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| Evidence Portfolio                          | 50 pts.        |
| Annotated Bibliography for research project | 25 pts.        |
| Primary Research Paper                      | 100 pts.       |
| <u>Research Presentation</u>                | <u>25 pts.</u> |
| Total Course Points                         | 250 pts.       |

Thoughtful participation is crucial to your success in this seminar and class attendance is required. One absence is allowed without penalty: subsequent absences will cost you -10 points for each additional class missed, to be deducted from your total points otherwise earned during the semester. Final grades will be determined on a 25-point scale: a grading curve will not be used.

Outstanding (or lacking) seminar participation will be a deciding factor in the case of borderline (1 point on either side of grade break) course point totals.

\*Please note that reading is heavy for the first 9 weeks (all 5 books) and *plan your study time accordingly\**

### **Explanation of Assignments**

#### **Analytical Summaries**

Analytical summaries are condensed descriptive accounts of assigned course texts, written largely (but not necessarily exclusively) in your own words and limited to the essential ideas contained in the original work. A summary includes certain essential information: the author and title of the work being summarized; the controlling idea of the work (the author's thesis or key argument); the major points/ supporting ideas that develop the argument (*sometimes* identified as chapter topics); and a condensed version of the author's conclusion.

A good summary is brief, clear, accurate and objective. While informational content does matter, it is just as important to identify the author's point of view and to discuss essential argumentative links, so do not "stuff" your summary with a regurgitation of facts.

*\*The task in this assignment is to represent the author's position, not your own. There will be plenty of room for response and critique in seminar discussion.\**

#### **Explanation of Assignments (continued)**

#### **Evidence Portfolio**

For this assignment you will turn in a portfolio containing examples of three different types of primary evidence concerning a single topic in a single decade (1945-2004) of American adolescent experience (both topic and decade of your own choice). Primary evidence is something written or produced by people at the time under study, and that has been collected "first hand" (in this case, by you) for study. Personal correspondence, scrapbooks and journals are obvious forms of primary evidence, as are newspaper and magazine articles, and fictional literature. Primary evidence can also include audio-visual texts such as photographs, films, television programs, popular music, consumer advertisements (print and televised) as well as material artifacts ranging from cars, shop displays, and interior/exterior furnishings of public or private spaces to clothing, hairstyling, and body décor. *\*Accounts and images written or produced by people who were not participants at the time under study are not primary evidence: these are secondary sources and, as such, will not satisfy the requirements of this assignment.*

For each of your three primary evidence examples you must include a photograph/photocopy OR print document text up to three (3) pages in length each (although one or more items of evidence may be longer than three pages in length, your portfolio need only contain enough of a sample to clearly indicate the type of evidence and capture key elements or features).

You must also include a brief (2 pages) written description for each item which explains the item (what it is, time period of production/use, where and how you collected it), offers your interpretation of its significance (preliminary guesses about what it "tells" about adolescent culture), and assesses its merits and limits as primary evidence:

-*merits* are indicators of the claims your evidence establishes beyond reasonable doubt (for whom and about what) as well as further claims it may be used to illustrate or flesh out.

-*limits* include claims the particular piece of evidence may only be used to suggest or argumentatively illustrate due to potential biases and/or gaps in representation of production and/or use.

\*Note: in some cases a feature of the evidence may be both a merit and a limit.

Neatness and organization are required in the presentation of the portfolio. Each portfolio must have a front page with your name and ID number, followed by a second page table of contents listing the three primary documents in your portfolio, date of collection or capture for each, and the actual location /origin of each document.

### **Explanation of Assignments (continued)**

#### **Primary Research Project: Paper and Presentation**

The final requirement in this seminar is an original research paper on a topic of your choice concerning teenagers as cultural participants in post-1945 America. Your paper must, however, make use of at least one of the course readings and respond to at least one of the course discussion topics. In responding you may challenge, introduce a comparative set of evidence for, or expand upon a particular argument covered in the course readings/discussions. Your paper must also demonstrate a "close reading" (articulation of your analysis and your interpretation) of at least three pieces of primary evidence and make use of at least two secondary sources (beyond the course readings) to ground your argument and provide contextual support.

#### **Paper Structure**

Your introduction should define your topic and summarize its relation to the course readings/discussions as well as the larger subject of adolescent America: what questions and/or arguments were you interested in pursuing in this research? Please include a brief explanation of your choice of methods and materials. The body of your paper should then present your description and analysis of your data, leading up to and concluding with an interpretive argument: what can you say about adolescent America based on your research, and where does your research and analysis fit in the scholarly discourse on the subject?

Your paper should be approximately 12-15 pages in length (typed and double-spaced). It should include full citations (use either Chicago or Turabian style ; endnotes preferred) as appropriate within the paper and an annotated bibliography of reference materials as well as research materials and cited sources. Your paper is due not later

than 5 p.m. on Weds. 12/15 (in lieu of a final exam).

### Research Groups

You will also be working with other students in the course to aid each other in the research and writing process. During the eighth class meeting, you will be asked to identify (at least in broad terms) your research topic and on the ninth class meeting, students will be divided into research discussion groups based on commonalities in your research areas and differences in your intended sources of primary evidence and methods of analysis. The 10th and 11th course meetings will be primarily devoted to (mandatory) group discussions exploring the range of evidence and approach to research projects that connect to your own interests, and providing a forum for mutual encouragement as well as critique.

### **Explanation of Assignments:**

#### **Primary Research Project: Paper and Presentation (continued)**

### Research Presentations

At the end of the semester (weeks 12-15), you must present a portion of your primary research and your preliminary argument(s) to the seminar (12-15 minutes max.). The bulk of your presentation should be devoted to explaining how your primary evidence illustrates, extends, or challenges the main information, concept, or argument advanced by a specific course reading.

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### **A note to undergraduate majors in American Studies**

The success of this seminar depends on your commitment to your own work as well as to the work and ideas of your classmates. The AMST 401 seminar is meant to be your capstone experience in American Studies at CSUF: your aim should be to create a project that you can point to with pride as exemplifying your academic achievements here. The design of this course is intended to provide you with secondary sources that will provide you with historical context as well as ground you in current scholarship on multiple areas and issues of contemporary youth culture, then to help you develop your own research agenda, carry out your research project, and write a polished research paper.

### **... & and further expectations/requirements for grad students**

In keeping with university-wide requirements for graduate study, graduate students enrolled in this 400-level course will be expected to:

- 1) demonstrate, in both written and oral performance, quality higher than that expected of an undergraduate.
- 2) demonstrate competence (in verbal participation and written coursework) in the identification, investigation, and application of theories of cultural practice as evident in course readings as well as in secondary sources for the course .

These criteria (1&2) should be intrinsically evident in class discussions, analytical



10/27 Opening research group discussions.  
Focus: primary evidence; secondary sources  
Assignment: read at least one new secondary source  
for your research project before class  
\*Evidence portfolios will be returned in class \*

11/3 Continuing research group discussions.  
Assignment: your annotated bibliography for your  
research paper is due in class.

**Weeks 12-15 Seminar Presentations of Student Research**

11/10 & 11/17 Preliminary research presentations: research question/topic,  
illustrative sample of primary evidence, preliminary  
interpretations/arguments.  
\*Maximum of 8 presentations per class meeting

11/24 *Thanksgiving Break*

12/1 & 12/8 Presentations of first draft research papers: research  
question/topic, illustrative sample of primary evidence, with  
expectations of more development of analysis of evidence  
and more developed interpretation/argument.  
\*Maximum of 7 presentations per class meeting

**Week 16 Research Papers due in lieu of final exam.**

12/15 Papers may be turned in to my mailbox in the American  
Studies Department Office (EC-622) at any time but  
***not later than 5 p.m. on Wednesday, 12/15.***

***\*\*Optional informal "end of semester, end of AMST 401" discussion/social  
gathering at MJ's Coffee Bar "patio" tables  
(quad area between Humanities and UH Buildings.  
Wednesday 12/15 4-5:30 p.m.\*\****

**SECONDARY SOURCES FOR AMST 401: ADOLESCENT AMERICA  
A few recommendations...**

Joe Austin & Michael Willard, Generations of Youth: Youth Cultures and History  
in Twentieth Century America

(excellent comprehensive reader/anthology: use of 3 essays minimum required to count as one  
of your secondary sources, but an excellent resource in any case)

George Barna, Real Teens: A Contemporary Snapshot of Youth Culture  
(Christian perspective/critique)

Amy Best, Prom Night: Youth, Schools, and Popular Culture

Greg Dimitriadis, Friendship, Cliques, and Gangs: Young Black Men Coming of Age in Urban America

William Graebner, Coming of Age in Buffalo: Youth and Authority in the Postwar Era  
(historical context/community study/race & class)

Patricia Hersch, A Tribe Apart: Journey into the Heart of American Adolescence  
(journalistic narrative/ethnographic)

Kim Hewitt, Mutilating the Body: Identity in Blood and Ink

Rob Latham, Consuming Youth: Vampires, Cyborgs, & the Culture of Consumption  
(contemporary cultural criticism; critical theory \*caution to beginners\*)

Janine Lopiano-Misdorn, Street Trends: How Today's Alternative Youth Cultures Are Creating Tomorrow's Youth Markets

Mike Males, Framing Youth: 10 Myths about the Next Generation AND Scapegoat Generation: America's War on Adolescents  
(both political <liberal> critiques/postwar social commentary)

Alexia Parks, An American Gulag: Secret P.O.W. Camps for Teens  
(ethnography/critique: teen "rehabilitation" camps/schools)

Grace Palladino, Teenagers: An American History  
(descriptive /broad social history, 1930s-1990s; centrist non-critique)

Mary Pipher, Reviving Ophelia: Saving the Selves of Adolescent Girls  
(psych/case studies)

William Pollack, Real Boys AND Real Boys Voices  
(psych/case studies)

Andrew Ross & Tricia Rose, Microphone Fiends: Youth Music, Youth Culture  
(another excellent comprehensive reader/anthology: use of 3 essays minimum required to count as one of your secondary sources, but an excellent resource in any case)

Nancy Rubin, Ask Me If I Care:Voices from an American High School  
(ethnography)

Lynn Schofield Clark, From Angels to Aliens: Teenagers, the Media,

and the Supernatural

B. Schneider & D. Stevenson, The Ambitious Generation: America's Teenagers,  
Motivated But Directionless

(educators' study/ critique : contemp. career /college prep & pressures)

V.J. Turner, Secret Scars: Uncovering and Understanding the  
Addiction of Self-Injury

(accessible clinical psych)

\*FUTURE LINE FOR +/- GRADING CHANGE: ADD TO PAGE TO, JUST AHEAD OF  
READING WARNING:

+/- grades will be awarded to the top/bottom 20% within each letter grade.