

## **DEREE COLLEGE SYLLABUS FOR:**

### **HSS 2215 Rebels Without a Cause: Cultural Expressions of 20<sup>th</sup> and 21<sup>st</sup>- century Youth Subcultures**

Honors Seminar  
(Spring 2015)

**US Credits: 3/0/3**

#### **PREREQUISITES:**

WP 1010 Introduction to Academic Writing  
WP 1111 Integrated Academic Writing and Ethics

#### **CATALOG DESCRIPTION:**

This Honors seminar guides students through an exploration of the social impacts and cultural expressions of radical youth subcultures in the 20<sup>th</sup> and 21<sup>st</sup> centuries. Emphasis is placed on the ways in which radical youth subcultures have expressed rejection or resistance to the mainstream, thus challenging or transforming the Western normative structure.

#### **RATIONALE:**

From Dada antifascist youth art, to the 1950s teen rebellion and from there to the 1960s-1970s civil rights movement and to contemporary anti-authoritarian and anti-capitalist movements, 20<sup>th</sup> and 21<sup>st</sup>-century youth subcultures have been proven active vehicles of social change. Through study of a variety of interdisciplinary materials, from painting and music, to films, political manifestos, and literary texts, students are led to explore the many ways in which 20<sup>th</sup>- and 21<sup>st</sup>-century youth subcultures have affected and defined fashion, music, lifestyle, forms of political expression, and social mindsets.

#### **LEARNING OUTCOMES:**

Upon completion of the course, the students will be able to:

1. Demonstrate awareness of the socio-political phenomena surrounding the birth of 20<sup>th</sup>- and 21<sup>st</sup>-century youth subcultures;
2. Discuss the relationship between youth subcultures and political/social rebellion;
3. Identify interrelations between various youth subcultures;
4. Assess the ways in which specific elements of 20<sup>th</sup>-century youth subcultures inform various aspects of contemporary culture and social life;
5. Demonstrate a critical understanding of concepts treated in the course through a variety of projects and presentations

#### **METHOD OF TEACHING AND LEARNING:**

In congruence with the teaching and learning strategy of the college, the seminar will employ the following tools:

- Textual analysis, class discussion, and group work during class meetings;
- Active student-centered teaching approach;
- Individual student presentations;

- Extensive instructor feedback on presentations and essays;
- Individualized assistance during office hours for additional reading, presentations and essays;
- Film and Documentary screenings;
- Other relevant educational material placed on reserve in the library.

**ASSESSMENT:**

**Critical essay 40%**

A 1,500-2,000-word critical essay dealing with one or more aspects of the course subject. The essay needs to display a firm grasp of the topic at hand, of the issues discussed in the course as a whole, as well as of the relevant critical bibliography.

**Creative project 40%**

Students will deploy a creative medium of their choice to apply their insights on concepts and ideas explored in the course. There will be a presentation of the creative project.

**Participation 20%**

Each student will be evaluated according to his/her contribution in the class, the preparation of the material and his/her critical ability. Furthermore, each student will be assessed in regards to his/her participation in group activities and discussions that will arise throughout the course.

**INDICATIVE READING:**

**Selection of readings from:**

**Manifestos**

- 1848 – *The Communist manifesto*, K. Marx and F. Engels.
- 1849 – *On the Duty of Civil Disobedience*, H.D. Thoreau.
- 1909 – *The Futurist Manifesto*, F.T. Marinetti et al.
- 1916 and 1918 – *Dada manifestos*, H. Ball, Tzara, et. al.
- 1919 – *Manifesto of the Communist International to the Workers of the World*, L. Trotsky.
- 1924 – *Surrealist Manifesto*, A. Breton.
- 1953 – *Manifesto of Libertarian Communism*, G. Fontenis.
- 1963 – “*The Black Revolution*,” Malcolm X. Speeches.
- 1966 and 1972 – “*What We Want, What We Believe*,” Black Panthers.

**Books**

Arendt, H. (1973). *On Revolution*. Harmondsworth, Penguin, chapter 6: “The Revolutionary Tradition and its Lost Treasure.”

Austin, J. and Willard, M. (Eds.) (1998). *Generations of Youth: Youth*

*Cultures and History in Twentieth-Century America*. N.Y., New York University Press.

Bennett, A. and Khan-Harris, K. (Eds.) (2004). *After Subculture: Critical Studies in Contemporary Youth Culture*. N.Y., Palgrave Macmillan. E-BOOK

Gelder, K. and Thornton, S. (Eds.) (1997). *The Subcultures Reader*. N.Y., Routledge.

James, M. (2008). *The Pirate's Dilemma: How Youth Culture Reinvented Capitalism*, N.Y., Free Press. E-BOOK

Jenks, C. (2005). *Subculture: the Fragmentation of the Social*, London, Sage. E-BOOK

Lamont, E. (Ed.) (1999). *The Cultural Territories of Race: Black and White Boundaries*. Chicago, University of Chicago Press.

Redhead, S. (1997). *Subculture to Clubcultures: an Introduction to Popular Cultural Studies*. Malden, Mass., Blackwell.

Riesman, D. (2001). *The Lonely Crowd*. New Haven, Yale University Press. E-Book.

Spears, A.K. (Ed.) (1999). *Race and Ideology: Language, Symbolism, and Popular Culture*. Detroit, Wayne State University Press.

### **Essay**

Sebald, H. (1975) "Subculture: Problems of Definition and Measurement."

*International Review of Modern Sociology*. 5(1): 82-89.

Stable URL: <http://www.jstor.org/stable/41420548>

### **Article on Subcultures:**

<http://www.theguardian.com/culture/2014/mar/20/youth-subcultures-where-have-they-gone>

**INDICATIVE MATERIAL:**

(e.g. audiovisual, digital material, etc.)

**Films**

*Twenty-Four Hour People* (2002) directed by Michael Winterbottom  
*Quadrophenia* (1979) directed by Franc Roddam  
*The Swing Kids* (1993) directed by Thomas Carter  
*The Outsiders* (1983) directed by Francis Ford Coppola.  
*The Butler* (2013) directed by Lee Daniels  
*Rock 'n' Roll High School* (1979) directed by Allan Askush

**COMMUNICATION REQUIREMENTS:**

All written work must be word-processed on Word and adhere to MLA guidelines for manuscript format and documentation.

**SOFTWARE REQUIREMENTS:**

Microsoft Office

**WWW RESOURCES:**

<http://manifestos.net/titles/>  
<http://www.malcolm-x.org/speeches.htm>  
<http://web.stanford.edu/group/blackpanthers/history.shtml>

**INDICATIVE CONTENT:*****I. The Varied Ideological Backgrounds of Youth Subcultures.***

Manifestos and Proposals for alternative lifestyles from Thoreau to the Black Panthers.

***II. Youth Subcultures and the Early Left: 1900s-1940s***

Rejection of bourgeois culture  
The pioneers of the anti-Nazism, anti-racism and anti-capitalist movements.

***III. Youth Subcultures in the Decades After World War II: 1950s-1970s***

Drugs, teenage rebellion and anti-imperialism.  
The sex revolution and feminism.  
The civil rights movement.

***VI. Radical and Reactionary Youth Subcultures: 1980s-1990s***

From stringent anti-authoritarianism to neo-fascism.

***VII. Youth Subcultures at the Dawn of the 21<sup>st</sup> Century***

Anti-globalization and the changing character of youth subcultures: from revolution to lifestyle (?).