



AML 2410: Issues in American Lit and Culture
Section 3698: (De)Constructing Youth Cultures
 Fall 2017 Course Syllabus

Instructor: Jill Coste
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Class meets: MWF 8 in FLI 0111

Office location: TBD
Office hours: TBD
 and by appointment

Course Description

Boy Scouts. Cotillions. Rebels and riots, consumers and creators. Young people have crafted (and been crafted by) social groups and rituals for decades. This course will examine the formation of different youth cultures in America, paying special attention to how the construction of social groups contributes to the construction of identity both individual and collective. While some groups like the Scouts have shaped a cultural identity of the “model youth,” other youth cultures—from the 1950s rebel to the 1970s punk to the 1990s Riot Grrrl—have provided alternative spaces for young people, defining and contributing to major moments in American history.

Our class will trace the trajectory of youth cultures in 20th- and 21st-century American literature and media through a chronological approach. We will analyze nonfiction like the Boy Scouts of America handbook and the documentary *Consuming Kids*, as well as a range of fiction, poetry, and critical essays. We will also use archival materials such as yearbooks and magazines to examine the visual representation of young people and to consider how cultural materials enhance our readings of primary texts.

Interrogation of course texts will allow us to contemplate the following questions: How have young people constructed and deconstructed American identity? In what ways have youth movements led to social change? Where does adult influence end and youth autonomy begin?

This course fulfills the 6000-word University Writing Requirement. Assignments will include short response papers, in-class writing, literary analysis papers, and reading quizzes. Writing assignments will be designed to engage students in close reading and developing critical analysis skills.

Course Goals and Objectives

By the end of AML 2410, students will be able to:

- Read, write, and think critically about American literature and culture, as well as texts beyond the scope of the course
- Discuss the historical and critical context of texts
- Communicate their ideas and analyses of texts

- Develop well-supported, persuasive, polished academic essays
- Establish and support significant historical, literary, and critical or theoretical claims
- Conduct formal research on literature and use secondary sources to support their arguments

General Education Objectives

- This course confers General Education credit for either Composition (C) *or* Humanities (H). This course also fulfills 6,000 of the university's 24,000-word writing requirement (WR).
- Course content should include multiple forms of effective writing, different writing styles, approaches and formats, and methods to adapt writing to different audiences, purposes and contexts. Students should learn to organize complex arguments in writing using thesis statements, claims and evidence, and to analyze writing for errors in logic.
- The University *Writing Requirement (WR)* ensures students both maintain their fluency in writing and use writing as a tool to facilitate learning. To receive Writing Requirement credit, a student must receive a grade of C or higher and a satisfactory completion of the writing component of the course. This means that written assignments must meet minimum word requirements totaling 6000 words.

General Education Learning Outcomes

At the end of this course, students will be expected to have achieved the following learning outcomes in content, communication and critical thinking:

- **Content:** Students demonstrate competence in the terminology, concepts, theories and methodologies used within the academic discipline.
- **Communication:** Students communicate knowledge, ideas and reasoning clearly and effectively in written and oral forms appropriate to the discipline. Students will participate in class discussions throughout the semester to reflect on assigned readings.
- **Critical Thinking:** Students analyze information carefully and logically from multiple perspectives, using discipline-specific methods, and develop reasoned solutions to problems.

Required Texts* (in order of class schedule)

Grace Pailadino, *Teenagers: An American History*

Anne Alexander, *The Pink Dress*

S.E. Hinton, *The Outsiders*

John Lewis, *March (Book Two)*

Rainbow Rowell, *Eleanor and Park*

Blake Nelson, *Girl*

M.T. Anderson, *Feed*

Jennifer Mathieu, *Moxie*

*See schedule for full list of additional readings, which will be available on Canvas

Course Requirements

Response Papers: 15%

Close Reading Analysis: 15%

Contextual Analysis: 20%

Final Project: 35%

Class Discussion Leading: 10%

Class Participation: 5%

Course Requirements, explained

Response Papers (2 micro-responses at 250 words each; 2 responses at 500 words each; 150 points total):

There will be four short response assignments that will require your critical engagement with the texts and/or class themes. I will provide prompts that ask guided inquiries that will lead you to close-read the text(s), situate it in its historical context, and/or analyze visual items associated with the class materials. Each response must follow the same academic writing style required of standard essays, including well-crafted paragraphs, a thesis or hypothesis, well-supported claims, effective stylistic elements, and, occasionally, secondary research. Each response will be on a different text, but the ideas explored in these responses can be further developed in longer papers.

Analysis Papers: (2200 words total, 350 points total)

Close Reading Analysis (1000 words; 150 points): You will choose one text and conduct a persuasive close reading of part of that work. In this assignment, you will analyze the selection and develop an argument about the way in which the author's composition influences your thematic reading. This assignment is designed to assess analytical and critical skills, so no outside research should be conducted.

Contextual Analysis (1200 words; 200 points): For this assignment, you will examine how one of the contextual materials we read in class reveals insight into one of the course texts. What connections can you draw between the contextual material and the literary text? For example, what particular features in one of the archived UF yearbooks speaks to the situations depicted in John Lewis's *March!* Or, what specific elements of *Seventeen* magazine help you understand the thoughts, motivations, or actions of Andrea in *Girli*

Proposal (500 words; 50 points)

To help solidify your ideas for the final project, you will write a short proposal that describes what issues, questions, or themes you want to explore in your final project. Your proposal will also consider what artifacts you have collected so far and how they will fit into your project. We will discuss the proposal further as the end of the semester approaches.

Final Project: Souvenir Yearbook (1600 words; 300 points)

Throughout the semester, you'll collect "souvenirs" - something by which to remember a certain text, discussion, or idea. Your final project will compile your souvenirs into a yearbook format, serving as both culmination and commemoration of your semester's work. Souvenirs can be passages, images, lines of dialogue, or ideas from class texts and contextual materials. The materials for your yearbook should be something you compile throughout the semester, and it should draw on your earlier response and analysis papers. Your yearbook must identify at least six souvenirs from the class, with your accompanying analysis explaining the souvenir's literary, cultural, and personal significance. We will discuss the form and function of yearbooks at length in class.

Discussion Leading (100 points):

You and a group of peers will serve as discussion leaders for a class focused on one of the primary texts. Your group will share an interpretation of the reading/viewing assigned for a particular class, and you will bring a list of questions and significant passages/scenes that you want to discuss with your peers. Your questions and passages should be integrated into a handout that you will give to each member of the class and me. In the second week of class, I will provide a sign-up sheet for you to select your day to lead class discussion.

Class Participation (100 points total):

Literature and writing about literature are designed for discussion, therefore this class follows suit. You are expected to participate. We will engage in both small group and large class discussion and writing activities. Simply attending class is not enough; I expect you to be actively involved. This means 1) Having the required text(s) in class with you, 2) Being focused on the class activities and materials rather than on phones or laptops, 3) Contributing your thoughts and responding respectfully to the thoughts of others in both whole class and small group discussions, 4) Responding thoughtfully and engaging with the texts in any in-class writing exercises. In the second week of class, I will give you a checklist that contains all of these items. At the end of the semester, if you have satisfied the terms of the list, you will receive the full 100 points.

Course Policies

Assignments: You must complete *all* assignments to receive credit for this course.

Attendance: You must attend class to succeed in this course. You are allowed to miss three periods without penalty. After you reach this three-period limit, your overall grade will be penalized by 20 points per absence. **If you miss six periods, you will automatically fail the course.** If you enter class after the official start of the period, you are late—which disrupts the entire class. **Three instances of tardiness count as one absence.** If you are 15 minutes late or more for a class period, I consider you absent.

If you must miss class, you are still responsible for knowing what was covered in class. Notifying me that you will be absent does not mean that the absence is excused. I understand that you sometimes must miss class for doctor's appointments, run-of-the-mill illnesses, transportation issues, family obligations, or travel. I recommend saving your absences for these circumstances. You will not be allowed to make up any quizzes or in-class writing prompts given on the day of your absence.

Paper Format and Submission: You will submit your first paper—Response #1—both online on Canvas and in printed paper format. The rest of your assignments you will submit online through Canvas. All written work should follow MLA format, 7th or 8th edition.

Late work and extensions: I will consider a request for an extension if you approach me at least three days before the assignment is due. A late paper or other assignment will lose half a letter grade for each day it is late. I advise completing all assignments early to ensure that you can print or submit them without problems.

Paper Maintenance Responsibilities: Keep duplicate copies of all work submitted in this course. Save all returned, graded work until the semester is over.

Academic Honesty and Definition of Plagiarism. Plagiarism includes copying the ideas or writings of someone else and claiming it as your own work, collaborating with someone else on an assignment, and/or resubmitting work that you have done for another class. **DON'T DO IT.** Plagiarism violates the Student Honor Code and requires reporting to the Dean of Students. All students must abide by the Student Honor Code: <https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>.

Pro Tip: You should never copy and paste something from the internet without providing the exact location from which it came.

All acts of plagiarism will result in failure of the assignment and may result in failure of the entire course. Plagiarism can occur even without any intention to deceive if you fail to understand and employ proper documentation techniques. When in doubt, ask for help!

Students with Disabilities: The University of Florida complies with the Americans with Disabilities Act. Students with disabilities who are requesting accommodations should first register with the Disability Resource Center (352-392-8565, www.dso.ufl.edu/drc/k which will provide appropriate documentation to give the instructor.

UF Grading Policies: For information on UF Grading policies, see: <https://catalog.ufl.edu/ugrad/current/reaulations/info/grades.aspx>

Grade Appeals: In 1000- and 2000-level courses, students may appeal a final grade by filling out a form available from Carla Blount, Program Assistant, in the Department office (4008 TUR). Grade appeals may result in a higher, unchanged, or lower final grade.

Course Evaluations: Towards the end of the semester, you will receive email messages asking you to go online and evaluate this course: <https://evaluations.ufl.edu/evals/Default.aspx>

Canvas: I will regularly post announcements, assignments, readings, and supplemental class material on Canvas. You should check it frequently.

Email: I will try to answer emails quickly, but I may take longer to respond on nights and weekends. Please do not email me with questions about details you can find in the syllabus (due dates, etc.) or for a summary of a class you missed. You are responsible for finding out what you missed by checking with a peer.

Respect: The best classroom experience comes from students respecting each other and the instructor. This includes everything from coming to class on time, to refraining from private conversations during class, to not texting during a lecture. You are encouraged to join in class discussions, and varying views are welcomed, but please refrain from using obscene or offensive language and interrupting others.

Electronics: Your active participation is required in this course, and electronics can be distracting. As such, all forms of electronics, including but not limited to laptops, cell phones, iPods, and iPads, **are not allowed for use in this class unless approved by the instructor.** Of course, many of your readings are available online, in which case I will allow electronics to access the texts. Calling, texting, surfing the web, or listening to music in class is not acceptable and is simply disrespectful. Be forewarned that I reserve the right to confiscate any devices should they prove to be a distraction to the class, or to your classmates, in any way.

Office Hours: I welcome all students to attend office hours with questions about literature, reading, writing, or the course in general. If you are coming to talk about an assignment, please bring the prompt and whatever writing you have begun with you. It will assist me in answering any questions you may have.

Writing Studio: The University Writing Studio is located in Tigert 302 and is available to all UF students. It's an excellent resource for getting feedback and guidance on your written work. Visit their site at <http://writing.ufl.edu/writing-center/> for more information.

Grading

Grading for this course will be rigorous. If an assignment illustrates disregard for spelling, grammar, citation guidelines, or a general carelessness in the writing, the assignment will not receive a passing grade. The writing assignments for this course are designed to meet the requirements of the University Writing Requirement credit. To satisfy this requirement, **every** assignment's word count must be fulfilled.

As your instructor, I will evaluate and provide feedback on your written assignments with respect to content, organization and coherence, argument and support, style, clarity, grammar, punctuation, and mechanics. You can find the University Writing Program's rubric on the last page of the syllabus. I will also deliver more specific rubrics and guidelines applicable to individual assignments during the course of the semester.

Grade Issues

University policy prohibits discussions of grades via email. If you have a question about a grade, you may schedule an appointment to meet with me to discuss it.

Grade Scale

A:	93-100	C:	73-76
A-:	90-92	C-:	70-72
B+:	87-89	D+:	67-69
B:	83-86	D:	63-66
B-:	80-82	D-:	60-62
C+:	77-79	E:	0-59

Course Schedule

Please note that the following schedule is approximate, as dates and topics may shift as the semester continues. Please note that secondary readings will occasionally be assigned and will be posted on Canvas.

All readings are to be completed outside of class by the discussion date.

Day	Reading/Viewing Material	Assignments Due
Week 1: Defining Youth, Defining Culture		
M 8/21	Syllabus, Introductions, Ads	
W 8/23	Pailadino, "Introduction: 'They're Getting Older Younger'"	
F 8/25	Pailadino, Chapter One: The High School Age	
Week 2: Decorum and the "Ideal" Youth		
M 8/28	Boy Scouts of America Handbook; Pailadino, Chapter Two: Advise and Consent	
W 8/30	BSA Handbook, Excerpts from <i>American Girl</i>	
F 9/1	F. Scott Fitzgerald, "Bernice Bobs Her Hair"	Micro-response #1

Week 3: Rebels and Outsiders		
M 9/4	Labor Day, No Class	
W 9/6	<i>Rebel Without a Cause</i> (viewing options TB A)	
F 9/8	<i>Rebel Without a Cause</i> Pailadino, Chapter Six: Do You Know Where Your Children Are?	
Week 4: Rebels and Outsiders continued		
M 9/18	S.E. Hinton, <i>The Outsiders</i>	
W 9/20	S.E. Hinton, <i>The Outsiders</i>	
F 9/22	S.E. Hinton, <i>The Outsiders</i>	
Week 5: Bad Girls		
M 9/11	Anne Alexander, <i>The Pink Dress</i>	
W 9/13	Anne Alexander, <i>The Pink Dress</i>	
F 9/15	Anne Alexander, <i>The Pink Dress</i> Ramona Caponegro: "Where the Bad Girls Are (Contained)"	Response #1
Week 6: Civil Rights, Civil Disobedience		
M 9/25	John Lewis, <i>March (Book Two)</i>	
W 9/27	<i>March (Book Two)</i>	
F 9/29	<i>March (Book Two)</i>	Close Reading Essay
Week 7: Civil Rights continued		
M 10/2	Kekla Magoon, "Pulse of the Panthers", L. Curry, "For Nina Simone, Wherever You Are"	
W 10/4	Pailadino, Chapter Eleven: The Content of Their Character	
F 10/6	No Class - Homecoming	
Week 8: Sliding into the 70s		
M 10/9	Joan Didion, "Slouching Towards Bethlehem"	
W 10/11	Bruce Schulman, "'This Ain't No Foolin' Around:' Rebellion and Authority in Seventies Popular Culture"	
F 10/13	Open day (for schedule adjustment purposes)	Micro-response #2

Week 9: Post-Punks and Poseurs		
M 10/16	Rainbow Rowell, <i>Eleanor and Park</i>	
W 10/18	<i>Eleanor and Park</i>	
F 10/20	<i>Eleanor and Park</i>	
Week 10: The MTV Generation		
M 10/23	<i>Eleanor and Park</i> , Kevin Mattson, “‘Did Punk Matter?’ Analyzing the Practices of a Youth Subculture During the 1980s”	
W 10/25	Susan Douglas, “I’m Not a Feminist, But. . .”	
F 10/27	“I’m Not a Feminist, But. . .”	Response #2
Week 11: Girls and Grrrls		
M 10/30	Blake Nelson, <i>Girl</i>	
W 11/1	<i>Girl</i>	
F 11/3	<i>Girl</i>	Contextual Analysis
Week 12: Consumers and Creators		
M 11/6	<i>Consuming Kids</i> (viewing options TBD); MT Anderson, <i>Feed</i>	
W 11/8	<i>Feed</i>	
F 11/10	No Class - Veteran’s Day	
Week 13: Consumers and Creators continued		
M 11/13	<i>Feed</i>	
W 11/15	<i>Feed</i>	
F 11/17	Conferencing	Final project proposal
Week 14		
M 11/20	Conferencing	
W 11/22	No Class - Thanksgiving	
F 11/24	No Class - Thanksgiving	

	Week 15: Youth in Media	
M i <i>mi</i>	Jennifer Mathieu, <i>Moxie</i>	
W 11/29	<i>Moxie</i>	
F 12/1	<i>Moxie</i> ; November and December issues of <i>Teen Vogue</i>	
	Week 16: Youth in Media	
M 12/4	Yearbook presentations	
W 12/6	Yearbook presentations	
	Finals Week	
W 12/13	Final project due	Final Project