

POSTMODERNISM AND THE HIGH/LOW CULTURE DIVIDE



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ABOUT THIS PROJECT

The elimination of a distinction between high and low art arose in the 20th-century postmodern movement. In postmodern thought, there is no privileging of the cultural significance of fine art over mass culture.

I have found that the public creates and consumes popular culture to ask the ontological questions that plague us and derive explanations. Popular culture is our way of trying to understand our own existences in a postmodern world and what we are able to do in it.

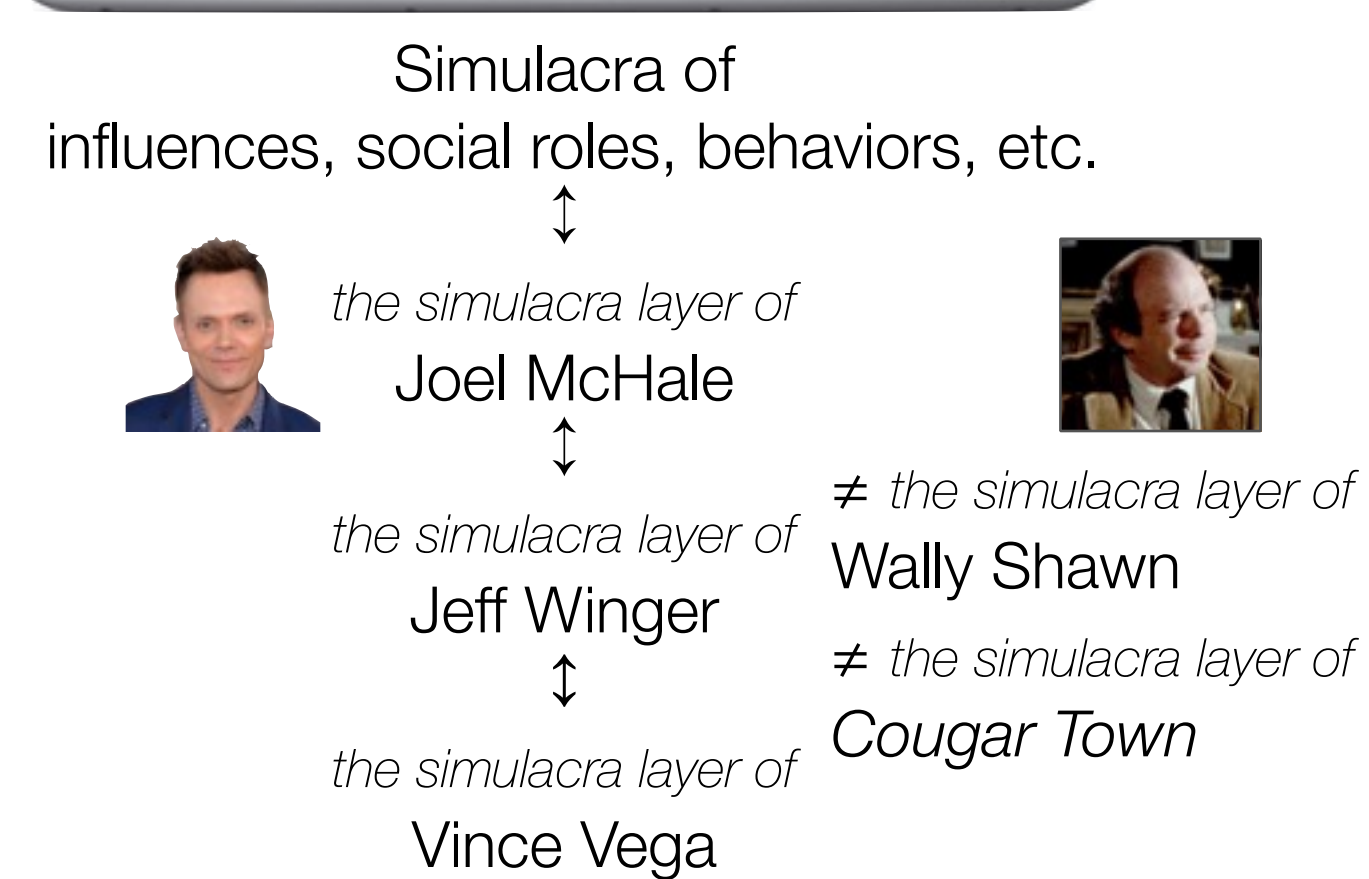
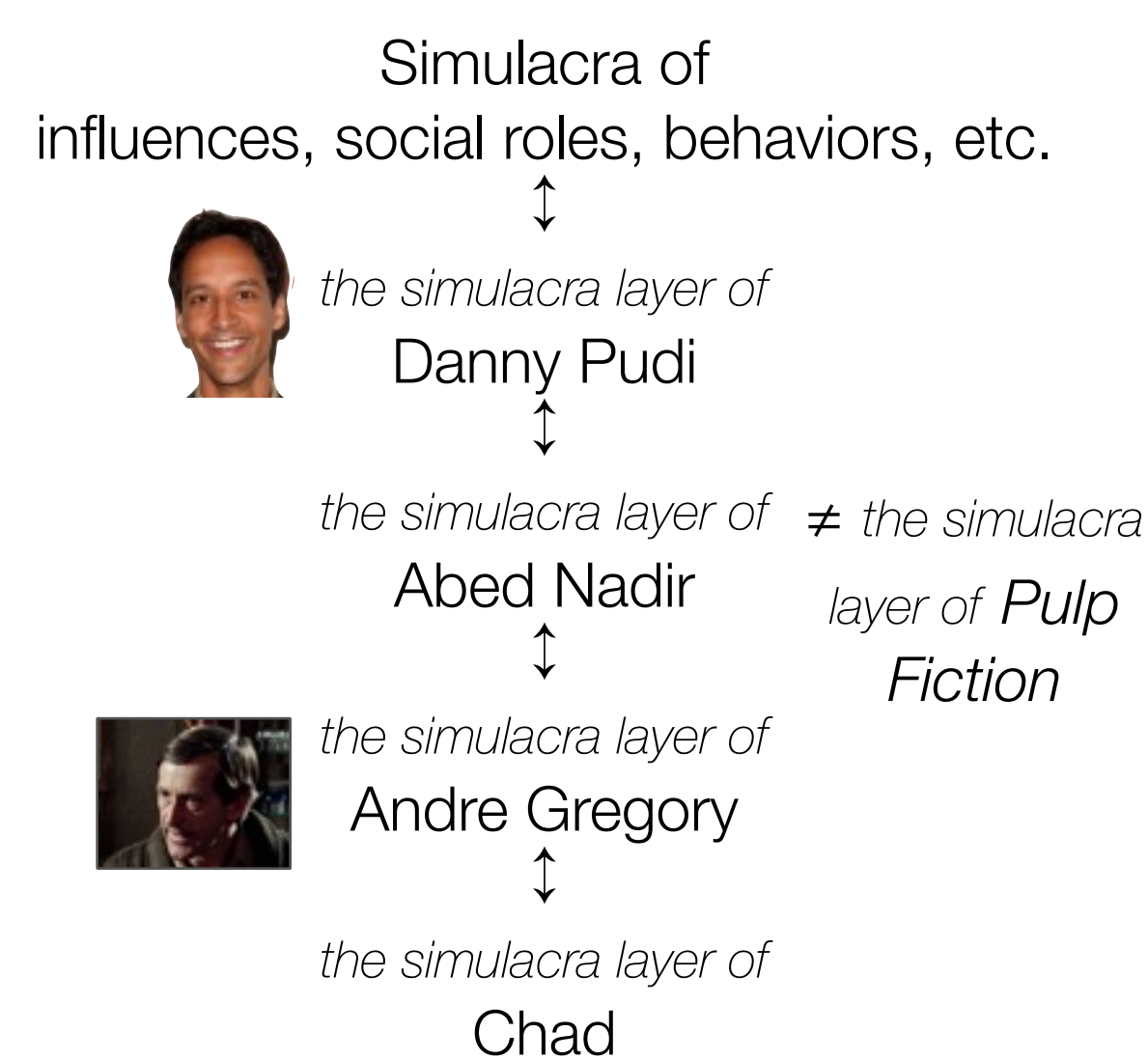
SIMULACRA



THE DINNER WITH ANDRE DINNER WITH ABED: EXPLORING THE REAL IN COMMUNITY'S "CRITICAL FILM STUDIES"

In this essay, I use Jean Baudrillard's definition of the simulacra to argue that Community's "Critical Film Studies" challenges the idea of the "real" in three ways: a chain of copied layers of identities for both Abed and Jeff, Abed's self-awareness of an unreality, and the audience's understanding the sitcom genre without knowing the references to the Tarantino classic and the arthouse film.

As Abed and Jeff try to have a "real conversation," multiple simulacra layers are interacting.



Jean Baudrillard's simulacra

"[The simulacra] is no longer a question of imitation, nor duplication, nor even parody. It is a question of substituting the signs of the real for the real... Never again will the real have the

chance to produce itself."
Simulacra and Simulation

IMAGINED COMMUNITY

Beta-reading system helps to police content

Let's users sift through stories using pre-set filters

No movie category

Established genres

Favorites and reviews: not for everyone

Writers can update stories

Preset filters make choices for readers

Plus Filters

- Sort: Update Date
- Genre (A): All
- Rated K -> T
- Length: All
- All Characters (A)
- All Characters (C)

Time Range: All

- Genre (B): All
- Language
- Status: All
- All Characters (B)
- All Characters (D)

Without Filters

- Genre
- Character (A)
- Character (B)

681

Apply

Readers limit themselves through too many filters

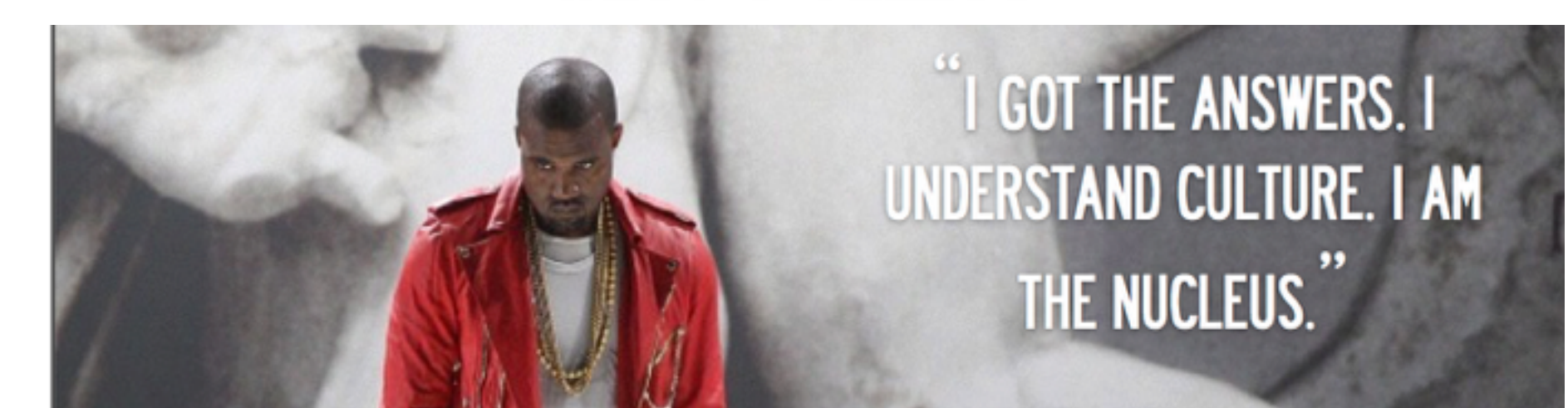
Benedict Anderson's imagined community

"In fact, all communities larger than primordial villages of face-to-face contact (and perhaps even these) are imagined. Communities are to be distinguished, not by their falsity/genuineness, but by the style in which they are imagined."

Imagined Communities

DISCOURSE AND PRODUCTION

THE PRODUCER AND THE PRODUCT: KANYE WEST'S YEEZUS



In this essay, I argue that in *Yeezus* and beyond the conflation between West's persona and his lyrical content has serious consequences for how we comprehend his music and perceive his personality. One of the related mechanisms underneath West's music is the ontological relationship between being a producer and making a product, while also becoming that product.

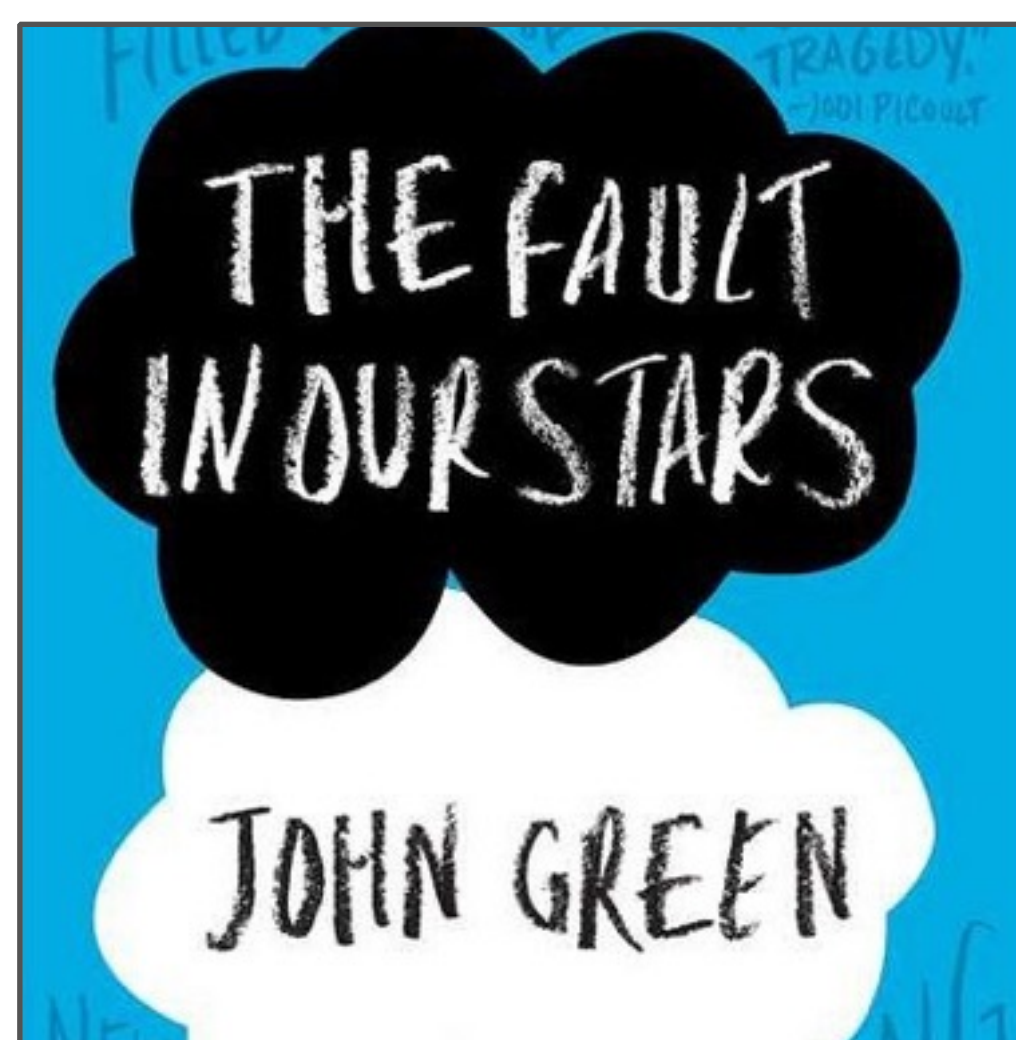
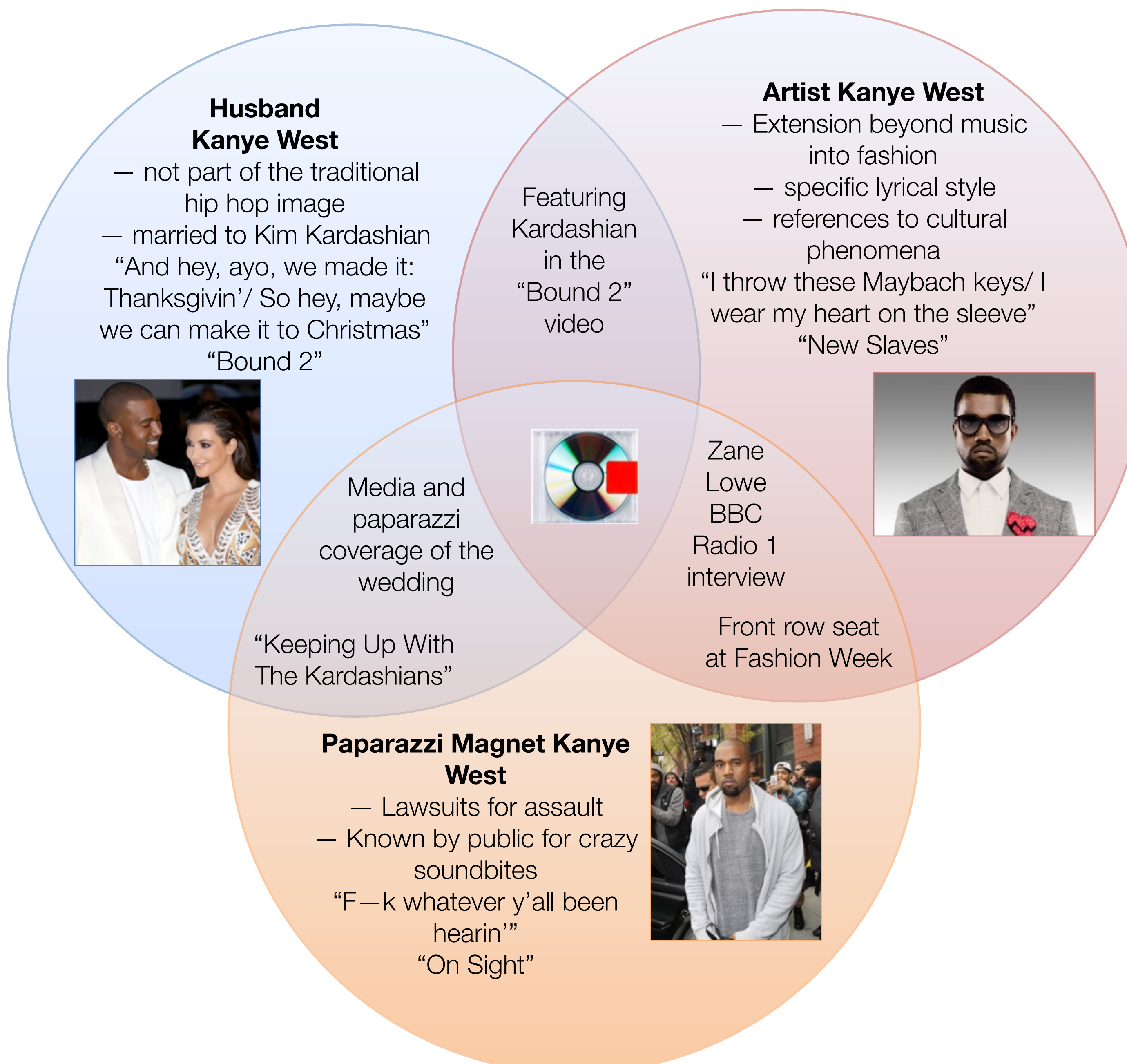
Terry Eagleton's definition of production

- Producer Kanye West
 - Product *Yeezus* (and Kanye West)
 - A means of Production *Writing and Recording Yeezus*
- Criticism and Ideology**

Michel Foucault's discourse theory

"The fundamental codes of a culture...establish for every man, from the very first, the empirical orders with which he will be dealing and within which he will be at home."

The Order of Things



THE FAULT IN OUR FANFICTION.NET: JOHN GREEN'S THE FAULT IN OUR STARS

In looking at the *The Fault in Our Stars* fanfiction community on FanFiction.net and how it operates under the website's system of categorization and mechanisms of moderation, I argue in this essay that the structure of FanFiction.net tacitly prohibits creativity and imposes social boundaries, despite its claims to democratic imaginings.