

ENG 430 (1) | Fall 2022

The Young Audience

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Key Concepts

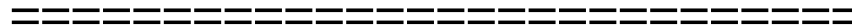
1. The teenage world: their psycho-sexual growth, emotional realism, fantasy fulfilment, weird/ queer pleasures/ expectations, ambiguous pains/ frustrations, and emotional dilemma.
2. The sociology [the study of the development, structure, and functioning of human society] of audience (e.g., their attitudes and feelings)
3. The nature (“an area of common symbols, meanings, and fantasies”, “attitudes and sentiments”; “teenage look”) and quality (e.g., “high emotional content”) of popular teenage entertainments (e.g., jazz, pop music), mass entertainment, and culture (e.g., teenage slangs)
4. Media (e. g., TV), mass media, commercial entertainment market, and audience/generation (always with “a new tempo in life”, “a majority feeling” > “the structure of feeling”, and a “feeling of a group isolation” due to their ‘subcultural’ texts/identity/background)
5. The natural tensions of adolescence during transition in politico-cultural history of Great Britain in the fifties and sixties.
6. The conflict (“self-sufficiency in teenage culture, antisocial feeling, the rejection of authority) between generations, i.e., generation gap (Generation X, Generation Y, Generation Z, Generation Alpha etc.)

Note: Generation names are based on when members of that generation become adults (18-21).¹

Generations	Born	Current Ages
Gen Z	1997 – 2012	10 – 25
Millennials	1981 – 1996	26 – 41
Gen X	1965 – 1980	42 – 57
Boomers II (a/k/a Generation Jones)*	1955 – 1964	58 – 67
(Baby)Boomers I*	1946 – 1954	68 – 76
Post War	1928 – 1945	77 – 94
WWII	1922 – 1927	95 – 100

By the numbers

- Baby Boomers: born 1946 to 1964.
 - Generation Jones: born 1955 to 1965.
 - Generation X: born 1965 to 1980.
 - Xennials: born 1977 to 1983.
 - Millennials: born 1981 to 1996.
 - Generation Z: born 1997 or after.
 - Generation Alpha: born 2010 or after.
7. The juvenile delinquency and their rough standards of judgements



¹ <https://www.beresfordresearch.com/age-range-by-generation/>

Key Information

61. “We have no delinquent [criminal] generation of young people; we have a most selfish generation of young people ... a materialistic generation of young people ... a greedy generation of young people”

61. in the study of ‘teenage’ entertainments and culture, the distinction between media and audience becomes “difficult to maintain.”

61. There are three reasons behind this difficulty: (a) the postwar spurt in the growth of media and the change in adolescent attitudes; (b) study of a whole culture from one specialized point of view [i.e., the nature and quality of popular entertainment for young people, whereas the analysis of a full account of culture [involves] other aspects of life – work, politics, the relation to the family, social and moral beliefs etc]; (c) the study of a “complex interaction between the attitudes of the young and what is provided for their consumption by the world of commercial entertainment.”

62. the provider of entertainment [popular cultural industries for young people] and the young users/consumers face conflict frequently: “This conflict is particularly marked in the field of teenage entertainments.” (e.g. chachchuder SIM etc. – ‘amra’ neither ‘chachchu’ nor ‘bachcha’).

62. the field of pop music: it includes the boom in teenage music, the role of the performers, their social biographies, the quality of their popular appeal, the music industry, the publications, the attitudes and feelings, the beat of the music, the words of the lyrics, and the vocal texture of the performers.

62. “Teenage culture is ... an arena of common symbols and meanings.” (see p. 62 for m-info).

62. the gap/conflicts between generations. (see p. 62 for m-info).

62. “the gap in social experience and feeling between the generations can become dangerously wide.”

62. “Parents are always one generation behind their children: today they seem to be two generations behind.”

62. for Paul Goodman, “youth is the only subculture which behaves as it were a class.”

62. “The isolation is often stressed and validated by the media themselves.” This isolation can also be called “a feeling of group isolation.”

63. “We’re interesting people when you get to know us. Only you never will.”

63. teenage slang.

63. the isolation of the subculture in teenage entertainment.

Ptn. Generational paradox: the young are disliked by elders/olders who were the same and had the same experience once upon a time when they were young.

63. the commercial entertainment market and the young audiences.

63. teenage entertainments deal with the attitudes and sentiments of young people.

63. particularization in teenage culture, teenage entertainments.

63. the symbols and fantasies of teenage entertainments “have a strong hold upon the emotional commitment of the young.”

63. the young people “rely more on themselves and their own culture.”

63. “teenage culture is a contradictory mixture of the authentic and the manufactured.”

63. the politics of “the cult figure of the pop singer” as a commercial entertainer in the teenage world.

63. “in style, presentation and the material [a pop singer, say] performs, he must maintain his close involvement with the teenage world, or he will lose his popularity.”

64. the cult figure of the pop singer (see p. 64 for m-info).

64. self-sufficiency in teenage culture and its myths (see p. 64 for m-info).

64. the content of the pop music: sex, romance and violence.

64. the romantic stories and the young audience (see p. 64 for m-info).

64. teenage entertainments: adolescent emotional dilemma, emotions, symbols and situations.

Ptn. Teens are violent because they (are forced to) feel that they are nobody; especially media, where nowadays an individual stays and identifies himself/herself as someone who is alive, has not involved them that much. That is why, they love Humayun Ahmed because Ahmed has talked about them and their way of the world.

65. “Because of its high emotional content, teenage culture is essentially non-verbal.”

65. pop music in details (see p. 65 for m-info).

65. the young people, crime and violence.

67. organization of the culture/cultural industries for young audience/consumers.

67. two factors in teenage culture: does the young audience get what it (a) likes, and (b) needs ?

67. teenage entertainments and pleasure.