

Understanding Popular Culture John Fiske

'... a highly imaginative and often very entertaining book ... which ... probably says more than any other available text about the limitations and possibilities of present forms of radio.' Professor Laurie Taylor on the first edition of **Understanding Radio** **Understanding Radio** is a fully revised edition of a key radio textbook. **Andrew Crisell** explores how radio processes genres such as news, drama and comedy in highly

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distinctive ways, and how the listener's use of the medium has important implications for audience studies. He explains why the sound medium, even more than television, has played such a crucial role in the development of modern popular culture. The book also introduces students to the broadcasting landscape in a time of great change for national and local radio provision.

Understanding Radio will be essential reading both to students of media and to those with a practical involvement in programme production. This new edition includes: a revised history of radio bringing the reader right up to date a

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brand new chapter on 'talk-and-music' radio, the format adopted by many of the new stations.

Andrew Crisell lectures in communication and media studies at the University of Sunderland. He has written widely on radio and co-founded Wear FM, winner of the 1992 Sony 'Radio Station of the Year' award.

Culture Is Our Business is Marshall McLuhan's sequel to The Mechanical Bride: Folklore of Industrial Man. Returning to the subject of advertising newly armed with the electric sensibility that informed The Gutenberg Galaxy, Understanding Media, and The Medium Is the

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Message, McLuhan takes on the mad men (a play on the ad men of Madison Avenue) of the sixties. Approaching commercial messages as unacknowledged art forms and cultural artifacts, McLuhan delivers a series of probes that pick apart their meanings and underlying values, their paradoxes and paralogsisms, and their overt function as persuasion and propaganda. Through humor, satire, and a poetic sensibility, he provides us with a serious exploration of the consumer culture that emerged out of the electronic media environment. In keeping with the participatory ethos of the Internet that

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McLuhan so clearly anticipated, this is a book that is meant to open the door to further study, reflection, and discussion, and to encourage the development of critical reception on the part of the reader.

This revised edition of a now classic text includes a new introduction by Henry Jenkins, explaining 'Why Fiske Still Matters' for today's students, followed by a discussion between former Fiske students Kevin Glynn, Jonathan Gray, and Pamela Wilson on the theme of 'Reading Fiske and Understanding the Popular'. Both underline the continuing relevance of this foundational text in

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the study of popular culture. Beneath the surface of the cultural artifacts that surround us - shopping malls, popular music, the various forms of television - lies a multitude of meanings and ways of using them, not all of them those intended by their designers. In Reading the Popular , John Fiske analyzes these popular "texts" to reveal both their explicit and implicit (and often opposite) meanings and uses, and the social and political dynamics they reflect. Fiske's "readings" of these cultural phenomena highlight the conflicting responses they evoke: Madonna may be promoted as a "boy toy", but young girls

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feel empowered by her ability to toy with boys; Chicago's Sears Tower may be a massive expression of capitalist domination, but it can also allow one to tower over the city. In each case it is the latter option that interests him, for this is where Fiske locates popular culture: it is the point at which people take the goods offered them by industrial capitalism (however oppressive they may seem) and turn them to their own creative, and even subversive, uses. Designed as a companion to Understanding Popular Culture, Reading the Popular gives the lie to theories that portray a mass audience that

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mindlessly consumes every product it is offered. Fiske's acute perception and lively wit combine to provide a truly democratic vision of popular culture, one that respects the awareness and the agency of the people who make it.

In this new edition of his widely adopted Cultural Theory and Popular Culture: An Introduction, John Storey has extensively revised the text throughout. Like previous editions, the book presents a clear and critical survey of competing theories of, and various approaches to, popular culture. New to this edition: Extensively revised, rewritten, and updated Improved and expanded

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content throughout including a new chapter on psychoanalysis and a new section on post-Marxism and the global postmodern Closer explicit links to the new edition companion reader Cultural Theory and Popular Culture: A Reader More illustrative diagrams and images Fully revised, improved, and updated companion web site Ideal for courses in: cultural studies media studies communication studies sociology of culture popular culture visual studies cultural criticism

**Understanding Popular Culture
Subjects, Representations, Contexts**

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A Basic Introduction

Everyday Culture and Political Change

Media Matters

Power Plays Power Works

How is it that television has come to play such an important role in our culture?

What, in fact, does it tell us, and how are its messages conveyed? What is it we find so satisfying in the format of television police series, or in quiz or sports programmes, that we enjoy watching them again and again? "Reading

Television" pushes the boundaries of television studies beyond the insights offered by cultural studies and textual analysis, creating a vibrant new field of study. Using the tools and techniques in this book, it is possible for everyone who has access to a television set to produce illuminating analyses not only of the programmes themselves, but also of the culture which produces them.

Discusses television, the issue of family values, the Clarence Thomas hearings,

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the Rodney King trial, and the interaction of "real" and media events
These revised editions of four classic texts each include a new introduction by Henry Jenkins, explaining "Why Fiske Still Matters" for today's students, followed by a discussion chapter between former Fiske students. This new material underlines the continuing relevance of these foundational texts in the study of communication, contemporary media and popular culture. The John Fiske

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Collection includes re-issues of the following four classic texts: Introduction to Communication Studies Television Culture Reading the Popular Understanding Popular Culture This collection will be highly useful to undergraduate and postgraduate students on all communication, media and cultural studies courses.

This is a rich collection of contemporary perspectives on how culture is produced and commodified using current examples

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from music, television, magazines, sports, and advertising. Incorporating a variety of theoretical frameworks, the book addresses, in addition, issues of social and cultural diversity in readings by key scholars that are accessible and provocative for both students and academics.

Understanding Popular Culture: Popular Culture

***Mass Media in a Popular Culture
A User's Guide***

An Introduction

Social Theory and Mass Communication Understanding Popular Music Culture

All around the world and throughout history, resistance has played an important role - and it still does. Some strive to raise it to cause change. Some dare not to speak of it. Some try to smother it to keep a status quo. The contributions to this volume explore phenomena of resistance in a range of historical and contemporary environments. In so doing, they not only contribute to shaping a comparative view on subjects, representations, and contexts of resistance, but also open up a theoretical

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dialogue on terms and concepts of resistance both in and across different disciplines. With contributions by Micha Brumlik, Peter McLaren, and others.

A new edition that brings the ways we watch and think about television up to the present We all have opinions about the television shows we watch, but television criticism is about much more than simply evaluating the merits of a particular show and deeming it “ good ” or “ bad. ” Rather, criticism uses the close examination of a television program to explore that program ’ s cultural significance, creative strategies, and its place in a broader social context. How to Watch Television, Second Edition

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brings together forty original essays—more than half of which are new to this edition—from today ' s leading scholars on television culture, who write about the programs they care (and think) the most about. Each essay focuses on a single television show, demonstrating one way to read the program and, through it, our media culture. From fashioning blackness in *Empire* to representation in *Orange is the New Black* and from the role of the reboot in *Gilmore Girls* to the function of changing political atmospheres in *Roseanne*, these essays model how to practice media criticism in accessible language, providing critical insights through analysis—suggesting a way of

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looking at TV that students and interested viewers might emulate. The contributors discuss a wide range of television programs past and present, covering many formats and genres, spanning fiction and non-fiction, broadcast, streaming, and cable. Addressing shows from TV ' s earliest days to contemporary online transformations of the medium, *How to Watch Television, Second Edition* is designed to engender classroom discussion among television critics of all backgrounds.

Now, more than 20 years since its initial release, John Fiske ' s classic text *Power Plays Power Works* remains

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both timely and insightful as a theoretically driven examination of the terrain where the politics of culture and the culture of politics collide. Drawing on a diverse set of cultural sites - from alternative talk radio forums, museums, celebrity fandom, to social problems such as homelessness - Fiske traverses the topography of the American cultural landscape to highlight the ways that ordinary people creatively construct their social identities and relationships through the use of the resources available to them, while constrained by social conditions not of their own choosing. This important analysis provides a set of critical methodological and analytical

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tools to grapple with the complexities and struggles of contemporary social life. A new introductory essay by former Fiske student Black Hawk Hancock entitled ' Learning How to Fiske: Theorizing Power, Knowledge, and Bodies in the 21st Century ' elucidates Fiske ' s methods for today ' s students, providing them with the ultimate guide to thinking and analyzing like John Fiske; the art of ' Learning How to Fiske ' .

Breaking new ground by considering productions of popular culture from above, rather than from below, this book draws on theorists of cultural studies, such as Pierre Bourdieu, Roger Chartier and John Fiske to synthesize

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work from disparate fields and present new readings of well-known literary works. Using the literature of Shakespeare, Spenser and Jonson, Mary Ellen Lamb investigates the social narratives of several social groups – an urban, middling group; an elite at the court of James; and an aristocratic faction from the countryside. She states that under the pressure of increasing economic stratification, these social fractions created cultural identities to distinguish themselves from each other – particularly from lower status groups. Focusing on Shakespeare ' s A Midsummer Night's Dream and Merry Wives of Windsor, Spenser's Faerie Queene, and Jonson's

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Masque of Oberon, she explores the ways in which early modern literature formed a particularly productive site of contest for deep social changes, and how these changes in turn, played a large role in shaping some of the most well-known works of the period.

With Criticisms on the Positive Philosophy

The Popular Culture of Shakespeare, Spenser and Jonson
Understanding Media Cultures

Trash Taste, Popular Power, and the Transformation of American Television

Cultural Theory and Popular Culture

Analysing Culture

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***Understanding Popular Culture* Routledge
The Third Edition of *The Rhetorical Power of Popular Culture* offers students a step-by-step introduction to rhetorical theory and criticism by focusing on the powerful role popular culture plays in persuading us as to what to believe and how to behave. In every chapter, students are introduced to rhetorical theories, presented with current examples from popular culture that relate to the theory, and guided through demonstrations about how to describe, interpret, and evaluate popular culture**

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texts through rhetorical analysis. Author Deanna Sellnow also provides sample student essays in every chapter to demonstrate rhetorical criticism in practice. This edition's easy-to-understand approach and range of popular culture examples help students apply rhetorical theory and criticism to their own lives and assigned work.

This revised edition of a now classic text includes a new introduction by Henry Jenkins, explaining 'Why Fiske Still Matters' for today's students, followed by a

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discussion between former Fiske students Ron Becker, Aniko Bodroghkozy, Steve Classen, Elana Levine, Jason Mittell, Greg Smith and Pam Wilson on 'John Fiske and Television Culture'. Both underline the continuing relevance of this foundational text in the study of contemporary media and popular culture. Television is unique in its ability to produce so much pleasure and so many meanings for such a wide variety of people. In this book, John Fiske looks at television's role as an agent of popular culture, and goes on to consider the

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relationship between this cultural dimension and television's status as a commodity of the cultural industries that are deeply inscribed with capitalism. He makes use of detailed textual analysis and audience studies to show how television is absorbed into social experience, and thus made into popular culture. Audiences, Fiske argues, are productive, discriminating, and televisually literate. Television Culture provides a comprehensive introduction for students to an integral topic on all communication and media studies courses.

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An authoritative and indispensable guide to disability and media, this thoughtfully curated collection features varied and provocative contributions from distinguished scholars globally, alongside next-generation research leaders. Disability and media has emerged as a dynamic and exciting area of contemporary culture and social life. Media-- especially digital technology--play a vital role in disability transformations, with widespread implications for global societies and how we understand communications. This book

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addresses this development, from representation and audience through technologies, innovations and challenges of the field. Through the varied and global perspectives of leading researchers, writers, and practitioners, including many authors with lived experience of disability, it covers a wide range of traditional, emergent and future media forms and formats. International in scope and orientation, The Routledge Companion to Disability and Media offers students and scholars alike a comprehensive survey of

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the intersections between disability studies and media studies

Introduction to Communication Studies

Michel De Certeau

Race & Gender in U.S. Politics

Resistance

Consuming Passions

Popular Culture

Praise for the First Edition: 'I can't think of a book in media studies that handles so well the diversity of perspectives and issues that Stevenson addresses. Whether reconstructing Marxism or deconstructing postmodernism, tackling the

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pleasures of soap opera or the repetitive structures of daily news presentation, Stevenson is always clear and insightful' - Sociology The Second Edition of this book provides a comprehensive overview of the ways in which social theory has attempted to theorize the importance of the media in contemporary society. Now fully revised to take account of the recent theoretical developments associated with 'new media' and 'information society', as well as the audience and the public sphere, Understanding Media Cultures: - Critically examines the key social theories of mass communication -

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Highlights the work of individual theorists including Fiske, Williams, Hall, Habermas, Jameson, McLuhan and Baudrillard. - Covers the important traditions of media analysis from feminism, cultural studies and audience research. - Now includes a discussion of recent perspectives developed by Castells, Haraway, Virilio and Schiller. - Provides a glossary of key terms in media and social theory. Retaining all the strengths of the previous edition, Understanding Media Cultures offers a comprehensive and up-to-date overview of the field. It will be essential reading for students of social theory, media and

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cultural studies.

An examination of the rise of tabloid television and the political, cultural, and technological changes that have enabled its success.

First Published in 2004. Routledge is an imprint of Taylor & Francis, an informa company.

The Second Edition of this bestselling text takes a unique approach to the study of mass communication and cultural studies by examining media as a whole - newspapers, books, magazines, radio, television, film - and its relationship with culture and society. Rather than viewing each major medium separately, authors

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Lawrence Grossberg, Ellen Wartella, D. Charles Whitney, and J. Macgregor Wise contend that mass communication cannot be studied apart from the other institutions in society and the other dimensions of social life - each is shaping and defining the other. MediaMaking: Mass Media in a Popular Culture explores the variety of ways in which the media are involved in our social lives, including the institutional, economic, social, cultural, and historical aspects.

*Reading Australian Popular Culture
Myths of Oz
Cultural Populism*

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Tabloid Culture

Considering Mediated Texts

The John Fiske Collection

This revised edition of a now classic text includes a new overview by Henry Jenkins, explaining "Why Fiske Still Matters" for today's students, followed by a discussion between former Fiske students Kevin Glynn, Jonathan Gray, and Pamela Wilson on the theme of "Reading Fiske and Understanding the Popular". Both underline the continuing relevance of this foundational text in the study of popular culture. Beneath the surface of the cultural artifacts that surround us-shopping malls, popular music, the various forms of television-lie a multitude of meanings and ways of using

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them, not all of them those intended by their designers. In *Reading the Popular*, John Fiske analyzes these popular "text" to reveal both their explicit and implicit (and often opposite) meanings and uses, and the social and political dynamics they reflect. Fiske's "readings" of these cultural phenomena highlight the conflicting responses they evoke: Madonna may be promoted as a "boy toy", but young girls feel empowered by her ability to toy with boys; Chicago's Sears Tower may be a massive expression of capitalist domination, but it can also allow one to tower over the city. In each case it is the latter option that interests him, for this is where Fiske locates popular culture: it is the point at which people take the goods offered them by industrial capitalism (however oppressive they

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may seem) and turn them to their own creative, and even subversive, uses. Designed as a companion to *Understanding Popular Culture*, *Reading the Popular* gives the lie to theories that portray a mass audience that mindlessly consumes every product it is offered. Fiske's acute perception and lively wit combine to provide a truly democratic vision of popular culture, one that respects the awareness and the agency of the people who make it. When it was first written, *Understanding Popular Culture* took a groundbreaking approach to studying such cultural artifacts as jeans, shopping malls, tabloid newspapers, and TV game shows, which remains relevant today. Fiske differentiates between mass culture-the cultural "products" put out by an industrialized, capitalist society-and

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popular culture-the ways in which people use, abuse, and subvert these products to create their own meaning and messages. Rather than focusing on mass culture's attempts to dominate and homogenize, he prefers to look at (and revel in) popular culture's evasions and manipulations of these attempts. Understanding Popular Culture presents a radically different theory of what it means for culture to be popular: that it is, literally, of the people. It is not imposed on them, it is created by them, and its pleasures and meanings reflect popular tastes and concerns-and a rejection of those fostered by mass culture. With wit, clarity, and insight, Professor Fiske debunks the myth of the mindless mass audience, and demonstrates that, in myriad ways, popular culture thrives because that audience is

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more aware than anyone guesses. This classic text provides a lucid, accessible introduction to the main authorities in the field of communication studies, aimed at students coming to the subject for the first time. It outlines a range of methods of analysing examples of communication, and describes the theories underpinning them. Thus armed, the reader will be able to tease out the latent cultural meanings in such apparently simple communications as news photos or popular TV programmes, and to see them with new eyes. Television is unique in its ability to produce so much pleasure and so many meanings for such a wide variety of people. In this book, John Fiske looks at television's role as an agent of popular culture, and goes on to consider the relationship between this cultural

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dimension and television's status as a commodity of the cultural industries that are deeply inscribed with capitalism. He makes use of detailed textual analysis and audience studies to show how television is absorbed into social experience and thus made into popular culture. Audiences, Fiske argues, are productive, discriminating, and televisually literate. *Television Culture* provides a comprehensive introduction for students to an integral topic on all communication and media studies courses.

Michel de Certeau is becoming increasingly recognised as a cultural theorist whose methodologies could rival those of Foucault. In this engaging book, Ben Highmore provides a stimulating account of Michel de Certeau's work and its

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relation to the field of cultural studies. The book explores those aspects of de Certeau's work that both challenge and re-imagine cultural studies, highlighting the potential this work has for supplying a critical epistemology and a practical ethics for the study of culture within the arts and humanities more generally. *Michel de Certeau: Analysing Culture* provides an ideal introduction to the work of this extraordinary and important thinker.

This revised edition of a now classic text includes a new introduction by Henry Jenkins, explaining "Why Fiske Still Matters" for today's students, followed by a discussion between former Fiske students Kevin Glynn, Jonathan Gray, and Pamela Wilson on the theme of "Reading Fiske and

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Understanding the Popular. Both underline the continuing relevance of this foundational text in the study of popular culture. What is popular culture? How does it differ from mass culture? And what do popular "texts" reveal about class, race, and gender dynamics in a society? John Fiske answers these and a host of other questions in Understanding Popular Culture. When it was first written, Understanding Popular Culture took a groundbreaking approach to studying such cultural artifacts as jeans, shopping malls, tabloid newspapers, and TV game shows, which remains relevant today. Fiske differentiates between mass culture — the cultural "products" put out by an industrialized, capitalist society — and popular culture — the ways in which people use, abuse, and subvert

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these products to create their own meanings and messages. Rather than focusing on mass culture's attempts to dominate and homogenize, he prefers to look at (and revel in) popular culture's evasions and manipulations of these attempts. Designed as a companion to *Reading the Popular*, *Understanding Popular Culture* presents a radically different theory of what it means for culture to be popular: that it is, literally, of the people. It is not imposed on them, it is created by them, and its pleasures and meanings reflect popular tastes and concerns — and a rejection of those fostered by mass culture. With wit, clarity, and insight, Professor Fiske debunks the myth of the mindless mass audience, and demonstrates that, in myriad ways, popular culture thrives because that

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audience is more aware than anyone guesses.

The global/local distinction has changed significantly, and the topic has been heatedly debated in literary and cultural as well as translation scholarship. In this age of globalisation, the traditional definition of translation has been altered. In the present anthology, translation is viewed as a cultural and political practice, and accordingly translation studies is based on a heightened awareness of global/local tensions in translation and of its moderating and transforming impact on local cultural paradigms. All the essays in this anthology deal with issues of translation from a cultural and theoretic perspective with regard to tensions and conflicts between global and local interests and values. No matter how different

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their approaches may seem, the essays are thematically integrated to discuss translation in a dialectical framework: either "globalising" Chinese issues internationally, or "localising" general and international issues domestically.

The Dynamics of Popular Culture

Understanding Radio

The Politics and Poetics of Transgression

Reading Television

A Reader

Postmodernism and Popular Culture brings together eleven recent essays by Angela McRobbie in a collection which deals with the issues which have dominated cultural studies

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over the last ten years. A key theme is the notion of postmodernity as a space for social change and political potential. McRobbie explores everyday life as a site of immense social and psychic complexity to which she argues that cultural studies scholars must return through ethnographic and empirical work; the sound of living voices and spoken language. She also argues for feminists working in the field to continue to question the place and meaning of feminist theory in a postmodern society. In addition, she examines the new youth cultures as images of social change and signs of profound social transformation. Bringing together complex ideas about cultural studies today in a lively and accessible format, Angela McRobbie's new collection will be of

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immense value to all teachers and students of the subject. This is a comprehensive introduction to the British tradition of cultural studies. Turner offers an accessible overview of the central themes that have informed British cultural studies: language, semiotics, Marxism and ideology, individualism, subjectivity and discourse. Beginning with a history of cultural studies, Turner discusses the work of such pioneers as Raymond Williams, Richard Hoggart, E. P. Thompson, Stuart Hall and the Birmingham Centre for Contemporary Cultural Studies. He then explores the central theorists and categories of British cultural studies: texts and contexts; audience; everyday life; ideology; politics, gender and race. The third edition of this successful text has been fully revised.

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and updated to include: * How to apply the principles of cultural studies and how to read a text * An overview of recent ethnographic studies * Discussion of anthropological theories of consumption * Questions of identity and new ethnicities * How to do cultural studies, and an evaluation of recent research methodologies * A fully updated and comprehensive bibliography

"Adapted from *Popular Culture: A User's Guide*, Third Edition [published in 2014 by Nelson Education]."

Now, more than 20 years since its initial release, John Fiske's classic text *Media Matters* remains both timely and insightful as an empirically rich examination of how the fierce battle over cultural meaning is negotiated in America

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popular culture. Media Matters takes us to the heart of social inequality and the call for social justice by interrogating some of the most important issues of its time. Fiske offers a practical guide to learning how to interpret the ways that media events shape the social landscape, to contest official and taken-for-granted accounts of how events are presented/conveyed through media, and to affect social change by putting intellectual labor to public use. A new introductory essay by former Fiske student Black Hawk Hancock entitled 'Learning How to Fiske: Theorizing Cultural Literacy, Counter-History, and the Politics of Media Events in the 21st Century' explains the theoretical and methodological tools with which Fiske approaches cultural

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analysis, highlighting the lessons today's students can continue to draw upon in order to understand society today

A Chinese Perspective

How to Watch Television, Second Edition

The Routledge Companion to Disability and Media

Reading the Popular

Reading the Popular, 2nd Edition

MediaMaking

Book on dynamics of popular culture.

Since its birth in the 1960s, the study of popular culture has come a long way in defining its object, its purpose,

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and its place in academe. Emerging along the margins of a scholarly establishment that initially dismissed anything popular as unworthy of serious study-trivial, formulaic, easily digestible, escapist-early practitioners of the discipline stubbornly set about creating the theoretical and methodological framework upon which a deeper understanding could be founded. Through seminal essays that document the

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maturation of the field as it gradually made headway toward legitimacy, Popular Culture Theory and Methodology provides students of popular culture with both the historical context and the critical apparatus required for further growth. For all its progress, the study of popular culture remains a site of healthy questioning. What exactly is popular culture? How should it be studied? What forces come together in producing, disseminating, and consuming

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it? Is it always conformist, or has it the power to subvert, refashion, resist, and destabilize the status quo? How does it differ from folk culture, mass culture, commercial culture? Is the line between "high" and "low" merely arbitrary? Do the popular arts have a distinctive aesthetics? This collection offers a wide range of responses to these and similar questions. Edited by Harold E. Hinds, Jr., Marilyn F. Motz, and Angela M. S.

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Nelson, Popular Culture Theory and Methodology charts some of the key turning points in the "culture wars" and leads us through the central debates in this fast developing discipline. Authors of the more than two dozen studies, several of which are newly published here include John Cawelti, Russel B. Nye, Ray B. Browne, Fred E. H. Schroeder, John Fiske, Lawrence Mintz, David Feldman, Roger Rollin, Harold Schechter, S. Elizabeth

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Bird, and Harold E. Hinds, Jr. A valuable bibliography completes the volume.

This extensively revised and expanded fifth edition of *Understanding Popular Music Culture* provides an accessible and comprehensive introduction to the production, distribution, consumption and meaning of popular music, and the debates that surround popular culture and popular music. Reflecting the continued proliferation of popular

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music studies, the new music industry in a digital age, and the emergence of new stars, this new edition has been reorganized and extensively updated throughout, making for a more coherent and sequenced coverage of the field. These updates include: two new chapters entitled 'The Real Thing': Authenticity, covers and the canon and 'Time Will Pass You By': Histories and popular memory new case studies on artists including The Rolling Stones,

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Lorde, One Direction and Taylor Swift further examples of musical texts, genres, and performers throughout including additional coverage of Electronic Dance Music expanded coverage on the importance of the back catalogue and the box set; reality television and the music biopic greater attention to the role and impact of the internet and digital developments in relation to production, dissemination, mediation and consumption; including

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the role of social network sites and streaming services each chapter now has its own set of expanded references to facilitate further investigation.

Additional resources for students and teachers can also be found on the companion website

(www.routledge.com/cw/shuker), which includes additional case studies, links to relevant websites and a discography of popular music metagenres.

Providing a comprehensive collection of

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classic and current papers on popular culture, this volume includes key works from Adorno to Williams, as well as a wide range of international perspectives that engage with the dynamic changes that combine to generate popular culture today.

British Cultural Studies

Television Culture

Popular Culture Theory and Methodology

Culture Is Our Business

Translation, Globalisation and

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Localisation

Outlines of Cosmic Philosophy, Based on the Doctrine of Evolution

This book, first published in 1987, sets out to examine and extend our understanding of Australian popular culture, and to counter the long-established, traditional criticism bewailing its lack. The authors argue that the 'knocker's' view started from an elitist viewpoint, yearning for Australia to aspire to a European

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culture in art, music, literature and other traditional cultural fields. They argue however that there are other definitions of culture that are more populist, more comprehensive, and which represent a vitality and dynamism which is a true reflection of the lives and aspirations of Australians. Myths of Oz offers no comprehensive definition of Australian culture, but rather a way of interpreting its various aspects. The barbeque or the pub, an expedition to

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the shops or a day at the beach, the home, the workplace or the job queue; all these intrinsic parts of Australian life are examined and conclusions drawn as to how they shape or are shaped by what we call popular culture. The authors look too at monuments and symbols, from Ayers Rock to the Sydney Opera House, which both shape and reflect Australian culture, while a chapter on the Australian accent shows how language and terminology play a

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powerful role in establishing cultural standpoints. A particular strength of this book is that while delivering a provocative and stimulating series of viewpoints on popular culture, it also makes use of current academic tools and methodology to ensure that we gain new insights into the meanings and pleasures we derive from our everyday experiences.

A reader on popular culture

In the second edition of this widely-

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used introductory text John Fiske draws upon the main authorities in the field, from Shannon and Weaver's Communication Theory to Saussure's structural linguistics and Peirce's Semiotics. He examines the two main schools: seeing communication as the encoding, transmission, and decoding of messages; and viewing communication as the generation of meanings.

This revised edition of a now classic text includes a new introduction by

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Henry Jenkins, explaining 'Why Fiske Still Matters' for today's students, followed by a discussion between former Fiske students Kevin Glynn, Jonathan Gray, and Pamela Wilson on the theme of 'Reading Fiske and Understanding the Popular'. Both underline the continuing relevance of this foundational text in the study of popular culture. Beneath the surface of the cultural artifacts that surround us - shopping malls, popular music, the various forms of

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television - lies a multitude of meanings and ways of using them, not all of them those intended by their designers. In *Reading the Popular*, John Fiske analyzes these popular "texts" to reveal both their explicit and implicit (and often opposite) meanings and uses, and the social and political dynamics they reflect. Fiske's "readings" of these cultural phenomena highlight the conflicting responses they evoke: Madonna may be promoted as a "boy toy",

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but young girls feel empowered by her ability to toy with boys; Chicago's Sears Tower may be a massive expression of capitalist domination, but it can also allow one to tower over the city. In each case it is the latter option that interests him, for this is where Fiske locates popular culture: it is the point at which people take the goods offered them by industrial capitalism (however oppressive they may seem) and turn them to their own

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creative, and even subversive, uses. Designed as a companion to *Understanding Popular Culture*, *Reading the Popular* gives the lie to theories that portray a mass audience that mindlessly consumes every product it is offered. Fiske's acute perception and lively wit combine to provide a truly democratic vision of popular culture, one that respects the awareness and the agency of the people who make it. *The Rhetorical Power of Popular Culture*

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