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## **KEY=W - HURLEY LOGAN**

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**Critical Terms for Media Studies University of Chicago Press Communications, philosophy, film and video, digital culture: media studies straddles an astounding array of fields and disciplines and produces a vocabulary that is in equal parts rigorous and intuitive. Critical Terms for Media Studies defines, and at times, redefines, what this new and hybrid area aims to do, illuminating the key concepts behind its liveliest debates and most dynamic topics. Part of a larger conversation that engages culture, technology, and politics, this exciting collection of essays explores our most critical language for dealing with the qualities and modes of contemporary media. Edited by two outstanding scholars in the field, W. J. T. Mitchell and Mark B. N. Hansen, the volume features works by a team of distinguished contributors. These essays, commissioned expressly for this volume, are organized into three interrelated groups: “Aesthetics” engages with terms that describe sensory experiences and judgments, “Technology” offers entry into a broad array of technological concepts, and “Society” opens up language describing the systems that allow a medium to function. A compelling reference work for the twenty-first century and the media that form our experience within it, Critical Terms for Media Studies will engage and deepen any reader’s knowledge of one of our most important new fields. The Palgrave Handbook of Media and Communication Research in Africa Springer This handbook attempts to fill the gap in empirical scholarship of media and communication research in Africa, from an Africanist perspective. The**

collection draws on expert knowledge of key media and communication scholars in Africa and the diaspora, offering a counter-narrative to existing Western and Eurocentric discourses of knowledge-production. As the decolonial turn takes centre stage across Africa, this collection further rethinks media and communication research in a post-colonial setting and provides empirical evidence as to why some of the methods conceptualised in Europe will not work in Africa. The result is a thorough appraisal of the current threats, challenges and opportunities facing the discipline on the continent. *The Look of the Past Visual and Material Evidence in Historical Practice* Cambridge University Press Visual and material sources are central to historical practice and this is a much-needed introduction to using artefacts as evidence. *Preaching Apocrypha in Anglo-Saxon England* University of Toronto Press *Preaching Apocrypha in Anglo-Saxon England* is the first examination of Christian apocrypha in Anglo-Saxon England, focusing on the use of biblical narratives in Old English sermons. This work demonstrates that apocryphal media are a substantial part of the apparatus of Christian tradition inherited by Anglo-Saxons. *The SAGE Handbook of Gender and Communication* SAGE *The SAGE Handbook of Gender and Communication* is a vital resource for those seeking to explore the complex interactions of gender and communication. Editors Bonnie J. Dow and Julia T. Wood, together with an illustrious group of contributors, review and evaluate the state of the gender and communication field through the discussion of existing theories and research, as well as through identification of important directions for future scholarship. The first of its kind, this Handbook examines the primary contexts in which gender and communication are shaped, reflected, and expressed: interpersonal, organizational, rhetoric, media, and intercultural/global. *Romantic Mediations Media Theory and British Romanticism* SUNY Press Investigates the ways in which new technologies and theories of photography, phonography, moving images, and digital media engage with a diverse set of texts by British Romantic writers. *Romantic Mediations* investigates the connections among British Romantic writers, their texts, and the history of major forms of technical media from the turn of the nineteenth century to the present. Opening up the vital new subfield of Romantic media studies through interventions in both media archaeology and contemporary media theory, Andrew Burkett addresses the ways that unconventional techniques and theories of storage and processing media engage with classic texts by William Blake, Lord Byron, John Keats, Mary Wollstonecraft Shelley, and others. Ordered chronologically and structured by four crucial though often overlooked case studies that delve into Romanticism's role in the histories of incipient technical media systems, the book focuses on different examples of the ways that imaginative literature and art of the period become taken up and transformed by—while simultaneously shaping considerably—new media environments and platforms of photography, phonography, moving images, and digital media. “*Romantic Mediations* brings contemporary media theory to major Romantic texts and their reception. Few if

any scholars working in Romanticism and media have taken up the generational difference between Friedrich Kittler's media theory and the more contemporary media archaeology of Jussi Parikka. Moreover, too often have media theories of Romanticism been restricted to digital media and screen technology. Andrew Burkett creates a new path for Romantic period scholarship by showing the potential of media archaeology for Romantic texts and their long afterlife." — Ron Broglio, author of *Technologies of the Picturesque: British Art, Poetry, and Instruments 1750-1830* James MacMillan Studies Cambridge University Press The Scottish composer Sir James MacMillan is one of the major figures of contemporary music, with a world-wide reputation for his modernist engagement with religious images and stories. Beginning with a substantial foreword from the composer himself, this collection of scholarly essays offers analytical, musicological, and theological perspectives on a selection of MacMillan's musical works. The volume includes a study of embodiment in MacMillan's music; a theological study of his St Luke Passion; an examination of the importance of lament in a selection of his works; a chapter on the centrality of musical borrowing to MacMillan's practice; a discussion of his liturgical music; and detailed analyses of other works including *The World's Ransoming* and the seminal *Seven Last Words from the Cross*. The chapters provide fresh insights on MacMillan's musical world, his compositional practice, and his relationship to modernity. *Rethinking East Asian Languages, Vernaculars, and Literacies, 1000-1919* BRILL This volume presents a new conceptual framework that recognizes that in East Asia the literary and vernacular registers historically interacted and influenced each other as part of a unified, if hybrid, language system that was mastered by Chinese, Japanese, Koreans, and Vietnamese according to their own unique linguistic resources. *Approaches to Teaching the Works of Charles W. Chesnutt* Modern Language Association Growing up in Cleveland after the Civil War and during the brutal rollback of Reconstruction and the onset of Jim Crow, Charles W. Chesnutt could have passed as white but chose to identify himself as black. An intellectual and activist involved with the NAACP who engaged in debate with Booker T. Washington and W. E. B. Du Bois, he wrote fiction and essays that addressed issues as various as segregation, class among both blacks and whites, Southern nostalgia, and the Wilmington coup d'état of 1898. The portrayals of race, racial violence, and stereotyping in Chesnutt's works challenge teachers and students to contend with literature as both a social and an ethical practice. In part 1 of this volume, "Materials," the editors survey the critical reception of Chesnutt's works in his lifetime and after, along with the biographical, critical, and archival texts available to teachers and students. The essays in part 2, "Approaches," address such topics in teaching Chesnutt as his use of dialect, the role of intertextuality and genre in his writing, irony, and his treatment of race, economics, and social justice. *Critical Terms in Futures Studies* Springer Nature This volume provides the essential vocabulary currently employed in discourses on the future in 50 contributions by renowned

scholars in their respective fields, which examine future imaginaries across cultures and time. Not situated in the field of “futurology” proper, it comes at future studies ‘sideways’ and offers a multidisciplinary treatment of a critical futures’ vocabulary. The contributors have their disciplinary homes in a wide range of subjects - history, cultural studies, literary studies, sociology, media studies, American studies, Japanese studies, Chinese studies, and philosophy - and critically illuminate numerous discourses about the future (or futures), past and present. In compiling such a critical vocabulary, this book seeks to foster conversations about futures in study programs and research forums and offers a toolbox for discussing them with an adequate degree of complexity. *Memory in a Mediated World* Remembrance and Reconstruction Springer Considering both retrospective memories and the prospective employment of memories, *Memory in a Mediated World* examines troubled times that demand resolution, recovery and restoration. Its contributions provide empirically grounded analyses of how media are employed by individuals and social groups to connect the past, the present and the future. *The Surveillance of Women on Reality Television* Watching *The Bachelor* and *The Bachelorette* Lexington Books *Media Now: Understanding Media, Culture, and Technology* Cengage Learning Offering the most current coverage available, *MEDIA NOW: UNDERSTANDING MEDIA, CULTURE, AND TECHNOLOGY*, 9e equips readers with a thorough understanding of how media technologies develop, operate, converge, and affect society. The text provides a comprehensive introduction to today's global media environment and ongoing developments in technology, culture, and critical theory that continue to transform the rapidly evolving industry—and impact your daily life. Focusing on the essential history, theories, concepts, and technical knowledge, *MEDIA NOW* develops readers' media literacy skills to prepare them for work in the expanding fields of the Internet, interactive media, and traditional media industries. In addition to vivid infographics and illustrations, the cutting-edge Ninth Edition includes the latest developments and trends in social media, e-publishing, policy changes for Internet governance, online privacy protection, online ad exchanges, the changing video game industry, and much more. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version. *Critical Terms for Religious Studies* University of Chicago Press A century that began with modernism sweeping across Europe is ending with a remarkable resurgence of religious beliefs and practices throughout the world. Wherever one looks today, from headlines about political turmoil in the Middle East to pop music and videos, one cannot escape the pivotal role of religious beliefs and practices in shaping selves, societies, and cultures. Following in the very successful tradition of *Critical Terms for Literary Studies* and *Critical Terms for Art History*, this book attempts to provide a revitalized, self-aware vocabulary with which this bewildering religious diversity can be accurately described and responsibly discussed. Leading scholars working in a variety of traditions

demonstrate through their incisive discussions that even our most basic terms for understanding religion are not neutral but carry specific historical and conceptual freight. These essays adopt the approach that has won this book's predecessors such widespread acclaim: each provides a concise history of a critical term, explores the issues raised by the term, and puts the term to use in an analysis of a religious work, practice, or event. Moving across Judaism, Christianity, Hinduism, Buddhism, Islam, and Native American and Mayan religions, contributors explore terms ranging from experience, territory, and image, to God, sacrifice, and transgression. The result is an essential reference that will reshape the field of religious studies and transform the way in which religion is understood by scholars from all disciplines, including anthropology, sociology, psychology, cultural studies, gender studies, and literary studies.

**Ancient Rhetorics and Digital Networks** University of Alabama Press An examination of two seemingly incongruous areas of study: classical models of argumentation and modern modes of digital communication What can ancient rhetorical theory possibly tell us about the role of new digital media technologies in contemporary public culture? Some central issues we currently deal with—making sense of information abundance, persuading others in our social network, navigating new media ecologies, and shaping broader cultural currents—also pressed upon the ancients. **Ancient Rhetorics and Digital Networks** makes this connection explicit, reexamining key figures, texts, concepts, and sensibilities from ancient rhetoric in light of the glow of digital networks, or, ordered conversely, surveying the angles and tangles of digital networks from viewpoints afforded by ancient rhetoric. By providing an orientation grounded in ancient rhetorics, this collection simultaneously historicizes contemporary developments and reenergizes ancient rhetorical vocabularies. Contributors engage with a variety of digital phenomena including remix, big data, identity and anonymity, memes and virals, visual images, decorum, and networking. Taken together, the essays in **Ancient Rhetorics and Digital Networks** help us to understand and navigate some of the fundamental communicative issues we deal with today.

**Image - Action - Space** Situating the Screen in Visual Practice Walter de Gruyter GmbH & Co KG Screen-based media, such as touch-screens, navigation systems and virtual reality applications merge images and operations. They turn viewing first and foremost into using and reflect the turn towards an active role of the image in guiding a user's action and perception. From professional environments to everyday life multiple configurations of screens organise working routines, structure interaction, and situate users in space both within and beyond the boundaries of the screen. This volume examines the linking of screen, space, and operation in fields such as remote navigation, architecture, medicine, interface design, and film production asking how the interaction with and through screens structures their users' action and perception.

**Existential Media** A Media Theory of the Limit Situation Oxford University Press Tied to the profundity of life and death, media are and have always been existential. Yet, as they are

deeply embedded in the lifeworld on both individual and global scales, they currently capitalize on human existence seemingly without limit, while being mythologized as boundless harbingers of the future and as solutions to the predicaments of a world now poised on the edge. In this situation it is imperative to move beyond either the habitual or the sublime, to recognize that media are in fact of limits--situated both in the middle of our lives and at the limit they constitute the building blocks and brinks of being. In order to remedy the existential deficit in the field, in *Existential Media* Amanda Lagerkvist revisits existential philosophy through a reappreciation of Karl Jaspers' philosophy, and of his concept of the limit situation: those ultimate moments in life--of loss, crisis and guilt--which we are called upon to seize. Introducing the field of existential media studies in conversation with disability studies, the new materialism and the environmental humanities, the book offers a media theory of the limit situation which brings limits, in all their shapes and forms, onto the radar when we interrogate media. Lagerkvist argues that the present age of deep techno-cultural saturation, and of escalating calamitous and interrelated crises, is a digital limit situation, in which there are profound stakes which heighten existential uncertainty, vulnerability as well as potential fecundity. Placing the mourner--the coexister--at the center of media studies, by entering into the slow fields of mourning, commemorating and speaking to the dead in the online environment, she brings out that existential media ambivalently offer metric parameters, caring lifelines and transcendent experiences which ultimately display post-interactive modes of being digital in slowness, silence and waiting. The book ultimately calls forth a different ethos which powerfully challenges ideals of limitlessness, quantification and speed, and seeks out alternate intellectual and ethical coordinates for reclaiming, imagining and anticipating a responsible future with existential media. *Propositions in the Making Experiments in a Whiteheadian Laboratory* Lexington Books How do we make ourselves a Whiteheadian proposition? This question exposes the multivalent connections between postmodern thought and Whitehead's philosophy, with particular attention to his understanding of propositions. Edited by Roland Faber, Michael Halewood, and Andrew M. Davis, *Propositions in the Making* articulates the newest reaches of Whiteheadian propositions for a postmodern world. It does so by activating interdisciplinary lures of feeling, living, and co-creating the world anew. Rather than a "logical assertion," Whitehead described a proposition as a "lure for feeling" for a collectivity to come. It cannot be reduced to the verbal content of logical justifications, but rather the feeling content of aesthetic valuations. In creatively expressing these propositions in wide relevance to existential, ethical, educational, theological, aesthetic, technological, and societal concerns, the contributors to this volume enact nothing short of "a Whiteheadian Laboratory." *Theorizing Images* Cambridge Scholars Publishing This book uncovers an underlying dispute over the role images play in contemporary society and, consequently, over their values and purposes. Two

decades after the concepts of the pictorial and the iconic turn changed our vernacular involvement with regard to images, it has become clear that it was not only a newly discovered social, political or sexual construction of the visual field that brought turbulence into disciplinary knowledge, but that images have their own "pictorial logic" with powers exceeding those that are purely iconic or visually discernible. Instead of underscoring previously defined concepts of the picture, the contributors to this book view visual studies and Bildwissenschaft "merely" as a place for the theory of images, making a case for the hotly-debated topic of their powers and weaknesses on the one hand, and of their respective theories on the other. Therefore, as the title indicates, this book theorizes images, but it does not present a theory of images, because visual studies cannot lead to a unified theory of images unless a unified ontology of images can be agreed upon first. Although that would be a different task altogether, all the contributions in this book (in different ways and at different paces), by theorizing images in their aesthetic, historical, media and technological guises, pave the way for the future of visual culture and for the image science that will make this future more comprehensible.

**Feminist Television Criticism: A Reader McGraw-Hill Education (UK)** Covers the area of feminist media criticism. This edition discusses subjects including, alternative family structures, de-westernizing media studies, industry practices, "Sex and the City", Oprah, and "Buffy." **Memory and Technology How We Use Information in the Brain and the World Springer** How is technology changing the way people remember? This book explores the interplay of memory stored in the brain (internal memory) and outside of the brain (external memory), providing a thorough interdisciplinary review of the current literature, including relevant theoretical frameworks from across a variety of disciplines in the sciences, arts, and humanities. It also presents the findings of a rich and novel empirical data set, based on a comprehensive survey on the shifting interplay of internal and external memory in the 21st century. Results reveal a growing symbiosis between the two forms of memory in our everyday lives. The book presents a new theoretical framework for understanding the interplay of internal and external memory, and their complementary strengths. It concludes with a guide to important dimensions, questions, and methods for future research. **Memory and Technology** will be of interest to researchers, professors, and students across the disciplines of psychology, philosophy, library and information science, human factors, media and cultural studies, anthropology and archaeology, photography, and cognitive rehabilitation, as well as anyone interested in how technology is affecting human memory.

\_\_\_\_ "This is a novel book, with interesting and valuable data on an important, meaningful topic, as well as a gathering of multidisciplinary and interdisciplinary ideas...The research is accurately represented and inclusive. As a teaching tool, I can envision graduate seminars in different disciplines drawing on the material as the basis for teaching and discussions." Dr. Linda A. Henkel, Fairfield University "This book documents the achievements of a vibrant scientific

project - you feel the enthusiasm of the authors for their research. The organization of the manuscript introduces the reader into a comparatively new field the same way as pioneering authors have approached it." Prof. Dr. Wolfgang Schöpf, Freie Universität Berlin *Shōjo Across Media Exploring "Girl" Practices in Contemporary Japan* Springer Since the 2000s, the Japanese word *shōjo* has gained global currency, accompanying the transcultural spread of other popular Japanese media such as manga and anime. The term refers to both a character type specifically, as well as commercial genres marketed to female audiences more generally. Through its diverse chapters this edited collection introduces the two main currents of *shōjo* research: on the one hand, historical investigations of Japan's modern girl culture and its representations, informed by Japanese-studies and gender-studies concerns; on the other hand, explorations of the transcultural performativity of *shōjo* as a crafted concept and affect-prone code, shaped by media studies, genre theory, and fan-culture research. While acknowledging that *shōjo* has mediated multiple discourses throughout the twentieth century—discourses on Japan and its modernity, consumption and consumerism, non-hegemonic gender, and also technology—this volume shifts the focus to *shōjo* mediations, stretching from media by and for actual girls, to *shōjo* as media. As a result, the Japan-derived concept, while still situated, begins to offer possibilities for broader conceptualizations of girlness within the contemporary global digital mediascape. The *Metatheater of Tennessee Williams Tracing the Artistic Process Through Seven Plays* McFarland Tennessee Williams' characters set the stage for their own dramas. Blanche DuBois (*A Streetcar Named Desire*), arrived at her sister's apartment with an entire trunk of costumes and props. Amanda Wingfield (*The Glass Menagerie*) directed her son on how to eat and tries to make her daughter act like a Southern Belle. This book argues for the persistence of one metatheatrical strategy running throughout Williams' entire oeuvre: each play stages the process through which it came into being--and this process consists of a variation on repetition combined with transformation. Each chapter takes a detailed reading of one play and its variation on repetition and transformation. Specific topics include reproduction in *Sweet Bird of Youth* (1959), mediation in *Something Cloudy, Something Clear* (1981), and how the playwright frequently recycled previous works of art, including his own. *Communication Matters Materialist Approaches to Media, Mobility and Networks* Routledge Communication has often been understood as a realm of immaterial, insubstantial phenomena—images, messages, thoughts, languages, cultures, and ideologies—mediating our embodied experience of the concrete world. *Communication Matters* challenges this view, assembling leading scholars in the fields of Communication, Rhetoric, and English to focus on the materiality of communication. Building on the work of materialist theorists such as Gilles Deleuze, Michel Foucault, Friedrich Kittler, and Henri Lefebvre, the essays collected here examine the materiality of discourse itself and the constitutive force of communication in the

production of the real. **Communication Matters** presents original work that rethinks communication as material and situates materialist approaches to communication within the broader "materiality turn" emerging in the humanities and social sciences. This collection will be of interest to researchers and postgraduate students in Media, Communication Studies, and Rhetoric. The book includes images of the digital media installations of Francesca Talenti, Professor, Department of Communication Studies, University of North Carolina at Chapel Hill. **Virtual Menageries: Animals as Mediators in Network Cultures** MIT Press The close interdependency of animal emissaries and new media from early European colonial encounters with the exotic to today's proliferation of animals in digital networks. From cat videos to corporate logos, digital screens and spaces are crowded with animal bodies. In **Virtual Menageries**, Jody Berland examines the role of animals in the spread of global communications. Her richly illustrated study links the contemporary proliferation of animals on social media to the collection of exotic animals in the formative years of transcontinental exploration and expansion. By tracing previously unseen parallels across the history of exotic and digital menageries, Berland shows how and why animals came to bridge peoples, territories, and technologies in the expansion of colonial and capitalist cultures. Berland's genealogy of the virtual menagerie begins in 1414 when a ruler in Bengal sent a Kenyan giraffe to join a Chinese emperor's menagerie. It maps the beaver's role in the colonial conquest of Canada and examines the appearances of animals in early moving pictures. The menagerie is reinvented for the digital age when image and sound designers use parts or images of animals to ensure the affective promise and commercial spread of an emergent digital infrastructure. These animal images are emissaries that enliven and domesticate the ever-expanding field of mediation. **Virtual Menageries** offers a unique account of animals and animal images as mediators that encourage complicated emotional, economic, and aesthetic investment in changing practices of connection. **Screening Gender on Children's Television: The Views of Producers Around the World** Routledge **Screening Gender on Children's Television** offers readers insights into the transformations taking place in the presentation of gender portrayals in television productions aimed at younger audiences. It goes far beyond a critical analysis of the existing portrayals of gender and culture by sharing media professionals' action-oriented recommendations for change that would promote gender equity, social diversity and the wellbeing of children. Incorporating the author's interviews with 135 producers of children's television from 65 countries, this book discusses the role television plays in the lives of young people and, more specifically, in developing gender identity. It examines how gender images presented to children on television are intertwined with important existential and cultural concerns that occupy the social agenda worldwide, including the promotion of education for girls, prevention of HIV/AIDS and domestic violence and caring for 'neglected' boys who lack healthy masculine role models, as well as

confronting the pressures of the beauty myth. *Screening Gender on Children's Television* also explores how children's television producers struggle to portray issues such as sex/sexuality and the preservation of local cultures in a profit-driven market which continually strives to reinforce gender segregation. The author documents pro-active attempts by producers to advance social change, illustrating how television can serve to provide positive, empowering images for children around the world. *Screening Gender on Children's Television* is an accessible text which will appeal to a wide audience of media practitioners as well as students and scholars. It will be useful on a range of courses, including popular culture, gender, television and media studies. Researchers will also be interested in the breadth of this cross-cultural study and its interviewing methodology.

*Circuits of Visibility Gender and Transnational Media Cultures* NYU Press From the rise of the Fashion Café to the phenomenon of the supermodel, from "House of Style" to "Unzipped," the world of fashion has taken center stage in contemporary culture, for better or for worse. In turn, although the idea of fashion has been in circulation since time immemorial, not until recently has its profound and variegated effects-on economic activity, on social and sexual mores, and on aesthetic and psychological formulations-been fully considered. With delicacy and wit, *Fashion: An Introduction* investigates the different sides of recent debates over the production, marketing, and consumption of fashion. Drawing on economics, art, psychology, commerce, history, and the everyday, Joanne Finkelstein considers fashion in its various guises-as body decoration and costume, as a language and a form of display, as an expression of sexuality and as part of the urban experience. In so doing, she has given us the perfect introduction to fashion's social, economic, and aesthetic impact on the way we think and act.

*Infrastructure and Form The Global Networks of Indian Contemporary Art, 1991-2008* Univ of California Press In the 1990s and 2000s, contemporary art in India changed radically in form, as an art world once dominated by painting began to support installation, new media, and performance. In response to the liberalization of India's economy, art was cultivated by a booming market as well as by new nonprofit institutions that combined strong local roots and transnational connections. The result was an unprecedented efflorescence of contemporary art and growth of a network of institutions radiating out from India. Among the first studies of contemporary South Asian art, *Infrastructure and Form* engages with sixteen of India's leading contemporary artists and art collectives to examine what made this development possible. Karin Zitzewitz articulates the connections among formal trajectories of medium and material, curatorial frames and networks of circulation, and the changing conditions of everyday life after economic liberalization. By untangling the complex interactions of infrastructure and form, the book offers a discussion of the barriers and conduits that continue to shape global contemporary art and its relationship to capital more broadly.

*What a Girl Wants? Fantasizing the Reclamation of Self in Postfeminism* Routledge From domestic goddess to

desperate housewife, *What a Girl Wants?* explores the importance and centrality of postfeminism in contemporary popular culture. Focusing on a diverse range of media forms, including film, TV, advertising and journalism, Diane Negra holds up a mirror to the contemporary female subject who finds herself centralized in commodity culture to a largely unprecedented degree at a time when Hollywood romantic comedies, chick-lit, and female-centred primetime TV dramas all compete for her attention and spending power. The models and anti-role models analyzed in the book include the chick flick heroines of princess films, makeover movies and time travel dramas, celebrity brides and bravura mothers, 'Runaway Bride' sensation Jennifer Wilbanks, the sex workers, flight attendants and nannies who maintain such a high profile in postfeminist popular culture, the authors of postfeminist panic literature on dating, marriage and motherhood and the domestic gurus who propound luxury lifestyling as a showcase for the 'achieved' female self. *The Prosthetic Tongue* Printing Technology and the Rise of the French Language University of Pennsylvania Press Of all the cultural "revolutions" brought about by the development of printing technology during the sixteenth century, perhaps the most remarkable but least understood is the purported rise of European vernacular languages. It is generally accepted that the invention of printing constitutes an event in the history of language that has profoundly shaped modernity, and yet the exact nature of this transformation—the mechanics of the event—has remained curiously unexamined. In *The Prosthetic Tongue*, Katie Chenoweth explores the relationship between printing and the vernacular as it took shape in sixteenth-century France and charts the technological reinvention of French across a range of domains, from typography, orthography, and grammar to politics, pedagogy, and poetics. Under François I, the king known in his own time as the "Father of Letters," both printing and vernacular language emerged as major cultural and political forces. Beginning in 1529, French underwent a remarkable transformation, as printers and writers began to reimagine their mother tongue as mechanically reproducible. The first accent marks appeared in French texts, the first French grammar books and dictionaries were published, phonetic spelling reforms were debated, modern Roman typefaces replaced gothic scripts, and French was codified as a legal idiom. This was, Chenoweth argues, a veritable "new media" moment, in which the print medium served as the underlying material apparatus and conceptual framework for a revolutionary reinvention of the vernacular. Rather than tell the story of the origin of the modern French language, however, she seeks to destabilize this very notion of "origin" by situating the cultural formation of French in a scene of media technology and reproducibility. No less than the paper book issuing from sixteenth-century printing presses, the modern French language is a product of the age of mechanical reproduction. *Consumerism on TV Popular Media from the 1950s to the Present* Routledge Presenting case studies of well-known shows including *Will and Grace*, *Birds of a Feather*, *Sex and the City* and *Absolutely Fabulous*, as well as

'reality' television, this book examines the transformations that have occurred in consumer society since its appearance and the ways in which these have been constructed and represented in popular media imagery. With analyses of the ways in which consumerism has played out in society, *Consumerism on TV* highlights specific aspects of the changing nature of consumerism by way of considerations of gender, sexuality and class, as well as less definable changes such as those to do with the celebration of ostentatious greed or the righteousness of the 'ethical' shopper. With attention to the highly delineated consumer field in which 'shopping' as an embedded practice of everyday life is caught between escapism and politics, authors explore a variety of themes, such as the extent to which consumerism has become embedded in forging identity, the positing of consumerism as a form of activism, the visibility of the gay male consumer and invisibility of the lesbian consumer, and the (re)stratification of consumer types along class lines. An engaging invitation to consider whether the positioning of consumerism through on-screen depictions is indicative of a new type of non-philosophical politics of 'choice' - a form of marketised, (a)political pragmatism - this book will appeal to scholars and students of sociology and cultural and media studies, with interests in class, consumption and gender. *Literature and the Law of Nations, 1580-1680* Oxford University Press, USA *Literature and the Law of Nations, 1580-1680* is a literary history of international law, which seeks to revise the ways scholars understand early modern English literature in relation to the history of international law. *Media Studies Media History, Media and Society* Juta and Company Ltd Exploring the media as an institution, this volume also introduces the topics of media regulation and content. The nature of communications policy is explained, following overviews of internal and external media regulation. Strategic ways of managing the media are discussed in addition to the guide's analysis of the ways that media presents issues of identity, race, gender, sexual orientation, the environment, AIDS, and terrorism. *Life on Mars From Manchester to New York* University of Wales Press A hybrid combination of 1970s police series and science fiction time travel, *Life on Mars* (Kudos/BBC Wales 2006-07) exemplifies the capacity of contemporary British television to find a loyal audience for work that it is innovative and unsettling. The programme rapidly garnered both critical and popular attention, regularly gaining in excess of 7m viewers. It was also screened internationally, including on US network television. An American remake was broadcast in 2008-9, and a Spanish version in 2008. *Ashes to Ashes*, the eagerly awaited follow-up to *Life on Mars*, ran for three series (2008 - 2010). *The Digital Nexus Identity, Agency, and Political Engagement* Athabasca University Press Over half a century ago, in *The Gutenberg Galaxy* (1962), Marshall McLuhan noted that the overlap of traditional print and new electronic media like radio and television produced widespread upheaval in personal and public life: Even without collision, such co-existence of technologies and awareness brings trauma and tension to every living person. Our most ordinary and conventional attitudes seem

suddenly twisted into gargoyles and grotesques. Familiar institutions and associations seem at times menacing and malignant. These multiple transformations, which are the normal consequence of introducing new media into any society whatever, need special study. The trauma and tension in the daily lives of citizens as described here by McLuhan was only intensified by the arrival of digital media and the Web in the following decades. The rapidly evolving digital realm held a powerful promise for creative and constructive good—a promise so alluring that much of the inquiry into this new environment focused on its potential rather than its profound impact on every sphere of civic, commercial, and private life. The totalizing scope of the combined effects of computerization and the worldwide network are the subject of the essays in *The Digital Nexus*, a volume that responds to McLuhan's request for a "special study" of the tsunami-like transformation of the communication landscape. These critical excursions provide analysis of and insight into the way new media technologies change the workings of social engagement for personal expression, social interaction, and political engagement. The contributors investigate the terms and conditions under which our digital society is unfolding and provide compelling arguments for the need to develop an accurate grasp of the architecture of the Web and the challenges that ubiquitous connectivity undoubtedly delivers to both public and private life. Contributions by Ian Angus, Maria Bakardjieva, Daryl Campbell, Sharone Daniel, Andrew Feenberg, Raphael Foshay, Carolyn Guertin, David J. Gunkel, Bob Hanke, Leslie Lindballe, Mark McCutcheon, Roman Onufrijchuk, Josipa G. Petrunić, Peter J. Smith, Lorna Stefanick, Karen Wall. Roberto Busa, S. J., and the Emergence of Humanities Computing *The Priest and the Punched Cards* Routledge It's the founding myth of humanities computing and digital humanities: In 1949, the Italian Jesuit scholar, Roberto Busa, S.J., persuaded IBM to offer technical and financial support for the mechanized creation of a massive lemmatized concordance to the works of St. Thomas Aquinas. Using Busa's own papers, recently accessioned in Milan, as well as IBM archives and other sources, Jones illuminates this DH origin story. He examines relationships between the layers of hardware, software, human agents, culture, and history, and answers the question of how specific technologies afford and even constrain cultural practices, including in this case the academic research agendas of humanities computing and, later, digital humanities. *Justice Provocateur* Jane Tennison and Policing in *Prime Suspect* University of Illinois Press *Justice Provocateur* focuses on *Prime Suspect*, a popular British television film series starring Oscar and Emmy award-winning actress Helen Mirren as fictional London policewoman Jane Tennison. Gray Cavender and Nancy C. Jurik examine the media constructions of justice, gender, and police work in the show, exploring its progressive treatment of contemporary social problems in which women are central protagonists. They argue that the show acts as a vehicle for progressive moral fiction--fiction that gives voice to victim experiences, locates those experiences within a larger social context, transcends traditional legal definitions

of justice for victims, and offers insights into ways that individuals might challenge oppressive social and organizational arrangements. Although *Prime Suspect* is often seen as a uniquely progressive, feminist-inspired example within the typically more conservative, male-dominated crime genre, Cavender and Jurik also address the complexity of the films' gender politics. Consistent with some significant criticisms of the films, they identify key moments in the series when Tennison's character appears to move from a successful woman who has it all to a post-feminist stereotype of a lonely, aging career woman with no strong family or friendship ties. Shrewdly interpreting the show as an illustration of the tensions and contradictions of women's experiences and their various relations to power, *Justice Provocateur* provides a framework for interrogating the meanings and implications of justice, gender, and social transformation both on and off the screen. *The Oxford Handbook of Philosophy of Technology* Oxford University Press *The Oxford Handbook of Philosophy of Technology* gives readers a view into this increasingly vital and urgently needed domain of philosophical understanding, offering an in-depth collection of leading and emerging voices in the philosophy of technology. The thirty-two contributions in this volume cut across and connect diverse philosophical traditions and methodologies. They reveal the often-neglected importance of technology for virtually every subfield of philosophy, including ethics, epistemology, philosophy of science, metaphysics, aesthetics, philosophy of language, and political theory. The Handbook also gives readers a new sense of what philosophy looks like when fully engaged with the disciplines and domains of knowledge that continue to transform the material and practical features and affordances of our world, including engineering, arts and design, computing, and the physical and social sciences. The chapters reveal enduring conceptual themes concerning technology's role in the shaping of human knowledge, identity, power, values, and freedom, while bringing a philosophical lens to the profound transformations of our existence brought by innovations ranging from biotechnology and nuclear engineering to artificial intelligence, virtual reality, and robotics. This new collection challenges the reader with provocative and original insights on the history, concepts, problems, and questions to be brought to bear upon humanity's complex and evolving relationship to technology. *Weimar Cinema, Embodiment, and Historicity* Cultural Memory and the Historical Films of Ernst Lubitsch Taylor & Francis In its retrieval and (re)construction, the past has become interwoven with the images and structure of cinema. Not only have mass media—especially film and television—shaped the content of memories and histories, but they have also shaped their very form. Combining historicization with close readings of German director Ernst Lubitsch's historical films, this book focuses on an early turning point in this development, exploring how the medium of film shaped modern historical experience and understanding—how it moved embodied audiences through moving images. *The Ashgate Research Companion to Paranormal Cultures* Routledge Despite the much vaunted 'end of

religion' and the growth of secularism, people are engaging like never before in their own 'spiritualities of life'. Across the West, paranormal belief is on the rise. The Ashgate Research Companion to Paranormal Cultures brings together the work of international scholars across the social sciences and humanities to question how and why people are seeking meaning in the realm of the paranormal, a heretofore subjugated knowledge. With contributions from the UK and other European countries, the USA, Australia and Canada, this ground-breaking book attends to the paranormal as a position from which to critique dominant forms of knowledge production and spirituality. A rich exploration of everyday life practices, textual engagements and discourses relating to the paranormal, as well as the mediation, technology and art of paranormal activity, this book explores themes such as subcultures and mainstreaming, as well as epistemological, methodological, and phenomenological questions, and the role of the paranormal in social change. The Ashgate Research Companion to Paranormal Cultures constitutes an essential resource for those interested in the academic study of cultural engagements with paranormality; it will appeal to scholars of cultural and media studies, popular culture, sociology, cultural geography, literature, film and music.