

**THE NEW SCHOOL**

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# **MEDIA STUDIES**

## **THESIS HANDBOOK**

**MASTER OF ARTS IN MEDIA STUDIES  
SCHOOL OF MEDIA STUDIES  
THE NEW SCHOOL**

Prepared by Shannon Mattern  
Created Fall 2004  
Revised Fall 2010  
Revised by Dawnja Burris  
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## MEDIA STUDIES M.A. THESIS

This handbook is designed to explain the process of planning and producing a Thesis. It describes the administrative issues involved in undertaking a thesis and is designed to enable you to concentrate on the most important part of the process: thinking about and producing your thesis. Should you have further questions, please don't hesitate to contact the Thesis Coordinator, Director of the M.A. program any full-time faculty member, the Director for Student Affairs, or the Dean of the School of Media Studies.

### THESIS OPTION

To complete the Master of Arts degree, you must choose either the *Thesis Track* or the *Non-thesis Track*. Both tracks require the completion of 39 credits and the submission of an approved thesis, which can *often add as much as a year to a student's program of study*. Approximately ten percent of the students in our program choose and are approved to complete via the thesis option. An alternative to completing the degree with a significant research or production portfolio work may be accomplished through registration in Independent Study or Independent Production courses. Details about the non-thesis track can be found on the School of Media Studies website.

The thesis represents a synthesis of your accumulated knowledge and competencies. It provides an opportunity to extend, gather, and display the ideas and skills learned through your program of study. There are a number of reasons to choose the Thesis Option. It is useful as a means of applying lessons, techniques, and skills learned in coursework. There is satisfaction in exploring a field or sub-field of Media Studies and knowing it well. Writing a thesis can function as an act of fulfillment, a tying up of loose ends, and can bring a sense of closure to the M.A. experience. It can also serve as a foundation for further creative work, a source for articles to be submitted for publication, as a demonstration of your abilities and commitment to doctoral programs, or as an example of professional production work.

The Thesis Option consists of three 1-credit thesis 'courses'. The courses are taken in sequence over 3, and sometimes 4 semesters (Supervision may be repeated).

- Thesis Proposal is taken during the semester you prepare your thesis proposal
- Thesis Tutorial Lab is a bi-weekly meeting course
- Thesis Supervision is taken as you complete your thesis

All three courses require successful completion to graduate. Each of the courses are graded P/U (pass or unsuccessful) and designed to allow students to progress through the process in a systematized and supported manner. If, along the way, a student does not successfully complete a course or elects not to continue, the thesis credits completed to date count as seminar credit towards the student's degree requirements.

### WHEN TO REGISTER

You are eligible to submit a Thesis Proposal during the semester in which you are completing your 27<sup>th</sup> credit (or earlier with special permission), and you must have completed all required course before enrolling in the Thesis Tutorial Lab. Throughout your coursework, you should keep in mind interesting topics, useful theoretical approaches, and helpful faculty members from previous courses. Indeed, your coursework should be an opportunity to explore possibilities and to use assignments to evaluate the

suitability of issues, subjects, and practices for a thesis. Thesis proposal and completion guidelines are available via the School of Media Studies website.

## **TYPES OF THESES**

Ours is a program that prioritizes the integration of theory and practice, and we acknowledge scholarship in a variety of formats. Theses can take a variety of forms including **an extended paper** (between 50 and 70 pages), **a film, video, audio, or hybrid project** that combines several media formats or modes of communication. Your choice of format depends on the media studies problem or question you want to solve, the audience you intend to reach, and the kind of work that you are prepared to undertake. Your Primary Thesis Advisor is responsible for determining that you have met the appropriate standards and acquired the necessary skills (e.g., that you have taken the appropriate production or methodology classes) to undertake your proposed project. A Second Reviewer – chosen by you and your advisor – will confirm that judgment.

Regardless of its format, a thesis involves **systematic inquiry into some media studies- related phenomenon, problem, or question**. The thesis represents more than the accumulation of facts, footage, or references. Instead, it demands the identification or development of suitable methods for conducting research, the analysis or interpretation of ideas, the solution of some articulated problem, or the systematic search for meaning in the chosen area of study. Whether written or produced in a media format, theses are expected to build and sustain a coherent and creative engagement with a given set of conceptual, aesthetic, technical, or theoretical problems germane to our field.

You must identify **what methods are best suited to your topic and intended audience**. Would your research be best presented in a traditional written thesis, on a website, in a radio or video documentary, or in an installation? Why? The process may entail the collection and analysis of original empirical data using appropriate scholarly methods, and/or the investigation of already published sources, and/or the interpretation of given materials, texts, objects, or ideas. It may also involve the extension of research, analysis, writing, or production initiated in courses or through interaction with Media Studies faculty. You will be expected to *explain* your chosen methods – both in the proposal and in the **support paper** that accompanies all non-written theses (described below, under “The Final Submission”).

The topic chosen should be **suited to the length and scope of a Master’s thesis**. While the Master’s thesis, unlike the doctoral dissertation, does not have to create new knowledge or break new ground, it does display your ability to go beyond the mere collection of information into synthesis, analysis, judgment, and interpretation. Moreover, it should demonstrate your familiarity with a substantial body of thought or critical literature and your competence in the application of some recognizable form of inquiry. It should, in sum, demonstrate your “mastery” of some self-chosen topic of study and/or mode of production.

In defining your topic, you need to carefully delimit the scope of your inquiry and any production work, so it is not a good idea to start with “The History of Media and Ideas,” as this is better suited to a multi-volume (multi-lifetime!) work. Nor do you want to think in terms of feature length productions because the required scope for such projects exceeds the time you generally have in the program. Likewise too

narrow a topic such as a simple content analysis of a single website is not appropriate. A manageable thesis, for example, might involve a feminist reading of a film, an explication and interrogation of the prevailing ideology suggested by a particular cable network, or a study of the political economy of independent label music distribution. The task is to find a **topic both particular enough to offer focus yet general enough to be accessible and thought-provoking to others** whose concerns lie beyond the particular material.

The topics should also be **realistic, given the resources, both scholarly and technical**, available to Media Studies students. As you refine a suitable topic for exploration or engagement, you should also carefully assess the following: How long will the proposed research and production activities take? Are all the materials I need accessible to graduate students locally? Does the proposed use of resources (library or production equipment, etc.) correspond to their foreseeable availability? However novel, creative, or original the ideas being described, you must work within the limits of the resources provide by The New School.

## FORMING THE THESIS COMMITTEE

The first step in the thesis committee process is the selection of a Primary Thesis Advisor. In the semester **before** you plan to enroll in Thesis Proposal, you should select a Primary Thesis Advisor from among the School of Media Studies full-time faculty. Preferably she or he should be someone with whom you have worked. Meet with her or him early in the semester to discuss the possibility of working together and to consider areas of interest or possible topics.

Once you have secured your Primary Advisor, you must register, **by the 3rd week of the semester**, for **one credit of Thesis Proposal** with your advisor. The Director for Student Affairs will assist you with registration when you provide documentation of your advisor's agreement to serve in that capacity. You and your advisor should then work together to identify a Second Reviewer, who may be selected from among the full-time or adjunct faculty – or, if appropriate and approved by the Thesis Coordinator, from outside the program. In addition, you are strongly advised to ensure that at least one member of your Thesis Committee has some expertise in the methodology or production skill you plan to employ in the thesis. The Primary Thesis Advisor, Second Reviewer and the Thesis Coordinator will together constitute the “Thesis Committee.”

Both members of this committee will work with you through the proposal writing and review and thesis writing/production and review stages of the thesis. The degree and regularity of involvement of your Second Reviewer, however, is to be determined on a case-by-case basis. In most cases the role of the Second Reviewer is to review materials at the end of both processes, for the proposal and completed thesis reviews. In all cases, the thesis proposal and thesis itself will not go to the second reviewer for *formal* review until it has been fully approved and “signed off” by the Primary Thesis Advisor. Early in the proposal writing stage, you and your Primary Advisor should establish with your Second Reviewer what your working relationship will be throughout the thesis process. *You are strongly encouraged to schedule in-person meetings (or, conference calls) during both the proposal writing and thesis approval processes.* Either advisor may request such a meeting, in which case it is the student's responsibility to accommodate that request and schedule the meeting.

## CREATING THE THESIS PROPOSAL

The Thesis Proposal is a planning document produced by the student, in consultation with the student's Primary Thesis Advisor. It is your responsibility to meet regularly with your Primary Thesis Advisor, to schedule a proposal review meeting and to meet calendar deadlines for formal submission of the approved thesis proposal (see section below).

It is crucial that your proposal successfully demonstrates your preparedness and competence to undertake the work described. Aim for clarity and brevity, and follow the formatting and style conventions of one of the standard style guides, such as APA or MLA. Although the content of the proposal will depend on the type of project you are proposing, all proposals should include the following elements. Limit your proposal to between five to ten pages.

- **Signature Page** (see Appendix A)
  - Signed by the student, Primary Thesis Advisor, and Second Reviewer  
*Note that the Department will not collect signatures on your behalf.* Off-site students, or students working with off-campus advisors, should make special arrangements to obtain the requisite signatures via email and/or fax. Please budget sufficient time to collect signatures by whatever means necessary (e.g., you might ask your advisors to email or fax to you a note of approval, which you then affix to your proposal), and submit all requisite signatures with your approved proposal before the deadline.
- **Abstract.** A brief (100 words or fewer) descriptive statement. What is the project? What do you propose to do? What is the thesis statement, argument, question, or central idea of the project?
- **Proposal and Rationale**
  - Description. (1-2 pages) Provide a more extended description of the project.
  - Rationale and Literature Review. (2-4 pages) What is the purpose of the project? What is the conceptual framework informing your questions? What theoretical perspectives or assumptions do you draw from? What is the relevant existing work in the field, and how is your proposed project situated in relation to it? What contribution might your project make to the field? What can we learn from your work?
  - Methodology. (3-4 pages) What research methods will you use, and how are they congruent with your conceptual framework? Describe the general kinds of information to be used, the sources from which the data will be collected, your sampling rationale, and your methods for collecting that data. Address any limitations of the research methods or any challenges you expect to encounter. If you will be using surveys, questionnaires, or interviews, briefly list some sample questions; or if you will be using participant observation or field research, describe your observational procedures. If applicable, explain how you will analyze your data.
  - Relevant experience and expertise. (1 page) What is your relevant experience and expertise? What experiences, course work, and areas of study have prepared you for this work? How will the thesis be a culmination of your educational experience?
- **Research/Production Plan** (2-3 pages)
  - List the necessary steps toward project completion, in the form of a proposed work schedule. Please note that most faculty members are not available over winter or summer breaks for advising.

- Provide an annotated table of contents or outline including proposed length of chapters; or, for a production, offer detailed descriptions of proposed locations, scenes, interviews, characters, etc.
- Discuss any contingencies within or among the steps, e.g. interviewees who may not agree to be interviewed, rights holders who may not grant you permission to reproduce their footage or music or to access their property, choices that will be informed by the results of earlier steps.
- Address resource issues such as budgets, access to locations or facilities, travel to archives, etc.
- \*\*For production theses: Be sure to consult with the managers of the appropriate production facilities to ensure that equipment is available for you when you need it. You may need to plan your production schedule around equipment availability.
- **Bibliography/Mediagraphy** (1 page) Provide a list of relevant published literature and other media materials. (1 page)

Electronic copies of the final proposal will be kept on file with the Thesis Coordinator during the entire period that you are preparing and producing the thesis.

### **The Proposal Review Meeting and Approval of the Proposal**

During the semester before you plan to enroll in Thesis Tutorial, the Primary Thesis Advisor will indicate when he or she deems your proposal ready for review by the Second Reviewer. You may formally submit your proposal to the Second Reviewer any time during the semester, but before the eighth week. This ensures there will be sufficient time for

- 1) the Second Reviewer to review the proposal;
- 2) for you, your Primary Thesis Advisor and Second Reviewer to schedule a proposal review meeting;
- 3) for you to complete any necessary revisions;
- 4) and for your Primary Thesis Advisor to approve the revised proposal.

Completion of each of these steps entitles you to enroll in Thesis Tutorial during the registration period for the following semester.

You and your advisor may work through this process at your own pace, but be mindful of the Week 11 final deadline. The following timeline presents the *latest possible dates* by which the various stages of the thesis proposal review process should take place. This timetable ensures that each successive step will be completed by the deadline for proposal approval.

Specific submission deadlines dates will be posted each semester.

## THESIS TUTORIAL LAB AND THESIS SUPERVISION

Committing to a thesis also means committing to participation in an intellectual community. That community is fostered through the Thesis Tutorial Lab, a one-credit course that is required of all thesis students. (Online only students register for an online section of the lab; work with the Thesis Coordinator and correspond with the students in the onsite section via video-chat and online file share). It is recommended that students take the lab in the first semester after approval of their proposal. This is a workshop-type class in which students will conduct research, produce first drafts, do their shooting, etc., while giving progress reports and receiving feedback. The Tutorial Lab is graded Pass or Unsatisfactory by the Thesis Coordinator in consultation with the student's thesis advisor.

Students should register for one credit of Thesis Supervision in each semester *subsequent* to the Thesis Tutorial Lab when they are working with their thesis advisor on an approved thesis. You must register for one semester of supervision but *no more than two*. Students will pay the University fee for Thesis Supervision for each semester that they require to complete the thesis.

While you are enrolled in Thesis Supervision, you should continue to meet regularly with your Primary Thesis Advisor. You must be proactive in maintaining contact with both advisors; they cannot be expected to ask you for periodic progress reports. Either advisor may call for such a meeting, in which case it is the student's responsibility to accommodate that request and schedule the meeting.

Students must maintain acceptable progress on the thesis each semester. Their progress will be reflected through a grade of P, passing, in Thesis Supervision. Students who receive a grade of U, unsatisfactory, may not continue. Normally in such cases students should switch to the Non-thesis Option and complete the remaining requirements for their M.A. degree. Under special circumstances, with the support of a faculty advisor, students may appeal this rule and may be allowed to continue in the thesis track.

## THE RESEARCH, WRITING, AND PRODUCTION PROCESSES

Research is an ongoing process both personal to you and peculiar to the given topic. The School of Media Studies methodology courses allow you to explore research resources, techniques and methods that may be useful as you complete your thesis; you advised to choose methods courses that will help to advance your thesis work. What follows are four general pieces of advice on conducting research for a thesis.

- 1) **Keep a research or production journal.** This is a private space for making entries that contemplate the project, reflect on readings, record novel ideas and insights, work out inchoate thoughts, and plan the various stages of the writing or production process. The journal can be a place for you to incorporate formal notes, planning tasks, research findings, draft outlines, memos or messages to and from an advisor – anything that allows you to formulate ideas. Re-reading the



journal periodically helps you to keep the thesis work in context and to maintain a grasp of the overall analysis.

- 2) **Keep the research component manageable.** Even once a focused topic is decided upon, you face the possible pitfall of feeling the need to read exhaustively, to study and integrate all related materials. Research is a means to the end of writing or producing. After conducting substantial research, you can generally begin to write even if additional research is required. You can always incorporate other leads and resources in later drafts.
- 3) **Use proper formatting from the very first draft.** You and your advisor can determine the appropriate degree of formality for drafts you submit for review. Regardless, it is a good idea to begin inserting **properly formatted citations** and **formatting pages** appropriately with the very first draft so that you can avoid having to return to these tasks at the very end. All theses should conform to certain conventions of physical production and abide by the specifications of one of these style manuals: American Psychological Association (APA), Modern Language Association (MLA), or Kate Turabian's University of Chicago Manual (Turabian/Chicago). In extraordinary circumstances, another style manual may be used; the reasons for such use should be included in the proposal. All of these books provide authority in the matters of format, page layout, citation, note taking, and bibliography. Whichever manual is adopted, consistency of use is the greatest priority.
- 4) **Keep writing or moving forward through production planning.** You should avoid rewriting the same outline or chapter, or re-shooting the same scene. Perfectionism can paralyze your ability to think, write, and produce creatively. Working initially to give the whole project shape allows you to incorporate changes, respond to criticism and advice from the advisor and fellow students, and maintain an orderly flow of ideas. The hardest phase of the thesis process is setting forth the argument logically and coherently.
- 5) **Set reasonable expectations.** The thesis is a long research paper or sizable production project. You should not begin the project planning to produce your magnum opus; save that for *after* you have the M.A. in hand.

## THE FINAL SUBMISSION

The School of Media Studies is developing an in-house digital archive for all completed theses. All thesis components must therefore be **submitted digitally**. Please make sure to fully test your digital files before submission.

### Written Components

The text for a written thesis or project thesis support paper contains the following:

1. title page (as per example in Appendix B)
2. optional: copyright page
3. single-spaced abstract of roughly 100 words
4. optional: dedication or acknowledgements page, single-spaced
5. table of contents, with page numbers
6. if appropriate: table of illustrations, tables, or figures, with page numbers
7. text, with headings for chapters, sub-sections, or other divisions
8. appendices or production materials or attachments, as appropriate
9. bibliography

The **Project Support Paper** is the written component of a production thesis and should be **15 to 30 pages long**. It is not a production diary, but rather a short, scholarly paper in which you outline what your thesis project accomplishes and what it may have failed to accomplish; reevaluate your project's design and conceptualization and how they informed the production; and reflect on the production format(s) and style(s) used in your work and the effectiveness of your production in dealing with the theoretical and aesthetic issues you laid out in your proposal.

It is here, in this written support paper, that you have an opportunity to address the conceptual and theoretical issues that you may not have been able to take up in the production. You may want to include an appendix that discusses the technical aspects of the production, including the production tools you used and any technical problems you faced in completing the project.

All written components – whether the traditional written thesis or the support paper for a project thesis – must be submitted **on disc as a pdf containing a scanned, signed title page**. The **title page with original signatures should also be submitted in hard copy**.

### Media Components

All project theses may be submitted in a format that allows for online archiving and web accessibility. These formats are described below. Productions are also expected to abide by certain conventions governing their respective technical formats; these, too, are described below.

- Video/Film: Video project theses must demonstrate competent professional protocols in terms of production value. They must be properly exposed, shot, and edited in a manner that is technically clean and with levels at a proper technical state. Any subversion of professional protocol must be performed with reason and control over the

medium; that is, if you defy professional standards in the production for a specific purpose, you must clearly and fully justify that purpose. Finished video theses should be on Mac formatted disc, uncompressed, full-screen in Quicktime format.

**Audio:** Audio project theses must demonstrate competent professional protocols in terms of production value. They must be properly recorded, arranged, mixed, and edited in a manner that is technically clean and with levels at a proper technical state. Any subversion of professional protocol must be performed with reason and control over the medium; that is, if you defy professional standards in the production for a specific purpose, you must clearly and fully justify that purpose. Finished audio theses should be submitted on Mac formatted disc in Stereo, (unless intentionally engineered as single channel) AIFF files at 44.1 KhZ, 16 bit.

**Multimedia:** Please consult with your advisor regarding the technical conventions applicable to your project. If applicable, submit your project on Mac formatted disc, including a folder containing the full site code (for websites).

Whichever the format, professional practice requires that you **credit all sources used** – in the production and the project support paper. Also, if you plan to broadcast, publish, or submit to festivals, distribute, or exhibit your work publicly or for commercial purposes, you must obtain all **use copyrights and clearances** for any music, talent, picture, and all over intellectual and artistic properties that are featured or used as part of the thesis project.

In short, your thesis submission should contain the following:

1. digital copy of the written thesis or written component including a signed title page
2. a disc containing a pdf of all textual components of the thesis, including a scanned, signed title page
3. if applicable, productions in their native, physically archiveable formats
4. a disc or URL with download allowed containing the production in appropriate digital format to allow for web archiving and accessibility

## COMPLETED THESIS APPROVAL

When your Primary Thesis Advisor deems your thesis ready for formal review by your Second Reviewer, you will provide copies of the complete draft or project to both members of your committee. The Second Reviewer will need **at least three weeks** to consider the work. In addition, as stated above, either committee member may call for a thesis review/approval meeting; it is the student's responsibility to accommodate that request and schedule the meeting.

Either of your committee members may ask you to revise and resubmit portions of the thesis, and all revisions must be completed by the thesis submission deadline. You must therefore plan not only to give your Second Reviewer time to review your thesis, but also to schedule a time for the members of your committee to meet to discuss final revisions, and to give yourself sufficient time to make the necessary revisions before the submission deadline. **Final approval of any revisions** at this stage is the responsibility of your **Primary Advisor**. After you receive her/his final approval, you must produce complete, copyedited, archive-quality copies of all thesis materials (see below). At this point – and not before – your Primary Thesis Advisor and Second Reviewer will sign your thesis title page.

Specific submission timelines and deadline dates are posted each semester.

Both committee members' signatures must appear on the cover page for the thesis to be considered complete. *The School of Media Studies administration will not collect signatures on your behalf.* Off-site students and students working with off-campus advisors should make special arrangements to obtain the requisite signatures via email and/or fax. Please ask advisors to submit this documentation to *you* – not to the Department; you must then include the documentation with your complete proposal.

## THESIS PRESENTATION

The Thesis Collective organizes a thesis presentation to faculty, classmates, family, and friends event at the end of each Spring semester. Students who complete in a Fall semester are invited to participate the following May. This presentation is not meant as a formal defense of the thesis, which will have already been officially approved; it is, rather, a ceremonial and celebratory meeting at which you summarize and discuss the main points of your project, review its preparation, and announce any future plans you may have for the work.

Appendix A  
THESIS PROPOSAL SIGNATURE PAGE

Thesis Proposal for the  
Master of Arts in Media Studies  
Submitted to the School of Media Studies  
The New School  
*Date (semester – Fall or Spring – and year)*

*TITLE*  
*Subtitle (if applicable)*

*Your Full Name*  
*Your e-mail*

Primary Thesis Advisor:  
*Advisor's name and signature* \_\_\_\_\_

Second Reviewer:  
*Reviewer's name and signature* \_\_\_\_\_

Thesis Coordinator: *(name only)* \_\_\_\_\_

School of Media Studies Dean: *(name only)* \_\_\_\_\_

Appendix B

COMPLETED THESIS TITLE PAGE

Thesis for the  
Master of Arts in Media Studies  
School of Media Studies  
The New School  
*Date (semester – Fall or Spring – and year)*

TITLE  
*Subtitle (if applicable)*

*Your Full Name*  
*Your e-mail*

Primary Thesis Advisor:  
*Advisor's name and signature* \_\_\_\_\_

Second Reviewer:  
*Reviewer's name and signature* \_\_\_\_\_

Thesis Coordinator: (name only) \_\_\_\_\_

School of Media Studies Dean: *(name only)* \_\_\_\_\_

Appendix C  
SAMPLE THESIS TOPICS

Each of the following topics was successfully developed as a Media Studies M.A. Thesis.

“A Study of the Impact of the Telephone on Human Sexuality” (Man-Kong Lum, 1983)

“Personal Portable Stereos: The Cultural Phenomenon of Tuning Out the World” (Kim Conley, 1987)

“Media Ethics in a Post Modern World: What Can ‘Pee-Wee’s Playhouse’ Teach Us?” (Jeannie Toley, 1988)

“Which Way to Mecca, Jack? Ethnicity and the *New Yorker* Cartoon, 1925-1990” (Christian Clark, 1990)

“Irony as Style in Post-modern Popular Music” (Clas Wilhelm von Sydow, 1990)

“Starry Solitudes: An Examination of Children’s Literature as a Vehicle in the Search for Meaning” (Roberta Panjwani, 1993)

“The Impact of Electronic Media on Periodical Publishing: Reconfiguring Literacy in the Visual Marketplace” (Margaret Furlong, 1994)

“Privatizing the American Public” (Ann Butler, 1994)

“The Terrorist’s Media: A Strategy in Cultural and Political Resistance” (Akram Zaatari, 1994)

“Participatory Development and Empowerment: A Communication Approach for Hygiene Education in Rural Viet Nam” (Viviane Dewachter, 1996)

“The Body is Back: Communication in Cyberspace” (Samantha Longoni, 1997)

“Time, Technology and Media” (Brian Kase, 1998)

“Sound, Music and Moving Image: Hitchcock’s Creative Manipulations” (Juwon Park, 1999)

“Media and Metaphor in Nietzsche and McLuhan” (Howard Meister, 2001)

“Resistance in Sci-Fi: Building Community Through Social Commentary in Science Fiction” (Mari Barias, 2002)

“You Have To Look For It: Teen Rebellion Through Counterculture Punk” (Lorelei Narvaja, 2003)

“Dyke TV: A Study in Lesbian Media Activism” (Anezka Sebek, 2004)

## Appendix D

### RECOMMENDED READING

#### On General Writing Style

- Graves, Robert and Alan Hodge. *The Reader Over Your Shoulder: A Handbook for Writers of English Prose*, 2<sup>nd</sup> ed., rev. and abridged (New York: Vintage, 1979).
- Strunk, Jr., William and E.B. White. *The Elements of Style*, 4<sup>th</sup> ed. (New York: Longman, 2000).
- Williams, Joseph. *Style: Toward Clarity and Grace*, reprint ed. (Chicago: University of Chicago Press, 1995).
- Willis, Meredith Sue. *Deep Revision: A Guide for Teachers, Students, and Writers*. (New York: New York Teachers and Writers Collaborative, 1993).

#### On Documentation and Composition Style

- American Psychological Association. *Publication Manual of the American Psychological Association*, 5<sup>th</sup> ed. (Washington, D.C.: APA, 2001).
- Gibaldi, Joseph and Walter S. Achtert. *MLA Handbook for Writers of Research Papers, Theses, and Dissertations*, 6<sup>th</sup> ed. (New York: Modern Language Association, 2003).
- Turabian, Kate L. *A Manual for Writers of Term Papers, Theses, and Dissertations*, 6<sup>th</sup> ed., rev. and expanded by Bonnie Bortwhistle Hongsblum (Chicago: University of Chicago Press, 1996).

#### On Research Paper Writing

- Becker, Howard. *Writing for Social Scientists: How to Start and Finish Your Thesis, Book, or Article* (Chicago: University of Chicago Press, 1986).
- Corrigan, Timothy. *A Short Guide to Writing about Film*, 5<sup>th</sup> ed. (New York: Longman, 2003).
- Lester, James D. *Writing Research Papers: A Complete Guide*, 10<sup>th</sup> ed. (New York: Longman, 2001).
- Miller, Joan I. and Bruce J. Taylor. *The Thesis Writer's Handbook: A Complete One-Source Guide for Writers of Research Papers* (West Linn, OR: Alcove Publishing, 1987).

#### On Research Methods

- Berger, Arthur Asa. *Media Research Techniques*, 2<sup>nd</sup> ed. (Thousand Oaks, CA: Sage, 1998).
- Jensen, Klaus Bruhn and Nicholas Jankowski. *A Handbook of Qualitative Methodologies for Mass Communication Research* (New York: Routledge, 1991).
- Priest, Susannah Hornig. *Doing Media Research: An Introduction* (Thousand Oaks, CA: Sage, 1996).
- Rubin, Rebecca B., Alan M. Rubin, and Linda J. Piele. *Communication Research: Strategy and Sources*, 5<sup>th</sup> ed. (Belmont, CA: Wadsworth, 1999).
- Stempel, III, Guido H. and Bruce Westley, eds. *Research Methods in Mass Communication*, 2<sup>nd</sup> ed. (Englewood Cliffs, NJ: Prentice-Hall, 1989).
- Wimmer, Roger D. and Joseph R. Dominick. *Mass Media Research: An Introduction*, 7<sup>th</sup> ed. (Belmont, CA: Wadsworth, 2002).

Add: On Production Techniques as Research