

# The Subcultures Reader

The Subcultures ReaderThe Subcultures ReaderThe Subcultures ReaderSubculturesThe Subcultures ReaderThe Post-Subcultures ReaderMainstreams and SubculturesThe Cult Film ReaderAnthropology & Education QuarterlyForever YoungEthnologia EuropaeaMidwestern FolkloreContinuum Encyclopedia of Popular Music of the World, Volume 1CultureBlacks and Asians in AmericaTeaching the Sociology of DevianceMasculinitiesSome People Can't SurfConsumption and the Post-industrial CityStudia Universitatis Babeş-Bolyai Ken Gelder Ken Gelder Sarah Thornton Ken Gelder Ken Gelder David Muggleton Donald Meckiffe Ernest Mathijs Maia Gibbs John Shepherd Chris Jenks Hazel M. McFerson Martin D. Schwartz Scott Fleming Julie Lasky Frank Eckardt

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the only collected work of its kind in the field the subcultures readerbrings together the most valuable and stimulating writings on subcultures from the chicago school to the present day all the articles have been specially selected and edited for inclusion in the readerand are grouped in sections each with an editor s introduction there is also a general introduction to the collection which maps out the field of subcultural studies providing an essential guide to the subject it enables students and teachers to understand how subcultural studies developed the range of work it encompasses and provides potential future directions of study throughout the field

revised and update completely to include new research and theories this second edition of a hugely successful book brings together a range of articles from big names in the field classic texts and new thinking on subcultures and their definitions

this book presents a cultural history of subcultures covering a remarkable range of subcultural forms and practices it begins with london s elizabethan underworld taking the rogue and vagabond as subcultural prototypes the basis for marx s later view of subcultures as the lumpenproletariat and henry mayhew s view of subcultures as those that will not work subcultures are always in some way non conforming or dissenting they are social with their own shared conventions values rituals and so on but they can also seem immersed or self absorbed this book identifies six key ways in which subcultures have generally been understood through their often negative relation to work idle parasitical hedonistic criminal their negative or ambivalent relation to class their association with territory the street the hood the club rather than property their movement away from home into non domestic forms of belonging their ties to excess and exaggeration as opposed to restraint and moderation their refusal of the banalities of ordinary life and in particular of massification subcultures looks at the way these features find expression across many different subcultural groups from the ranters to the riot grrrls from taxi dancers to drag queens and kings from bebop to hip hop from dandies to punk from hobos to leatherfolk and from hippies and bohemians to digital pirates and virtual communities it argues that subcultural identity is primarily a matter of narrative and narration which means that its focus is literary as well as sociological it also argues for the idea of a subcultural geography that subcultures inhabit places in particular ways their investment in them being as much imaginary as real and in some cases strikingly utopian

in a global society with a rapid proliferation of images fashions and lifestyles it is becoming increasingly difficult to pinpoint what subculture actually means this work states that it may be a convenient way to describe more unconventional aspects of youth culture

the cult film reader contains major essays written on the structure form status and reception of global cult cinema traditions it includes work from key established scholars in the field including janet staiger jeffrey sponce and umberto eco as well as new takes on the gradually developing canon of cult cinema

research paper postgraduate from the year 2010 in the subject english language and literature studies comparative literature grade a 83 queen mary university of london course drama language english abstract the vampire has been an ever present figure in our folklore since the 1100 s serving to reflect and almost embody the anxieties of contemporary society throughout history tales of this fictitious character have become most prominent during times of social upheaval that pose a threat to mainstream society the use of the character of the vampire in this way serves as a means to displace our societal fears and symbolises the other in society mirroring our ugliest fears and prejudices of the time in this essay i will be exploring how the threat of the vampire as a fictional other can help us to better understand the threat of the other in reality which in this case

will be the counterculture

the bloomsbury encyclopedia of popular music volume 1 provides an overview of media industry and technology and its relationship to popular music in 500 entries by 130 contributors from around the world the volume explores the topic in two parts part i social and cultural dimensions covers the social phenomena of relevance to the practice of popular music and part ii the industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels entries include bibliographies discographies and filmographies and an extensive index is provided this and all other volumes of the encyclopedia are now available through an online version of the encyclopedia bloomsburypopularmusic.com encyclopedia work docid bpm reference epmow a general search function for the whole encyclopedia is also available on this site a subscription is required to access individual entries please see bloomsburypopularmusic.com for librarians

what images come to mind when the words asians asian americans and african americans are mentioned do the images revolve around negative racial stereotypes of the various groups beginning with a portrait of african americans as noncitizens and as discredited outlaws as noted by nobel prize laureate toni morrison in her categorization of race talk conversely when images of asians are conjured is what comes to mind a picture of pig tailed chinese immigrants along with recent asian newcomers eager to maintain social distance from discredited black outlaws do the images which the groups often carry of one another extend to their histories of shared diminished racial status and stereotyping recalling a period in history when a significant segment of african american men were mocked as george sam and rastus and chinese immigrants were ridiculed as john how have these images shaped relations between the groups are there elements of commonality between blacks and asians in america what historical forces have shaped their interactions this volume edited by hazel m mcferson brings together a diverse group of scholars to address these questions their chapters are as diverse as their backgrounds yet they all contribute without pessimism or naivete to a view of the varied interactions which symbolized the crossings commonality and conflict between asians and african americans during different periods and to their prospects for future interactions this book is divided into three parts part i examines relations dating from the mid 18th century to the late 1940s part ii of the book examines contemporary issues and explores changes in asian and asian american communities and outlooks often characterized by race talk and social distance from african americans part iii of the book focuses on the international dimension of asian african american interactions and crossings the book concludes with an assessment of the implications for contemporary economic interests and solidarity in africa and asia today

art chantry s contrarian ways have placed him in the pantheon of great modern designers some people can t surf the graphic design of art chantry is the first survey of this visual iconoclast who also designed the book and packed it with hundreds of his vibrant images gritty funny and refreshingly low tech his award winning work has promoted countless bands social causes and non profits tracing chantry s career from his covers and layouts for the seminal music magazine the rocket to album covers for such cult bands as mudhoney the reverend horton heat and the fastbacks some people can t surf is a comprehensive look at his creative evolution complete with commentary on the unusual origins and unorthodox processes behind his work as well as providing context for his oft copied look some people can t surf is a much anticipated exploration of this idiosyncratic design master

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