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2: critical media studies: an introduction | eBay

Critical Media Studies is a state of the art introduction to media studies that demonstrates how to think critically about the power and influence of the media. Provides extensive case study material, including exercises and "media labs" in each chapter to encourage student participation.

RI We know what some things look, smell, feel, sound, or taste like because we personally have seen, smelled, felt, heard, or tasted them. In short, some of what we know is based on first-hand, unmediated experience. But the things we know through direct sensory perception make up a very small percentage of the total things we know. The vast majority of what we know comes to us a second way, symbolically. These are the things we know through someone or something such as a parent, friend, teacher, museum, textbook, photograph, radio, film, television, or the internet. This type of information is mediated, meaning that it came to us via some indirect channel or medium. An Introduction, Second Edition. Ott and Robert L. When we stop to think about all the things we know, we suddenly realize that the vast majority of what we know is mediated. The mass media account, it would seem, for much of what we know and do not know today. But this has not always been the case. Before the invention of mass media, the spoken or written word was the primary medium for conveying information and ideas. This method of communication had several significant and interrelated limitations. Simply put, there was no way to communicate a uniform message to a large group of people in distant places quickly prior to the advent of the modern mass media. What distinguishes mass media like print, radio, and television from individual media like human speech and hand-written letters, then, is precisely their unique capacity to address large audiences in remote locations with relative efficiency. But before beginning to explore the specific and complex roles that mass media play in our lives, it is worth looking, first, at who they are, when they originated, and how they have developed. Categorizing Mass Media As is perhaps already evident, media is a very broad term that includes a diverse array of communication technologies such as cave drawings, speech, smoke signals, letters, books, telegraphy, telephony, magazines, newspapers, radio, film, television, Introducing Critical Media Studies 3 smartphones, video games, and networked computers to name just a few. What distinguishes mass media from individual media, then, is not merely audience size. Mass media collapse the distance between artist and audience, then. Working from this definition, we have organized the mass media into four sub-categories: These categories, like all acts of classification, are arbitrary, meaning that they emphasize certain features of the media they group together at the expense of others. Nonetheless, we offer these categories as one way of conceptually organizing mass communication technologies. Print media In an electronically saturated world like the one in which we live today, it is easy to overlook the historical legacy and contemporary transformations of print media, the first mass medium. German printer Johannes Gutenberg invented the movable-type printing press in 1469, sparking a revolution in the ways that human beings could disseminate, preserve, and ultimately relate to knowledge. Printed materials before the advent of the press were costly and rare, but the invention of movable type allowed for the relatively cheap production of a diverse array of pamphlets, books, and other items. This flourishing of printed materials touched almost every aspect of human life. Suddenly knowledge could be recorded for future generations in libraries or religious texts, and social power increasingly hinged upon literacy and ownership of printed materials. Most importantly, the press allowed for an unprecedented circulation of knowledge to far-flung cities across Europe. Mass media was born. Religious tracts were eventually followed by almanacs, newspapers, and magazines. Although various cities had short-lived or local non-daily newspapers in the 17th century, the New York Sun, which is considered the first 4 Introduction Table 1. Audit Bureau of Circulations. During the nineteenth and twentieth centuries, the newspaper industry experienced rapid growth. This trend continued until 1929, at which point there were 1, daily newspapers with a combined circulation of 1.5 billion. Since then, however, newspaper production and circulation has steadily declined. In 2010, the total number of daily newspapers printed in the USA was 1, and they had a combined circulation of 1.5 billion. In many ways, the history of the magazine industry in the USA closely mirrors that of the newspaper industry. The first US magazine, American Magazine, was published in 1843. But the magazine boom did not really begin until the

mid-nineteenth century. The book publishing industry has, until very recently, not experienced the deep losses occurring in the newspaper and magazine industries over the past two decades. But in , unit sales of traditional paper books fell by about 9 percent for the third year in a row; adult non-fiction was the hardest hit, falling 13 percent. But how they are reading — thanks to e-books and online newspapers and magazines — is changing both rapidly and dramatically. Introducing Critical Media Studies 5 Table 1. Game Informer Magazine 7., 2. TV Guide 14., 2. Better Homes and Gardens 7., 3. National Geographic 9., 3. Better Homes and Gardens 8., 4. Good Housekeeping 4., 5. The Cable Guide 5., 5. Family Circle 4., 6. Family Circle 5., 6. National Geographic 4., 7. Good Housekeeping 5., 7. Taste of Home 3., Total circulation of top 10 79., Total circulation of top 10 47., Source: Motion picture and sound recording Sound recording and motion pictures may seem like an odd pairing at first, but their histories are deeply intertwined thanks in large part to Thomas Edison. Although sound film did not become possible until the early s, improvements in film projection, namely the development of the vitascope, gave rise to the silent film era in the meantime. By the start of the twentieth century, profits from the sale of sound recordings quickly eclipsed profits from the sale of sheet music. Several of these more recent formats have had implications for the motion picture industry, as they allow for the playback and recording of movies on DVD players and computers at home. Broadcast media The development of broadcast technologies changed the media landscape once again. Instead of media physically having to be distributed to stores or shipped to audiences as books, magazines, and newspapers are, or audiences physically having to travel to the media as in the case of film, media could now be brought directly to audiences over public airwaves. This was an important development because it freed mass media from transportation for the first time in history. But television followed shortly thereafter with Philo T. As of , 99 percent of US households had at least one radio and But television is still, far and away, the dominant medium in terms of usage. Before turning to the fourth and final category of mass media, two recent developments with regard to radio and television need to be addressed: In many ways, these developments are analogous. Both technologies charge for content, include some content that cannot be broadcast over public airwaves, and trouble the traditional understanding of broadcast media. Satellite radio and television and, increasingly, cable television employ a digital signal, which qualifies them for inclusion in the category of new media. That having been said, not all cable television is digital, and satellite radio and television, which use a digital signal, are broadcast. As such, neither cable nor satellite technology fits neatly into the category of broadcast or new media. Confusion over how to categorize satellite radio and cable and satellite television has not stopped either one from being successful, however. New media New media is the broadest and, hence, the most difficult of the four categories of mass media to delimit and define. Though we offer a definition from Lev Manovich, even he is aware of its problematic nature: The likely answer is yes, for reasons we will discuss later under the topic of convergence. The history of new media begins with the development of the microprocessor or computer chip. But it was the development of a graphic-based user interface and common network protocols in the early s that popularized the internet by transforming it into the hypertextual platform we know now as the World Wide Web. At the turn of the millennium, experts estimated that there were more than 8 billion web pages, a number that was doubling at the time every 6 months. Let us consider the rate at which a few of these technologies have invaded our lives. The Pew Internet and American Life Project reports that only 10 percent of American adults were using the internet in By August , however, that number had grown to 78 percent of adults and 95 percent of teenagers. Indeed, the social networking site Facebook, which did not even exist until , attracted more than a billion active users worldwide in less than a decade. Other new media technologies, like cell phones, MP3 players, and digital games, have also experienced staggering adoption rates. In that same time span to , the percentage of youth who owned an MP3 player skyrocketed from 18 percent to 76 percent. A Snapshot of , November Living in Postmodernity As the previous section illustrates, the mass media develop and change over time. It is important, therefore, to study them in historical context. Since the focus of this book is on contemporary mass media, this section reflects on the character of the contemporary historical moment. The present moment has variously been described as the information age, the network era, the third wave, post-industrial society, the digital age, and postmodernity. While none of these labels is without its shortcomings, we prefer the term postmodernity to refer to the contemporary

moment given its widespread adoption by media scholars. Convergence The previous section organizes the media into four categories as a way of sketching a brief history of mass communication technologies. Ironically, the first major trend in the mass media today involves the erasure of such boundaries. As strange as it may seem today in light of the prevalence of streaming video, internet radio, and online newspapers, convergence is a relatively recent phenomenon that was considered visionary in the early s when Nicholas Negroponte and others at the MIT Media Lab began exploring multimedia systems. Before media convergence could become a reality, it had to overcome two major obstacles. First, the noise associated with analog signals such as those used in television and radio broadcasting generated message distortion and decay over long distances. This problem was solved through digitization, which reduces distortion by relying on bits rather than a continuous signal. Second, band- width limitations prevented large data packets involving images and video from being transmitted quickly and easily over a communication channel. But improved data-compression techniques along with bandwidth expansions have made possible the real-time transmission of large data packets over communication channels. If you wanted to see a film, you had to go to the theater.

3: Critical Media Studies: An Introduction (2nd ed.) | Brian L Ott - www.enganchecubano.com

Fully revised to reflect today's media environment, this new edition of Critical Media Studies offers students a comprehensive introduction to the field and demonstrates how to think critically about the power and influence of media in our daily lives.

He is the author of *The Small Screen*: Brian enjoys all things sci-fi and was a huge fan of *Breaking Bad*. Mack left is a Ph. His scholarship concerns the text-audience interface with a focus on the medium of television. Rob enjoys tabletop board games and passionately believes that Janeway was the best *Star Trek* captain. Ott and Robert L. The right of Brian L. Mack to be identified as the authors of this work has been asserted in accordance with the UK Copyright, Designs and Patents Act Wiley also publishes its books in a variety of electronic formats. Some content that appears in print may not be available in electronic books. Designations used by companies to distinguish their products are often claimed as trademarks. The publisher is not associated with any product or vendor mentioned in this book. While the publisher and author s have used their best efforts in preparing this book, they make no representations or warranties with respect to the accuracy or completeness of the contents of this book and specifically disclaim any implied warranties of merchantability or fitness for a particular purpose. It is sold on the understanding that the publisher is not engaged in rendering professional services and neither the publisher nor the author shall be liable for damages arising herefrom. If professional advice or other expert assistance is required, the services of a competent professional should be sought. Library of Congress Cataloging-in-Publication data is available for this book. When we began work on the first edition of the book nearly five years ago, it was tentatively titled *Critical Media Studies: In the ensuing time, the book has undergone numerous changes, not least of which was a rethinking of its title. We remain convinced, however, that it would have been an effective way to target fans of the Food Network* a demographic that has, in our opinion, been ignored by academic publishers for far too long hello, fellow fans of *Iron Chef America*! Although we harbor no hard feelings about this change, we nevertheless hope that readers will discuss the book over dinner or any meal-like activity, including tea time: But as with the title, more sensible heads prevailed, resulting in the equally enticing image of *Tokyo at night*. Despite our disappointment that the squirrel-on-squirrel image was not selected, we believe that the existing cover is equally appropriate to the themes raised in the book. The rain symbolizes the steady stream of media messages that relentlessly pour down upon us each day. Meanwhile, the unfamiliar signs of the cityscape invite readers to wonder about their meanings just as *Critical Media Studies* asks readers to wonder about the role of media in their lives. Finally, the array of brilliant colors that comprise the image reflects the array of critical perspectives contained in the book, each shedding its own light on the media. In closing, we wish to acknowledge our debt to the sensible heads mentioned above. In particular, we would like to express our gratitude to the team at Wiley- Blackwell, especially Elizabeth P. Their guidance and support has been invaluable. We feel fortunate to have had such a dynamic, creative, and thoughtful team guiding us. We also wish to thank Dave Nash for his persistence and good humor in securing various copyright permissions. Finally, we extend a very special thanks to Kathleen McCully, who copy-edited the manuscript, and Nora Naughton, who oversaw the manuscript through its copy-editing, typesetting, proofreading and indexing stages Kathleen and Nora, thank you for your tireless efforts to correct our many mistakes!

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1 Introducing Critical Media Studies Key concepts AL convergence critical media studies mobility postmodernity fragmentation RI globalization socialization mass media theory TE medium simulation D MA TE How We Know What We Know GH Everything we know is learned in one of two ways. 1 The first way is somatically.

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"This book approaches the study of media from a distinctly communication orientation. Grounded in extensive case study material in order to illustrate key debates and substantiate theoretical arguments, it treats media industries, content.

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