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3 In De la culture rock (i.e. Of Rock Culture) Claude Chastagner focuses less on the music itself than on the social, political and cultural significance of rock, and more particularly its subversive content. His is a cross-disciplinary methodology in which he draws conceptual tools chosen from various fields - sociology of culture ...

~~Rock History and Culture — OpenEdition~~

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"CULTURELLEMENT ROCK ET VOUS"

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Rock - Rock - Rock as a reflection of social and cultural change: How, then, should rock's contribution to music history be judged? One way to answer this is to trace rock's influences on other musics. Another is to attempt a kind of cultural audit. (What is the ratio of rock masterworks to rock dross?) But such approaches come up against the problem of definition.

~~Rock - Rock as a reflection of social and cultural change ...~~

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The Ministry of Culture is the ministry of the Government of France in charge of national museums and the monuments historiques. Its goal is to maintain the French identity through the promotion and protection of the arts on national soil and abroad. Its budget is mainly dedicated to the management of the Archives Nationales and the regional Maisons de la culture. Its main office is in the Palais-Royal in the 1st arrondissement of Paris on the Rue de Valois. It is headed by the Minister of Cultu

~~Ministry of Culture (France) - Wikipedia~~

Hard Rock, itself, posted some catchy recruiting ads with headlines that included, "Not Working Here Must

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Really Suck.” Such headlines help to quickly and cleverly convey to potential employees the culture of the brand. In creating Hard Rock’s training manuals, Knight said, he eliminated as many words as possible and focused on the visuals.

~~A Culture That Rocks | NACS MAGAZINE~~

The Greg Golden Band Announces Ground-breaking CD Release and Concert

~~About | Culture Rock Media~~

Claude Chastagner is the author of De La Culture Rock (3.89 avg rating, 9 ratings, 1 review, published 2011), La Loi Du Rock (4.00 avg rating, 2 ratings,...

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~~Claude Chastagner (Author of De La Culture Rock)~~

It has its roots in 1940s' and 1950s' rock and roll, itself heavily influenced by blues, rhythm and blues and country music. Rock music also drew strongly on a number of other genres such as electric blues and folk, and incorporated influences from jazz, classical and other musical sources.

~~Rock music | Pop Culture Wiki | Fandom~~

Rock and roll was a guitar-based sound with a strong (if loose) beat that drew equally on African American and white traditions from the southern United States, on blues, church music, and country music. Presley's

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rapid rise to national stardom revealed the new cultural and economic power of both teenagers and teen-aimed media—records, radio, television, and motion pictures.

~~Rock—Crucial rock musicians | Britannica~~

De La Cruz is executive chef of Hard Rock Stadium, meaning she and her team are responsible for feeding everyone in the building on game day. She's employed by Centerplate, a company that handles food and beverages for more than 300 venues across the United States, Canada and the United Kingdom. De La Cruz is the first female chef to lead a Super Bowl's culinary program. HUNGRY FOR MORE? Read

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the full Super Bowl speciality menu.

~~The Zest: Hard Rock Stadium Chef Dayanny De La Cruz Is ...~~

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La lecture classique de la " culture rock " est soit qu'elle constitue une des ultimes formes de résistance aux forces du marché, soit que son image rebelle a été récupérée par la publicité et le commerce. Cet ouvrage avance une troisième interprétation : la dimension rebelle de la culture rock

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a favorisé l'émergence de nouvelles formes de capitalisme. La démonstration s'appuie sur l'ambiguïté des stratégies rock (slogans, sons, images) et celle d'artistes spécifiques (Zappa, Aphrodite's Child, etc.) et sur le rôle des musées du rock ou du téléchargement illégal. L'auteur analyse les points communs entre les idéaux et modalités de fonctionnement de la culture rock (provocation, transgression, indifférenciation) et ceux de l'organisation économique capitaliste, avant de tracer un parallèle entre la culture rock, mai 68 et le pop art. Sont également convoquées les théories de René Girard, Luc Boltanski et Eve Chiapello, et Jean-Claude Michéa.

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Rock art is one of the most visible and geographically widespread of cultural expressions, and it spans much of the period of our species' existence. Rock art also provides rare and often unique insights into the minds and visually creative capacities of our ancestors and how selected rock outcrops with distinctive images were used to construct symbolic landscapes and shape worldviews. Equally important, rock art is often central to the expression of and engagement with spiritual entities and forces, and in all these dimensions it signals the diversity of cultural practices, across place and through time. Over the past 150 years, archaeologists have studied ancient

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arts on rock surfaces, both out in the open and within caves and rock shelters, and social anthropologists have revealed how people today use art in their daily lives. The Oxford Handbook of the Archaeology and Anthropology of Rock Art showcases examples of such research from around the world and across a broad range of cultural contexts, giving a sense of the art's regional variability, its antiquity, and how it is meaningful to people in the recent past and today - including how we have ourselves tended to make sense of the art of others, replete with our own preconceptions. It reviews past, present, and emerging theoretical approaches to rock art investigation and presents new, cutting-edge

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methods of rock art analysis for the student and professional researcher alike.

The term 'Popular Music' has traditionally denoted different things in France and Britain. In France, the very concept of 'popular' music has been fiercely debated and contested, whereas in Britain and more largely throughout what the French describe as the 'Anglo-saxon' world 'popular music' has been more readily accepted as a description of what people do as leisure or consume as part of the music industry, and as something that academics are legitimately entitled to study. French researchers have for some decades been keenly interested in reading British and

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American studies of popular culture and popular music and have often imported key concepts and methodologies into their own work on French music, but apart from the widespread use of elements of 'French theory' in British and American research, the 'Anglo-saxon' world has remained largely ignorant of particular traditions of the study of popular music in France and specific theoretical debates or organizational principles of the making and consuming of French musics. French, British and American research into popular music has thus coexisted - with considerable cross-fertilization - for many years, but the barriers of language and different academic traditions have made it hard for

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French and anglophone researchers to fully appreciate the ways in which popular music has developed in their respective countries and the perspectives on its study adopted by their colleagues. This volume provides a comparative and contrastive perspective on popular music and its study in France and the UK.

This book presents a fresh perspective on rock art by considering how ancient images function in the present. It focuses on how ancient heritage is recognized and reified in the modern world, and how rock art stimulates contemporary processes of cultural identity-making.

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States of Decadence is a two volume anthology that focuses on the literary and cultural phenomenon of decadence. Particular attention is given to literature from the end of the 1800s, the fin de siècle; however, the essays presented here are not restricted to this historical period, but draw lines both back in time and forward to our day to illuminate the contradictory multiplicity inherent in decadence. Furthermore, the essays go beyond literary studies, drawing on a number of the tropes and themes of decadence manifested in the arts and culture, such as in music,

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opera, film, history, and even jewelry design. Volume 2 comprises essays on the following thematic areas: “Images of Decadent Women”, “Transmedia Decadence”, “Contemporary Decadence”, and “Poetic Decadence”. The contributors are part of an active network of international scholars from many different countries. As the expansive title of the volume suggests, they explore the decadent aesthetic approach to the arts, to culture, and to a worldview that juxtaposes a strange mixture of conservatism and rebellion, ambivalence and deep convictions.

In May 1968, France teetered on the brink of revolution as a series of student protests spiraled into

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the largest general strike the country has ever known. In the forty years since, May '68 has come to occupy a singular place in the modern political imagination, not just in France but across the world. Eric Drott examines the social, political, and cultural effects of May '68 on a wide variety of music in France, from the initial shock of 1968 through the "long" 1970s and the election of Mitterrand and the socialists in 1981. Drott's detailed account of how diverse music communities developed in response to 1968 and his pathbreaking reflections on the nature and significance of musical genre come together to provide insights into the relationships that link music, identity, and politics.

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The command of the risen Christ was to make students of all nations: “On this Rock I will build . . .” But the spread of the Pentecostal gospel disrupted the national values of eternal Rome, with her increasingly international citizenship. Loyalty to the Caesars, obligatory in the Roman world, could not break the Christians’ trust in their Christ. In despair the government gave in to the unimaginable: Galerius tolerated the Christian “alternative communities” and their divergent outlook on life. One must now tolerate living in two incommensurate communities at once. This is at the heart of Late Antiquity. The Rock remains, but masked in the antique ceremonial of

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“religion.” That late antique compromise has laid the foundation for the interaction of church and state in the modern West. Successor to Paul and the Conflict of Cultures (2019), this seventh collection of Judge’s historical essays explores the development of Christianity in Roman society from the New Testament era to the time of Constantine and beyond—always with a view to the modern situation.

This collection of essays, documented by an international and interdisciplinary array of scholars, represents the first academically focused volume exploring the creative idiolect of Frank Zappa. Several of the authors are known for contributing significantly

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to areas such as popular music, cultural, and translation studies, with expertise and interests ranging from musicology to poetics. The publication presents the reader with an understanding of the ontological depth of Zappa's legacy by relating the artist and his texts to a range of cultural, social, technological and musicological factors, as encapsulated in the book's title - Frank Zappa and the And. Zappa's interface with religion, horror, death, movies, modernism, satire, freaks, technology, resistance, censorship and the avant-garde are brought together analytically for the first time, and approached non chronologically, something that strongly complies with the non linear perspective of

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time Zappa highlights in both his autobiography and recordings. The book employs a variety of analytical approaches, ranging from literary and performance theory, 'horrority' and musicology, to post modern and textually determined readings, and serves as a unique and invaluable guide to Zappa's legacy and creative force.

This is the third in the five-yearly series of surveys of what is happening in rock art studies around the world. As always, the texts reflect something of the great differences in approach and emphasis that exist in different regions. The volume presents examples from Europe, Asia, Africa, and the New World. During

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the period in question, 1999 to 2004, there have been few major events, although in the field of Pleistocene art many new discoveries have been made, and a new country added to the select list of those with Ice Age cave art. Some regions such as North Africa and the former USSR have seen a tremendous amount of activity, focusing not only on recording but also on chronology, and the conservation of sites. With the global increase of tourism, the management of rock art sites that are accessible to the public is a theme of ever-growing importance.

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