

## **YOUTH SUBCULTURES**

**SOCI 3080**

**FALL 2009**

### **LOCATION:**

**Classroom:** 322 Baldwin Hall

**Time:** MWF 2:30 – 3:20pm

### **CONTACT:**

**Instructor:** Phil Lewin

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**Office Hours:** Mondays and Wednesdays from 1:00 – 2:00 or by appointment

### **PREREQUISITES:**

SOCI 1101 or POD

### **COURSE OVERVIEW and OBJECTIVES:**

This course explores the realm of youth subcultures. Youth subcultures, roughly defined, are groups of young people who develop cultural practices that differentiate them from the so-called dominant cultures of their respective societies. Subcultural participants generally share a common worldview, remain unwilling or unable to assimilate into the larger culture, and associate mostly or exclusively with others members in their group.

Over the course of the semester, we will study various theories that have emerged to explain and inform subcultural forms. These theories explore how and why subcultures emerge, how they color the lives of individual participants, what—if anything—they signify writ large, and how “mainstream” society responds to them. We will also delve into a number of substantive areas that scholars have identified as significant dimensions of subcultural participation. These areas include how subcultures facilitate the quest for an “authentic” identity, how subcultural participants create and make use of geographic space, how gender and race relations play out in subcultures, how subcultures serve as a conduit for youth resistance, and so on.

Our objectives for the course will be to review a variety of historical and contemporary youth subcultures, familiarize ourselves with how scholars from various theoretical traditions have thought about and studied them, gain insight into how subcultures both transform and reproduce social relations, and arrive at some consensus as to the worth of “subculture” as an analytic concept.

I want to thank you for choosing to be a part of this class. I hope that those of you who lack familiarity with subcultures enjoy our journey through their subterranean worlds, and I hope that those of you who identify with one are able to gain some insight into your own

participation. In short, I am glad that all of you are here, and I that hope your experience is meaningful.

**REQUIRED TEXTBOOKS:**

Gelder, Ken (ed.). 2005. *The Subcultures Reader: 2<sup>nd</sup> Edition*. London, UK: Routledge.

I will make other readings available to download through our E-Learning Commons (ELC) page.

**STUDENT ASSESSMENT:**

In considering how to assess your progress in this class, I designed assignments in a way that seeks to keep you actively engaged throughout the semester and that provides you with multiple opportunities to excel. Your final grade will be based on a combination of attendance, preparation for and participation in class, comprehension and understanding of course materials, and application of relevant theories and concepts through a writing assignment and a group research project. The rubric below details the specificities of the grading schema.

Grading is good and bad. It's good because almost all of us need some extra motivation to excel. It's bad because it doesn't always accurately measure our knowledge, and because we often emphasize grades so much that they become more important than actually learning. In this class, if you thoroughly and thoughtfully complete each assignment and attend every class, you can probably expect to earn a 'B'. If you attend most classes, understand most of the material, and adequately complete the assignments, you will be in the 'C' range. If you go above and beyond the requirements, push yourself, and exceed my expectations, you will likely earn an 'A'.

Please feel free to discuss your course progress with me as the semester progresses. I want you to succeed in this course, and I will do what I can to help you navigate through difficult material, comprehend theoretical concepts, and craft quality assignments. Above all, please remember that your grade neither reflects what I personally think of you nor your potential as a human being.

Assessment Component	Point Value
Attendance	50 points
In-class participation	50 points
Reading quizzes	100 points
Film review	150 points
Exam one	100 points
Exam two	100 points
Exam three	125 points
Group project	325 points
<b>Total</b>	<b>1000 points</b>

**ATTENDANCE and PARTICIPATION:**

Attendance and participation are vital to this class, both for your own learning and for our growth as a community. I believe that learning is a communal process; we all help and teach each other. Therefore, attendance and participation are mandatory.

You will receive two attendance grades during the semester—one at the midpoint, and one at the conclusion. I will use the rubric below to calculate them. Over the course of the semester, you may excuse **one** absence with documentation. Since you receive two freebies over the semester, all other absences will be considered unexcused. If you accrue more than four absences during an assessment period, I will administratively withdraw you from the course and assign a grade of **WF**.

I will also assign two participation grades during the semester—again, one at the midpoint, and one at the conclusion. I will assign points using the rubric listed below. As far as participation, what I'm looking for is regular class contributions as manifest in comments and questions, good faith efforts while engaging in group activities (i.e. no freeloading), and appropriate preparation by completing assigned readings on time. I do understand—and appreciate—that some of us are shy and remain engaged without speaking up in class. Unfortunately, some of the best and brightest comments and observations are left unsaid due to shyness and fear of reproach. Rest assured that that will not happen in our class. No comments will be dismissed, and we will work together to construct a supportive and respectful arena for discussion.

Please be sure to switch off your cellphones before entering class. Feel free to take notes on a laptop if you would like to do so, but please do not use it to surf the internet. Some of you think that we don't notice these things. Rest assured, while standing in front the class, one notices almost everything. I of course have no pretensions of being so intrinsically interesting as to compel your undivided attention for all 3000 seconds of the class, but please know that text messaging and internet surfing are extremely distracting not only to me but to those around you. They interrupt thought processes, foment frustration, and will result in point deductions from you participation grade. Thanks for your understanding and cooperation on this!

**ATTENDANCE**

<b>Absences</b>	<b>Points</b>
0 - 1	25
2	20
3	10
4	5
5 or more	WF

**PARTICIPATION**

<b>Level of Participation</b>	<b>Points</b>
Excellent	23 – 25
Good	20 – 22
Average	17 – 19
Below average	14 – 16
Poor	0 – 14

**READING QUIZZES:**

Over the semester, I will distribute unannounced reading quizzes on occasion. The quizzes will consist of five questions that relate to the reading assignment for the day at hand, and they will probe its major premises and arguments. The questions will not be difficult, and the quizzes should not take longer than five minutes to complete. Most of you probably don't like pop quizzes. Please trust, however, that I am including them in order to help you—to make sure that you keep up with the readings.

You will receive seven reading quizzes overall. I will drop your two lowest grades. Each quiz counts for 20 points. If you simply read each assignment on time, you can easily accrue 100 points for this assessment component.

**EXAMS:**

We will have three exams during the semester. Exam one (9/21) and exam two (10/23) will each count 100 points toward your final grade. Exam three (12/10) will count 125 points toward your final grade. Exam three will emphasize material from the last unit of semester but will also draw from earlier material—particularly material that has recurred throughout the course. I will provide you more information with respect to the format of the exams during the course of the semester. Each exam will cover the readings assigned plus any lectures, films, and in-class discussions.

In the interest of maintaining a policy of fairness, I will allow make-up exams only in the case of emergencies. If you cannot take an exam, you must notify me before the exam begins. You must also possess a verifiable excuse (e.g. hospitable records, a police report, etc.). When allowed, make-up exams might appear in a different format relative to the original test. If you miss an exam, there is no guarantee that you will be allowed to take a make-up test. I reserve the right to employ my discretion.

**FILM REVIEW:**

Over the semester, we will watch several films in class. I will show a few films outside of class as well, for which attendance will be optional. The dates of each in-class and optional film viewing are listed below as well as on the course schedule. Before the semester ends, you will need to write a review/reflection piece pertaining to one of the movies. Your paper should be 3 – 5 pages in length, and it should draw from the film in order to explore, flesh-out, and analyze relevant theoretical and conceptual material from class. Each potential review is due

one week after the respective film viewing. The film review counts 150 points toward your final grade.

For additional points, you may complete a second, optional film review, worth a total of 25 extra-credit points. The same rules and stipulations that apply to the mandatory review also apply to the optional paper.

Film	Date of Viewing	Review Due Date
<i>The Source</i> (optional)	8/28	9/4
<i>Quadrophenia</i>	9/4 and 9/9	9/16
<i>Merchants of Cool</i>	9/16	9/23
<i>Suburbia</i> (optional)	10/7	10/14
<i>Between Resistance and Community</i>	10/21	10/28
<i>Dogtown and Z-Boys</i> (optional)	11/4	11/11
<i>Afro-Punk</i>	11/13	11/20

### **GROUP PROJECT:**

The most effective and fulfilling means to learn about the social world is to immerse oneself in it—to remove oneself from the auspices of everyday experience and plunge into the field. Early sociologists at the University of Chicago referred to life beyond the classroom as a social laboratory—as a mélange of uncertainties and variations that required explanation, ordering and discovery. Readings and papers certainly hold their place, but in order to truly grasp the social significance of subcultures—and the world more generally—we need to get our hands dirty. As such, a major portion of your grade will derive from a group research project that investigates a subculture of your choosing. The project will contain a number of assignments and components, which you will turn in at various points throughout the semester. It will culminate in a final paper and a class presentation. I will divide you into groups of five during the first week of the semester.

I know that some of you prefer to work independently. However, given our time frame, in order to arrive at meaningful conclusions and satisfy the exigencies of the project, a team approach is best. Working with others, needless to say, is also an important life skill, and it carries the added benefit of lessening your personal workloads. In short, we are cooperative and social creatures who cannot do everything alone. As such, I will not permit students to carry out independent projects. If your group experiences difficulty with divvying up tasks and establishing conditions for collective contribution, convene a group meeting in order to resolve the problem. If insuperable problems with particular group members continue to undermine your progress, please see me.

For each assignment, each group should submit—on a separate sheet of paper—a brief document that details how each member contributed to the finished project. This will help to ensure that everyone contributes.

1) **Choosing a subculture**

You must choose a subculture to study by **8/28**. Your group should submit your choice to me in writing. Additionally, include a few sentences—nothing elaborate—to document why the subculture interests you and to broach some preliminary ideas for research. This will help me to determine if you are getting off to a fruitful start.

2) **Literature review (40 points)**

Once you have chosen a subculture to study, you should craft a short literature review (2 – 4 pages) that provides some background on the subculture, places it in context, and identifies some of the theoretical and conceptual concerns that others have investigated with regard to it in the past. Your review should draw from at least three academic sources, but you may also—and are encouraged to—use non-academic sources as well (e.g. newspaper articles, websites, zines, etc.). The literature review is due on **9/14**.

3) **Research proposal (40 points)**

After familiarizing yourselves with your respective subcultures through the literature review, your next step will be to develop a 2 – 4 page research proposal. Your proposals should identify an area of interest within the subculture and a plan for how to study it. In order to formulate your research interests and questions, be sure to consult not only your literature reviews but also the syllabus. Browse through the theoretical and conceptual areas that we cover (e.g. style, resistance, space, gender, etc.) in order to help you formulate a question. Note the theoretical traditions (e.g. American, British, Symbolic Interactionist) that will guide your efforts, and why it makes sense to use those versus other schools of thought. Also, be sure to address how you will carry out the project's subsequent assignments (i.e. the content analysis and fieldwork). Discuss what subcultural content (music, lyrics, shows, Magic tournaments, etc.) you will examine and how you will analyze it. Similarly, discuss where you will conduct your fieldwork and why. The research proposal is due on **10/5**.

4) **Content analysis (40 points)**

For this portion of the assignment, you will carry out the plan detailed in your research proposal for content analysis. You should examine several cultural objects (music, lyrics, clothing, graffiti, etc.) and analyze them with respect to your research questions. Be sure to analyze a sufficient amount of content. If you choose to study resistance in punk subculture, for example, analyzing one song, one album, or one person's style will not lend sufficient insight into the research problem. Content analyses should be 2 – 4 pages in length. They are due on **10/26**.

5) **Field work (two 40 point components)**

For this portion of the assignment, you will observe a subcultural event or travel to a subcultural hangout of some sort. You might go to a rap show, a punk bar, a collectible gaming tournament, a tattoo parlor, a skate park, etc. When you observe, remember that you are there as a sociologist—not as a participant, partier, etc. If you go to a concert, feel free to enjoy yourself: dance and have fun. But don't lose sight of your

intentions. Be vigilant, and remain cognizant of everything around you—especially the things that directly relate to your research project. You should remain in the setting that you have chosen for at least one hour. Afterwards—within 24 hours of your observations—your group should type up a set of field notes. Your field notes should consist of two parts. The first part should describe in detail the setting that you observed and the events that transpired in your presence. The second section should engage in a rudimentary analysis. For example, you might formulate some preliminary thoughts on the specialized vernacular that you overheard, consider why those who you observed wore particular articles of clothing, and so on. I will provide you with some examples to assist in so doing. All together, each set of field notes should be 3 – 6 pages in length. The first set is due on **11/13**. The second set is due on **12/4**.

6) **Class presentation (25 points)**

I have reserved our last three class sessions for you to present your findings. Each group will give a 15 minute presentation that provides some background on its subculture, discusses its research concerns and, most importantly, its tentative findings. Presentations should possess a decidedly sociological focus. Use of multi-media is encouraged, and groups are also encouraged to make heavy use their data—excerpts from fieldnotes, songs analyzed for content analysis, pictures of graffiti, etc. Presentation dates will be assigned in November. The three possible presentation dates are: **12/4, 12/7, and 12/8**.

7) **Analysis paper (100 points)**

The analysis paper will wrap up your research project. It should briefly review the nature of the research project and the methods that were undertaken to inform your research questions. The lion's share of this component should use the concepts and theories that we have reviewed in the class to analyze your data. For example, if you studied skateboarders, what does your data have to say about how they make use of space? If you studied how punks resist the commodification of their music and clothing, what did they do in order to come across as “authentic” in lieu of mass media incorporation? Draw liberally from the data that you collected in order corroborate your arguments, and sum up the paper with a cogent conclusion. The paper should be 5 – 7 pages in length and is due on the day of the final exam.

**LATE WORK:**

Our course syllabus clearly denotes the dates on which assignments are due, so please try to turn them in on time. I will collect your assignments in class. Save for emergencies, I will not accept assignments via email or ELC. I realize that we're all human beings and that, on occasion, we have problems to which we must attend. So, if you anticipate being unable to finish an assignment on time, please let me know as soon as possible. I will generally make a 10% deduction to late work (per day late) in order to be fair to those people who turn their work in on time.

Please note that failure to understand the nature of assignments does not excuse one from turning in work on time. If you have questions about the rules and requirements of an

assignment, please let me know before it is due, and I will be happy to clarify and help you work through them. However, plan to seek help in advance, not the day before something is due.

**FINAL GRADE:**

I will base final grades for the course on the following scale.

Letter Grade	Points
A	935 - 1000
A-	900 - 934
B+	870 - 899
B	835 - 869
B-	800 - 834
C+	770 - 779
C	735 - 769
C-	700 - 734
D+	670 - 699
D	635 - 669
D-	600 - 634
F	0 - 559

**ACADEMIC HONESTY:**

Your integrity is worth far more than grade in this class, so please do not cheat. It will not be tolerated in any form. This includes, but is not limited to, looking at other students' papers during quizzes and exams and submitting plagiarized assignments. All students should understand University policies regarding cheating and its consequences, and all academic work must meet the standards contained in "A Culture of Honesty":

[www.uga.edu/ovpi/academic\\_honesty/culture\\_honesty.htm](http://www.uga.edu/ovpi/academic_honesty/culture_honesty.htm). Please note that ignorance is not an acceptable excuse for dishonesty.

**DISABILITY and HEALTH-RELATED ISSUES:**

If you have a disability or health-related issue and need special accommodations for class, please see me as soon as possible, and we'll take care of it.

**HUMAN RIGHTS STATEMENT:**

All students should know that the department of Sociology has a Human Rights Committee for the resolution of student grievances. Any student registered for a sociology course at the University of Georgia who feels that he or she has not been treated in a fair or professional manner by an instructor is advised to follow these procedures:

- 1) The student should discuss his or her problems with the instructor of the course, unless extenuating circumstances prohibit this.
- 2) If that discussion does not resolve the grievance, the student should then discuss the problem with the Head of the Sociology Department.
- 3) If that discussion does not resolve the grievance to the student’s satisfaction, the student may request the activation of the Human Rights Committee by submitting a letter to the Chair of the Human Rights Committee, Department of Sociology, University of Georgia.

The Human Rights Committee will have the responsibility of investigating all charges in accordance with the procedures on file in the Sociology office, copies of which are available to students. The Committee will also have the responsibility of making recommendations in writing to the Head, copies of which will be made available to the student complainant and the instructor involved. The Department Head will review the recommendations and make a decision in writing, with copies to the student complainant and the instructor of staff member involved. Any appeal of that decision must be to the Dean of the college of Arts and Sciences.

**TIME TABLE:**

Our course syllabus is a living document that we might need to modify from time to time relative to how the class progresses. However, I will make every effort to abide by it, and, if need be, I will announce any changes in class or through ELC/email. We will discuss the readings listed in each box on those respective days, so please complete them before we meet.

<p><b>8/17</b> <b>GETTING STARTED</b></p> <p>CLASS: -Course overview -Introductions -Student information sheets -Course projects</p> <p>READ: -No reading today</p>	<p><b>8/19</b> <b>Culture and Subculture</b></p> <p>CLASS: -Defining culture -Distinguishing subcultures, social words and idiocultures -The social construction of youth</p> <p>READ: -Becker: <i>Culture: A Sociological View (ELC)</i></p>	<p><b>8/21</b> <b>THE AMERICAN TRADITION</b></p> <p>CLASS: -The Chicago School -Research Methods -Research Ethics</p> <p>READ: -Polsky: <i>Research Method, Morality and Criminology (ch. 2)</i></p>
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<p><b>8/24</b> <b>Strain Theory</b></p> <p>CLASS: - Merton's <i>Social Structure and Anomie</i> - Cohen's <i>General Theory of Subcultures</i> -Discuss reading</p> <p>READ: -Bukowski: <i>Ham on Rye (ELC)</i></p>	<p><b>8/26</b> <b>Classic Chicago Research</b></p> <p>CLASS: -Empirical work -Class discussion</p> <p>READ: - <i>Cressey: Taxi Dancers (ch. 2)</i></p>	<p><b>8/28</b> <b>More Chicago Work</b></p> <p>CLASS: -Deviance -Class discussion <b>-Choice of subculture due</b> <b>-Optional viewing of <i>The Source</i>.</b> <b>Time and location TBA</b></p> <p>READ: -Becker: <i>Jazz Musicians (ch. 37)</i></p>
<p><b>8/31</b> <b>Assessing the American School</b></p> <p>CLASS: -Review -Strengths -Criticisms -Considering definitions of the situation</p> <p>READ: -Chambliss: <i>The Saints and the Roughnecks (ELC)</i></p>	<p><b>9/2</b> <b>THE BRITISH TRADITION</b></p> <p>CLASS: -The CCCS -Hegemony, class, ideology and resistance -Postwar subcultures: Teddy Boys, Mods, Rockers, Skinheads, Punks</p> <p>READ: -Cohen: <i>Subcultural Conflict and Working Class Community (ch. 7)</i></p>	<p><b>9/4</b> <b>Film</b></p> <p>CLASS: -View <i>Quadrophenia</i> <b>-<i>The Source</i> review due</b></p> <p>READ: -<i>No reading today</i></p>
<p><b>9/7</b> <b>LABOR DAY: NO CLASS</b></p>	<p><b>9/9</b> <b>Film</b></p> <p>CLASS: -View <i>Quadrophenia</i></p> <p>READ: -Clarke: <i>Subcultures, Cultures and Class (ch. 8)</i></p>	<p><b>9/11</b> <b>Working Class Subcultures</b></p> <p>CLASS: -Working Class Subcultures -Magical solutions -Oppositional Cultures in the School</p> <p>READ: -Willis: <i>Culture, Institution, Differentiation (ch. 10)</i></p>

<p><b>9/14</b> <b>The Semiotic Study of Resistance</b></p> <p>CLASS: -Semiotics and the CCCS -Discussion of style: homology, bricolage, etc. -Group work <b>-Literature review due</b></p> <p>READ: <i>-Hebdige: Subculture: The Meaning of Style (ch. 11)</i></p>	<p><b>9/16</b> <b>Film</b></p> <p>CLASS: <i>-View Merchants of Cool</i> <b>-Quadrophenia review due</b></p> <p>READ: <i>-Haenfler: Commercialization, the Internet, and the Cultic Milieu (ELC)</i></p>	<p><b>9/18</b> <b>Commodification and Incorporation</b></p> <p>CLASS: -Discuss film -Discuss commodification and incorporation -Discuss "Selling out" -Film clips of SXE anti-drug commercials</p> <p>READING: <i>-Lamison: So Emo It Hurts (ELC)</i></p>
<p><b>9/21</b> <b>EXAM ONE</b></p>	<p><b>9/23</b> <b>NEW DIRECTIONS IN SUBCULTURE STUDIES</b> <b>Criticisms of the British Tradition</b></p> <p>CLASS: -Criticisms of the CCCS -Fine &amp; Kleinmann's perspective toward subcultures -Post-subculture theories -Discuss postmodernity and pastiche <b>-Merchants of Cool review due</b></p> <p>READ: <i>-Bennett &amp; Kahn Harris: Introduction (ELC)</i></p>	<p><b>9/25</b> <b>Style Revisited</b></p> <p>CLASS: -Bike messenger introduction -Reconciling semiotic and interpretive approaches -Symbolic Interactionism</p> <p>READ: <i>-Kidder: Style and Action (ELC)</i></p>
<p><b>9/28</b> <b>Body Modification</b></p> <p>CLASS: -Review tests -Discuss article and activity -View <i>Miami Ink</i> clips -Group work</p> <p>READ: <i>-Kang &amp; Jones: Why Do People Get Tattoos (ELC)</i></p>	<p><b>9/30</b> <b>Negotiating Deviance</b></p> <p>CLASS: -Guest speaker -Discuss article</p> <p>READ: <i>-Irwin: Legitimizing the First Tattoo (ELC)</i></p>	<p><b>10/2</b> <b>AUTHENTICITY</b></p> <p>CLASS: -Thornton's newly identified dimensions of subcultural research -Hipness, identity, subcultural capital, and authenticity</p> <p>READ: <i>-Thornton: The Social Logic of Subcultural Capital (ch. 17)</i></p>

<p><b>10/5</b> <b>Etic Approaches</b></p> <p>CLASS: -Group work: defining authenticity -Etic and emic approaches in sociology -Discuss reifying authenticity <b>-Research proposal due</b></p> <p>READ: -Fox: <i>Real Punks and Pretenders</i> (ELC)</p>	<p><b>10/7</b> <b>Emic approaches</b></p> <p>CLASS: -Giving voice to participants -Constructing authenticity through narrative, rhetoric, knowledge, style, consumption -Gaming cultures <b>-Optional viewing of <i>Suburbia</i>. Time and location TBA</b></p> <p>READ: -Williams: <i>Consumption and Authenticity in the Collectible Strategy Games Subculture</i> (ELC)</p>	<p><b>10/9</b> <b>Theories of authenticity</b></p> <p>CLASS: -Subculture and the cultural ideal of authenticity</p> <p>READ: -Lewin &amp; Williams: <i>The Ideology and Practice of Authenticity in Punk Subculture</i> (ELC)</p>
<p><b>10/12</b> <b>Postmodern Identity</b></p> <p>CLASS: -The postmodern dilemma and ontological insecurity -Lecture on rituals <b>-Attendance/participation grades</b></p> <p>READ: -Kidder: <i>Bike Messengers and the Really Real</i> (ELC)</p>	<p><b>10/14</b> <b>Authenticity and Postmodern Identity</b></p> <p>CLASS: -Turner's loci of self-conceptions -The relationship between authenticity and rituals <b>- <i>Suburbia</i> review due</b></p> <p>READ: -Lewin: <i>Concerts as Validating Rituals</i> (ELC)</p>	<p><b>10/16</b> <b>RESISTANCE</b></p> <p>CLASS: -Beyond style -Macro-, meso-, and micro- levels of resistance -Lifestyle movements vs. material protests -Networks -Examples: Straightedge, punks and vegans</p> <p>READ: -Haenfler: <i>Straight Edge as a Social Movement</i> (ELC)</p>
<p><b>10/19</b> <b>Cultural Production</b></p> <p>CLASS: -DIY ethics -Autonomous fields of cultural production -Guest speaker</p> <p>READ: -Moore: <i>Friends Don't Let Friends Listen to Corporate Rock</i> (ELC)</p>	<p><b>10/21</b> <b>Film</b></p> <p>CLASS: -View <i>Between Resistance and Community</i></p> <p>READ: <i>No reading today</i></p>	<p><b>10/23</b> <b>EXAM TWO</b></p>

<p><b>10/26</b>  <b>SPACE AND PLACE</b>  <b>Urban Geography</b></p> <p>CLASS:          -How environments create and shapes subcultures          -How subcultures colonize spaces          -Discussion of Wicker Park  <b>-Content analysis due</b></p> <p>READ:          -Lloyd: <i>Glamour as Grit (ELC)</i></p>	<p><b>10/28</b>  <b>Creating Space</b></p> <p>CLASS:          -Discuss the role of music in subculture and among youth          -Creating space through music  <b>-Between Resistance and Community review due</b></p> <p>READ:          -Valentine: <i>Creating Transgressive Space (ELC)</i></p>	<p><b>10/30</b>  <b>FALL BREAK: NO CLASS</b></p>
<p><b>11/2</b>  <b>Liminal Space</b></p> <p>CLASS:          -Marking space          -Mediated identities          -View pictures of urban graffiti          -Group activity</p> <p>READ:          -Macdonald: <i>The Graffiti Subculture (ch. 29)</i></p>	<p><b>11/4</b>  <b>Transforming Space</b></p> <p>CLASS:          -Redefining space          -Discuss article  <b>- Optional viewing of Dogtown and Z-Boys. Time and location TBA</b></p> <p>READ:          - Borden: <i>Performing the City (ch. 24)</i></p>	<p><b>11/6</b>  <b>GENDER</b>  <b>Femininty</b></p> <p>CLASS:          -Girls' exclusion from subcultural scholarship          -Girls' exclusion from subcultural scenes          -Riotgrrl          -Group activity: zine analysis</p> <p>READ:          -Schilt: <i>'I'll Resist You with Every Inch and Every Breath' (ELC)</i></p>

<p><b>11/9 Masculinity</b></p> <p>CLASS: -Contradictions of progressive rhetoric and hypermasculine displays -Hardcore dancing (film clips)</p> <p>READ: -Haenfler: <i>Masculinity in Contradiction: The Two Faces of Straight Edge</i> (ELC)</p>	<p><b>11/11 RACE</b></p> <p>CLASS: -Hip hop culture -The politics of race -Authenticity claims - <b>Dogtown and Z-Boys review due</b></p> <p>READ: -McLeod: <i>Authenticity within Hip-Hop</i> (ELC)</p>	<p><b>11/13 Film</b></p> <p>CLASS: -Minorities in predominantly white subcultures -View <i>Afro-Punk</i> -<b>First field notes due</b></p> <p>READ: -Nguyen: <i>Thoughts on the Movie Afro-Punk</i> (ELC)</p>
<p><b>11/16 RESPONSES TO SUBCULTURES</b></p> <p>CLASS: -Discuss reading</p> <p>READ: -Wallace &amp; Alt: <i>Youth Cultures under Authoritarian Regimes</i> (ELC)</p>	<p><b>11/18 Social Control of Subcultures</b></p> <p>CLASS: -Social control -Discuss articles</p> <p>READ: -Heitzeitg: <i>Legal Control of Music</i> (ELC) -Rosenbaum &amp; Prinsky: <i>The Presumption of Innocence</i> (ELC)</p>	<p><b>11/20 Influencing Subcultural Development</b></p> <p>CLASS: -Mass media and subcultural construction -Folk devils and moral panics - <b>Afro-Punk review due</b></p> <p>READ: -Cohen: <i>Folk Devils and Moral Panics</i> (ELC)</p>
<p><b>11/23 THANKSGIVING BREAK: NO CLASS</b></p>	<p><b>11/25 THANKSGIVING BREAK: NO CLASS</b></p>	<p><b>11/27 THANKSGIVING BREAK: NO CLASS</b></p>
<p><b>11/30 SUBCULTURE OVER THE LIFECOURSE</b></p> <p>CLASS: -The relationship between youth and subculture -Andes' stages of punk careers</p> <p>READ: - Davis: <i>Growing up Punk</i> (ELC) -Hoadley: <i>Growing up and out of the Rave Scene</i> (ELC)</p>	<p><b>12/2 Life after Subculture</b></p> <p>CLASS: -Adult subcultures? -Discuss reading -Wrapping up</p> <p>READ: -Haenfler: <i>Life after Subculture</i> (ELC)</p>	<p><b>12/4 STUDENT PRESENTATIONS</b></p> <p>-<b>Second field notes due</b></p>

<b>12/7</b> <b>STUDENT</b> <b>PRESENTATIONS</b>	<b>12/8 (Tuesday)</b> <b>STUDENT</b> <b>PRESENTATIONS</b>	<b>12/10 (Thursday)</b> <b>FINAL EXAM</b> <b>3:30 – 6:30pm</b>
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