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Subcultural Synthesis: Pop Culture Analysis for College

Analyze the semiotics of subcultural movements and the cyclical nature of aesthetic trends within neoliberal media landscapes for final assessment preparation.

1. Which sociological concept best explains the 1970s UK Punk movement's transformation from an anti-capitalist statement into high-fashion aesthetics sold by designers like Vivienne Westwood?

- A. Cultural Lag
- B. Commodity Incorporation
- C. Structural Functionalism
- D. Digital Nomadism

2. The 'Vaporwave' aesthetic of the 2010s utilized slowed-down 1980s elevator music and early internet graphics specifically as a critique of consumer capitalism and technostalgia.

- A. True
- B. False

3. In the 2020s, the rise of ____ fashion—driven by TikTok aesthetics like 'Old Money' or 'Cottagecore'—demonstrates the rapid fragmentation of identity into algorithmic 'micro-trends'.

- A. Avant-garde
- B. Corecore
- C. Ultra-fast
- D. Brutalist

4. How did the 'Riot Grrrl' movement of the early 1990s use zine culture and fashion to redefine third-wave feminism?

- A. By adopting traditional high-glamour Hollywood standards
- B. By reclaiming derogatory terms written on skin combined with 'kinderwhore' clothing
- C. By excluding musical performance from their political activism
- D. By advocating for a return to 1950s domesticity

5. The 1920s 'Flapper' silhouette was an entirely aesthetic choice and had no measurable connection to the social liberation of women following the passage of the 19th Amendment.

- A. True
- B. False

6. The concept of 'The ____' suggests that mass media and film create a psychological state where spectators view women as objects to be looked at, a trend being challenged by the 'female gaze' in modern cinema.

- A. Cultural Industry
- B. Male Gaze

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- C. Silver Screen
- D. Panopticon

7. Which film is credited with the 'Blaxploitation' trend of the 1970s, which combined funk soundtracks with narratives that both empowered Black audiences and reinforced certain stereotypes?

- A. Sweet Sweetback's Baadasssss Song
- B. Guess Who's Coming to Dinner
- C. Gone with the Wind
- D. The Jazz Singer

8. The 'Teddy Boys' of 1950s Britain were notable for adopting ____ tailoring, a style originally intended for the upper class, and repurposing it as a symbol of working-class defiance.

- A. Elizabethan
- B. Edwardian
- C. Victorian
- D. Regency

9. In contemporary media, 'Camp'—as defined by Susan Sontag—refers to an aesthetic that values seriousness and realism over artifice and exaggeration.

- A. True
- B. False

10. What role does 'Intertextuality' play in modern pop culture trends, such as the fashion and music found in films like Sofia Coppola's 'Marie Antoinette' (2006)?

- A. It isolates the work from any historical or contemporary connections
- B. It creates meaning by referencing other texts, such as using 1980s New Wave music in an 18th-century setting
- C. It ensures that only one medium (film) is used to tell a story
- D. It eliminates the need for costume design in historical biopics