
The Post Racial Mystique

Thank you completely much for downloading **The Post Racial Mystique**. Maybe you have knowledge that, people have seen numerous periods for their favorite books in imitation of this *The Post Racial Mystique*, but stop taking place in harmful downloads.

Rather than enjoying a fine PDF once a mug of coffee in the afternoon, on the other hand they juggled when some harmful virus inside their computer. **The Post Racial Mystique** is clear in our digital library an online admission to it is set as public for that reason you can download it instantly. Our digital library saves in combination countries, allowing you to get the most less latency times to download any of our books following this one. Merely said, the *The Post Racial Mystique* is universally compatible considering any devices to read.

The Post Racial Mystique

Downloaded from ssm.nwherald.com by
guest

RAIDEN SANCHEZ

Feminism, Gun Violence, & Civic Life *The Post-Racial Mystique* Media and Race in the Twenty-First Century
With contributions from 30 leading media scholars, this collection provides a comprehensive overview of the main methodologies of critical media studies. Chapters address various methods of textual analysis, as well as reception studies, policy, production studies, and contextual, multi-method approaches, like intertextuality and cultural geography. Film and television are at the heart of the collection, which also addresses emergent technologies and new research tools in such areas as software studies, gaming, and digital humanities. Each chapter includes an intellectual history of a particular method or approach, a discussion of why and how it was used to study a particular

medium or media, relevant examples of influential work in the area, and an in-depth review of a case study drawn from the author's own research. Together, the chapters in this collection give media critics a complete toolbox of essential critical media studies methodologies.

Promises, Perils, and Possibilities Routledge

The Northeastern United States -- home to abolitionism and a refuge for blacks fleeing the Jim Crow South -- has had a long and celebrated history of racial equality and political liberalism. After World War II, the region appeared poised to continue this legacy, electing black politicians and rallying behind black athletes and cultural leaders. However, as historian Jason Sokol reveals in *All Eyes Are Upon Us*, these achievements obscured the harsh reality of a region riven by segregation and deep-seated racism. White fans from across Brooklyn -- Irish, Jewish, and Italian -- came out to support Jackie Robinson when he broke baseball's color barrier with the Dodgers in 1947, even as the city's blacks were shunted

into segregated neighborhoods. The African-American politician Ed Brooke won a senate seat in Massachusetts in 1966, when the state was 97% white, yet his political career was undone by the resistance to busing in Boston. Across the Northeast over the last half-century, blacks have encountered housing and employment discrimination as well as racial violence. But the gap between the northern ideal and the region's segregated reality left small but meaningful room for racial progress. Forced to reckon with the disparity between their racial practices and their racial preaching, blacks and whites forged interracial coalitions and demanded that the region live up to its promise of equal opportunity. A revelatory account of the tumultuous modern history of race and politics in the Northeast, *All Eyes Are Upon Us* presents the Northeast as a microcosm of America as a whole: outwardly democratic, inwardly conflicted, but always striving to live up to its highest ideals.

Recommendations, Subversion, and Algorithmic Culture
Routledge

Examines the bleak television comedies that illustrate the obsession of the white left with its own anxiety and suffering. At the same time that right-wing political figures like Donald Trump were elected and reactionary socio-economic policies like Brexit were voted into law, representations of bleakly comic white fragility spread across television screens. American and British programming that featured the abjection of young, middle-class, liberal white people—such as *Broad City*, *Casual*, *You're the Worst*, *Catastrophe*, *Fleabag*, and *Transparent*—proliferated to wide popular acclaim in the 2010s. Taylor Nygaard and Jorie Lagerwey track how these shows of the white left, obsessed with

its own anxiety and suffering, are complicit in the rise and maintenance of the far right—particularly in the mobilization, representation, and sustenance of structural white supremacy on television. Nygaard and Lagerwey examine a cycle of dark television comedies, the focus of which are “horrible white people,” by putting them in conversation with similar upmarket comedies from creators and casts of color like *Insecure*, *Atlanta*, *Dear White People*, and *Master of None*. Through their analysis, they demonstrate the ways these non-white-centric shows negotiate prestige TV's dominant aesthetics of whiteness and push back against the centering of white suffering in a time of cultural crisis. Through the lens of media analysis and feminist cultural studies, Nygaard and Lagerwey's book opens up new ways of looking at contemporary television consumption—and the political, cultural, and social repercussions of these “horrible white people” shows, both on- and off-screen.

Open TV University of Arizona Press

With the election of Barack Obama, the idea that American society had become postracial—that is, race was no longer a main factor in influencing and structuring people's lives—took hold in public consciousness, increasingly accepted by many. The contributors to *Racism Postrace* examine the concept of postrace and its powerful history and allure, showing how proclamations of a postracial society further normalize racism and obscure structural antiblackness. They trace expressions of postrace over and through a wide variety of cultural texts, events, and people, from sports (LeBron James's move to Miami), music (Pharrell Williams's “Happy”), and television (*The Voice* and HGTV) to public policy debates, academic disputes, and technology

industries. Outlining how postrace ideologies confound struggles for racial justice and equality, the contributors open up new critical avenues for understanding the powerful cultural, discursive, and material conditions that render postrace the racial project of our time. Contributors. Inna Arzumanova, Sarah Banet-Weiser, Aymer Jean Christian, Kevin Fellezs, Roderick A. Ferguson, Herman Gray, Eva C. Hageman, Daniel Martinez HoSang, Victoria E. Johnson, Joseph Lowndes, Roopali Mukherjee, Safiya Umoja Noble, Radhika Parameswaran, Sarah T. Roberts, Catherine R. Squires, Brandi Thompson Summers, Karen Tongson, Cynthia A. Young

Interrogating the Communicative Power of Whiteness Springer

This volume gathers scholarship from varying disciplinary perspectives to explore media owned or created by members of the African diaspora, examine its relationship with diasporic audiences, and consider its impact on mainstream culture in general. Contributors highlight creations and contributions of people of the African diaspora, the interconnections of Black American and African-centered media, and the experiences of audiences and users across the African diaspora, positioning members of the Black and African Diaspora as subjects of their own narratives, active participants and creators. In so doing, this volume addresses issues of identity, culture, audiences, and global influence.

White Women, Identity Politics, and the Internet Stanford University Press

How do journalists know what they know? Who gets to decide what good journalism is and when it's done right? What sort of expertise do journalists have, and what role should and do they

play in society? Until a couple of decades ago, journalists rarely asked these questions, largely because the answers were generally undisputed. Now, the stakes are rising for journalists as they face real-time critique and audience pushback for their ethics, news reporting, and relevance. Yet the crises facing journalism have been narrowly defined as the result of disruption by new technologies and economic decline. This book argues that the concerns are in fact much more profound. Drawing on their five years of research with journalists in the U.S. and Canada, in a variety of news organizations from startups and freelancers to mainstream media, the authors find a digital reckoning taking place regarding journalism's founding ideals and methods. The book explores journalism's long-standing representational harms, arguing that despite thoughtful explorations of the role of publics in journalism, the profession hasn't adequately addressed matters of gender, race, intersectionality, and settler colonialism. In doing so, the authors rethink the basis for what journalism says it could and should do, suggesting that a turn to strong objectivity and systems journalism provides a path forward. They offer insights from journalists' own experiences and efforts at repair, reform, and transformation to consider how journalism can address its limits and possibilities along with widening media publics.

Content, Audiences, and Influence McFarland

"Donald Trump's rapid - and seemingly improbable - ascension from reality show star to polarizing president threw into question many assumptions about how our media and political worlds work. His habit of lying, history of racist statements, and disdain for conventions upended traditional journalist-elite relations.

Taking an expansive view of the contemporary media and political environment during the Trump years, *News After Trump* portrays a media culture in transition. As journalism's very relevance comes to be increasingly questioned, we focus on how different actors - from Trump to small-town newspaper editors - use their cultural power to define journalism, assess its value, and question what the news should look like. The chapters chronicle how Trump and his allies turned attacks on journalists into a central component of a rightwing populist formula, with journalists positioned as just one more self-interested, out-of-touch elite. Over time, this anti-press rhetoric escalated, with Trump regularly debasing journalists as the enemy of the people. While journalists responded by falling back on cherished norms of objectivity and neutrality to trumpet their democratic role, many among their ranks questioned whether past commitments still had value in a changed media culture and if their reporting practices did more harm than good. To move forward, *News After Trump* does not advocate for a nostalgic return to the past, but instead argues for a journalism that is more assertive in speaking in a moral voice on behalf of communities, more comfortable in rendering judgments, and more self-aware of its shortcomings"--

Barack Obama and the Burden of Race Basic Books

Released for the first time in paperback, this landmark social and political volume on feminism is credited with being responsible for raising awareness, liberating both sexes, and triggering major advances in the feminist movement. Reprint.

Media and Race in the Twenty-First Century W. W. Norton & Company

Introduction: independents change the channel -- Developing

open tv: innovation for the open network, 1995-2005 -- Open tv production: revaluing creative labor -- Open tv representation: reforming cultural politics -- Open tv distribution: struggling for an independent market -- Scaling open tv: the challenges of big data television -- Epilogue: open tv and the future of the networked era

Critical Autoethnography Duke University Press

This book provides an updated and fresh introduction to recent theoretical developments in youth studies. It expands upon these developments and introduces new discussions and perspectives. It presents three central theoretical traditions in youth studies, and explores the possibilities of redefining some of the central concepts, but also of combining different theoretical perspectives. After depicting the theoretical landscape of youth studies, the book explores generations and new subjectivities. Next, it examines subcultures and transitional spaces, mediatization and learning processes. One chapter is set aside for a discussion on the body, the self and habitus, and this is followed by a chapter on postcolonial spaces. Before presenting its conclusions, the book delves into the development of youth studies, theory and everyday life. All together the book taps into what is happening in the everyday lives of young people, and employs a methodology that can be used to create bridges between young people's voices and experiences on the one hand and societal and cultural transformations on the other.

The Post-Racial Mystique Rutgers University Press

How Black women in the spotlight negotiate the post-racial gaze of Hollywood and beyond From Oprah Winfrey, Michelle Obama, and Shonda Rhimes to their audiences and the industry workers

behind the scenes, Ralina L. Joseph considers the way that Black women are required to walk a tightrope. Do they call out racism only to face accusations of being called “racists”? Or respond to racism in code only to face accusations of selling out? *Postracial Resistance* explores how African American women celebrities, cultural producers, and audiences employ postracial discourse—the notion that race and race-based discrimination are over and no longer affect people’s everyday lives—to refute postracialism itself. In a world where they’re often written off as stereotypical “Angry Black Women,” Joseph offers that some Black women in media use “strategic ambiguity,” deploying the failures of post-racial discourse to name racism and thus resist it. In *Postracial Resistance*, Joseph listens to and observes Black women as they perform and negotiate race in strategic ambiguity. Using three methods of media analysis—textual readings of the media’s representation of these women; interviews with writers, producers, and studio executives; and audience ethnographies of young women viewers—Joseph maps the tensions and strategies that all Black women must engage to challenge the racialized sexism of everyday life, on- and off-screen.

All Eyes are Upon Us Peter Lang Incorporated, International Academic Publishers

Howard Zinn examines the politics of the South and his own experiences there. The South has long been surrounded in mystique. In this powerful volume, drawing on Zinn’s own experiences teaching in the South and working within the Southern civil rights movement, Zinn challenges the stereotypes surrounding the South, race relations, and how change happens

in history. With a new introduction from the author.

[Media Across the African Diaspora](#) Lexington Books

This two-volume encyclopedia explores representations of people of color in American television. It includes overview essays on early, classic, and contemporary television and the challenges, developments, and participation of people of color on and behind the screen. Covering five decades, this encyclopedia highlights how race has shaped television and how television has shaped society. Offering critical analysis of moments and themes throughout television history, *Race in American Television* shines a spotlight on key artists of color, prominent shows, and the debates that have defined television since the Civil Rights Movement. This book also examines the ways in which television has been a site for both reproduction of stereotypes and resistance to them, providing a basis for discussion about American racial issues. This set provides a significant resource for students and fans of television alike, not only educating but also empowering readers with the necessary tools to consume and watch the small screen and explore its impact on the evolution of racial and ethnic stereotypes in U.S. culture and beyond.

Understanding the history of American television contributes to deeper knowledge and potentially helps us to better apprehend the plethora of diverse shows and programs on Netflix, Hulu, YouTube, and other platforms today. Offers accessible yet critical discussions of television culture Provides historic understanding of the contributions of significant artists of color to the history of American television Discusses a diversity of shows as well as debates and themes central to the history of American television
[Intersecting Cultural Identities in Everyday Life](#) ABC-CLIO

Critical Autoethnography: Intersecting Cultural Identities in Everyday Life, Second Edition, examines the development of the field of critical autoethnography through the lens of social identity. Contributors situate interpersonal and intercultural experiences of gender, race, ethnicity, ability, citizenship, sexuality, and spirituality within larger systems of power, oppression, and privilege. Approachable and accessible narratives highlight intersectional experiences of marginalization and interrogate social injustices. The book is divided into three sections: Complexities of Identity Performance, Relationships in Diverse Contexts, and Pathways to Culturally Authentic Selves. Each thematic section includes provocative stories that critically engage personal and cultural narratives through a lens of difference. The chapters in the book highlight both unique and ubiquitous, extraordinary and common experiences in the interior lives of people who are Othered because of at least two overlapping identities. The contributors offer first person accounts to suggest critical responses and alternatives to injustice. The book also includes sectional summaries and discussion questions to facilitate dialogue and self-reflection. It is an excellent resource for undergraduate students, graduate students, educators, and scholars who are interested in autoethnography, interpersonal and intercultural communication, qualitative studies, personal narrative, cultural studies, and performance studies.

Media and Race in the Twenty-First Century Springer

This book examines pressing debates concerning how and why journalism education should respond to digital changes in and around the industry, and questions market oriented ideology and

civic responsibility in the field. Surveying a broad field of discourse and research into journalism education, Creech shows how public ideals, market logics and industry concerns have come to animate discussions about digital journalism education and journalism's future, and how academic structures and cultures are positioned as a key obstacle to attaining that future. The book examines labor conditions, critiques of journalism education as an institution, and curricular change, with reference to how conversations around race, fake news, and digital infrastructures impact the field. Creech argues for a critical pedagogy of journalism education, one that pushes beyond jobs training and instead is centred around a commitment to public and civic value via a liberal arts tradition made practicable for the digital age. This insightful book is vital reading for journalism educators and scholars, as well as journalists and news executives, education scholars, and program officers and decision-makers at journalism-adjacent foundations and think tanks.

Black Women, Media, and the Uses of Strategic Ambiguity NYU Press

The Routledge Companion to Popular Music History and Heritage examines the social, cultural, political and economic value of popular music as history and heritage. Taking a cross-disciplinary approach, the volume explores the relationship between popular music and the past, and how interpretations of the changing nature of the past in post-industrial societies play out in the field of popular music. In-depth chapters cover key themes around historiography, heritage, memory and institutions, alongside case studies from around the world, including the UK, Australia, South

Africa and India, exploring popular music's connection to culture both past and present. Wide-ranging in scope, the book is an excellent introduction for students and scholars working in musicology, ethnomusicology, popular music studies, critical heritage studies, cultural studies, memory studies and other related fields.

The Craft of Criticism Emerald Group Publishing

This work provides a textbook overview of the past, present, and future of African Americans in US media. It brings together work from a variety of disciplines to provide the fullest understanding of this complex relationship to date.

Gender, Genre, and Television's Precarious Whiteness Polity

The paradox of racial inequality in Barack Obama's America
Barack Obama, in his acclaimed campaign speech discussing the troubling complexities of race in America today, quoted William Faulkner's famous remark "The past isn't dead and buried. In fact, it isn't even past." In *Not Even Past*, award-winning historian Thomas Sugrue examines the paradox of race in Obama's America and how President Obama intends to deal with it. Obama's journey to the White House undoubtedly marks a watershed in the history of race in America. Yet even in what is being hailed as the post-civil rights era, racial divisions—particularly between blacks and whites—remain deeply entrenched in American life. Sugrue traces Obama's evolving understanding of race and racial inequality throughout his career, from his early days as a community organizer in Chicago, to his time as an attorney and scholar, to his spectacular rise to power as a charismatic and savvy politician, to his dramatic presidential campaign. Sugrue looks at Obama's place in the contested

history of the civil rights struggle; his views about the root causes of black poverty in America; and the incredible challenges confronting his historic presidency. Does Obama's presidency signal the end of race in American life? In *Not Even Past*, a leading historian of civil rights, race, and urban America offers a revealing and unflinchingly honest assessment of the culture and politics of race in the age of Obama, and of our prospects for a postracial America.

Journalism's Limits and Possibilities University of Illinois Press

The Burden of Choice examines how recommendations for products, media, news, romantic partners, and even cosmetic surgery operations are produced and experienced online. Fundamentally concerned with how the recommendation has come to serve as a form of control that frames a contemporary American as heteronormative, white, and well off, this book asserts that the industries that use these automated recommendations tend to ignore and obscure all other identities in the service of making the type of affluence they are selling appear commonplace. Focusing on the period from the mid-1990s to approximately 2010 (while this technology was still novel), Jonathan Cohn argues that automated recommendations and algorithms are far from natural, neutral, or benevolent. Instead, they shape and are shaped by changing conceptions of gender, sexuality, race, and class. With its cultural studies and humanities-driven methodologies focused on close readings, historical research, and qualitative analysis, *The Burden of Choice* models a promising avenue for the study of algorithms and culture.

Critical Media Studies in Practice Routledge

The Post-Racial Mystique
Media and Race in the Twenty-First
Century
NYU Press