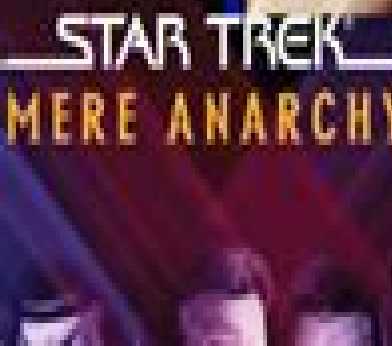
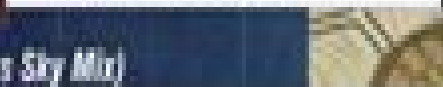
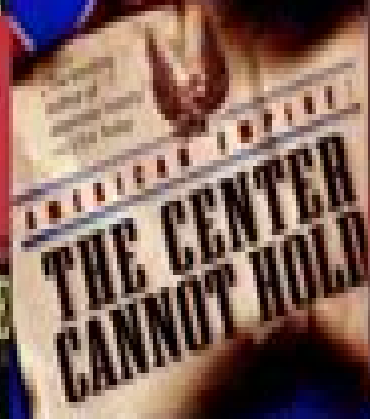
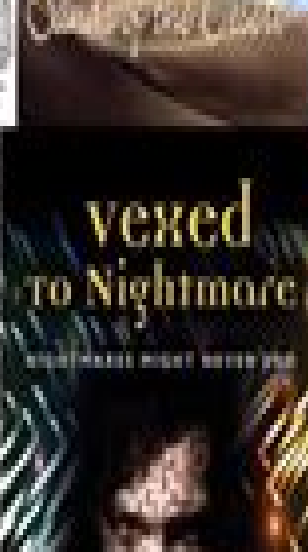
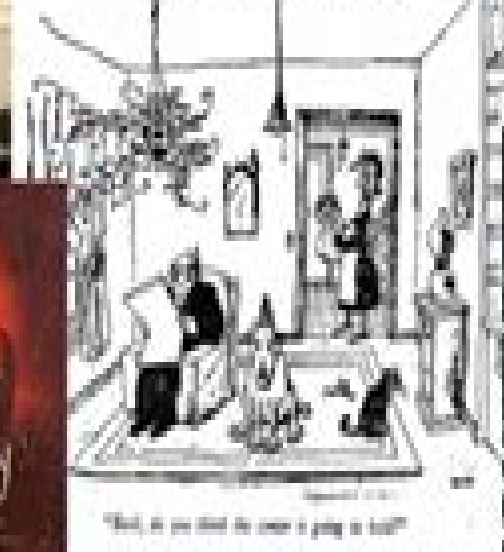
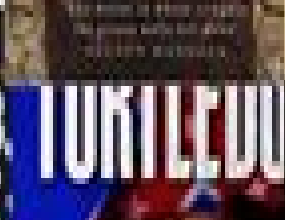
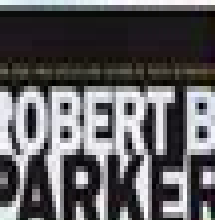
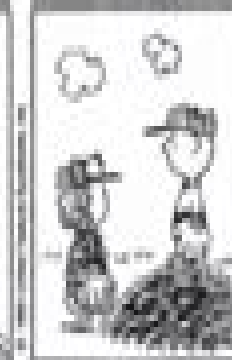
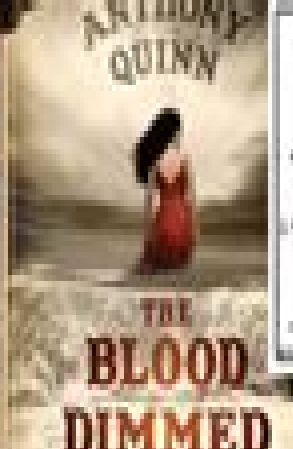


Rereading Pop Culture

**Nicholas Chare, Jeanette Hoorn, Audrey
Yue**

Rereading Pop Culture:

Re-reading Popular Culture Joke Hermes, 2008-04-15 Re-reading Popular Culture is an entertaining investigation of the meanings and value of popular culture today. It explores the theme of cultural citizenship by combining textual analysis and media reception theory to analyze popular culture. Includes such contemporary issues as the rewriting of masculinity after the success of feminism and the layers of meaning in semi public and private talk of multiculturalism and ethnicity. Traces its topics across a variety of media forms and texts including sports, detective fiction and police series and children's television and games. Clearly and accessibly written for the student scholar and general reader. Rereading Musicians and Their Audiences Tom Attah, Kirsty Fairclough, Christian Lloyd, 2025-06-12

Using a radical and inclusive definition of the genre, this collection explores musicians' autobiographies as articulated in print, on stage and through various expressive media as a dynamic factor in contemporary culture. Popular musicians' autobiographies are one of the most important ways that stars create, negotiate and perpetuate the realities and myths of their lived experiences for fans. Autobiographical creations such as Bruce Springsteen's book *Born to Run*, Kendrick Lamar's lyrics, ABBA's virtual *Voyage* show and the reimaginings of Lennon and McCartney's childhood homes have been both critically acclaimed and lucrative whilst delivering for many fans an apparent insider's understanding of musicians whose work they are invested in. Yet such narratives have many other functions beyond thrilling their consumers with a sense of intimacy. The pop music autobiographies discussed here variously attempt to rewrite social history, to redress gender or racial stereotypes, to question received models of fame, to validate new genres and scenes, to explore complex subjectivities, to justify or atone for transgressive behaviour and to critique the music industry. *Rereading America* Gary Colombo, Robert Cullen, Bonnie Lisle, Uzzie Cannon, 2025-08-14

Designed for first year writing courses, *Rereading America* 13e is a thematically organized collection of 54 readings that challenge students to critically examine the cultural myths shaping American society. With selections focused on justice, education, race, gender, class and technology, the anthology features a diverse range of voices and genres. Each chapter includes visual portfolios, prereading activities and thought-provoking questions that connect personal experience to academic inquiry and foster deeper critical thinking. **Performance and Identity in Popular Culture's Re/presentations of Tinku Ritual by Andean People** Rodolfo Meyer, 2008

Rereading Shepard Leonard Wilcox, 1993-02-15 *Rereading Shepard* draws together 13 original theoretical perspectives on one of America's most important contemporary playwrights. Representing a range of critical approaches including semiotics, deconstruction and feminism, the essays address recent debates emerging in Shepard criticism. These include the status of Shepard's texts within the modernist tradition, on the one hand, and a developing post-modernism, on the other, and the feminist debate over Shepard's drama: does it reinforce a masculinist world or does it provide some oppositional stance toward patriarchal master narratives. *Retelling/rereading* Karl Kroeber, 1992 In this passionate, erudite and far-ranging book, Kroeber renews for our multi-cultural age a fundamental argument: the stories we

tell hear read and see make a difference to the lives we read Jonathan Arac University of Pittsburgh In this highly readable and thoroughly original book Karl Kroeber questions the assumptions about storytelling we have inherited from the exponents of modernism and postmodernism These assumptions have led to overly formalistic and universalizing conceptions of narrative that mystify the social functions of storytelling Even politically correct critics have Eurocentrically defined story as too primitive to be taken seriously as art Kroeber reminds us that the fundamental value of storytelling lies in retelling this paradoxical remaking anew that constitutes story's role as one of the essential modes of discourse His work develops some recent anthropological and feminist criticism to delineate the participative function of audience in narrative performances In depicting how audiences contribute to storytelling transactions Kroeber carries us into a surprising array of examples ranging from a Mesopotamian sculpture to Derek Walcott's Omeros startling juxtapositions such as Cervantes to Vermeer and innovative readings of familiar novels and paintings Tom Wolfe's comparison of his Bonfire of the Vanities to Vanity Fair is critically analyzed as are the differences between Thackeray's novel and Joyce's Ulysses and Flaubert's Madame Bovary Other discussions focus on traditional Native American stories Henry James's The Ambassadors Calvino's If on a winter's night a traveler and narrative paintings of Giotto Holman Hunt and Roy Lichtenstein Kroeber deploys the ideas of Ricoeur and Bakhtin to reassess dramatically the field of narrative theory demonstrating why contemporary narratologists overrate plot and undervalue story's capacity to give meaning to the contingencies of real experience Retelling Rereading provides solid theoretical grounding for a new understanding of storytelling's strange role in twentieth century art and of our need to develop a truly multicultural narrative criticism

Rereading the New Kevin J. H. Dettmar, 1992 Leading scholars speculate on the postmodern aspects of modernist literature *Cultural Citizenship and Popular Culture* Joke Hermes, 2023-09-27 Written in an accessible and engaging style this book uses a series of case studies to show how popular media are important to us as a source of pleasure and entertainment but also in communicating about the world with others Social media platforms have changed how we talk about what we like and dislike in our popular media use Cultural citizenship shows how these discussions speak to belonging to what we feel our rights and responsibilities are in today's polarized world Cultural Citizenship and Popular Culture is based on audience led research and does not privilege textual analysis as a starting point for taking popular media use's measure Instead it offers research tools to listen to others This book offers scholars and students of media and creative industries a means to understand their professional position as one in which they engage with rather than assume to know what users of popular cultural texts and products think and feel

Re-Reading Richard Hoggart Sue Owen, 2009-03-26 Richard Hoggart has been one of the leading cultural commentators of the last sixty years He was the first literary critic to take the working class seriously and to extend the parameters of literary criticism to include popular culture Hoggart put the working class on the cultural map He differentiated between what was offered by the popular providers media popular fiction advertisements and the resilient

culture of working class people themselves Hoggart's most famous work is the seminal *The Uses of Literacy* Part II written first offers a searing indictment of the specious populism and banality of popular newspapers and magazines the fake pally patter of the tabloids and of adverts aimed at ordinary people and the literary flatness and moral emptiness of much popular fiction Part I celebrates the resilient culture of working class people themselves and offers a basis for the argument that working class people deserve better than what passes for popular culture Though best known for *The Uses of Literacy* Hoggart has been a prolific writer publishing twenty seven books including two in 2004 at the age of eighty seven These range from works of cultural analysis such as *The Way We Live Now* to works of personal reflection such as *First and Last Things* and *Promises to Keep* and to collections of essays on a wide variety of topics such as the two volumes of *Speaking to Each Other* *Between Two Worlds* and *An English Temper* One of his most important contributions to the transformation of perceptions of class and culture was the founding of the Centre for Contemporary Cultural Studies at Birmingham University in the early 1960s For Hoggart public service is a duty of the intellectual Therefore he has not lived in the ivory tower but has engaged in society striving for change from within He worked for five years as Assistant Director General of UNESCO and has undertaken many activities in arts culture broadcasting and education including the Albermarle Committee on Youth Services the Pilkington Committee on Broadcasting Reith Lecturer Chair of the Broadcasting Research Unit Vice Chair of the Arts Council Chair of the Statesman and Nation Publishing Company Chair of the Advisory Council for Adult and Continuing Education and member of the British Board of Film Classification Appeals Committee Hoggart was a leading witness for the defence in the trial at the Old Bailey in 1960 of Penguin Books Ltd for publishing D H Lawrence's *Lady Chatterley's Lover* His evidence is widely acknowledged to have been central in leading to the acquittal which marked a watershed in public perception and shifted cultural parameters Hoggart was also the first British critic to take TV and radio seriously He made a number of critical interventions his Reith lectures his contributions to the report of the Pilkington Committee and his works on media including *Only Connect* on the Nature and Quality of Mass Communications *The Mass Media A New Colonialism* and *Mass Media in Mass Society* Hated by Margaret Thatcher and Mary Whitehouse Hoggart nevertheless strove to serve culture in the public sphere as an important extension of his ideas about the need for cultural quality This volume affirms the importance of Richard Hoggart focusing in particular on new understandings of his life of the importance of literature and literary criticism to his method and of his significant role in literary cultural and educational shifts from the fifties onwards It locates Hoggart's work and identifies his influence within multiple contexts the working class and angry young man novels of the fifties and sixties the *Lady Chatterley* trial and resulting literary and cultural change the shift from the new criticism to a broader field of cultural enquiry the rise of cultural studies and educational reforms from the fifties onwards

Re-reading the Monstrous-Feminine Nicholas Chare, Jeanette Hoorn, Audrey Yue, 2019-10-08 This book provides a critical reappraisal of Barbara Creed's ground breaking work of feminist psychoanalytic film scholarship *The Monstrous Feminine* which was

first published in 1993 *The Monstrous Feminine* married psychoanalytic thinking with film analysis in radically new ways to provide an invaluable corrective to conventional approaches to the study of women in horror films with their narrow emphasis on woman's victimhood This volume which will mark 25 years since the publication of *The Monstrous Feminine* brings together essays by international scholars working across a variety of disciplines who take up Creed's ideas in new ways and fresh contexts or more broadly explore possible futures for feminist and or psychoanalytically informed art history and film theory

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