

Teenage Wasteland By Donna Gaines

Charles R Acland

Teenage Wasteland Donna Gaines, 1998-04-28 *Teenage Wasteland* provides memorable portraits of rock and roll kids and shrewd analyses of their interests in heavy metal music and Satanism. A powerful indictment of the often manipulative media coverage of youth crises and so-called alternative programs designed to help troubled teens, *Teenage Wasteland* draws new conclusions and presents solid reasons to admire the resilience of suburbia's dead end kids. A powerful book.—Samuel G. Freedman, *New York Times Book Review* [Gaines] sheds light on a poorly understood world and raises compelling questions about what society might do to help this alienated group of young people.—Ann Grimes, *Washington Post Book World* There is no comparable study of teenage suburban culture . . . and very few ethnographic inquiries written with anything like Gaines's native gusto or her luminous eye for detail.—Andrew Ross, *Transition* An outstanding case study. . . Gaines shows how teens engage in cultural production and how such social agency is affected by economic transformations and institutional interventions.—Richard Lachman, *Contemporary Sociology* The best book on contemporary youth culture.—*Rolling Stone*

Punk Rockers' Revolution Curry Malott, Milagros Peña, 2004 For punk rockers, music and art have often been used as tools for resisting and accommodating the interests of society's dominant classes. During the late 1970s, a predominantly white, male working/middle-class counterculture began to develop what is now known as punk rock. This book shows how punk rock serves to both subvert and accommodate the interest of late-capitalist American society by looking at the trends in the ideas, values, and beliefs transmitted through punk lyrical messages, specifically through the content of three punk record labels and how they have evolved over time. The impact of punk will continue because it is a product of the changing face of alternative cultural spaces - spaces that impact and are impacted by increasingly hostile and exploitive relationships between and within oppressor and oppressed groups.

SPIN, 1994-08 From the concert stage to the dressing room, from the recording studio to the digital realm, *SPIN* surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of *SPIN* pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, *SPIN* is your monthly VIP pass to all that rocks.

Teen Film Catherine Driscoll,2011-06-01 What makes a film a teen film? And why, when it represents such powerful and enduring ideas about youth and adolescence, is teen film usually viewed as culturally insignificant? Teen film is usually discussed as a representation of the changing American teenager, highlighting the institutions of high school and the nuclear family, and experiments in sexual development and identity formation. But not every film featuring these components is a teen film and not every teen film is American. Arguing that teen film is always a story about becoming a citizen and a subject, *Teen Film* presents a new history of the genre, surveys the existing body of scholarship, and introduces key critical tools for discussing teen film. Surveying a wide range of films including *The Wild One*, *Heathers*, *Akira* and *Donnie Darko*, the book's central focus is on what kind of adolescence teen film represents, and on teen film's capacity to produce new and influential images of adolescence.

Teenage Suicide Notes Terry Williams,2017-02-21 Picturing myself dying in a way I choose myself seems so comforting, healing and heroic. I'd look at my wrists, watch the blood seeping, and be a spectator in my last act of self-determination. By having lost all my self-respect it seems like the last pride I own, determining the time I die.-Kyra V., seventeen Reading the confessions of a teenager contemplating suicide is uncomfortable, but we must do so to understand why self-harm has become epidemic, especially in the United States. What drives teenagers to self-harm? What makes death so attractive, so liberating, and so inevitable for so many? In *Teenage Suicide Notes*, sociologist Terry Williams pores over the writings of a diverse group of troubled youths to better grasp the motivations behind teenage suicide and to humanize those at risk of taking their own lives. Williams evaluates young people in rural and urban contexts and across lines of race, class, gender, and sexual orientation. His approach, which combines sensitive portrayals with sociological analysis, adds a clarifying dimension to the fickle and often frustrating behavior of adolescents. Williams reads between the lines of his subjects' seemingly straightforward reflections on alienation, agency, euphoria, and loss, and investigates how this cocktail of emotions can lead to suicide—or not. Rather than treating these notes as exceptional examples of self-expression, Williams situates them at the center of teenage life, linking them to abuse, violence, depression, anxiety, religion, peer pressure, sexual identity, and family dynamics. He captures the currents that turn self-destruction into an act of self-determination and proposes more effective solutions to resolving the suicide crisis.

Takin' Care of Business George Case,2021 In this insightful and timely book, author George Case shows how an important strain of rock music spoke as much to a working-class populist audience as to the rebellious youth audience we typically associate with this music, helping to reset the boundaries of left and right in American society.

Mapping the Social Landscape Susan J. Ferguson,2020-08-27 *Mapping The Social Landscape* is one of the most established and widely-used readers for Introductory Sociology. Susan J. Ferguson selects, edits, and introduces 58 readings representing a plurality of voices and views within sociology. The selections include classic statements from great thinkers

like C. Wright Mills, Karl Marx, and Max Weber, as well of the works of contemporary scholars who address current social issues.

SPIN ,2003-05 From the concert stage to the dressing room, from the recording studio to the digital realm, SPIN surveys the modern musical landscape and the culture around it with authoritative reporting, provocative interviews, and a discerning critical ear. With dynamic photography, bold graphic design, and informed irreverence, the pages of SPIN pulsate with the energy of today's most innovative sounds. Whether covering what's new or what's next, SPIN is your monthly VIP pass to all that rocks.

First of the Year: 2009 Benj DeMott,2017-07-05 This is the second volume in the First of the Year Series. Contributors like Armond White, Philip Levine, Donna Gaines, Lawrence Goodwyn, Irving Louis Horowitz, Charles O'Brien, Fredric Smoler, Paul Berman, and Amiri Baraka are back (and blazing). And there are important new voices in the First mix, such as Vincent Harding, Roxane Johnson, and Bob Levin. If there is a leitmotif to this edition, it is the election and inauguration of Barack Obama as the first African-American president. First aims to be up to the minute of this moment.As Benj DeMott notes a glance at this volume confirms the margin is still the center for us. And that margin stretches from Harlem to the world. There are tales of edgy sojourns in Afghanistan, Thailand, and South Africa. The volume also has a Question & Answer with Ousmane Sembé, who taught Africans to resist elements of received culture-those fixed rules and values which nobody but those on the margins dare to question. A second interview with Adam Hochschild celebrates the Englishman who invented abolition, and an African-American original who coined the phrase crimes against humanity.The volume includes a protest against the Israeli war machine by Uri Avnery who has long been a creative outsider in his own society. It makes the case that American ideologues (on both extremes) keep getting the Middle East wrong because they cannot grasp the complexities of any country, including their own. First of the Year's minority angles of vision will help readers see with new eyes. It will help their hearing too. The volume has plenty of music writing marked by loving attention to details of pop performances. In short, this collection reflects its editor; direct, unafraid, urban, and entirely contemporary.

Perspectives by Incongruity Benj DeMott,2017-07-05 Diversity and perspective by incongruity define the approach to changing times in this fourth volume of the First of the Year series. Insights come from interesting minds in unobvious juxtapositions. First's roster of irreverent and holy! regulars includes Amiri Baraka, Bernard Avishai, Uri Avnery, Chuck D, Diane di Prima, Fr. Rick Frechette, Donna Gaines, Lawrence Goodwyn, Roxane Johnson, W.T. Lhamon Jr., Philip Levine, Kanan Makiya, Bongani Madondo, Greil Marcus, Charles O'Brien, Judy Oppenheimer, Tom Smucker, Fredric Smoler, A.B. Spellman, Scott Spencer, Robert Farris Thompson, Richard Torres, David Waldstreicher, and Armond White.Their angles on history and history in the making are enhanced by contributions from new members of First's family of defamiliarizers such as Peter Brown, Wesley Brown, Mark Dudzic, Robert Hullot-Kentor, and Aram Saroyan.Perspectives by Incongruity touches

down in Kashmir, Haiti, South Africa, and Indonesia. There's a vital section devoted to the Arab Spring. But the volume homes in on the U.S.A. as well, digging into race and class structures of feeling (and fantasy). It means to comprehend the Obama era in real time. Music is key to Perspectives by Incongruity's offbeat truth-telling. Contributors sound off on Jay Z and Kanye West, mambo and Afropop, Dylan and Coltrane, Sun Ra and Arcade Fire. First's meaning is (as ever) in the mix.

That Floating Bridge Benj DeMott, 2017-07-05 Alive to history in the making (and the weight of the past) this volume examines Obama's presidency and Lyndon Johnson's, the killing of Trayvon Martin and the death of Andrew Breitbart, Occupy Wall Street and America Beyond Capitalism. It presents essays, poems, and plays that speak to our times and challenge the liberal imagination. The title, *That Floating Bridge*, evokes Representative John Lewis' line?Obama is what comes at the end of that bridge in Selma?as it quotes a track on Gregg Allman's *Low Country Blues*, which Scott Spencer lauds here in a review for the *Ages*. *That Floating Bridge's* peerless range of contributors includes Amiri Baraka, Gar Alperovitz, Bernard Avishai, Uri Avnery, Bill Ayers, Paul Berman, John Chernoff, Mark Dudzic, Carmelita Estrellita, Henry Farrell, Fr. Rick Frechette, Donna Gaines, David Golding, Eugene Goodheart, Lawrence Goodwyn, Lisa Guenther, Alec Harrington, Malcolm Harris, Casey Hayden, Christopher Hayes, Patterson Hood, Roxane Johnson, Ben Kessler, Bob Levin, Philip Levine, Bongani Madondo, Greil Marcus, Scott McLemee, Judy Oppenheimer, Jedediah Purdy, Nick Salvatore, Aram Saroyan, Tom Smucker, Fredric Smoler, Violet Socks, A. B. Spellman, Scott Spencer, Richard Torres, Jesmyn Ward, and Pablo Yglesias. An account of how Franz Boas did more to combat race prejudice than any other person anchors one section, but the volume also addresses devolutions of diversity linked with careerism in the art world and academe. An un-scholastic section titled *Criticism of Life* celebrates older and younger critics/poets. Songs are key to this volume's good times. Music writing?ranging from Eddie Hinton's *Very Extremely Dangerous* to Berlioz's *Romeo and Juliet*?enhances the pleasures of this text.

First of the Year: 2010 Benj DeMott, 2017-07-05 This is the third volume of the *First of the Year* annual series. Contributors such as Armond White, Philip Levine, Charles O'Brien, Uri Avnery, Donna Gaines, Tom Smucker, Scott Spencer, and Amiri Baraka are back (and fractious as ever). And First's family of writers keeps growing. This volume includes vital new voices such as A. B. Spellman, Bernard Avishai, Rudolph Wurlitzer, and Diane di Prima. First never shies away from hot button issues. Fredric Smoler, for example, offers a definitive consideration of America's recent history with torture. But First's approach to current political firestorms is often marked by a cool sense of the past. History is always in the mix when First writers examine the roots of Glenn Beck and Sarah Palin and contemporary right-wing pundits who falsely claim the mantle of Whittaker Chambers. First's refusal to toe correct lines is apparent in Benj DeMott's reconsideration of Chambers' work. The new volume is also marked by its cultivation of radical imaginations. The ideas of the Situationists and Cornelius Castoriadis are revived. A young historian, David Waldstreicher, recovers the radical, useable past in the 60s work of

Staughton Lynd. Amiri Baraka evokes the felt quality of Jesse Jackson's 1988 campaign and another poet remembers (in verse) long-forgotten, extreme political acts of American Renaissance poets. A recent review of *First of the Year: 2009* used a phrase of Kenneth Burke's perspective by incongruity to make sense of the method that shaped it. *First* is committed to thought-provoking incongruities. Faith that wonder is our best teacher informs this volume. *First's* music writing provides a high-low soundtrack of surprise. Beyond the section on Michael Jackson, there are serious responses to John Coltrane and Bach, World Saxophone Quartet and Mariah Carey, Sonny Rollins and Willie Mitchell. *First's* message is in

First of the Year: 2008 Benj DeMott, 2017-07-05 This is the first in a continuing series of reminders that the past informs the present as it infuses the future. As Benj DeMott notes, the aim of *First of the Year* is to define the democratic imperatives and demotic tones that make our ongoing politics of culture matter. This annual publication is grounded in the needs of dissed people: disenfranchised, disadvantaged, disinherited, discomfited, and dismissed. But the concept has been sharpened to acknowledge that though the underdog is owed sympathy, the mad dog is owed a bullet. In short, *First of the Year* is very much an effort of the twenty-first century. The publication aims to be more than a launching pad for writers. It attempts to bridge the gap between radical perspectives without losing focus on the centrality of African-American culture to the national conversation. The coming together of figures like Armond White, Kate Millett, Lorenzo Thomas, Russell Jacoby, Adolph Reed, and Amiri Baraka is quite unlike what can be found in standard literary and social publications. They treat the African-American condition as a policy issue or an executive summary report--not as a touchstone for the state of the nation as a whole. The initial volume also deals extensively and seriously with the issue of humanism and terror, the nature of social movements, electoral and urban politics, and the musical trends of our time. It does so with a sense of urgency often denied in mainstream literary reviews. Issues of standards are addressed from the angle of African-American cultural traditions, and the mind-body problem as a matter of race not just of metaphysics. In a nutshell, this volume intends to open a new chapter in the Harlem Renaissance; or better, an American renaissance with a Harlem lilt. *First of the Year* is an attempt to make political arguments breathe through cultural voices. Contributors include Sheldon Wolin, Jean Bethke Elshtain, Kurt Vonnegut, Paul Berman, Cha

Reading Rock and Roll Kevin J. H. Dettmar, William Richey, 1999 Considering the work of such artists as Madonna, George Clinton, U2, Elvis Costello, and Nirvana, the contributors deftly combine the rigors of scholarship with the energy of rock journalism to provide an analysis at once critical, contextualized, and enthusiastic. While a number of scholars have recently turned their attention to rock and pop music, most of their work has focused on providing sweeping cultural contexts for its popularity rather than exploring the music itself. Now, in *Reading Rock and Roll*, Kevin Dettmar and William Richey have gathered a wealth of erudite, original, and clever writings that perform close readings of rock music--often with surprising results. The authors in this volume view rock and roll as having had affinities with postmodernism from its

inception. With its mongrel pedigree--drawing on blues, folk, R and B, and bluegrass--and its relation to mass media and high-tech modes of production, rock music has been self-conscious and full of irony from the beginning. These essays regularly call attention to the allusiveness and intertextuality of rock and roll, whether it is Kurt Cobain undermining the Beatles, M. C. Hammer stealing from Rick James's Super Freak, or U2's use of Johnny Cash's legendary voice. From a careful examination of the roles of addictions and female sexuality in the remakings of Courtney Love and Madonna, to the politics of George Clinton's uses and abuses of language, to the referencing of Elvis Costello in two recent novels and the use of 1970s rock in several recent film soundtracks, these essays are as varied as the artists they consider. Informal and theoretically informed, *Reading Rock and Roll* is an important investigation of the music that more than any other has defined our century.

Soul Searching Christian Smith, Melina Lundquist Denton, 2009-04-13 In innumerable discussions and activities dedicated to better understanding and helping teenagers, one aspect of teenage life is curiously overlooked. Very few such efforts pay serious attention to the role of religion and spirituality in the lives of American adolescents. But many teenagers are very involved in religion. Surveys reveal that 35% attend religious services weekly and another 15% attend at least monthly. 60% say that religious faith is important in their lives. 40% report that they pray daily. 25% say that they have been born again. Teenagers feel good about the congregations they belong to. Some say that faith provides them with guidance and resources for knowing how to live well. What is going on in the religious and spiritual lives of American teenagers? What do they actually believe? What religious practices do they engage in? Do they expect to remain loyal to the faith of their parents? Or are they abandoning traditional religious institutions in search of a new, more authentic spirituality? This book attempts to answer these and related questions as definitively as possible. It reports the findings of *The National Study of Youth and Religion*, the largest and most detailed such study ever undertaken. The NYSR conducted a nationwide telephone survey of teens and significant caregivers, as well as nearly 300 in-depth face-to-face interviews with a sample of the population that was surveyed. The results show that religion and spirituality are indeed very significant in the lives of many American teenagers. Among many other discoveries, they find that teenagers are far more influenced by the religious beliefs and practices of their parents and caregivers than commonly thought. They refute the conventional wisdom that teens are spiritual but not religious. And they confirm that greater religiosity is significantly associated with more positive adolescent life outcomes. This eagerly-awaited volume not only provides an unprecedented understanding of adolescent religion and spirituality but, because teenagers serve as bellwethers for possible future trends, it affords an important and distinctive window through which to observe and assess the current state and future direction of American religion as a whole.

Cold New World William Finnegan, 1999-06-07 From the Pulitzer Prize-winning author of *Barbarian Days*, this narrative nonfiction classic documents the rising inequality and cultural alienation that presaged the crises of today. "A status report on the American Dream [that] gets its power [from] the unpredictable, rich specifics of people's lives."—*Time* "[William]

Finnegan's real achievement is to attach identities to the steady stream of faceless statistics that tell us America's social problems are more serious than we want to believe."—The Washington Post A fifteen-year-old drug dealer in blighted New Haven, Connecticut; a sleepy Texas town transformed by crack; Mexican American teenagers in Washington State, unable to relate to their immigrant parents and trying to find an identity in gangs; jobless young white supremacists in a downwardly mobile L.A. suburb. William Finnegan spent years embedded with families in four communities across the country to become an intimate observer of the lives he reveals in *Cold New World*. What emerges from these beautifully rendered portraits is a prescient and compassionate book that never loses sight of its subjects' humanity. A NEW YORK TIMES NOTABLE BOOK • A LOS ANGELES TIMES BEST NONFICTION SELECTION Praise for *Cold New World* "Unlike most journalists who drop in for a quick interview and fly back out again, Finnegan spent many weeks with families in each community over a period of several years, enough time to distinguish between the kind of short-term problems that can beset anyone and the longer-term systemic poverty and social disintegration that can pound an entire generation into a groove of despair."—Los Angeles Times Book Review "The most remarkable of William Finnegan's many literary gifts is his compassion. Not the fact of it, which we have a right to expect from any personal reporting about the oppressed, but its coolness, its clarity, its ductile strength. . . . Finnegan writes like a dream. His prose is unfailingly lucid, graceful, and specific, his characterization effortless, and the pull of his narrative pure seduction."—The Village Voice "Four astonishingly intimate and evocative portraits. . . . All of these stories are vividly, honestly and compassionately told. . . . While *Cold New World* may make us look in new ways at our young people, perhaps its real goal is to make us look at ourselves."—The Philadelphia Inquirer

Youth, Murder, Spectacle Charles R Acland, 2018-02-12 In this book, Charles R. Acland examines the culture that has produced both our heightened state of awareness and the bedrock reality of youth violence in the United States. Beginning with a critique of statistical evidence of youth violence, Acland compares and juxtaposes a variety of popular cultural representations of what has come to be a perceived crisis of American youth. After examining the dominant paradigms for scholarly research into youth deviance, Acland explores the ideas circulating in the popular media about a sensational crime known as the preppy murder and the confession to that crime. Arguing that the meaning of crime is never inherent in the event itself, he evaluates other sites of representation, including newspaper photographs (with a comparison to the Central Park wilding), daytime television talk shows (Oprah, Geraldo, and Donahue), and Hollywood youth films (in particular *River's Edge*). Through a cultural studies analysis of historical context, Acland blurs the center of our preconceptions and exposes the complex social forces at work upon this issue in the late 1980s and early 1990s. Acland asks of the social critic, How do we know that we are measuring what we say we are measuring, and how do we know what the numbers are saying? Arguments must be made to interpret findings, which suggests that conclusions are provisional and, to various degrees, sites of contestation. He launches into this gratifying book to show that beyond the problematic category of actual crime, the

United States has seen the construction of a new spectacle of wasted youth that will have specific consequences for the daily lives of the next generation.

Social Problems Corey Dolgon,Chris Baker,2010-08-03 In Social Problems: A Service Learning Approach, authors Corey Dolgon and Chris Baker integrate an innovative case study approach into a comprehensive introduction that helps students understand how they can address social problems in their communities by applying basic theories and concepts.

Theology ,2004-02-07

Girls Catherine Driscoll,2002 Driscoll argues that both 'girls' and 'culture' as ideas are too problematic to fulfill any useful role in theorizing about the emergence of feminine adolescence in popular culture.

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