these questions the thesis has mainly focused on analysing interviews of three informants who are active, or have been active within generational revolts, considered in relation to literature from sociological, pedagogical and historical sources.

The conclusion is divided into parts to address each of the most important subjects of this thesis:

1.   The rebel – *Concluding what has been found regarding youth in revolt, their views on society and how they express themselves*

2.   The music – *Concluding how music is used by modern youth in revolt and how that has changed from earlier revolts*

3.   The pupil – *Concluding how school is experienced by youth in revolt*

4.   The teacher – *Concluding how the teacher can help pupils who are engaging in youth revolt to find their musical voice and identity, I will also be summarizing why teachers will benefit from reading the thesis.*

6.1 The rebel

First, let's be clear; youth are rebelling. There is no indication in this thesis of them not doing so. Even though two of the informants and some of the literature address modern rebellion as meaningless or toothless, there is still a clear revolt, as described by Paul and most relevant literature. The difference seems to lie in what is being rebelled against, and how the rebellion is being expressed. Both Lars and Arve dismiss modern youth revolt, saying there is no coordinated or meaningful rebellion, and they have good arguments in that regard. There are not many sub-cultural groupings to talk about within youth culture today, at least not compared to how it was 20 to 30 years ago with punks, skinheads, hippies etc. for better or for worse. There is however a strong and focused rebellion against social norms.

With the pressure from social media to be perfect, the expectations of society to get a good education and from parents to be great at school, youth today struggle with their image of self

and their self-worth. As Sander (2019) says; "*much of this is parents' faults, for giving children too little resistance and for encouraging them too much.*" There is also a point that modern youth have maybe never experienced social problems like poverty, hunger and need, and also not had to stand up for their own beliefs. This has resulted in rebellion being expressed as being yourself and creating an identity for yourself, instead of trying to fit into the mould both society and social media has created for young people today.

It is also a notion of desire to enlighten others and put forward a meaning and a thought, more than to impose your meaning on others. Earlier generations of revolts, which also had a goal of enlightenment, usually created an "us *vs.* them" narrative where there is less room for discussion, and mostly "accept what we say or else you're wrong".

The result of not having a coordinated rebellion, or a noticeable subculture, can be that it is harder to see who is rebelling and thus harder to help youth in revolt to find a voice. There doesn't seem to be a fashion code or a visual cue to who is rebelling, and as Paul says; "a rebel today might just look a little weird or odd". It might be a rebellious outcry to be engaged in politics. Much of what goes on in youth revolt revolves around social media and internet-culture and is therefore not necessarily visible and easy to spot.

6.2 The music

While earlier generations have used music as a defining factor for their rebellion and to get their voice out, it doesn't seem like music has played a role as the forefront role in modern youth revolt. Music is vastly available and trends move extremely fast due to the internet, but it doesn't seem like music is as informative and unifying as it has been earlier in history.

As discussed, music can still have a political or social edge or meaning. Audiences are becoming enlightened on issues that the artists feel are important to bring up. The messages however seem to be more hidden or more secondary than they have been earlier. Paul argues that people will listen to you if you are cool or if you already have a platform, meaning that if you do not have a platform, your voice might not get noticed. Of course, it is often the case that the most famous and successful musicians are the ones being heard the loudest. The

difference now is that if you try to use your music to mainly shed light on social or political issues, you might never reach out to the desired audience.

Music is however a very big part of youths every-day life, and is used in various ways. In many ways I'd say music is a bigger part of the life of teenagers today than before, if only because of the extreme accessibility of music through streaming services. In my thesis the commercial interests in music have many times been discussed. These interests have in many ways also influenced how teens listen to music. There seems to be a right and a wrong way to be controversial if you want to be signed and get streams. The measure of success today doesn't seem to be based on the impact musicians have on society or on the music coming after, but on how many streams or views that artist or song has.

My thesis shows that rebelling teens are using music today the same way as before in regards to owning an expression. The music youth are using to express themselves, and the music being made currently is most inaccessible to older generations. They are using their own musical voice for themselves. The difference seems to be that the issues highlighted are questions of self and trying to be something unique in a world of conformity.

To be yourself is to be a rebel today. Of course, if anyone who had partaken in earlier generations of revolts reads this, they might get agitated and argue that they also were themselves. The difference lies in that there do not seem as many new and alternative youth cultures to speak of today, and you might end up having to be yourself all alone, with no community surrounding you. The social backlash might be harsher today rather than before. Especially if you take into consideration that youth are less equipped to handle personal crises than earlier generations (Sander 2019).

6.3 The pupil

This thesis has discussed and explored how school has been experienced by rebellious youth. While its findings might not be revolutionary, it tells a story of a model of music education, not being able to include teens who are in search of a musical voice and a musical identity.

The informants, while in different generations and having different relationships with the school system, all have personal anecdotal problems with how music is and was taught.

Under the subject's relevancy and core values in the national curriculum it says: *Music is a central subject for creation, cultural understanding and a development of identity. [...] Through the subject of music, the pupils will develop their aesthetic, creative, and creating abilities and get a chance to express themselves* (Udir, 2020). It seems to me that the subject of music, though for many pupils a fun class, does not fulfill its core values in a beneficial way for youth in revolt, which in many cases are the pupils in school who most need a different arena and a different way to express themselves and explore their identity.

Lars says outright that nearly the only times he liked being at school were when he could sit alone in a room "hammering" on the guitar. Paul tells a story about his music teacher telling him in a student–teacher meeting that he will never work with music. Arve tells about how a whole class left after a music teacher introduced how music will be taught that year. And I can only speak for myself when I say that I too had grades in the subject and weren't very fond of the fact that we never had any practical music education besides singing at school.

This thesis has studied how to make sure pupils who are getting into rebellion can find their voice through music and has focused on punk pedagogies as a way of reaching that goal. Through the findings I can conclude that music classes need to be taught more on the pupil's premises, with their own culture in mind. The teacher in meeting with pupils, who are searching for a voice, need to listen, understand, and set the pupils knowledge and experience as equal to their own. This way pupils can create a good dialogue, and it is possible to explore together and to have an understanding about what the goal is.

For a teen in revolt, it is important to learn about the commitment, energy and passion that are available through music. It is also important to be able to express yourself within a safe space about problems you see in society and within your own and previous generations. Finally, it is important to create a voice and an identity. Ownership over your own musical voice, as well as an arena to express it should be possible at school.

6.4 The teacher

The job of a teacher can be challenging in meeting with teens who are rebelling, but the findings of this thesis might be a step in the right direction to help understanding how to educate the pupils in question and guide them towards finding their identity and voice. Approaches such as punk pedagogies have been explored and discussed in this thesis, and can be a great supplement to "normal" education within the classroom, but that does not seem to be their only value. These kinds of pedagogies can be really helpful to try and give meaning to music education in regard to exploring student culture, or finding the individual musical voices of students. I will therefore conclude that in meeting with rebellious youth who are in search of their musical voice, these kinds of pedagogies can be essential to know to help the teachers reach out to the pupils in question. Teachers who are experiencing pupils who are starting to express tendencies towards an oppositional or rebellious attitude, can also try to help these teens find each other. It is possible that the teacher has a better overview of which pupils are starting to express this kind of rebellion, and therefore are fundamental in finding other like-minded teens.

There is a fine line to tread in meeting with youth who are in the process of finding their musical identity. As the thesis has discussed, it is possible to get overly involved and in a way ruin the engagement or motivation, and at the same time, it is possible to get too little involved and become too strict and rigid in one's pedagogy. The middle line lies between someone who is teaching how to express oneself, while at the same time act as a safe authority-figure to rebel against. The thesis has chosen to call this kind of teacher the "antagonistic teacher". While the title might be a bit oxymoronic, the thesis has shown that this description of a teacher might be the kind of teacher that can help and educate rebellious youth in a way that can be beneficial to society.

In the discussion the thesis has shown the need for a change in not only the curriculum, but the way pupils are perceived by music teachers. It is the pupils and the youth who "owns" youth culture. The job as a music teacher, besides teaching pupils about music history and other subjects, is to act as a guide through the various cultural phenomena of the pupils' generation. Talking about the uses and misuses of music in society as well as being accepting about new and different ways to express musical identity. In some cases the pupils may hate bands and only want to work with music on computers or want to dance. Then the teacher

should help pupils express that kind of musical composing or expression, instead of forcing them to play in bands or sing in choirs.

6.4.1 To future music teachers

Based on the findings of this study, there are a few recommendations to propose to teachers who have music students who are showing signs of rebellion. It is best to listen to them, let them tell you and teach you how to help them express themselves. Ask what kind of music they listen to, what YouTubers they follow, what kind of expression within music appeals most to them. This can help them create an arena to express that part of culture in themselves. Listen to the music they want to show you or watch the TikToks they recommend. Be engaged in their culture but be honest about your opinion at the same time. Recommend music and culture from your youth that has a similar tone or engagement, to give the pupil a sense that you care, but that their culture is their culture, and thus giving them ownership over it.

6.5 The study's contribution to the field

This study has explored youth coming into rebellion in different generations and given some possibility to generalize different aspects of rebellious youth. A master study in its limited scope, cannot explore enough of the field to make broad generalizations, but can show trends and give insight into fields not thoroughly explored. The concrete generational aspects on rebellion and revolt explored in this thesis with a shared focus on the pedagogics of punk and revolt can give opportunity to further research into the field.

I also believe there is another side of this thesis that can be beneficial to the field. Music teachers who meet youth who are turning into rebellion and revolt do not necessarily have the tools to help their pupils and handle the challenges they pose in the classroom and in the subject. This thesis can give some pointers and possibilities for those teachers, which then

again can work better together with the pupils in question. The thesis can also give some knowledge in trying to find out what teens are turning into rebellion, while still being open to the fact that there are no clear and factual signs that you can always follow.

6.6 Further research

In the introduction to this thesis (chapter 1.1) I stated some of the major parts of youth revolt that I would not delve deeper into. These subjects can be very interesting to research to get more knowledge about behaviour, background and arenas of modern rebellion and youth revolt in general. Because the informants have talked about some of these subjects, I have included them, but not discussed them in depth or analysed them with the basis of literature.

It would also be interesting to see how a study involving a bigger group of informants from an even wider variety of musical genres and generations would differ from this one. While mainly focusing on punk, hip-hop and hippies, I recognize that there are a large number of rebellious groups in society that have not been involved and who can give a better insight to the same themes this thesis has presented. With more research and a wider group of informants, it also might be easier to generalize the findings of a study.

From a cultural point, it is really interesting to see how the different generations of rebels address each other, and as I have stated before, I have fallen into this trap myself to some regard. I do believe rebellion lives and thrives within modern society, but maybe it's not as apparent for people who are not a part of it. Maybe it has always been like that? Maybe that should be looked more into as well? How are rebellion perceived from the outside by older generations as well as youth not participating in said rebellion.

6.6 Returning to my own aims for this thesis

At the start of this thesis, I wrote about my preconceptions and thoughts around the theme. Initially, the focus of the thesis was also meant to lean more towards the sociological and cultural parts of the chosen theme. In some sense, the goal was to explore my own rebellion, and my own generation's revolt, as well as comparing it to that of the informants.

After exploring the literature, speaking with the informants and starting the discussion, the theme of school and education started to interest me more than it did initially, and the possibilities to actually gain some real knowledge and to further the field of pedagogy became more enticing. It was especially after discovering the philosophy behind punk pedagogies that my motivation changed focus. Finding and exploring punk pedagogies has opened my mind for a new kind of thinking about teaching music, and I have already applied several concepts into the classroom.

In some aspects, the thesis has proven my preconceptions to be wrong, such as my notion that there is less rebellion to be found within teens today as well as the feeling that rock and punk are the main opposing and rebellious genres within music. I have luckily been forced to acknowledge the immense power and voice of hip-hop, even though I have to admit that I still do not completely understand it (maybe I have gotten to the age where I cannot be considered a part of a youth culture anymore).

And as a final note in this thesis: *I would probably be considered as an example of the teacher type nr. 1. (way-too-engaged-in-youth-culture).* I wonder if my readers would see themselves and their peers fitting into this typology.

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Vurdering fra NSD Personvernombudet for forskning § 31

Personvernombudet for forskning viser til meldeskjema mottatt 01.02.2018 for prosjektet:

58911	*Youth in revolt: A study of the use of music as a tool for opposition*
Behandlingsansvarlig	*Høgskulen på Vestlandet, ved institusjonens øverste leder*
Daglig ansvarlig	*David Gabriel Hebert*
Student	*Fredrik Søreide*

Vurdering

Etter gjennomgang av opplysningene i meldeskjemaet og øvrig dokumentasjon finner vi at prosjektet er meldepliktig og at personopplysningene som blir samlet inn i dette prosjektet er regulert av personopplysningsloven § 31. På den neste siden er vår vurdering av prosjektopplegget slik det er meldt til oss. Du kan nå gå i gang med å behandle personopplysninger.

Vilkår for vår anbefaling

Vår anbefaling forutsetter at du gjennomfører prosjektet i tråd med:
• opplysningene gitt i meldeskjemaet og øvrig dokumentasjon
• vår prosjektvurdering, se side 2
• eventuell korrespondanse med oss

Vi forutsetter at du ikke innhenter sensitive personopplysninger.

Meld fra hvis du gjør vesentlige endringer i prosjektet

Dersom prosjektet endrer seg, kan det være nødvendig å sende inn endringsmelding. På våre nettsider finner du svar på hvilke endringer du må melde, samt endringsskjema.

Opplysninger om prosjektet blir lagt ut på våre nettsider og i Meldingsarkivet

Vi har lagt ut opplysninger om prosjektet på nettsidene våre. Alle våre institusjoner har også tilgang til egne prosjekter i Meldingsarkivet.

Vi tar kontakt om status for behandling av personopplysninger ved prosjektslutt

Ved prosjektslutt 15.05.2018 vil vi ta kontakt for å avklare status for behandlingen av

Dokumentet er elektronisk produsert og godkjent ved NSDs rutiner for elektronisk godkjenning.

personopplysninger.

Se våre nettsider eller ta kontakt dersom du har spørsmål. Vi ønsker lykke til med prosjektet!

Marianne Høgetveit Myhren

Anne-Mette Somby

Kontaktperson: Anne-Mette Somby tlf: 55 58 24 10 / anne-mette.somby@nsd.no

Vedlegg: Prosjektvurdering
Kopi: Fredrik Søreide, fredrik.soreide@live.com

Personvernombudet for forskning

Prosjektvurdering - Kommentar

Ifølge meldeskjemaet skal utvalget informeres muntlig om prosjektet og samtykke til deltakelse. For å tilfredsstille kravet om et informert samtykke etter loven, må utvalget informeres om følgende:

- hvilken institusjon som er ansvarlig
- prosjektets formål / problemstilling
- hvilke metoder som skal benyttes for datainnsamling
- hvilke typer opplysninger som samles inn
- at opplysningene behandles konfidensielt og hvem som vil ha tilgang
- at det er frivillig å delta og at man kan trekke seg når som helst uten begrunnelse
- dato for forventet prosjektslutt
- at data anonymiseres ved prosjektslutt
- hvorvidt enkeltpersoner vil kunne gjenkjennes i den ferdige oppgaven
- kontaktopplysninger til forsker, eller student/veileder.

Personvernombudet legger til grunn at forskere og studenter etterfølger Høgskulen på Vestlandet sine interne rutiner for datasikkerhet.

Forventet prosjektslutt er 15.05.2018. Ifølge prosjektmeldingen skal innsamlede opplysninger da anonymiseres. Anonymisering innebærer å bearbeide datamaterialet slik at ingen enkeltpersoner kan gjenkjennes. Det gjøres ved å:
- slette direkte personopplysninger (som navn/koblingsnøkkel)
- slette/omskrive indirekte personopplysninger (identifiserende sammenstilling av bakgrunnsopplysninger som f.eks. bosted/arbeidssted, alder og kjønn)
- slette digitale lydopptak

Questionnaire

<u>Idle social talk before the recording device gets turned on.</u>

How do you think the internet have affected music as a tool for opposition?

- In what way have the way teens listening changed after they got access to Spotify, Wimp, Tidal, YouTube etc?
- What do you think teens with a predisposed pull towards rebellious thought use to make communities today, compared to earlier?

How do you think teens are finding their rebellious voice through music, and what are the reasons that these genres are being the fundament of rebellion?

- How much of the interest are about the sound?
- How much of the interest are about the political messages within the genre?
- How did you find your musical voice?

What genres of music are the most prominent as a state of social outcry today?

- In what way have artists and their musical and lyrical writing been a part of the change?
- How did you get into your musical genre?

Do you think school and the social arenas have had an influence on the way teens react to music?

- How do you think the changes in the millennial generation, and the succeeding generations view on music have been influenced by school, social arenas and the main stream media?
- How was your experience with music at school?

How does, in your own mind, teens today react musically to major events such as the rise of the extremism, the rise in crime and violence in the capital, economic harder times, political changes etc.?

- How does this affect the music made and listened to by young people?
- How do you think this can be coined on the internet?
- What was your first act of rebellion? And how did you express that rebellion?

Music as a subject have lost some of its status in school due to the surge for good international scores – How do you think this have affected teens musical knowledge and interest?

- What do you think the status of music holds within youth movements today?

It can seem like music today is seemed as an end to a means, something that in itself is unnecessary unless it gives you a result somewhere else (Varkøy, 2012) – Motivation when you train, better math skills, selling a product etc. – How do you think this have affected teens use of music as a tool for rebellion?

Strausbach (2001) says that rock and roll, and all its subgenres have lost any rebellious spark because of the parent generation. That the arena where parents thrived and could stick it to the man is no longer accessible to the youth rebellion. Your parents are not concerned if you play in a band anymore, they are thrilled instead. – Do you think this holds true, 17 years later?

- In what arenas do you think teen rebellion exist, where parental insight is limited or maybe frowned upon?
- How do you think teen rebellion comes to play?
- Do you in some ways feel that Strausbachs statements include you?

Do you think teens need to rebel, that every generation of teens have the same rebellious spark as the last? Or do you think that teens can actually be content with the status quo?

– Could you share a couple of stories, you feel sums up your rebellion?

In my thesis I am using a phrase - "from the streets to the tweets", which is a thought on how and where youth demonstrates their opposition to injustice, unfairness etc.

- How much truth do you think there is in this?
- How does this affect the musical landscape, and more specifically the rebellious part of music?
- Is this kind of demonstration of opposition as effective, less effective or more effective than the big demonstrations of the 1900s?