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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

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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.

The work of writing closed captions for television and DVD is not simply transcribing dialogue, as one might assume at first, but consists largely of making rhetorical choices. For Sean Zdenek, when captioners describe a sound they are interpreting and creating contexts, they are assigning significance, they are creating meaning that doesn't necessarily exist in the soundtrack or the script. And in nine chapters he analyzes the numerous complex rhetorical choices captioners make, from abbreviating dialogue so it will fit on the screen and keep pace with the editing, to whether and how to describe background sounds, accents, or slurred speech, to nonlinguistic forms of sound communication such as sighing, screaming, or laughing, to describing music, captioned silences (as when a continuous noise suddenly stops), and sarcasm, surprise, and other forms of meaning associated with vocal tone. Throughout, he also looks at closed captioning style manuals and draws on interviews with professional captioners and hearing-impaired viewers. Threading through all this is the novel argument that closed captions can be viewed as texts worthy of rhetorical analysis and that this analysis can lead the entertainment industry to better standards and practices for closed captioning, thereby better serve the needs of hearing-impaired viewers. The author also looks ahead to the work yet to be done in bringing better captioning practices to videos.

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on the Internet, where captioning can take on additional functions such as enhancing searchability. While scholarly work has been done on captioning from a legal perspective, from a historical perspective, and from a technical perspective, no one has ever done what Zdenek does here, and the original analytical models he offers are richly interdisciplinary, drawing on work from the fields of technical communication, rhetoric, media studies, and disability studies."

Reveals how the "news" which we perceive as objective, factual, and reliable is, in reality, a highly ritualized narrative in which conventions of writing and reporting influence and even overwhelm the events being recorded

This collection attempts to incorporate cultural studies into the understanding of schooling, not simply addressing how students read themselves as "members" of a distinct culture, but how they, along with teachers and administrators, read popular texts in general. The purpose of this book is to suggest some alternative directions critical pedagogy can take in its critique of popular culture by inviting multiple reading of popular texts into its analysis of schooling and seeing many forms of popular culture as critical pedagogical texts.

René Girard, Theology, and Pop Culture provides a fresh and engaging introduction to and the application of René Girard's mimetic theory. From movies to social media, television to graphic novels, the contributors explore popular culture's

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theological depths and challenge readers to consider what culture reveals about them.

The first scholarly collection devoted to *The Rocky Horror Picture Show*, dissecting the film from diverse perspectives including gender and queer studies, disability studies, cultural studies, genre studies, and film studies.

Pop Culture for Beginners promotes reflective engagement with the world around us and provides a set of tools for thinking critically about how meaning is created, reinforced, and circulated. Privileging a semiotic approach, the book's first part, "The Pop Culture Toolbox," outlines the development of pop culture studies; explains the semiotic framework; introduces students to a variety of critical lenses including Marxism, feminism, postcolonialism, and Critical Race Theory; and then offers an overview of several pop culture "pivot points" including authenticity, convergence culture, intersectionality, intertextuality, and subculture. The book's second part provides a series of units, prepared in consultation with subject area experts, built around topics central to popular culture studies: television and film, music, comics, gaming, social media, and fandom. Each chapter includes "Your

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Turn" activities and discussion questions, as well as possible assignments and suggestions for further reading. The unit chapters in part two also include enabling questions as beginning points for thinking critically and sample readings demonstrating relevant scholarly approaches to popular culture; important vocabulary terms throughout are included in a substantive glossary at the end.

Exploring poetry scrapbooks, old-time radio show recordings, advertising verse, corporate archives, and Hallmark greeting cards, among other unconventional sources, Mike Chasar casts American poetry as an everyday phenomenon consumed and created by a vast range of readers. He shows how American poetry in the first half of the twentieth century and its reception helped set the stage for the dynamics of popular culture and mass media today. Poetry was then part and parcel of American popular culture, spreading rapidly as the consumer economy expanded and companies exploited its profit-making potential. Poetry also offered ordinary Americans creative, emotional, political, and intellectual modes of expression, whether through scrapbooking, participation in radio programs, or poetry contests. Reenvisioning the uses of twentieth-century poetry, Chasar provides a richer understanding of the innovations of modernist and avant-garde poets and the American reading public's sophisticated powers of feeling and perception.

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