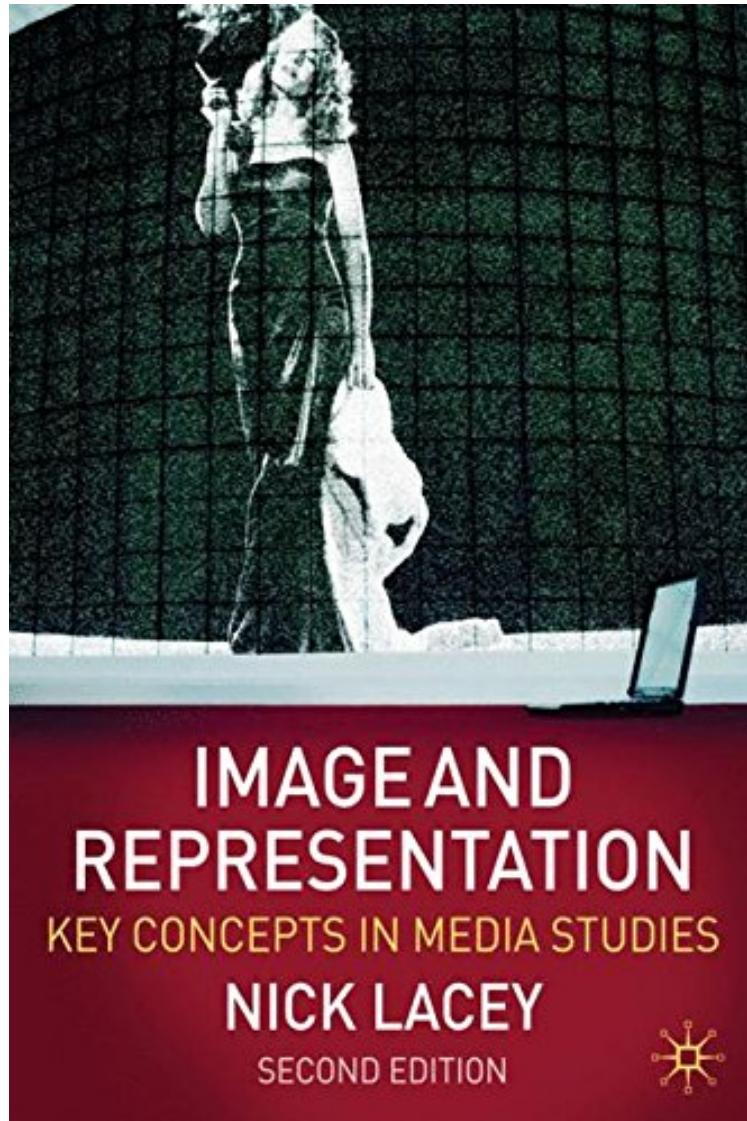


[Free pdf] Image and Representation: Key Concepts in Media Studies

Image and Representation: Key Concepts in Media Studies

Nick Lacey

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#1680035 in Books Nick Lacey 2009-05-15 2009-04-14Original language:EnglishPDF # 1 7.98 x .73 x 5.271, 1.00 #File Name: 0230203353256 pagesImage and Representation Key Concepts in Media Studies | File size: 55.Mb

Nick Lacey : Image and Representation: Key Concepts in Media Studies before purchasing it in order to gage whether or not it would be worth my time, and all praised Image and Representation: Key Concepts in Media Studies:

5 of 5 people found the following review helpful. Clear, concise introduction for undergraduatesBy A CustomerTHIS book is a fine and in many ways unique addition to possible choices for textbooks for an undergraduate course in critical theories of image analysis (or introduction for general readers interested in this topic). Lacey is Head of Media

Studies at a post-16 school in West Yorkshire, England. This book appears to be an outcome of his own teaching at this level as well as his professed primary interest in film. Its major accomplishment is to clearly link image analysis to the field of communication, as well as to reintroduce social and historical considerations into what is too often considered either an individualist or a formalist task. Lacey emphasizes throughout that individual interpretations have a common basis determined by culture and history, and that individual images can be examined carefully in order to suggest this basis. By taking this view, Lacey avoids the "art-appreciation" trap, stressing that the goal of interpretation is to describe how images work in society, not what the proper meaning is. He also deftly minimizes the mechanistic implications of a (generally speaking) semiotic perspective by emphasizing that codes are fluid social conventions, not invariant and timeless structures. Lacey begins Chapter 1 by introducing linguist Roman Jakobson's model of communication, a six-faceted one consisting of addresser, addressee, context, message, contact, and code, to emphasize the social and contextual nature of interpretation. This is combined with a clear run-down of features of images, from nonverbal communication (such as facial expression, body gestures, and clothing) to form (such as framing, angle, height, and depth of field) and content (subject, lighting, and setting). Additional media-specific features (such as anchorage and juxtaposition) and editing are also noted. This discussion is particularly useful for students who have not taken courses in television- or film-production or in photography. All this and more takes place in the (50-page) first chapter, no less! Chapter 2, which introduces semiotic analysis via Saussure, Peirce, and Barthes, finishes the overtly methodological discussion. It does as good a job as any on a notoriously difficult topic. The remaining five chapters build upon the theoretical and descriptive basis laid down in the first two. Stronger chapters alternate between somewhat weaker ones. Chapter 4, titled "Advanced Image Analysis," introduces larger issues surrounding images (and media) in society from a cultural and critical perspective. Brief discussions of authorial intent, preferred reading, discourse, and hegemony are fleshed out with an account of alternative ways of editing and a short history of Western images and their uses in society. Similarly, Chapter 6, titled "Representation and Reality," provides a clear introduction to the emergence of realism as a way of understanding and packaging the world. The discussion ranges from a history of realism to its use in documentaries and the challenges to it in the late 1960s. Less useful chapters include a short elaboration of Jakobson's theory of communication (I've generally skipped it when assigning readings from this book). Case studies included in Chapter 5 reflect the experience of Lacey's primary audience in Britain, and students in this country may find them obscure and therefore less useful. Chapter 7 contains the almost obligatory discussion of new technology, but it unfortunately has little new to say. In sum, though, Lacey has done a fine job with this book. The stronger chapters not only provide students with a conceptual and methodological framework, they acquaint students with major issues while also including fine, brief discussions about the uses of images in history. Suggested exercises are scattered throughout the text in key places (most work well as prompts for in-class discussion), in addition to many clearly described examples and a compact bibliography at the end that serves as a resource for students interested in reading in more depth. Of course, no book can do it all. But this book packs more between the covers than any I've yet found. 3 of 3 people found the following review helpful. At last! By Sylvia Hottinger At last, a straight forward foundation book on the analysis of image and representation. It covers the analysis of photography as well as that of cinema step by step. Lacey also gives precise definitions of all the components of an image, what elements are to be taken into account when, why and how. His manual covers camera techniques and semiotics with unprecedented clarity. Saussure, Barthes, Pierce and other classics in the realm of linguistics are explained and applied. The exercises he proposes for the classroom are fun and straight to the point. This book will teach everyone to read images.

Image and Representation 2e is a clear and straight-talking introduction to two of the most important concepts in film and media studies. Exploring media language and representation throughout a variety of visual texts, the book offers a balanced, in-depth guide to the essential theories and key issues. The book begins by introducing the basic components of image analysis, including mise en scene, framing and anchorage. It then elaborates on these key ideas to provide the reader with a more advanced understanding of media language and representation. From the contribution of semiotics and debates around authorial intent, to ideas about hegemony and issues around propaganda, Nick Lacey offers approachable explanations of complex ideas and terms. The new edition is also now updated to reflect recent changes in the field, with particular attention paid to new media technologies. Each chapter is packed with memorable examples from a wider range of media and provides greater global perspective on today's media landscape. Gradually building up the reader's knowledge to encourage independent thinking, this is an essential resource for students taking courses in media, cultural, communication and film studies at school, college or university.

s of the first edition: '...illustrated with occasional diagrams, photographs and film stills, and divided into bite-size sections and subsections...this is a tightly structured, complete, coherent course.' - In The Picture 'This is a stimulating and helpful book, with loads of material and texts from a wide range of media. Despite having to bring in some difficult concepts, Nick Lacey's obvious love and enthusiasm for his subject should encourage and spur his target audience - the post-16 media student - to a more careful and critical approach to all aspects of media texts.' - AC

Dewar, Media Education Journal 'I liked Lacey's tone to his reader: getting them involved, chatting to them almost, in the manner of Open University course books. This involvement with the reader is further reinforced by the number of exercises (again varying in difficulty) which the reader is expected to do...This is a stimulating and helpful book, with loads of material and texts from a wide range of media. Despite having to bring in some difficult concepts, Nick Lacey's obvious love and enthusiasm for his subject should encourage and spur his target audience - the post-16 media student - to a more careful and critical approach to all aspects of media texts.' - Media Education Journal 'At last, a straight forward foundation book on the analysis of image and representation. This book will teach everyone to read images.' - Customer , s of the first edition: ' ... illustrated with occasional diagrams, photographs and film stills, and divided into bite-size sections and subsections ... this is a tightly structured, complete, coherent course.' In The Picture 'This is a stimulating and helpful book, with loads of material and texts from a wide range of media. Despite having to bring in some difficult concepts, Nick Lacey's obvious love and enthusiasm for his subject should encourage and spur his target audience the post-16 media student to a more careful and critical approach to all aspects of media texts.' AC Dewar, Media Education Journal 'I liked Lacey's tone to his reader: getting them involved, chatting to them almost, in the manner of Open University course books. This involvement with the reader is further reinforced by the number of exercises (again varying in difficulty) which the reader is expected to do ... This is a stimulating and helpful book, with loads of material and texts from a wide range of media. Despite having to bring in some difficult concepts, Nick Lacey's obvious love and enthusiasm for his subject should encourage and spur his target audience the post-16 media student to a more careful and critical approach to all aspects of media texts.' Media Education Journal 'At last, a straight forward foundation book on the analysis of image and representation. This book will teach everyone to read images.' Customer , From the Back CoverImage and Representation 2e is a clear and straight-talking introduction to two of the most important concepts in film and media studies. Exploring media language and representation throughout a variety of visual texts, the book offers a balanced, in-depth guide to the essential theories and key issues. The book begins by introducing the basic components of image analysis, including mise en scene, framing and anchorage. It then elaborates on these key ideas to provide the reader with a more advanced understanding of media language and representation. From the contribution of semiotics and debates around authorial intent, to ideas about hegemony and issues around propaganda, Nick Lacey offers approachable explanations of complex ideas and terms. The new edition is also now updated to reflect recent changes in the field, with particular attention paid to new media technologies. Each chapter is packed with memorable examples from a wider range of media and provides greater global perspective on today's media landscape. Gradually building up the reader's knowledge to encourage independent thinking, this is an essential resource for students taking courses in media, cultural, communication and film studies at school, college or university.