

Følgende tekster skal kunne finnes digitalt via x-port og inngår i digitalt kompendium for kurset mevit 2110, våren 2010

1. <http://soc.sagepub.com/cgi/content/abstract/10/3/497>

Developments in the Sociology of Culture

Raymond Williams

Sociology, Vol. 10, No. 3, 497-506 (1976) □ DOI: 10.1177/003803857601000306

This paper reviews general aspects of the theory and practice of the sociology of culture. It considers the contributions of mainline sociology, in the analysis of effects, institutions and formations, and relates the emphasis on effects, the selectively smaller emphasis on institutions and the relative neglect of formations to theoretical and methodological assumptions in orthodox sociology. It then considers contributions to the sociology of culture from other disciplines, in the study of traditions and of forms, and in attempts (Lukacs, Goldman, the Frankfurt School) to relate forms to formations. In this connection it reviews selections between orthodox cultural sociology and the theories and practices of formalism and structuralism. Finally, the paper proposes an approach based on recognition of 'the materiality of signs' and the consequent recognition of cultural technologies—'sign-systems'—as forms of historical and social relationship and practice.

2. http://www.amielandmelburn.org.uk/collections/ulr/2_masses_cult.pdf

Raymond Williams: Working class Culture □

in Universities and Left Review, Summer 1957: vol 1

http://www.amielandmelburn.org.uk/collections/ulr/2_masses_cult.pdf

3. <http://eic.oxfordjournals.org/cgi/reprint/VI/3/302.pdf>

Raymond Williams, : Second Thoughts I: T.S. Eliot on culture, in Essays on Criticism, 302 - 318 (19)

4. <http://mcs.sagepub.com/cgi/content/abstract/20/2/183>

A day at the zoo: political communication, pigs and popular culture

Liesbet van Zoonen

Media, Culture & Society, Vol. 20, No. 2, 183-200 (1998) □ DOI:

10.1177/016344398020002002

Current worries about a supposedly increasing popularization of political campaign methods and styles are rooted in the historical oppositions between popular culture and modernism. The folkloric world of popular culture, ruled by coincidence and marked by suspicion and sensation, seems to be thoroughly at odds with the modernist tradition of politics which is distinguished by a belief in rationality, progress and the capacity of people to take control over their own lives. Nevertheless, there are many historical articulations of popular culture and politics which have by definition been contested and controversial. Nowadays, a general fear is that politics is becoming completely popularized, implying among other things an appearance of politicians on popular 'platforms', a changed rhetorical style and an adaptation and acknowledgement of popular political themes. In such 'moral panics', politicians, academics and journalists alike, firmly blame (commercial) television for such a 'refeudalization' of political life and for the increasing numbers of political cynics

among citizens. But popular political communication should instead be perceived as a symptom of a crisis in the relation between citizens and their representatives, and as an attempt to restore that relation. Whereas the different social traditions of popular culture and politics will prevent the complete popularization of politics, in the postmodern condition there is a need for a new generation of politicians who are able to reconcile the different requirements of popular culture and representative politics, and who may thus inspire a much needed revived sense of connectedness between citizens and their representatives.

5. <http://mcs.sagepub.com/cgi/reprint/2/1/57.pdf>
Stuart Hall: Cultural Studies: Two Paradigms 17s.
Media, Culture & Society, 1980

6. <http://mcs.sagepub.com/cgi/reprint/10/4/447.pdf>
J Martin-Barbero - Media, Culture and Society, 1988
mcs.sagepub.com

7. <http://www.jstor.org/stable/pdfplus/778797.pdf>
Grimaces of the Real, or When the Phallus Appears
Slavoj Žižek
October, Vol. 58, Rendering the Real (Autumn, 1991), pp. 44-68
Published by: [The MIT Press](http://www.mitpress.mit.edu/)

8. <http://tvn.sagepub.com/cgi/content/abstract/5/2/147>
"Reality Goes Pop!" Reality TV, Popular Music, and Narratives of Stardom in Pop Idol
Su Holmes
Television & New Media, Vol. 5, No. 2, 147-172 (2004) □ DOI:
10.1177/1527476403255833 □

The reality pop programs Popstars (broadcast in 2000 in the United Kingdom) and Pop Idol (broadcast in 2001-2002 in the United Kingdom) have occupied a central place in the phenomenal rise of reality TV. More specifically, with their bid to place the entire notion of stardom at center stage, they raise important methodological and theoretical issues concerning the conceptualization of fame in reality TV. A central emphasis of the article is the importance of considering how reality TV demands a more thorough engagement with existing critical and theoretical concepts if the form is to sustain long-term academic analysis. Taking the British series of Pop Idol as the primary focus, the author explores this with respect to the concept of stardom, drawing particularly on the work of Richard Dyer and John Ellis. Pop Idol also raises crucial questions about the politics of interactivity in reality TV, a power dynamic that is ultimately configured around the program's mediation of stardom.

9. <http://mcs.sagepub.com/cgi/reprint/21/6/787>
Media, Culture & Society, Vol. 21, No. 6, 787-804 (1999) □ DOI:
10.1177/016344399021006005 □
Reality TV in the digital era: a paradox in visual culture?

Arild Fetveit

The simultaneous proliferation of digital image manipulation and reality TV seems somewhat paradoxical. The death of photography is proclaimed at a time when the use of cameras to produce visible evidence is approaching an all-time high. This coexistence, it is argued, testifies to a transmutation within our visual culture. The credibility of photographic discourses has become less dependent upon common technological features and more based upon institutional warrant related to specific photographic practices. Thus, the recent efforts to negotiate and communicate standards for such practices within newsrooms and other institutions. It is further suggested that the proliferation of reality TV might be read partly as a symptom of unsettled issues in this transmutation. More precisely, it might express a longing for a lost touch with reality, prompted by the undermining of indexicality.

10. <http://www.jstor.org/stable/465379>

The Good, the Bad, and the Indifferent: Defending Popular Culture from the Populists

Simon Frith

Diacritics, Vol. 21, No. 4 (Winter, 1991), pp. 102-115

Published by: [The Johns Hopkins University Press](#)

11. <http://mcs.sagepub.com/cgi/reprint/4/1/33.pdf>

Paul DiMaggio

Cultural Entrepreneurship in Nineteenth Century Boston
Media, Culture and Society, 1980

12. <http://jci.sagepub.com/cgi/reprint/10/2/78.pdf>

Dick Hebdidge

Postmodernism and "the other side"

Journal of Communication Inquiry, 1986 - jci.sagepub.com

13. <http://tvn.sagepub.com/cgi/content/abstract/3/3/283>

Playing for Celebrity. Big Brother as Ritual Event

Nick Couldry

Television New Media

14. <http://mcs.sagepub.com/cgi/reprint/17/1/151.pdf>

Media Events

Paddy Scannel,

media, culture & society 1995, 17:151

15. <http://mcs.sagepub.com/cgi/reprint/28/3/411>

Simon Cottle: mediatized Rituals: Beyond Manufacturing Consent

Media, Culture Society 2006, 28: 411

16. http://www.skj.uio.no/til_nedlasting/Kjonniuorden.pdf

OBS: kun ss. 63 - 82 og 260 - 285

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