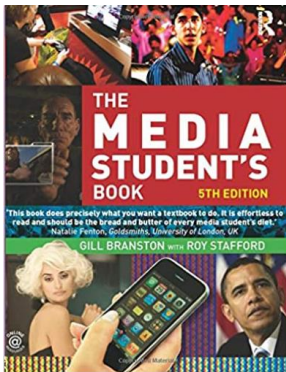


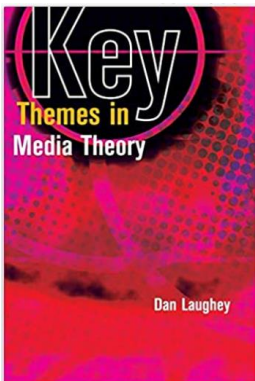
Key Stage 5



The Media Student's Book

The Media Student's Book is a comprehensive introduction for students of media studies. It covers all the key topics and provides a detailed, lively, and accessible guide to concepts and debates.

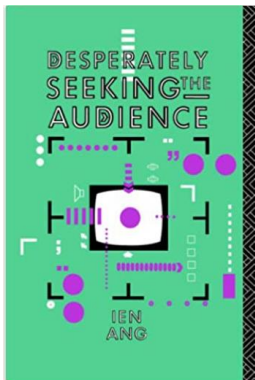
Now in its fifth edition, this bestselling textbook has been thoroughly revised, re-ordered, and updated, with many very recent examples and expanded coverage of the most important issues currently facing media studies. It is structured in three main parts, addressing key concepts, debates, and research skills, methods, and resources.



Key Themes in Media Theory

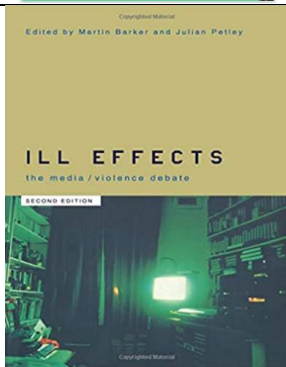
Key Themes in Media Theory provides a thorough and critical introduction to the key theories of media studies. It is unique in bringing together different schools of media theory into a single, comprehensive text, examining in depth the ideas of key media theorists such as Lasswell, McLuhan, Hall, Williams, Barthes, Adorno, Baudrillard and Bourdieu.

Using up-to-date case studies, the book embraces media in their everyday cultural forms – music, internet, film, television, radio, newspapers, and magazines – to enable a clearer view of the 'big picture' of media theory.



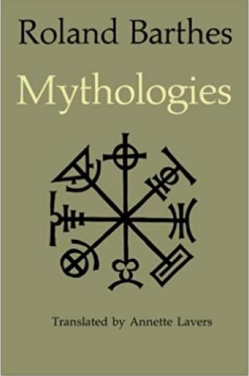
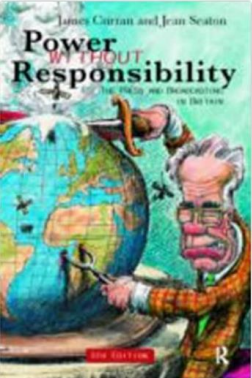
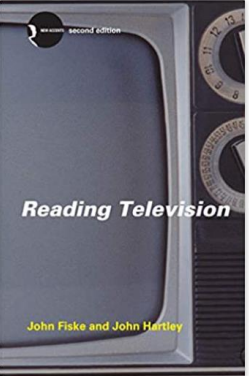
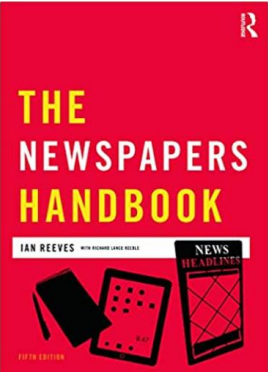
Desperately Seeking the Audience

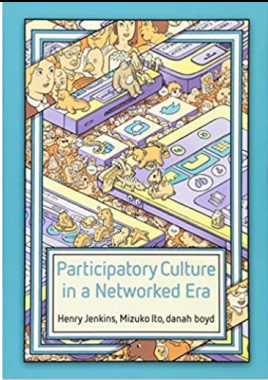
Ang's ethnographic perspective on the television audience gives new insights into our television culture, with the audience seen not as an object to be controlled, but as an active social subject.



Ill-Effects: The Media/ Violence Debate

The influence of the media remains a contentious issue. Every time a particularly high-profile crime of violence is committed, there are those who blame the effects of the media. The familiar culprits of cinema, television, video, and rock music, have now been joined, particularly in the wake of the massacre at Columbine High, by the Internet and the World Wide Web. Yet, any real evidence that the media do actually have such negative effects remains as elusive as ever and, consequently, the debate about effects frequently ends up as being little more than strident and rhetorical appeals to 'common sense'. *Ill Effects* argues that the question of media influence needs to be debated by those with a clearer understanding of how audiences and media interact with one another. Analysing the failure of the effects approach to understand both the modern media and their audiences, this second edition examines the influence of the effects tradition in America, the

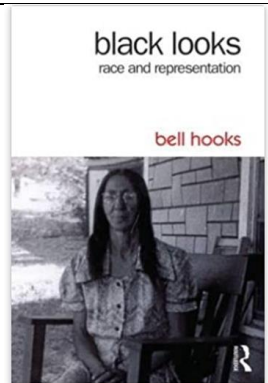
	<p>United Kingdom, Australia, and Europe as well as the role of the British Board of Film Classification.</p>
	<p>Mythologies "[Mythologies] illustrates the beautiful generosity of Barthes's progressive interest in the meaning (his word is signification) of practically everything around him, not only the books and paintings of high art, but also the slogans, trivia, toys, food, and popular rituals (cruises, striptease, eating, wrestling matches) of contemporary life . . . For Barthes, words and objects have in common the organized capacity to say something; at the same time, since they are signs, words and objects have the bad faith always to appear natural to their consumer, as if what they say is eternal, true, necessary, instead of arbitrary, made, contingent. <i>Mythologies</i> finds Barthes revealing the fashioned systems of ideas that make it possible, for example, for 'Einstein's brain' to stand for, be the myth of, 'a genius so lacking in magic that one speaks about his thought as a functional labour analogous to the mechanical making of sausages.' Each of the little essays in this book wrenches a definition out of a common but constructed object, making the object speak its hidden, but ever-so-present, reservoir of manufactured sense."--Edward W. Said</p>
	<p>Power Without Responsibility: The Press & broadcasting in Britain Power Without Responsibility is a classic introduction to the history, sociology, theory, and politics of the media in Britain. It is an essential guide, both for students and teachers of media and communication studies, and for all those involved in the production and consumption of the media.</p>
	<p>Reading Television <i>Reading Television</i> was the first book to push the boundaries of television studies beyond the insights offered by cultural studies and textual analysis, creating a vibrant new field of study. Using the tools and techniques in this book, it is possible for everyone with a television set to analyse both the programmes, and the culture which produces them. In this edition, Hartley reflects on recent developments in television studies, and includes suggestions for further reading. His new foreword underlines the continuing relevance of this foundational text in the study of contemporary culture.</p>
	<p>The Newspapers Handbook This new edition of <i>The Newspapers Handbook</i> presents an enlightening examination of an ever-evolving industry, engaging with key contemporary issues, including reporting in the digital age and ethical and legislative issues following the hacking scandal to display a comprehensive anatomy of the modern newsroom. Richard Lance Keeble and Ian Reeves offer readers expert practical advice, drawing on a wide range of examples from print and digital news sources to illustrate best practice and the political, technological, and financial realities of newspaper journalism today.</p>



Participatory Culture

In the last two decades, both the conception and the practice of participatory culture have been transformed by the new affordances enabled by digital, networked, and mobile technologies. This exciting new book explores that transformation by bringing together three leading figures in conversation. Jenkins, Ito and Boyd examine the ways in which our personal and professional lives are shaped by experiences interacting with and around emerging media.

Stressing the social and cultural contexts of participation, the authors describe the process of diversification and mainstreaming that has transformed participatory culture. They advocate a move beyond individualized personal expression and argue for an ethos of “doing it together” in addition to “doing it yourself.”



Black Looks

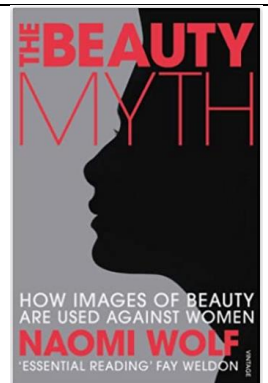
In the critical essays collected in *Black Looks*, Bell Hooks interrogates old narratives and argues for alternative ways to look at blackness, black subjectivity, and whiteness. Her focus is on spectatorship—in particular, the way blackness and black people are experienced in literature, music, television, and especially film—and her aim is to create a radical intervention into the way we talk about race and representation. As she describes: "the essays in *Black Looks* are meant to challenge and unsettle, to disrupt and subvert." As students, scholars, activists, intellectuals, and any other readers who have engaged with the book since its original release in 1992 can attest, that's exactly what these pieces do.



White

White people are not literally or symbolically white; nor are they uniquely virtuous and pure. Racial imagery and racial representation are central to the organisation of the contemporary world but, while there are many studies of images of black and Asian people, whiteness is an invisible racial position. At the level of racial representation, whites are not of a certain race. They are just the human race, a 'colour' against which other ethnicities are always examined.

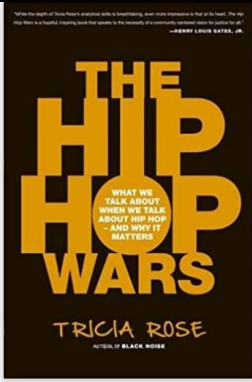
In *White*, Richard Dyer looks beyond the apparent unremarkability of whiteness and argues for the importance of analysing images of white people. Dyer traces the representation of whiteness by whites in Western visual culture, focusing on the mass media of photography, advertising, fine art, cinema, and television.



The Beauty Myth

In the struggle for women's equality, there is one subject still shrouded in silence - women's compulsive pursuit of beauty. The myth of female beauty challenges every woman, every day of her life.

Naomi Wolf exposes the tyranny of the beauty myth through the ages and its oppressive function today, in the home and at work, in literature and the media, in relationships between men and women, between women and women. With pertinent and intelligent examples, she confronts the beauty industry and its advertising and uncovers the reasons why women are consumed by this destructive obsession.



The Hip Hop Wars

Hip-hop is in crisis. For the past dozen years, the most commercially successful hip-hop has become increasingly saturated with caricatures of black gangstas, thugs, and pimps. The controversy surrounding hip-hop is worth attending to and examining with a critical eye because, as scholar and cultural critic Tricia Rose argues, *hip-hop has become a primary means by which we talk about race in the United States*.

In *The Hip-Hop Wars*, Rose explores the most crucial issues underlying the polarized claims on each side of the debate: Does hip-hop cause violence, or merely reflect a violent ghetto culture? Is hip-hop sexist, or are its detractors simply anti-sex? Does the portrayal of black culture in hip-hop undermine black advancement?

A potent exploration of a divisive and important subject, *The Hip-Hop Wars* concludes with a call for the regalanization of the progressive and creative heart of hip-hop. What Rose calls for is not a sanitized vision of the form, but one that more accurately reflects a much richer space of culture, politics, anger, and yes, sex, than the current ubiquitous images in sound and video currently provide.