

The Lively Audience Study Of Children Around The Television Set

We can no longer imagine leisure, or the home, without media and communication technologies, and for the most part, we would not want to. Yet as worldwide the television screen in the family home is set to become the site of a multimedia culture integrating telecommunications, broadcasting, computing and video, many questions arise concerning their place in our daily lives. *Young People and New Media* offers an invaluable up-to-date account of children and young people's changing media environment at the end of the twentieth century. By locating the insights drawn from a major empirical research reported in *Young People, New Media* within a survey of the burgeoning but fragmented research literature on ne

Curating Lively Objects explores the role of things as catalysts in imagining futures beyond disciplines for museums and exhibitions. Authors describe how their curatorial collaborations with diverse objects, from rocks to robots, generate new ways of organising and sharing knowledge. Bringing together leading artists and curators from Australia and Canada, this volume addresses object liveliness from a range of entwined perspectives, including new materialism, decolonial thinking, Indigenous epistemologies, environmentalism, feminist critique and digital aesthetics. Foregrounding practice-based curatorial scholarship, the book focuses on rigorous reflexive accounts of how curating is done. It contributes to global topics in curatorial research, including time and memory beyond and before disciplinarity; the relationship between human and non-human across different ontologies; and the interaction between Indigenous knowledge and disciplinary expertise in interpreting museum collections. *Curating Lively Objects* will be of interest to scholars and students in the fields of curatorial studies, museum studies, cultural heritage, art history, Indigenous studies, material culture and anthropology. It also provides a vital resource for professionals working in museums and galleries around the world who are seeking to respond creatively, ethically and inclusively to the challenge of changing disciplinary boundaries.

The second volume of a two-part, outcomes-based series in media studies. It includes theoretical approaches as well as a production section that focuses on basic techniques.

This exploration of violence in films questions why adults are often entertained by films that social and cultural consensus considers extreme and brutal. Hill argues that understanding the process of viewing violence is one way to open up the current debate concerning the effects of violence to include objective and broad-minded responses to this phenomenon.

Television, Audiences and Cultural Studies presents a multi-faceted exploration of audience research, in which David Morley draws on a rich body of empirical work to examine the emergence, development and future of television audience research. In addition to providing an introductory overview from a cultural studies perspective, David Morley questions how class and cultural differences can affect how we interpret television, the significance of gender in the dynamics of domestic media consumption, how the media construct the 'national family', and how small-scale ethnographic studies can help us to understand the global-local dynamics of postmodern media systems. Morley's work reconceptualises the study of 'ideology' within the broader context of domestic communications, illuminating the role of the media in articulating public and private spheres of experience and in the social organisation of space, time and community.

A discussion of a truly international range of television programs, this title covers alternative modes of television such as digital and satellite. This essential volume brings together the work of internationally-renowned researchers, each experts in their field, in order to capture the diversity of children and young people's media cultures around the world. Why are the media such a crucial part of children's daily lives? Are they becoming more important, more influential, and in what ways? Or does a historical perspective reveal how past media have long framed children's cultural horizons or, perhaps, how families - however constituted - have long shaped the ways children relate to media? In addressing such questions, the contributors present detailed empirical cases to uncover how children weave together diverse forms and technologies to create a rich symbolic tapestry which, in turn, shapes their social relationships. At the same time, many concerns - even public panics - arise regarding children's engagement with media, leading the contributors also to inquire into the risky or problematic aspects of today's highly mediated world. Deliberately selected to represent as many parts of the globe as possible, and with a commitment to recognizing both the similarities and differences in children and young people's lives - from China to Denmark, from Canada to India, from Japan to Iceland, from - the authors offer a rich contextualization of children's engagement with their particular media and communication environment, while also pursuing cross-cutting themes in terms of comparative and global trends. Each chapter provides a clear orientation for new readers to the main debates and core issues addressed, combined with a depth of analysis and argumentation to stimulate the thinking of advanced students and established scholars. Since children and young people are a focus of study across different disciplines, the volume is thoroughly multi-disciplinary. Yet since children and young people are all too easily neglected by these same disciplines, this volume hopes to accord their interests and concerns they surely merit.

Emerging technologies enable a wide variety of creative expression, from music and video to innovations in visual art. These aesthetics, when properly explored, can enable enhanced communication between all kinds of people and cultures. *The Handbook of Research on Digital Media and Creative Technologies* considers the latest research in education, communication, and creative social expression using digital technologies. By exploring advances in art and culture across national and sociological borders, this handbook serves to provide artists, theorists, information communication specialists, and researchers with the tools they need to effectively disseminate their ideas across the digital plane.

"Genuinely transnational in content, as sensitive to the importance of production as consumption, covering the full range of approaches from political economy to textual analysis, and written by a star-studded cast of contributors" - Emeritus Professor Graeme Turner, University of Queensland "Finally, we have before us a first rate, and wide ranging volume that reframes television studies afresh, boldly synthesising debates in the humanities, cultural studies and social sciences...This volume should be in every library and media scholar's bookshelf." - Professor Ravi Sundaram, Centre for the Study of Developing Societies Bringing together a truly international spread of contributors from across the UK, US, South America, Mexico and Australia, this Handbook charts the field of television studies from issues of ownership and regulation through to reception and consumption. Separate chapters are dedicated to examining the roles of journalists, writers, cinematographers, producers and manufacturers in the production process, whilst others explore different formats including sport, novella and soap opera, news and current affairs, music and reality TV. The final section analyses the pivotal role played by audiences in the contexts of gender, race and class, and spans a range of topics from effects studies to audience consumption. *The SAGE Handbook of Television Studies* is an essential reference work for all advanced undergraduates, graduate students and academics across broadcasting, mass communication and media studies.

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Many parents, politicians, and activists agree that there's too much violence and not enough education on children's television. Current solutions range from the legislative (the Children's Television Act of 1990) to the technological (the V-chip). *Saturday Morning Censors* examines the history of adults' attempts to safeguard children from the violence, sexism, racism, and commercialism on television since the 1950s. By focusing on what censorship and regulation are and how they work—rather than on whether they should exist—Heather Hendershot shows how adults use these processes to reinforce their own ideas about childhood innocence. Drawing on archival studio material, interviews with censors and animators, and social science research, Hendershot analyzes media activist strategies, sexism and racism at the level of cartoon manufacture, and the product-linked cartoons of the 1980s, such as *Strawberry Shortcake* and *Transformers*. But in order to

more fully examine adult reception of children's TV, she also discusses "good" programs like Sesame Street and Fat Albert and the Cosby Kids. Providing valuable historical context for debates surrounding such current issues as the V-chip and the banning of Power Rangers toys in elementary schools, Saturday Morning Censors demonstrates how censorship can reveal more fears than it hides. Saturday Morning Censors will appeal to educators, parents, and media activists, as well as to those in cultural studies, television studies, gender studies, and American social history.

This ground-breaking book explores the phenomenal growth of live literature in the digitalizing 21st century. Wiles asks why literary events appeal and matter to people, and how they can transform the ways in which fiction is received and valued. Readers are immersed in the experience of two contrasting events: a major literary festival and an intimate LGBTQ+ salon. Evocative scenes and observations are interwoven with sharp critical analysis and entertaining conversations with well-known author-performers, reader-audiences, producers, critics, and booksellers. Wiless experiential literary ethnography represents an innovative and vital contribution, not just to literary research, but to research into the value of cultural experience across art forms. This book probes intersections between readers and audiences, writers and performers, texts and events, bodies and memories, and curation and reception. It addresses key literary debates from cultural appropriation to diversity in publishing, the effects of social media, and the quest for authenticity. It will engage a broad audience, from academics and producers to writers and audiences.

The coming of age of audiovisual translation studies has brought about a much-needed surge of studies focusing on the audience, their comprehension, appreciation or rejection of what reaches them through the medium of translation. Although complex to perform, studies on the reception of translated audiovisual texts offer a uniquely thorough picture of the life and afterlife of these texts. This volume provides a detailed and comprehensive overview of reception studies related to audiovisual translation and accessibility, from a diachronic and synchronic perspective. Focusing on all audiovisual translation techniques and encompassing theoretical and methodological approaches from translation, media and film studies, it aims to become a reference for students and scholars across these fields.

Addressing a growing need to examine environmental issues from a cultural perspective, this innovative book adopts a cultural studies approach to reach a deeper understanding of the significance of ecological issues in our lives. Eco-Impacts and the Greening of Postmodernity explores such vital questions as: Can nature survive? How do academic disciplines engage with environmental crises? And, how do we map sustainable futures? The authors, Tom Jagtenberg and David McKie, bring a body of relevant literature into the debate - that stems from both cultural and environmental issues - as well as their own multidisciplinary perspectives on the subject.

The revitalisation of audience studies is not only about new approaches and methods; it entails a crossing of disciplines and a bridging of long-established boundaries in the field. The aim of this volume is to capture the boundary-crossing processes that have begun to emerge across the discipline in the form of innovative, interdisciplinary interventions in the audience research agenda. Contributions to this volume seek to further this process through innovative, audience-oriented perspectives that firmly anchor media engagement within the diversity of contexts and purposes to which people incorporate media in their daily lives, in ways often unanticipated by industries and professionals. This book should be of interest to general, as well as students of cultural studies and communication.

Assessing the relative strengths and weaknesses of qualitative and quantitative methods, this book examines the methodological perspectives adopted by media researchers in their attempts to understand the nature of media in society.

"A critical overview of two decades of research into the television audience" -- [i].

A collection of 18 articles, most previously published, illustrating some recent applications of linguistics and literary criticism to the electronic mass media. They cover texts and linguistic theory, the structure of texts, the problem of authorship, and the role of the reader/viewer. One of four readers for use in an Open University course. Annotation copyright by Book News, Inc., Portland, OR

This collection of essays provides an overview of research on the social uses of media. Drawing on long traditions in both cultural studies and the social sciences, it brings together competing research approaches usually discussed separately. The topics include up-to-date research on activity and interactivity, media use as a social and cultural practice, and participation in a cultural, political, and technological sense. This volume incorporates current audience and reception studies and makes a significant contribution to the development of interdisciplinary approaches to audience and user studies.

This engaging and timely collection gathers together for the first time key and classic readings in the ever-expanding area of crime and media. Comprizing a carefully distilled selection of the most important contributions to the field, Crime and Media: A Reader tackles a wide range of issues including: understanding media; researching media; crime, newsworthiness and news; crime, entertainment and creativity; effects, influence and moral panic; and cybercrime, surveillance and risk. Specially devised introductory and linking sections contextualize each reading and evaluate its contribution to the field, both individually and in relation to competing approaches and debates. This book provides a single source around which criminology, media and cultural studies modules can be structured, an invaluable revision and consultation guide for students, and an extremely useful resource for scholars writing and researching across a wide range of relevant fields. Accessible yet challenging, and packed with additional pedagogical devices, Crime and Media: A Reader will be an invaluable resource for students and academics studying crime, media, culture, surveillance and control.

The aim of this book is to offer an informed account of changes in the nature of the relationship between play, media and commercial culture in England through an analysis of play in the 1950s/60s and the present day.

Some people make photo albums, collect antiques, or visit historic battlefields. Others keep diaries, plan annual family gatherings, or stitch together patchwork quilts in a tradition learned from grandparents. Each of us has ways of communing with the past, and our reasons for doing so are as varied as our memories. In a sweeping survey, Roy Rosenzweig and David Thelen asked 1,500 Americans about their connection to the past and how it influences their daily lives and hopes for the future. The result is a surprisingly candid series of conversations and reflections on how the past infuses the present with meaning. Rosenzweig and Thelen found that people assemble their experiences into narratives that allow them to make sense of their personal histories, set priorities, project what might happen next, and try to shape the future. By using these narratives to mark change and create continuity, people chart the courses of their lives. A young woman from Ohio speaks of giving birth to her first child, which caused her to reflect upon her parents and the

ways that their example would help her to become a good mother. An African American man from Georgia tells how he and his wife were drawn to each other by their shared experiences and lessons learned from growing up in the South in the 1950s. Others reveal how they personalize historical events, as in the case of a Massachusetts woman who traces much of her guarded attitude toward life to witnessing the assassination of John F. Kennedy on television when she was a child. While the past is omnipresent to Americans, "history" as it is usually defined in textbooks leaves many people cold. Rosenzweig and Thelen found that history as taught in school does not inspire a strong connection to the past. And they reveal how race and ethnicity affects how Americans perceive the past: while most white Americans tend to think of it as something personal, African Americans and American Indians are more likely to think in terms of broadly shared experiences--like slavery, the Civil Rights Movement, and the violation of Indian treaties." Rosenzweig and Thelen's conclusions about the ways people use their personal, family, and national stories have profound implications for anyone involved in researching or presenting history, as well as for all those who struggle to engage with the past in a meaningful way.

The LIVELY AUDIENCE is about the impact of technology (mass communication) on the arts and about aesthetic quarrels and love affairs and crusades and the people who acted in them.- Publisher.

Why is talk about television forbidden at certain schools? Why does a mother feel guilty about watching Star Trek in front of her four-year-old child? Why would retired men turn to daytime soap operas for entertainment? Cliches about television mask the complexity of our relationship to media technologies. Through case studies, the author explains what audience research tells us about the uses of technologies in the domestic sphere and the classroom, the relationship between gender and genre, and the varied interpretation of media technologies and media forms. Television and New Media Audiences reviews the most important research on television audiences and recommends the use of ethnographic, longitudinal methods for the study of media consumption and computer use at home as well as in the workplace. The book discusses reactions of audiences to many internationally known television programmes including The Flintstones, The Jetsons, Street Fighter, Mighty Morphin Power Rangers, X-Men, Sesame Street, Dallas, Star Trek, The Cosby Show, Teenage Mutant Ninja Turtles, National Geographic, etc.

For many years now, studies rejecting the idea of a direct causal link between the media and children's behaviour and beliefs, have been generating insights into children's interactions with all kinds of media forms. This book is designed as an accessible introduction to these important research findings, for students of cultural and communication studies, psychology, and education; for professionals working with children and young people, and in the media industry; and for parents. 'Wired Up' comprises separate studies of a wide range of electronic media forms including television, video, computer games and the telephone, and includes coverage of a broad age-range, from pre-school children to adolescents and young adults. It provides insights into such diverse issues as the gendered nature of media consumption, the role of parental regulation and peer groups, and the significance of narrative, realism and morality.

Covers the contribution of arts to children's learning from Art and Design, Design for Technology to Drama and Music. The book also looks at the state of the arts in primary schools, and includes an evaluation of the relationships between the arts and those moral, spiritual, cultural and social values which impinge on all aspects of the arts and arts education. Each subject within the arts curriculum is considered separately to illustrate the general and specific issues which influence the work of the class teacher. The book also takes on the current thorny issue of assessment, recording and reporting, offering strategies for ways of responding to children's work, and suggestions for accumulating evidence on which to base assessment.

This book offers a major reconceptualization of the term audience, one which involves a landscape, including the landscape of a given audience situated and territorializing features of any way of seeing and defining the world. It acknowledges, in the face of conventional discourse analysis, the contextual features of discourse, to produce complex and textured understanding of the concept of audience. The book will speak to students of rhetoric, mass communication, cultural studies, anthropology, and sociology alike. This book offers a major reconceptualization of the term audience, including the landscape of a given audience the situated and territorializing features of any way of seeing and defining the world. Given de Certeaus hypothesis that listening, watching, and reading all occur in places and result in produce transformed paths or spaces, the contributors to this landmark volume have provided innovative essays analyzing the transformations that take place in the geography between sender and receiver. The book acknowledges, in the face of conventional discourse analysis, the contextual features of discourse, to produce a complex and textured understanding of the concept of audience. The Audience and Its Landscape, presents the work of a vital cross-section of international scholars including Swedens Karl Erik Rosengren, the UKs Jay G. Blumler and Roger Silverstone, Australias Tony Bennett, Israels Elihu Katz, Canadas Martin Allor, and the United States Janice Radway, Byron Reeves, and John Fisk, to name a few. This book is truly groundbreaking in its depth and scope, and will speak to students of rhetoric, mass communication, cultural studies, anthropology, and sociology alike.

This book is worth reading for a number of reasons. It is the first introductory work of critical audience research that suggests how we can study the connection of media consumption in general with every day life, and it also goes beyond its competitors in showing how postmodern thinking can help us in the analysis of a "whole way of life" - Journal of Communication Audiences are problematic and the study of audiences has represented a key site of activity in the social sciences and humanities. Offering a timely review of the past 50 years of theoretical and methodological debate Audiences argues the case for a paradigmatic shift in audience research. This shift, argue the authors, is necessitated by the emergence of the 'diffused audience'. Audience experience can no longer be simply classified as 'simple' or 'mass', for in modern advanced capitalist societies, people are members of an audience all the time. Being a member of an audience is no longer an exceptional event, nor even an everyday event, rather it is constitutive of everyday life. This book offers an invaluable review of the literature and a new point of departure for audience research.

The twentieth anniversary edition of Henry Jenkins's Textual Poachers brings this now-canonical text to a new generation of students interested in the intersections of fandom, participatory culture, popular consumption and media theory. Supplementing the original, classic text is an interview between Henry Jenkins and Suzanne Scott in which Jenkins reflects upon changes in the field since the original release of Textual Poachers. A study guide by Louisa Stein helps provides instructors with suggestions for the way Textual Poachers can be used in the contemporary classroom, and study questions encourage students to consider fan cultures in relation to consumer capitalism, genre, gender, sexuality, and more.

From newspapers to social networking sites, the mass media play a huge role in shaping the way we see ourselves and others. In this engaging introduction, Giles explores our relationship with the media, looking at the effects of advertising, celebrity worship and media influence on violent behaviour. Whatever your level of study, this introduction will help you to evaluate the full reach of the media in our lives. The current geological age has had a profound effect on the relationship between society and nature, and it raises new issues for researchers. It is important for educational research to engage with the politics of knowledge production and address the ecological, economic, and political dynamics of the Anthropocene era. Educational Research in the Age of Anthropocene is a pivotal reference source that provides vital research on the impact of educational research paradigms through the dynamic interaction of human society and the

environment. While highlighting topics such as human consciousness, complexity thinking, and queer theory, this publication explores the historical trends of theories, as well as the context in which educational models have been employed. This book is ideally designed for professors, academicians, advanced-level students, scholars, and educational researchers seeking current research on the contestability of educational research in contemporary environments.

This groundbreaking collection of original essays provides new perspectives in Asian media studies. The volume covers a diverse range of topics from media policy to globalization, using lively examples from various countries and media.

"An invaluable collection for anyone researching or teaching cult cinema ... The Cult Film Reader is an authoritative text that should be of value to any student or researcher interested in challenging and transgressive cinema that pushes the boundaries of conventional cinema and film studies." Science Fiction Film and Television "A really impressive and comprehensive collection of the key writings in the field. The editors have done a terrific job in drawing together the various traditions and providing a clear sense of this rich and rewarding scholarly terrain. This collection is as wild and diverse as the films that it covers. Fascinating." Mark Jancovich, Professor of Film and Television Studies, University of East Anglia, UK "It's about time the lunatic fans and loyal theorists of cult movies were treated to a book they can call their own. The effort and knowledge contained in The Cult Film Reader will satisfy even the most ravenous zombie's desire for detail and insight. This book will gnaw, scratch and infect you just like the cult films themselves." Brett Sullivan, Director of *Ginger Snaps Unleashed* and *The Chair* "The Cult Film Reader is a great film text book and a fun read." John Landis, Director of *The Blues Brothers*, *An American Werewolf in London* and *Michael Jackson's Thriller* "Excellent overview of the subject, and a comprehensive collection of significant scholarship in the field of cult film. Very impressive and long overdue." Steven Rawle, York St John University, UK Whether defined by horror, kung-fu, sci-fi, sexploitation, kitsch musical or 'weird world cinema', cult movies and their global followings are emerging as a distinct subject of film and media theory, dedicated to dissecting the world's unruliest images. This book is the world's first reader on cult film. It brings together key works in the field on the structure, form, status, and reception of cult cinema traditions. Including work from key established scholars in the field such as Umberto Eco, Janet Staiger, Jeffrey Sconce, Henry Jenkins, and Barry Keith Grant, as well as new perspectives on the gradually developing canon of cult cinema, the book not only presents an overview of ways in which cult cinema can be approached, it also re-assesses the methods used to study the cult text and its audiences. With editors' introductions to the volume and to each section, the book is divided into four clear thematic areas of study – The Conceptions of Cult; Cult Case Studies; National and International Cults; and Cult Consumption – to provide an accessible overview of the topic. It also contains an extensive bibliography for further related readings. Written in a lively and accessible style, The Cult Film Reader dissects some of the biggest trends, icons, auteurs and periods of global cult film production. Films discussed include *Casablanca*, *The Rocky Horror Picture Show*, *Eraserhead*, *The Texas Chainsaw Massacre*, *Showgirls* and *Ginger Snaps*. Essays by: Jinsoo An; Jane Arthurs; Bruce Austin; Martin Barker; Walter Benjamin; Harry Benshoff; Pierre Bourdieu; Noel Carroll; Steve Chibnall; Umberto Eco; Nezih Erdogan; Welch Everman; John Fiske; Barry Keith Grant ; Joan Hawkins; Gary Hentzi; Matt Hills; Ramaswami Harindranath; J.Hoberman; Leon Hunt; I.Q. Hunter; Mark Jancovich; Henry Jenkins; Anne Jerslev; Siegfried Kracauer; Gina Marchetti; Tom Mes; Gary Needham; Sheila J. Nayar; Annalee Newitz; Lawrence O'Toole; Harry Allan Potamkin; Jonathan Rosenbaum; Andrew Ross; David Sanjek; Eric Schaefer; Steven Jay Schneider; Jeffrey Sconce; Janet Staiger; J.P. Telotte; Parker Tyler; Jean Vigo; Harmony Wu

"This volume examines early literacy research on a global scale and puts social, cultural, and historical analyses in the front seat--without losing sight of individual and family-level matters in the process. It is comprehensive, ground-breaking, and provocative, and should help literacy researchers to think differently about the field." --Marjorie Faulstich Orellana, School of Education and Social Policy, Northwestern University "No other publication that I am aware of brings together views from such diverse disciplines, contributing to a comprehensive statement about early childhood literacy. The Handbook not only reviews the current field of situated literacy but presents some important and exciting new research. It is a significant resource that promises to become a landmark text." --Eve Bearne, University of Cambridge, Faculty of Education, U.K. "This handbook brings together an astonishing array of writers who explore contemporary political, cultural, and cognitive understandings of early childhood literacy. Literacy and literacy acquisition are broadly defined here to encompass not just traditional notions of reading and writing, but multimodalities, multiliteracies, and critical literacies. . . It is rich and comprehensive, an invaluable resource for scholars, educators, and students of early childhood literacy." --Elsa Auerbach, Professor of English, University of Massachusetts, Boston "This book is unique in its broad consideration of topics and its global focus . . . I particularly appreciate how the editors have situated current research in an historical context. They have also included development issues, pedagogy, research, and the newest areas of interest--critical literacy and popular culture." --Diane Barone, University of Nevada, Reno In recent years there has been a virtual revolution in early childhood studies, with a mass of books and papers seeking to re-examine and reposition childhood. At the same time an equally significant area has developed within literacy studies, reflecting a growing interest in the nature of literacy as a socially situated phenomenon. There is increased interest in literacy as a multimodal concept in which symbolic meaning is a central concept, rather than more conventional and narrower notions of literacy. The Handbook of Early Childhood Literacy is central in providing access to all these different perspectives. The Handbook offers a way through the vast diversity of publications on early childhood literacy by providing comprehensive and up-to-date reviews of research and thinking in early childhood literacy. The arrangement of chapters reflects a contemporary perspective on research into early childhood literacy. Major sections include: the global world of early childhood literacy; childhood literacy and family, community and culture; the development of literacy in early childhood; pedagogy and early childhood literacy and researching early childhood literacy. Contributions by leading authorities focus on literacy as a socially situated and global experience, one that is evolving in relation to changes in contemporary culture and

technological innovation.

The Lively Audience A Study of Children Around the TV Set Allen & Unwin Australia The Audience And Its Landscape Routledge

This indispensable text brings together important essays on the themes, issues, and controversies that have shaped the development of rhetorical theory since the late 1960s. An extensive introduction and epilogue by the editors thoughtfully examine the current state of the field and its future directions, focusing in particular on how theorists are negotiating the tensions between modernist and postmodernist considerations. Each of the volume's eight main sections comprises a brief explanatory introduction, four to six essays selected for their enduring significance, and suggestions for further reading. Topics addressed include problems of defining rhetoric, the relationship between rhetoric and epistemology, the rhetorical situation, reason and public morality, the nature of the audience, the role of discourse in social change, rhetoric in the mass media, and challenges to rhetorical theory from the margins. An extensive subject index facilitates comparison of key concepts and principles across all of the essays featured.

Contains qualitative studies examining the role of the media in the formation of the social, sexual and cultural identities of today's youth.

Feminine/Masculine and Representation provides a much needed introduction to a number of challenging issues raised in debates within gender studies, critical theory and cultural studies. In analysing cultural processes using a range of different methods, the essays in this collection focus on gender/sexuality, representation and cultural politics across a variety of media.

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