

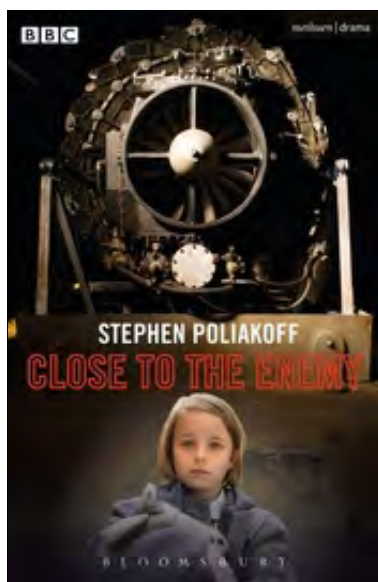


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Close to the Enemy



ISBN: 9781350016002

Published: 01-11-16

Price: £ 19.99

Author/s: Stephen Poliakoff

Extent: 496

Format: 198 x 129mm

Binding: Paperback

Description:

Close to the Enemy is a six-part television series, mostly set in a bomb-damaged London hotel in the aftermath of the Second World War.

The drama follows intelligence officer Captain Callum Ferguson whose last task for the Army is to ensure that a captured German scientist, Dieter, starts working for the British RAF on urgently developing the jet engine. With the background of the emerging Cold War, it is clear to all that it's crucial for British national security that cutting-edge technology is made available to the armed forces as quickly as possible. Callum uses unorthodox methods in his attempt to convince Dieter to work with the British and eventually a friendship develops between the two men, but soon tensions arise as all is not as it seems.

Over the course of the series, Callum encounters a number of other characters whose stories all intertwine. These characters include Victor, Callum's younger brother, struggling to deal with psychological trauma caused by his experience in the fighting; Harold, a Foreign Office official who reveals some startling truths about the outbreak of the war; Rachel, an enchanting Anglophile American engaged to his best friend; and Kathy, a tough young woman working for the War Crimes Unit, fighting to bring war criminals who escaped prosecution to justice. All these characters are trying to rebuild and move their lives forward in the aftermath of the war, a war that scarred them all so deeply.

Close to the Enemy was first screened on BBC2 in September 2016 in a production by Little Island Productions. It starred Jim Sturgess, Freddie Highmore, Charlotte Riley, Phoebe Fox, August Diehl, Robert Glenister, Alfie Allen, Charity Wakefield, Angela Bassett, Lindsay Duncan and Alfred Molina.

About Author/s:

Stephen Poliakoff is one of Britain's most prolific and decorated writers. He has won a BAFTA for Best Single Play for *Caught on a Train* in 1980, the Evening Standard's Best British Film Award for *Close My Eyes* in 1992, The Critics' Circle Best Play Award for *Blinded by the Sun* in 1996 and the Prix Italia and the Royal Television Society Best Drama Award for *Shooting the Past* in 1999. *Perfect Strangers* won the Dennis Potter Award at the 2002 BAFTAs and Best Writer and Best Drama at the Royal Television Society Awards, while *The Lost Prince*, won three Emmy Awards in 2005 including Outstanding Mini Series. His work for the BBC includes *Friends and Crocodiles* and *Gideon's Daughter* (both 2006), which won two Golden Globes and a Peabody Award in 2007.

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Film and Television Genres of the Late Soviet Era



ISBN: 9781441134288

Published: 01-12-16

Price: £ 23.99

Author/s: Alexander Prokhorov & Elena Prokhorova

Extent: 240

Format: 6 x 9

Illustrations: 30 bw illus

Binding: Paperback

Description:

Most histories of Soviet cinema portray the 1970s as a period of stagnation and the gradual decline of the film industry. This book, however, examines Soviet film and television of the era as mature industries articulating diverse cultural values via new genre models. During the 1970s, Soviet cinema and television developed a parallel system of genres where television texts celebrated conservative consensus while films manifested symptoms of ideological and social crises.

The book examines police film, melodrama, comedy, children's film, variety show film, art cinema, and epic film, and outlines how television gradually emerged as the major form of Russo-Soviet popular culture. Through close analysis of well-known film classics of the period as well as less familiar films and television series, this groundbreaking work helps to deconstruct the myth of this era as a time of social stability and also helps us to understand the persistence of this myth in the contemporary Russian collective memory.

Film and Television Genres of the Late Soviet Era is the first book to thoughtfully address the late socialist period and the first to provide a thorough analysis of Soviet genre film. It will become standard reading for anyone interested in Soviet cinema after 1968. **Lilya Kaganovsky**, Associate Professor of Slavic, Comparative Literature, and Cinema & Media Studies, University of Illinois, Urbana-Champaign, USA

If you want to understand a particular cultural moment after World War II, you have to know the television that people were watching (or not watching). If you want to understand late Soviet and post-Soviet television, you have to read the Prokhorovs. **Eliot Borenstein**, Professor of Russian & Slavic Studies and Provostial Fellow, New York University, USA

A thorough, insightful, and groundbreaking analysis of late Soviet genres in both film and television that provides an historical overview of the topic (and its theoretical underpinnings) as well as discerning discussions of such genres as the prestige film, the police procedural, the comedy, and the melodrama. **Lucy Fischer**, Distinguished Professor of Film and English, University of Pittsburgh, USA

About Author/s:

Alexander Prokhorov is Associate Professor of Russian and Film Studies at the College of William and Mary, USA. He is the author of *Inherited Discourse: Paradigms of Stalinist Culture in Literature and Cinema of the Thaw* (2007). **Elena Prokhorova** is Assistant Professor of Russian and Film Studies at the College of William and Mary, USA. Her articles have appeared in *Slavic Review*, *Slavic and East European Journal*, *Kinokultura*, and edited volumes.

Contents:

- Table of Contents:
- Acknowledgements

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- **Introduction**
- 0.1. Approaches to Film and Television Genres
- 0.2. Why Television?
- 0.3. The Difficult Fate of Genre Studies in the USSR and Russia
- 0.4. Overview of Chapters: from Socialist Realism to Film Genres
- **Chapter 1. Epic Film as a Tool of Hard and Soft Power during the Cold War.**
- 1.1. Syntax and Semantics of the Genre
- 1.2. *War and Peace*: Art Cinema on State Service
- 1.3. *Liberation*: War Spectacle and the Politics of Memory
- 1.4. Postscriptum: The Revival of Prestige Productions under Putin
- **Chapter 2. The Socialist Television Police Procedural of the 1970s and 80s: Teaching Soviet Citizens How to Behave.**
- 2.1. Syntax and Semantics of the Genre
- 2.2. *The Investigation Is Conducted by Experts*: The Soviet Police Procedural Is Born
- 2.3. *The Meeting Place Cannot Be Changed*: The Romantics of Criminal Underworld
- 2.4. Postscriptum: Streetwise Cops Meet the Russian Mafia
- **Chapter 3. Late-Soviet Comedy: Between Rebellion and the Status Quo.**
- 3.1. Syntax and Semantics of the Genre
- 3.2. El'dar Riazanov: The Trappings and Traps of Private Life
- 3.3. Mark Zakharov's Television Films: Between the Romance and the Sitcom
- 3.4. Postscriptum: The Living and the (Un)Dead
- **Chapter 4. Reinventing Desire: Late-socialist Melodrama**
- 4.1. Syntax and Semantics of the Genre
- 4.2. Television Melodrama
- 4.3. Cinematic Masculinities
- 4.4. Late-Soviet Woman's Film
- 4.5. Postscriptum: Televised Passions
- Conclusion
- Bibliography
- Filmography
- Index



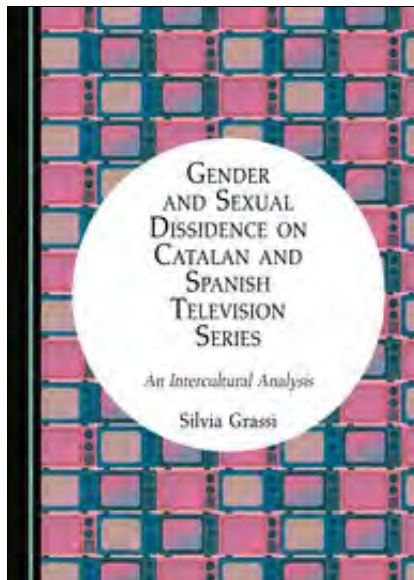
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Gender and Sexual Dissidence on Catalan and Spanish Television Series

An Intercultural Analysis



ISBN: 9781443897211

Published: 01-09-16

Price: £ 52.99

Author/s: Silvia Grassi

Extent: 290

Format: A5

Binding: Hardback

Description:

Taking as a starting point an interpretation of the television medium as an Ideological State Apparatus, this book examines how gender roles and non-heteronormative sexualities are constructed in Spanish and Catalan television series. In the first part, which focuses on the construction of gender roles in Catalan soap operas, it applies the analytical paradigms founded by Anglo-Saxon feminist scholars for the content of soap operas to a corpus of material which has rarely been analysed through this perspective. In the second part, which focuses on the construction of non-heteronormative sexualities in Spanish and Catalan television series, the book challenges the rhetoric of “normalisation” and the “essentialist” paradigms which have so far dominated the examination of the construction of sexuality in television series.

As such, this book addresses the role performed by television in the construction of meanings which surround gender issues and non-heteronormative sexualities. This is a timely exercise because gender studies and studies of sexual dissidence are fairly recent fields in Spanish and Catalan academia and television has been largely disregarded, especially as far as the analysis of characters and storylines is concerned. As a result, this book represents a major contribution to these fields in the Spanish and Catalan contexts.

About Author/s:

Silvia Grassi is a scholar in Cultural Studies, Media Studies and Gender/ LGBT Studies. Dr Grassi obtained her undergraduate degree in Cultural Studies (2006) and her MA in Cultural and Media Studies (2008) at Università degli Studi di Milano, Italy. In 2014, she received her PhD from the School of European Languages, Translation and Politics of University of Cardiff. From January 2015 to July 2016, she was a member of the research project “Discourses of the Nation and the National” at the Department of Literature, Area Studies and European Languages of the University of Oslo. Dr Grassi’s research focuses on how cinema and television from different cultural contexts (mainly British, American, Spanish and Catalan) construct meanings around gender and sexuality. She is also interested in examining how mass media construct meanings around national and cultural identities, particularly in the Catalan context.

Contents:

- Acknowledgements
- Introduction
- **Part 1—Gender Roles in Soap Operas: A Comparative Analysis of Catalan, British, and American Serials**
- Chapter One A Call to Action: Television as a Site for Feminist Struggle
- Chapter Two How and Why Women Watch Television: From Content Analysis to Audience Analysis
- Chapter Three Soap Opera: A ‘Female’ Genre?
- Chapter Four How and Why Women Watch Soap Operas: An Analysis of this Genre’s Appeal for an Audience Constructed as Female

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- Chapter Five Are Soap Operas all the Same? An Analysis of National Differences within the Genre
- Chapter Six Are Soap Operas a Safe Place? An Analysis of Models of Family and the Construction of a Sense of Community in Soaps
- Chapter Seven Learning from Soap Operas: An Analysis of Soaps' Didactic Aspirations
- Chapter Eight Conclusions vi Contents
- **Part 2—Sexual Dissidence on TV: A Comparative Analysis of Catalan, Spanish, British and American Series**
- Chapter One Do Words Count? A Terminological Clarification
- Chapter Two An Overview of Studies of Non-Heteronormative Content on TV
- Chapter Three Why Television Counts: The Importance of Non-Heteronormative Media Images
- Chapter Four Normalisation: Who Has the Right or Want to be Normal?
- Chapter Five Television's Construction of Sexual Dissidence: The Dominant Paradigm of Essentialism
- Chapter Six Constructing a Collective History
- Chapter Seven Television's Depiction of the Role of the School System in Sustaining Heteronormativity
- Chapter Eight Conclusions
- Conclusion
- Appendix 1
- Appendix 2
- Bibliography

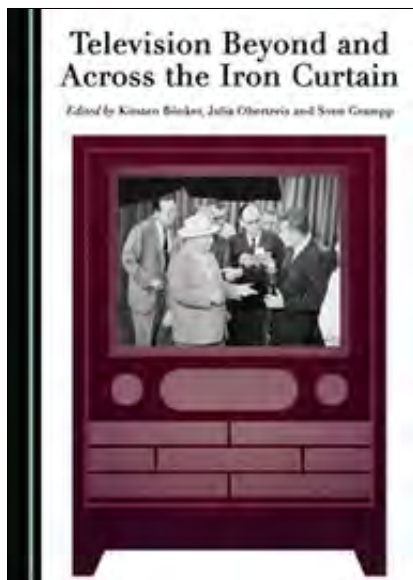
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Television Beyond and Across the Iron Curtain



ISBN: 9781443897402

Published: 01-10-16

Price: £ 57.99

Editor/s: Kirsten Bönker, Julia Obertreis, Sven Grampp

Extent: 320

Format: A5

Binding: Hardback

Description:

From the mid-1950s onwards, the rise of television as a mass medium took place in many East and West European countries. As the most influential mass medium of the Cold War, television triggered new practices of consumption and media production, and of communication and exchange on both sides of the Iron Curtain.

This volume leans on the long-neglected fact that, even during the Cold War era, television could easily become a cross-border matter. As such, it brings together transnational perspectives on convergence zones, observations, collaborations, circulations and interdependencies between Eastern and Western television. In particular, the authors provide empirical ground to include socialist television within a European and global media history. Historians and media, cultural and literary scholars take interdisciplinary perspectives to focus on structures, actors, flow, contents or the reception of cross-border television. Their contributions cover Albania, the CSSR, the GDR, Russia and the Soviet Union, Serbia, Slovenia and Yugoslavia, thus complementing Western-dominated perspectives on Cold War mass media with a specific focus on the spaces and actors of East European communication.

Last but not least, the volume takes a long-term perspective crossing the fall of the Iron Curtain, as many trends of the post-socialist period are linked to, or pick up, socialist traditions.

About Editor/s:

Kirsten Bönker is Interim Professor of East European History at the History Department at Carl von Ossietzky University Oldenburg, Germany. Her research interests include the cultural, political and social history of Russia and the Soviet Union, European media history, and Cold War history. **Sven Grampp** is Assistant Professor (Akademischer Rat) at the Institute of Theater and Media studies at Friedrich-Alexander-University of Erlangen-Nuremberg, Germany. His research interests include the Space Race, media theory, and television. **Julia Obertreis** is Chair of Modern and East European History at Friedrich-Alexander-University of Erlangen-Nuremberg, Germany. Her research interests include the imperial history of Russia and the Soviet Union, environmental history, oral history, European television history, and the relationship between global history and East European History.

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Digital Fandom 2.0

New Media Studies



ISBN: 9781433131509

Published: 15-10-16

Price: € 44.20

Author/s: Paul Booth

Format: 15x22,5 cm

Binding: Paperback

Description:

In this completely revised and updated version of *Digital Fandom*, Paul Booth extends his analysis of fandom in the digital environment.

With new chapters that focus on the economics of crowdfunding, the playfulness of Tumblr, and the hybridity of the fan experience, alongside revised chapters that explore blogs, wikis, and social networking sites, *Digital Fandom 2.0* continues to develop the “philosophy of playfulness” of the contemporary fan.

Booth’s analysis reveals the many facets of the digital fan experience, including hybrid fandom, demediation, and the digi-gratis economy.

With a foreword from noted fan scholar Matt Hills, Booth's new *Digital Fandom 2.0* shows the power of the fan in the digital age.

In this web 2.0 world, where community and not content is king, the fan marks a new form of interactive subjectivity that deconstructs the usual categories of consumer and producer. Paul Booth's 'Digital Fandom' breaks new ground in the investigation of this subject, demonstrating how it reorganizes and reorients the field of new media studies. David J. Gunkel, Presidential Teaching Professor, Northern Illinois University, Author of Hacking Cyberspace and Thinking Otherwise

From blogs to ARGs, wikis to social networking sites, Paul Booth provides an in-depth tour of how fans straddle and traverse the boundary between television and digital media. With a theoretically rich analytic eye, 'Digital Fandom' breaks new ground for the next generation of media scholarship. Jason Mittell, Middlebury College, Author of Television & American Culture

About Author/s:

Paul Booth (PhD., Rensselaer Polytechnic Institute) is an Associate Professor of Communication at DePaul University. He is the author of *Game Play* (2015), *Playing Fans* (2015), and *Time on TV* (2012), and the editor of *Fan Phenomena: Doctor Who* (2013), and co-editor of *Controversies in Digital Ethics* (2016, with Amber Davisson) and *Seeing Fans* (2016, with Lucy Bennett).

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Intercultural Communication as a Clash of Civilizations

Al-Jazeera and Qatar's Soft Power



ISBN: 9781433122644

Published: 15-07-16

Price: € 115.35

Author/s: Tal Samuel-Azran

Binding: Hardback

Description:

Intercultural Communication as a Clash of Civilizations argues that Al-Jazeera is not an agent of globalization, as is widely argued, but a tool used by the Qatari government to advance its political as well as Islamist goals.

This book also maps the Western tendency to reject the network outright despite Al-Jazeera's billion-dollar investments designed to gain entrance into Western markets; it shows empirically that this rejection is similarly rooted in religious, cultural and national motives.

This book asserts that the main outcome of Al-Jazeera's activities is the promotion of religious and cultural conflicts. The network persistently portrays global events through the prism of conflicting religious and cultural values – propelling a clash of civilizations as per Samuel P. Huntington's well-known thesis.

By writing this empirically rich and theoretically sophisticated book, Tal Samuel-Azran has contributed to widening the terms of debate in global news flow. By linking Al-Jazeera with the discourse of soft power, the book also contributes to the much-needed conversation between scholars of international relations and international communication. Researchers and policy mandarins will find this book a valuable resource to make sense of the growing importance of soft power in public diplomacy and the primacy of communication in this process. From the foreword by Daya Thussu

About Author/s:

Tal Samuel-Azran (PhD, University of Melbourne) is Associate Professor and the Head of the International Program at the Sammy Ofer School of Communications at the Interdisciplinary Center Herzliya. His research has been published in American Behavioral Scientist and Computers in Human Behavior, among others, and he is the author of 'Al-Jazeera and US War Coverage' (Peter Lang, 2010).

Contents:

- The Qatar-Al-Jazeera Nexus
- Qatar Invents the Most Effective Contemporary State-Sponsored Broadcasting Network
- Qatar's Soft Power: A Macro Perspective
- Qatar Operates Al-Jazeera as a Smart Power Tool in Its Relationship With Saudi Arabia
- Al-Jazeera's Role in Qatar's Race to Become a «Core State» in the Muslim World During the Arab Spring
- Al-Jazeera's Obsession With the Clash-of-Civilizations Theory and Its Contribution to Qatar's Core-State Ambition
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- Putting It All Together: The Al-Jazeera Effect and What It Means for International and Intercultural Studies.

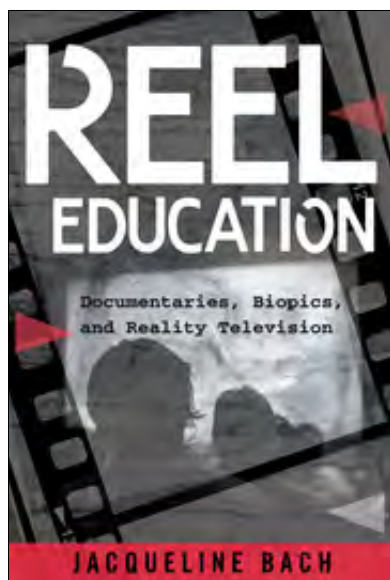


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Reel Education

Documentaries, Biopics, and Reality Television



ISBN: 9781433129155

Published: 15-08-16

Price: € 44.20

Author/s: Jacqueline Bach

Binding: Paperback

Description:

Reel Education is the first single-authored book to bring together the theoretical and practical considerations of teaching cinematic texts about education that claim a degree of verisimilitude.

Given the recent influx of documentaries, biopics, and reality television shows about education, new theoretical frameworks are required to understand how these productions shape public conversations about educational issues. Such texts, with their claims to represent real-life experiences, have a particular power to sway audiences who may uncritically accept these stories as offering “the truth” about what happens in schools. Since all texts, whatever their truth-claims may be, are grounded in specific ideologies, those in the fields of humanities, education, and media and communication studies must pay attention to how these films and television shows are constructed and for what purposes.

This book provides an analysis of documentaries, biopics, and reality television, examining the construction of the genres, the explicit and latent ideologies they contain, and the ways in which students and faculty might critically engage with them in classrooms.

About Author/s:

Jacqueline Bach (PhD, Oklahoma State University) is the Elena and Albert LeBlanc Associate Professor of English Education and Curriculum Theory at Louisiana State University. She has published texts on films and reality television shows in journals such as ‘The Journal of Curriculum Theorizing, English Education,’ and ‘Pedagogies.’

Contents:

- Acknowledgments and Introduction
- **Section I: Race to Represent First: Documentaries**
- Something Is Wrong in the Education System: Manufacturing a Crisis in the School Documentary
- But No One Taught Me: An Educational Mockumentary
- You Know that Kids Are Getting a Really Crappy Education Now: Teaching Documentaries through Interpretive, Ideological, and Activist Approaches
- **Section II: Based on Actual Events: Biopics**
- I See the Same F—ing Movies You Do, Man: An Analysis of Three Biopics about Teachers
- Trapped by Futility: The Problems with Claiming Connections to Real Classrooms in ‘The Class’
- I Can’t Teach You That Other Stuff: Incorporating Biopics about Education into the Classroom
- **Section III: Real Worlds: Reality Television**
- An Essential Ingredient of Trust: An Overview of the Pedagogical Aspects of Reality Television
- Are You Here to Tell a Story?: An Analysis of One Reality Television Show about

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- Make It Work: Incorporating Reality Television into the Classroom



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