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Comedy and Distinction shifts the focus to provide the first ever empirical examination of British comedy taste. Drawing on a large-scale survey and in-depth interviews carried out at the Edinburgh Festival Fringe, the book explores what types of comedy people like (and dislike), what their preferences reveal about their sense of humour, how comedy taste lubricates everyday interaction, and how issues of social class, gender, ethnicity and geographical location interact with patterns of ...

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Comedy and Distinction: The Cultural Currency of a 'Good' Sense of Humour (CRESC) eBook: Sam Friedman: Amazon.co.uk: Kindle Store

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comedy is valued higher than others in British society, and subsequently whether possessing taste for more legitimate forms of comedy constitutes a tangible resource in social life - a form of 'cultural capital' (Bourdieu, 1986). In this way, the research was partly designed to replicate Pierre Bourdieu's (1984)

Sam Friedman Comedy and distinction: the cultural currency ...
Comedy and Distinction : The Cultural Currency of a 'Good' Sense of Humour. This book was shortlisted for the 2015 BSA Philip Abrams Memorial Prize. Comedy is currently enjoying unprecedented growth within the British culture industries.

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Comedy is one of those ignored items. Despite the richness of works on the sociology of humour, it is very rarely studied as a cultural object. In Comedy and distinction, Sam Friedman applies a cultural consumption framework to the field of British comedy, grounded in the empirical study of comedy audience at a festival. The book has two principal merits.

Sam Friedman, Comedy and distinction. The cultural ...
Instead, in the case of comedy, this thesis finds that taste acts as a powerful marker of cultural and class identity. Eschewing the kind of openness described in other cultural areas, comedy audiences make a wide range of negative aesthetic, moral and political judgements on the basis of comedy taste, inferring that one's sense of humour reveals deep-seated aspects of their personhood.

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Comedy is currently enjoying unprecedented growth within the British culture industries. Defying the recent economic downturn, it has exploded into a booming billion-pound industry both on TV and on the live circuit. Despite this, academia has either ignored comedy or focused solely on analysing comedians or comic texts.

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Indeed, if S. Friedman (2014) finds that comedy is a cultural site and prism through which the privileged pathologize those with fewer cultural capital resources, attributing to them diminished...

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Comedy and Distinction: The Cultural Currency of a 'Good ...
Comedy plays an increasingly central role in British cultural life. Following the recent resurgence of TV stand-up and the continuing growth of the live circuit, comedy has emerged as a 'booming' multi-million pound industry and an important staging point for understanding British cultural tastes and identities (Logan 2010; Medhurst 2007).

This book was shortlisted for the 2015 BSA Philip Abrams Memorial Prize. Comedy is currently enjoying unprecedented growth within the British culture industries. Defying the recent economic downturn, it has exploded into a booming billion-pound industry both on TV and on the live circuit. Despite this, academia has either ignored comedy or focused solely on analysing comedians or comic texts. This scholarship tends to assume that through analysing an artist's intentions or techniques, we can somehow understand what is and what isn't funny. But this poses a fundamental question - funny to whom? How can we definitively discern how audiences react to comedy? Comedy and Distinction shifts the focus to provide the first ever empirical examination of British comedy taste. Drawing on a large-scale survey and in-depth interviews carried out at the Edinburgh Festival Fringe, the book explores what types of comedy people like (and dislike), what their preferences reveal about their sense of humour, how comedy taste lubricates everyday interaction, and how issues of social class, gender, ethnicity and geographical location interact with patterns of comic taste. Friedman asks: Are some types of comedy valued higher than others in British society? Does more 'legitimate' comedy taste act as a tangible resource in social life - a form of cultural capital? What role does humour play in policing class boundaries in contemporary Britain? This book will be of interest to students and scholars of sociology, social class, social theory, cultural studies and comedy studies.

Politicians continually tell us that anyone can get ahead. But is that really true? This important best-selling book takes readers behind the closed doors of elite employers to reveal how class affects who gets to the top. Friedman and Laurison show that a powerful 'class pay gap' exists in Britain's elite occupations. Even when those from working-class backgrounds make it into prestigious jobs, they earn, on average, 16% less than colleagues from privileged backgrounds. But why is this the case? . Drawing on 175 interviews across four case studies - television, accountancy, architecture, and acting - they explore the complex barriers facing the upwardly mobile. This is a rich, ambitious book that demands we take seriously not just the glass but also the class ceiling.

How do various forms of comedy - including stand up, satire and film and television - transform contemporary invocations of nationalism and citizenship in youth cultures? And how are attitudes about gender, race and sexuality transformed through comedic performances on social media? The Cultural Set Up of Comedy seeks to answer these questions by examining comedic performances by Chris Rock and Louis C.K., news parodies like The Daily Show with Jon Stewart and The Colbert Report, the role of satire in the Arab Spring and women's groundbreaking comedic performances in television and the film Bridesmaids. Breaking with the usual cultural studies debates over how to conceptualize youth, the book instead focuses on the comedic cultural and political scripts that frame them through affective strategies post-9/11.

Russell Brand is one of the most high profile and controversial celebrities of our time. A divisive figure, his ability to bounce back from adversity is remarkable. This book traces his various career stages through which he has done this, moving from comedy, to TV presenting; from radio to Hollywood films. It identifies how this eclectic career in entertainment both helped and hindered his high-profile move into political activism. Underpinning the book are interviews with leading activists and politicians, and sophisticated readings of Brand's performances, writing and on-screen work. There are sections on the Sachsgate scandal, his Newsnight interview with Jeremy Paxman, and his 2015 election intervention for aspiring Prime Minister Ed Miliband. It builds on scholarly work in the area of celebrity politics to develop an original analytic approach that blends the field theory of Pierre Bourdieu with the assemblage theory of Gilles Deleuze and Felix Guattari.

Examines differences in taste between modern French classes, discusses the relationship between culture and politics, and outlines the strategies of pretension

This title was first published in 2000: "Comedy" and "humour" are not words most associate with the Victorian period, yet their culture was rife with laughter and irony. The 12 essays in this volume reanimate this "comic spirit" by exploring the humour in its social context. While previous studies of humour in the period focus on the age's own ongoing interest in the old distinction in comic theory between wit and humour, this volume aims to show how inadequate this distinction is in accounting for the many types of Victorian comic representation. The essays turn from linguistic or psychological analyses of humour towards the social production of humour and the cultural dynamics which underlie it.

The Routledge Handbook of the Sociology of Arts and Culture offers a comprehensive overview of sociology of art and culture, focusing especially - though not exclusively - on the visual arts, literature, music, and digital culture. Extending, and critiquing, Bourdieu's influential analysis of cultural capital, the distinguished international contributors explore the extent to which cultural omnivorousness has eclipsed highbrow culture, the role of age, gender and class on cultural practices, the character of aesthetic preferences, the contemporary significance of screen culture, and the restructuring of popular culture. The Handbook critiques modes of sociological determinism in which cultural engagement is seen as the simple product of the educated middle classes. The contributions explore the critique of Eurocentrism and the global and cosmopolitan dimensions of cultural life. The book focuses particularly on bringing cutting edge 'relational' research methodologies, both qualitative and quantitative, to bear on these debates. This handbook not only describes the field, but also proposes an agenda for its development which will command major international interest.

The question of why we laugh (or don't laugh) has intrigued scholars since antiquity. This book contributes to that debate by exploring how we evaluate screen comedy. What kinds of criteria do we use to judge films and TV shows that are meant to be funny? And what might that have to do with our social and cultural backgrounds, or with wider cultural ideas about film, TV, comedy, quality and entertainment? The book examines these questions through a study of audience responses posted to online facilities such as Twitter, Facebook, review sites, blogs and message boards. Bore's analysis of these responses considers a broad range of issues, including how audiences perceive the idea of "national" comedy; what they think of female comedians; how they evaluate romcoms, sitcoms and web comedy; what they think is acceptable to joke about; what comedy fans get excited about; how fans interact with star comedians; and what comedy viewers really despise. The book demonstrates some of the ways in which we can adapt theories of humour and comedy to examine the practices of contemporary screen audiences, while offering new insights into how they negotiate the opportunities and constrictions of different online facilities to share their views and experiences.

In A Vulgar Art Ian Brodie uses a folkloristic approach to stand-up comedy, engaging the discipline's central method of studying interpersonal, artistic communication and performance. Because stand-up comedy is a rather broad category, people who study it often begin by relating it to something they recognize—"literature" or "theatre"; "editorial" or "morality"—and analyze it accordingly. A Vulgar Art begins with a more fundamental observation: someone is standing in front of a group of people, talking to them directly, and trying to make them laugh. So this book takes the moment of performance as its focus, that stand-up comedy is a collaborative act between the comedian and the audience. Although the form of talk on the stage resembles talk among friends and intimates in social settings, stand-up comedy remains a profession. As such, it requires performance outside of the comedian's own community to gain larger and larger audiences. How do comedians recreate that atmosphere of intimacy in a roomful of strangers? This book regards everything from microphones to clothing and LPs to Twitter as strategies for bridging the spatial, temporal, and socio-cultural distances between the performer and the audience.

"Bourdieu's work is formidable - the journey is tough. Follow this French foreign legion - take an apple, take a hanky - but take this book". - Peter Beilharz , La Trobe University "A good range of recent examples from popular culture are used to flesh out the material in accessible terms. These examples are deployed very well indeed - rather than being tacked-on illustrations of an idea, they are instead used at the heart of the explanation of the ideas". - David Gauntlett, Leeds University Now considered one of the most influential thinkers of the 20th century, Pierre Bourdieu has left his mark on most of the 'big' theoretical issues in the world of contemporary theory: gender, subjectivity, the body, culture, citizenship, and globalization. His terms are now commonplace: 'social capital', 'cultural capital', 'field', and 'habitus'. Bourdieu examines how people conduct their lives in relation to one another and to major social institutions. He argues that culture and education aren't simply minor influences, but as important as economics in determining differences between groups of people. Unlike the other grand systematisers Marx and Foucault, Bourdieu has tested these arguments in detailed fieldwork. His range is eclectic, his vision is vast, and his writing is often dense and challenging. Understanding Bourdieu offers a comprehensive introduction to Bourdieu's work. It is essential reading for anyone tackling him for the first time.