



**FLORIDA
ATLANTIC
UNIVERSITY**

**COURSE CHANGE REQUEST
Undergraduate Programs**

Department Sociology
College Arts and Letters

UUPC Approval 12/4/23
UFS Approval _____
SCNS Submittal _____
Confirmed _____
Banner Posted _____
Catalog _____

**Current Course
Prefix and Number** SYP 3774

Current Course Title
Youth Subcultures

Syllabus must be attached for ANY changes to current course details. See Template. Please consult and list departments that may be affected by the changes; attach documentation.

Change title to:

Change prefix

From: _____ **To:** _____

Change course number

From: _____ **To:** _____

Change credits*

From: _____ **To:** _____

Change grading

From: _____ **To:** _____

Change WAC/Gordon Rule status**

Add Remove

Change General Education Requirements***

Add Remove

*See Definition of a Credit Hour.

**WAC/Gordon Rule criteria must be indicated in syllabus and approval attached to this form. See WAC Guidelines.

***GE criteria must be indicated in syllabus and approval attached to this form. See Intellectual Foundations Guidelines.

Change description to:

This course examines young people who use music, fashion, slang, and unique lifestyles to differentiate themselves from mainstream society. Drawing from case studies of b-boys, punks, skinheads, satanists, incels, ravers, and other historical and contemporary subcultures, the course examines the causes and consequences of youth deviance; how youth employ deviance to express unmet needs, construct new identities, and critique deficiencies they perceive in mainstream society; and why authority figures sometimes employ social control to suppress youth subcultures.

Change prerequisites/minimum grades to:

Change corequisites to:

Change registration controls to:

Please list existing and new pre/corequisites, specify AND or OR and include minimum passing grade (default is D-).

**Effective Term/Year
for Changes:** Summer 2024

**Terminate course? Effective Term/Year
for Termination:**

Faculty Contact/Email/Phone Philip Lewin / lewinp@fau.edu / (678) 770-8425

Approved by

Department Chair Ann Branaman
College Curriculum Chair [Signature]
College Dean _____
UUPC Chair Korey Sarge
Undergraduate Studies Dean Dan Meeroff
UFS President _____
Provost _____

Date

11/6/23
11/13/23
11/14/23
12/4/23
12/4/23

Email this form and syllabus to mjennning@fau.edu seven business days before the UUPC meeting.

YOUTH SUBCULTURES
SYP 3774 / SCTN TBD / CRN TBD
Florida Atlantic University
Department of Sociology
Summer 2024

LOCATION:

Classroom: Distance Learning (online live lecture via Zoom)

Time: Tuesdays and Thursdays, 9:45 am – 12:55 pm

Credit Hours: 3.0 credits

Prerequisites: None; this course counts towards the sociology major or minor.

CONTACT:

Instructor: Philip Lewin, Ph.D.

Office: Culture and Society (CS), Rm. 260

Email: lewinp@fau.edu (this is the preferred method of contact)

Phone: 678-770-8425

Office Hours: Tuesdays and Thursdays from 1:00 pm to 2:00 pm or by appointment.

Website: <https://canvas.fau.edu>

COURSE OVERVIEW:

This course examines young people who use music, fashion, slang, and unique lifestyles to differentiate themselves from mainstream society. Drawing from case studies of b-boys, punks, skinheads, satanists, incels, ravers, and other historical and contemporary subcultures, the course examines the causes and consequences of youth deviance; how youth employ deviance to express unmet needs, construct new identities, and critique deficiencies they perceive in mainstream society; and why authority figures sometimes employ social control to suppress youth subcultures.

COURSE OBJECTIVES and LEARNING OUTCOMES

Upon successful completion of this course, students will be able to:

- Identify and describe a variety of historical and contemporary youth subcultures
- Identify and explain the distinctions between different types of social formations, such as subcultures, countercultures, cults, social worlds, idiocultures, neotribes, and scenes.
- Describe, evaluate, and apply the major paradigms sociologists have developed to analyze and explicate subcultures, including symbolic interactionism, cultural studies, and post-subculture studies.
- Explain and apply key theories of subcultural participation, such as strain theory and labeling theory.
- Identify and apply the research methods that sociologists employ to study and interpret subcultures, including naturalistic investigation and semiotics.
- Identify, explain, and apply key concepts in subculture studies, including: deviance, definition of the situation, moral panic, folk devil, value neutrality, limitation, penetration, bricolage, homology, incorporation, postmodernism, subcultural capital, authenticity, power, resistance, virtual scene, translocalism, and so on.

- Describe the differences and similarities between subcultures and “mainstream culture”—especially in relation to race, class, gender, and sexuality.
- Evaluate the worth of “subculture” as an analytic concept.

REQUIRED TEXTBOOKS:

All readings will be available to download on our course Canvas page.

You must rent or purchase some of the films I have assigned, which are listed in the course timetable and can be streamed through services such as Amazon.

ASSESSMENT and GRADING:

1. **PARTICIPATION:** Active participation is essential to learning the material that I will present in this course. All students are thus required to participate in some way. To maximize your opportunities for engagement, and to create opportunities for everyone to participate in a comfortable way, I offer two modes of student participation: (1) “in-class participation” and (2) “online participation” through weekly discussion boards.

Option 1: In-Class Participation. Students can earn weekly participation points by coming to class and contributing to class discussions. In-class participation can take various forms, such as asking questions about readings or lectures, responding to questions I pose, or advancing original ideas. (Please note that showing up without saying anything *does not* count as participation, nor does asking unproductive questions, e.g., “when is the next paper due”). Effective in-class participation requires coming to class prepared, which means having completed the readings and attended previous lectures. You can also earn in-class participation points by coming to my office hours with substantive questions or comments about the material covered in readings and lectures (coming to discuss grades, absences, etc. does not count, nor does asking me to summarize the material for you).

Option 2: Online Participation. Students can also score weekly participation points by posting to online discussion boards. After each class period, I will create a discussion board on the course Canvas page with a prompt that asks you to reflect on some aspect of the material covered in the week’s readings and lectures. To receive full credit, you will need to post two things. First, you will post an original submission to the week’s discussion board based on the instructions and prompt provided. Responses that do not follow the directions or exhibit engagement with the relevant course material will not receive credit.

Second, you will reply to at least one of your classmates’ posts with a substantive response. A substantive response adds value to the discussion by bringing new ideas, research, and/or evidence to the conversation. “I agree,” “ditto,” and the like are not acceptable replies. *Both original posts and responses are due before the next class period begins*At that time, submission will be automatically closed. No late posts will be accepted. Please note that discussion board posts and replies are not texts with your friends. Full sentences, proper spelling, source citations,

and basic grammar and mechanics are expected. The rules of Netiquette must be followed.

Scoring: Each student can earn a maximum of two (2) participation points per class session, up to a total of twenty-two (22) points for the semester. For in-class participation, one point is awarded for attendance, and one point is awarded for participating. For weekly discussion boards, one point is awarded for posting an original response to the prompt, and one point is awarded for a substantive reply to a classmate’s post. You do not need stick to an exclusively “in-class” or “online” format. Feel free to mix and match as long as you participate in some way every week.

Please note that you cannot score more than two points per session, so consistent participation is crucial to scoring full participation points.

Please also note that absences will affect your grade in the following way even if you regularly participate online.

Unexcused Absences	Maximum Participation Grade
2	85%
3	80%
4	75%
5	70%
6	65%
7 or more	60%

2. **READING QUIZZES:** Over the course of the semester there will be six quizzes based on the readings. These quizzes will not be difficult *if* you have done the reading ahead of time. These quizzes will be taken via Canvas and are due before the start of class session that covers the assigned reading (by 3:59pm). No late quizzes will be accepted, but the lowest of the six quiz grades will be dropped.

Reading Quiz #1 – May 24th

Reading Quiz #4 –June 7th

Reading Quiz #2 –May 26th

Reading Quiz #5 – June 16th

Reading Quiz #3 – June 2nd

Reading Quiz #6 – June 21st

I will aggregate your participation assignments at the end of the semester into a consolidated grade, which will be worth 10 percent of your final average.

3. **SUBCULTURAL CONTENT ANALYSIS:** During the semester, you are required to analyze a set of cultural objects and texts associated with a subculture (e.g., music; song lyrics; fashion; postings from websites, blogs, or discussion boards; writings from zines or books; etc.). Your analysis should examine *primary materials* that were created by people in the subculture—not *secondary sources* that have been written about them.

The assignment will be broken into two parts. First, you will select a subculture, list the materials you reviewed (e.g., songs, websites, discussion boards, documentary footage), and vividly describe them (e.g., what the music sounded like; what songs were about; what people were posting about; etc.). Strong papers will draw from a variety of materials. Second, you will draw from the theories and concepts you learn about in class to analyze and interpret the material. Your analysis should attempt answer questions: What kind of relationship does the subculture have with mainstream society? What values and beliefs do participants hold? What gives people status and/or authenticity in the subculture? And why do people participate in the subculture? Altogether, the assignment will be worth 15 percent of your final grade.

The first part of the assignment, which comprises 40% of the grade, is due on **Sunday, May 22nd**. The second part, which comprises 60% of the grade, is due on **Sunday, May 29th**.

4. **SUBCULTURAL INTERVIEW:** During the semester, you are required to interview a member of a subculture (e.g., a punk, metal head, raver, b-boy, gamer, vegan, psychonaut, etc.). Your interview should probe how your respondent got involved in the subculture, what people in their subculture believe and value, what participating in the subculture consist of, what makes people in their subculture different from other people, and how their involvement in the subculture has affected their life, and any other questions that strike you as relevant. The assignment will be broken into four parts. First, you will develop an interview protocol that lists who you plan to interview, and what questions you plan to ask. Second, you will conduct the interview and submit the recording to me. Third, you will transcribe the interview. And finally, you will draw from the theories and concepts you learn about in class to analyze and interpret your interviewee's responses. Altogether, the assignment will be worth 15 percent of your final grade. The due dates for the various tasks are listed on the course timetable.

The first part of the assignment is due on **Sunday, June 5th**. The second part is due on and third parts are due on **Sunday, June 19th**. The fourth part is due on **Saturday, June 25th**. Each part of the assignments is due at 11:59 pm via Canvas.

5. **EXAMS:** I will administer two exams during the semester. The exams will cover assigned readings, lectures, and the films that we view. I will provide further details about their format as they approach. While the final exam will emphasize material from the last unit of the course, it will also probe your knowledge of material that recurs throughout the semester. The midterm exam will count 15 percent toward your final

grade, and the final exam will count 20 percent. The date of each exam is listed on the timetable (6/12 and 6/26). You will take the first exam online via Canvas, and you will take the final exam in person.

SUMMARY of GRADING and ASSESSMENT:

Assessment Component	Value
Participation	15 percent
Reading quizzes	10 percent
Content analysis	20 percent
Interview assignment	20 percent
Midterm exam	15 percent
Final exam	20 percent
Total	100 points

Letter Grade	Points
A	93 - 100
A-	90 - 92
B+	87 - 89
B	83 - 86
B-	80 - 82
C+	77 - 79
C	73 - 76
C-	70 - 72
D	60 - 69
F	0 - 59

CLASSROOM POLICIES and EXPECTATIONS:

1. I expect you to prepare for, attend, and participate in our class sessions. I also expect you to keep up with assignments. If you miss a session or assignment, it is your responsibility to make up the material you missed.
2. Unless you have special circumstances, I expect you to arrive to class on time, stay until it ends, and keep your camera activated.
3. Although this is a distance learning course, I expect you to be fully present during class sessions. It should not be something that you have on in the background while you focus on other activities.
4. Please allow 24-48 hours for a response to emails. If you have a serious concern regarding the course, please plan to set up a virtual or in-person meeting.
5. One of the objectives of this course is to facilitate critical thinking and debate around topics, theories, and concepts where disagreement is not only anticipated, but encouraged. The

ability to think critically, express your ideas clearly, and respond to the professor and other students civilly is the keystone of the academic experience. In this course, the professor may articulate positions and make statements for the purpose of accomplishing this objective and enhancing the learning environment. As a result, students should keep in mind that, at times, the ideas conveyed during class may not necessarily reflect the professor's personal beliefs or opinions on the subject matter. You are expected to be respectful to both me and your peers during class discussions.

RECORDING POLICY

Students enrolled in this course may record video or audio of class lectures for their own personal educational use. A class lecture is defined as a formal or methodical oral presentation as part of a university course intended to present information or teach students about a particular subject. Recording class activities other than class lectures, including but not limited to student presentations (whether individually or as part of a group), class discussion (except when incidental to and incorporated within a class lecture), labs, clinical presentations such as patient history, academic exercises involving student participation, test or examination administrations, field trips, and private conversations between students in the class or between a student and the lecturer, is prohibited. Recordings may not be used as a substitute for class participation or class attendance and may not be published or shared without the written consent of the faculty member. Failure to adhere to these requirements may constitute a violation of the University's Student Code of Conduct and/or the Code of Academic Integrity.

ABSENCES AND LATE WORK

You are expected to attend all class sessions and abide by the due dates given for assignments. If you anticipate missing or have missed an assignment deadline for an excused reason, please notify me ASAP to request accommodations (e.g., an extension). Please note that I reserve the right to request verifying documentation. If you fail to submit an assignment for an unexcused reason (e.g., poor planning, going on vacation, etc.), accommodations will be granted only at my discretion.

Although assignments are due on the dates, at the times, and in the format I have specified, you may submit work after the deadlines for a penalty. The penalty for late work is -10% per day late.

ATTENDANCE POLICY STATEMENT

Students are expected to attend all of their scheduled University classes and to satisfy all academic objectives as outlined by the instructor. The effect of absences upon grades is determined by the instructor, and the University reserves the right to deal at any time with individual cases of non-attendance.

Students are responsible for arranging to make up work missed because of legitimate class absence, such as illness, family emergencies, military obligation, court-imposed legal obligations, or participation in University-approved activities. Examples of University-approved reasons for absences include participating on an athletic or scholastic team, musical and theatrical performances, and debate activities. It is the student's responsibility to give the

instructor notice prior to any anticipated absences and within a reasonable amount of time after an unanticipated absence, ordinarily by the next scheduled class meeting. Instructors must allow each student who is absent for a University-approved reason the opportunity to make up work missed without any reduction in the student's final course grade as a direct result of such absence.

RELIGIOUS ACCOMMODATIONS FOR STUDENTS AND FACULTY

In accordance with regulations of the Florida Board of Governors and Florida law, students have the right to reasonable accommodations from the University in order to observe religious practices and beliefs with regard to admissions, registration, class attendance, and the scheduling of examinations, and work assignments. The details of this policy, as it pertains to FAU, may be found in the University Catalog and University Regulation 2.007, Religious Observances.

DISABILITY POLICY STATEMENT:

In compliance with the Americans with Disabilities Act Amendments Act (ADAAA), students who require reasonable accommodations due to a disability to properly execute coursework must register with Student Accessibility Services (SAS) and follow all SAS procedures. SAS has offices across three of FAU's campuses – Boca Raton, Davie and Jupiter – however disability services are available for students on all campuses. For more information, please visit the SAS website at www.fau.edu/sas/.

COUNSELING AND PSYCHOLOGICAL SERVICES (CAPS) CENTER

Life as a university student can be challenging physically, mentally and emotionally. Students who find stress negatively affecting their ability to achieve academic or personal goals may wish to consider utilizing FAU's Counseling and Psychological Services (CAPS) Center. CAPS provides FAU students a range of services – individual counseling, support meetings, and psychiatric services, to name a few – offered to help improve and maintain emotional well-being. For more information, go to <http://www.fau.edu/counseling/>

ACADEMIC INTEGRITY:

Students at Florida Atlantic University are expected to maintain the highest ethical standards. Academic dishonesty is considered a serious breach of these ethical standards, because it interferes with the University mission to provide a high quality education in which no student enjoys an unfair advantage over any other. Academic dishonesty is also destructive of the University community, which is grounded in a system of mutual trust and places high value on personal integrity and individual responsibility. Harsh penalties are associated with academic dishonesty. For more information, see the Code of Academic Integrity in the University Regulations: http://www.fau.edu/regulations/chapter4/4.001_Code_of_Academic_Integrity.pdf

TIMETABLE

Depending on how the course develops, modifications to the syllabus might be needed. I will announce any deviations in class, via Canvas, or through email (so please regularly monitor our Canvas page and your FAU email account).

You should complete the readings listed for each date before that particular class session. Please reflect on the study questions I have provided as you work through the material. These study questions and notes can also be used to study for your exams.

GETTING STARTED: WHAT ARE SUBCULTURES?

Key questions: What distinguishes subcultures from mainstream/dominant culture? At what point does a group cease to be part of mainstream society and become a subculture? What distinguishes theories from paradigms? What are the core components of a paradigm? What are examples of paradigms?

Key terms and concepts: culture, mainstream culture, counterculture, subculture, cult, social world, idioculture, theory, paradigm, Weathermen Underground.

5/17: Orientation to course. Overview of group types and sociological concepts. No reading.

Key concepts: culture, counterculture, subculture, cult, social movement, social world, idioculture, theory, paradigm, and methodology.

THE AMERICAN TRADITION OF SUBCULTURE STUDIES: SYMBOLIC INTERACTIONISM

Key questions: How did adherents of the Chicago School conceptualize culture? What types of groups did they focus their research on (in other words, when they used the word “subculture,” who were they describing)? In their view, what was the main variable that determined human behavior? What research methods did these assumptions lend themselves to? What ethical dilemmas are associated with such research methods? What are the strengths and weaknesses of such methods (e.g., what aspects of social life did Chicago researchers ignore)? What theory of subcultural identification/participation did they develop? What social and political objectives did adherents of the Chicago School hold? What assumptions underlaid their goals? What limitations might prevent adherents of the American paradigm from achieving their goals?

Key terms and concepts: deviance, symbolic interactionism, strain theory, anomie, definition of the situation, labeling theory, moral entrepreneur, moral panic, folk devil, jazz, hip, square, natural setting, veranda account, value neutrality.

5/19: Introduction to subcultural theory: The Chicago School, symbolic interactionism, and labeling theory. Read Becker, “The Dance Hall Musician” and Williams, “Labels and Moral Panics.”

Key terms/concepts: symbolic interactionism, deviance, labeling theory, moral panic, Folk devil, jazz, hip, square.

5/22: The first part of your content analysis assignment is due on Sunday via Canvas.

5/24: Interactionist research methods. Read excerpts from Adler and *Adler's Wheeling and Dealing*: "Introduction," "Researching Dealers and Smugglers," and "The Dealing Lifestyle."

Key terms/concepts: ethnography, natural setting, veranda account, value neutrality, membership role, research ethics, epistemology.

Reading Quiz due before class.

5/26: Continuing subcultural theory: strain theory Read Bukowski, "Ham on Rye" and Contreras, "The Stickup Kids" (pp.1-9)

Key terms/concepts: strain theory, anomie.

Reading quiz due before class.

5/29: The second part of your content analysis assignment is due on Sunday via Canvas.

THE BRITISH TRADITION OF SUBCULTURE STUDIES: CULTURAL STUDIES

Key questions: What changes occurred in London after WWII (economically, residentially, and politically)? How did these changes affect the lives of working-class families in the area? What type of strains did they place on young people? Be familiar with the background, values, and styles of the British post-war subcultures (teddy boys, rockers, mods, skinheads, punks). What theory did adherents of the British Tradition develop to explain why youth created them? Why did such subcultures eventually decline? What were the social and political objectives of the British Tradition's research? How do these goals compare to the American Tradition's? How did adherents of the British tradition conceptualize culture? What types of groups did they focus their research on (in other words, when they used the word "subculture," who were they describing)? In their view, what were the main variables that determined human behavior? What research methods did these assumptions about culture and behavior lend themselves to? What are the strengths and weaknesses of the research methods? How do the British Tradition's ideas about culture, behavior, and research compare to the American Tradition?

Key terms and concepts: cultural studies, Marxism, psychoanalysis, dreamwork, class consciousness, hegemony, limitation, penetration, semiotics, homology, bricolage, incorporation (commodity and ideological forms), magical solution, feedback loop, mook, midriff, colorblind ideology, cultural appropriation.

5/31: Introduction to British Cultural Studies: class conflict, consumerism, and the historical context of British post-war subcultures. Read Williams, "British Tradition I" and Cohen, "Subcultural Conflict and Working-Class Community."

6/2: Interpreting the post-war subcultures: semiotic methods. View [Quadrophenia](#). Read Hebdige, "The Meaning of Mod" and "The Meaning of Style."

Reading / viewing quiz due before class.

6/5: The first part of your interview assignment is due at 11:59 pm.

6/7: Subcultures and Social Criticism. Read “Lowney, “Teenage Satanism as Oppositional Youth Subculture” and Wilkins, “So Full of Myself as a Chick.”

Reading quiz due before class.

6/9: Incorporation and commercialization of subcultures. View [Merchants of Cool](#). Read Caramanica, “The Rowdy World of Rap’s New Underground” and Rodriguez, “Color-Blind Ideology and the Cultural Appropriation of Hip Hop.”

6/12: Midterm exam and first part of your interview assignment due via Canvas by 11:59 pm.

POST-SUBCULTURE STUDIES: POSTMODERNISM

Key questions: What is post-subculture studies? What social and cultural changes were associated with its development? What criticisms do adherents of this paradigm make against the British Tradition? In what ways do postmodern “neotribes” and “scenes” differ from the subcultures of yesteryears? What role does “hipness,” “authenticity,” and “subcultural capital” play in them? In what ways are race, gender, and class related to hipness and authenticity? What assumptions do post-subculture researchers make about culture, behavior, and selfhood? What are the paradigms strengths and weaknesses? What criticisms have contemporary researchers levied against the post-subculture paradigm? To what extent do empirical studies of contemporary subcultures support or disconfirm the theoretical assertions of post-subculturalists? How have globalization and new technologies (e.g., the internet, smartphones) changed subcultures? Where do subculturalists hang out today? What social, cultural, and technological changes have led to the emergence of far-right subcultures online?

Key terms and concepts: postmodernism, temporality, fluidity, pastiche, simulacrum, hyperreality, neo-tribe, scene, hipness, authenticity, subcultural capital (objectified and embodied), self-authenticity, social authenticity, afro-punk, skinhead, subcultural trajectory, drift theory, generational schism, commercialization, cultural otherness, social control, subscene fragmentation, virtual scene, globalization, translocal scene, lifestyle movement.

6/14: Introduction to PSS: core concepts and criticisms of cultural studies. Read Bennett & Kahn Harris, “Introduction.”

6/16: Hipness, status, subcultural capital, and authenticity in subcultures. Read Thornton, “The Social Logic of Subcultural Capital” and Lewin, ““Don’t Call Me White’ (or Middle-Class): Constructing an Authentic Identity in Punk Subculture.” View [Afro-Punk](#).

Reading quiz due before class.

6/19: The second and third parts of your interview assignment are due on Sunday via Canvas.

6/21: Criticisms of PSS / Aging and subcultural identities / right-wing subcultures. Read Madfis and Vysotsky, "Exploring Subcultural Trajectories: Racist Skinhead, Disengagement, Desistance, and Countercultural Value Persistence. View *This is England*.

Reading quiz due before class.

6/23: What are subcultural scenes? Have they gone global? Virtual? Why do subcultural scenes decline? Read and Anderson, "Understanding the Alteration and Decline of a Music Scene" and Beachamp, "Our Incel Problem."

6/25: The fourth part of your interview assignment is due at 11:59 pm.

6/26: Your final exam is due at 6:00 pm.

FULL CITATION INFORMATION FOR REQUIRED READINGS

Adler, Patricia. 1993. "Introduction," "Researching Dealers and Smugglers," and "The Dealing Lifestyle." Pp. 1-28, 83-98 in *Wheeling and Dealing: An Ethnography of an Upper-Level Drug Dealing and Smuggling Community*. New York, NY: Columbia University Press.

Anderson, Tammy. "Understanding the Alteration and Decline of a Music Scene: Observations from Rave Culture." In *Sociological Forum* 24(2): 307-336.

Babbie, Earl. 2004. "Paradigms, Theory, and Social Research." Pp. 41-44 in *The Practice of Social Research, 10th Edition*. New York, NY: Thompson.

Beachamp, Zack. 2019. "Our Incel Problem: How a Support Group for the Dateless Became One of the Internet's Most Dangerous Subcultures." *Vox*, April 23. < <https://www.vox.com/the-highlight/2019/4/16/18287446/incel-definition-reddit>>.

Becker, Howard. [1963] 1997. "The Culture of a Deviant Group: The 'Jazz' Musician." Pp. 55-65 in *The Subcultures Reader*, edited by Ken Gelder and Sarah Thornton. London, UK: Routledge.

Bennett, Andrew and Keith Kahn-Harris. 2004. "Introduction." Pp. 1-18 in *After Subculture: Critical Studies in Contemporary Youth Culture*. Hampshire, UK: Palgrave-McMillan.

Bukowski, Charles. 1982. *Ham on Rye*. Santa Barbara, CA: Black Sparrow Press.

Caramanica, Jon. 2017. "The Rowdy World of Rap's New Underground." *New York Times*, June 25, pp. AR-1.

- Cherry, Elizabeth. 2015. "I was a Teenage Vegan: Motivation and Maintenance of Lifestyle Movements." *Sociological Inquiry* 85(1): 55-74.
- Chohan, Usman. 2021. "Too Big to Fail, Too Small to Win: The Counter-Hegemony of Wallstreetbets." *Social Science Research Network*. <<https://ssrn.com/abstract=3849770>>.
- Cohen, Phil. [1972] 1997. "Subcultural Conflict and Working-Class Community." Pp. 90-99 in *The Subcultures Reader*, edited by Ken Gelder and Sarah Thornton. London, UK: Routledge.
- Contreras, Randol. 2012. "Introduction." Pp. 1-32 in *The Stickup Kids: Race, Drugs, Violence, and the American Dream*. Berkeley, CA: University of California Press.
- Finley, Nancy. 2010. "Skating Femininity: Gender Maneuvering in Women's Roller Derby." *Journal of Contemporary Ethnography* 39(4): 359-387.
- Goffman, Alice. 2014. "Appendix: A Methodological Note." Pp.211-261 in *On the Run: Fugitive Life in an American City*. Chicago, IL: University of Chicago Press.
- Haenfler, Ross. 2014. "Have Subcultures Gone Virtual? Global? Where Do Subculturalists Hang Out?" Pp. 118-138 in *Subcultures: The Basics*. New York, NY: Routledge.
- Haenfler, Ross. 2014. "How Do Subcultures Resist 'Mainstream Society' ...And are They Successful?" Pp.42-60 in *Subcultures: The Basics*. New York, NY: Routledge.
- Hawley, George. 2017. *Making Sense of the Alt-Right*. New York, NY: Columbia University Press.
- Hebdige, Dick. [1975] 2003. "The Meaning of Mod." Pp.87-98 in *Resistance through Rituals: Youth Subcultures in Post-War Britain*, edited by Stuart Hall and Tony Jefferson. London, UK: Routledge.
- Hebdige, Dick. [1979] 1997. "Subculture: The Meaning of Style." Pp. 130-142 in *The Subcultures Reader*, edited by Ken Gelder and Sarah Thornton. London, UK: Routledge.
- Hines, Alice. 2019. "How Many Bones Would You Break to Get Laid?: 'Incels' are Going under the Knife to Reshape their Faces, and Their Dating Prospects." *New York Magazine*, May 28. <<https://www.thecut.com/2019/05/incel-plastic-surgery.html>>.
- Johnston, Erin. 2020. "Yoga as a Way of Life: Authenticity through Identity Management." Pp. 27-42 in *Studies on the Social Construction of Identity and Authenticity*, edited by J. Patrick

- Williams and Kaylan Schwarz. London, UK: Routledge.
- Klein, Adam. 2019. "From Twitter to Charlottesville: Analyzing the fighting words between the Alt-Right and Antifa." *International Journal of Communication* 13: 297-318.
- Lewin, Philip. 2020. "'Don't Call Me White' (or Middle-Class): Constructing an Authentic Identity in Punk Subculture." Pp. 89-106 in *Studies on the Social Construction of Identity and Authenticity*, edited by J. Patrick Williams and Kaylan Schwarz. London, UK: Routledge.
- Lewin, Philip. 2015. "Embodying the Postmodern Self: Ecstatic Ritual as a New Mode of Youth Identity Work." *Studies in Symbolic Interaction* 44: 161-195.
- Lewis, Kraus, Gideon. 2016. "The Trials of Alice Goffman." *New York Times*, January 12, 2016.
- Lowney, Kathleen. 1995. "Teenage Satanism as Oppositional Youth Subculture." *Journal of Contemporary Ethnography*, 23(4): 453-484.
- Madfis, Eric and Stanislav Vysotsky. 2020. "Exploring Subcultural Trajectories: Racist Skinhead Disengagement, Desistance, and Countercultural Value Persistence." *Sociological Focus* 53(3): 221-235.
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