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# ***Mcgraw Hill Debuts 3rd Edition***

*This book presents critical  
insights and contemporary  
perspectives for exploring  
current trends, concerns and*

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*prospects of events tourism.  
It examines modern-day  
global issues facing the  
events and tourism industry,  
policymakers, researchers  
and academics to advance  
understanding of practice*

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*and development of theory. Organised in four parts, this book examines how events tourism is designed, planned and delivered. The first part engages with the core, fundamental concepts of*

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*events tourism which  
establish a basic  
understanding of the field.  
The second part addresses  
contemporary issues related  
to visitor attractions, music  
festivals, small and user-*

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*generated events,  
wanderlust and  
entrepreneurship. The third  
part focuses on meetings  
and challenges in the  
conference industry after  
disasters, the economic*

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*impact and other dilemmas  
of mega-events, and city and  
destination concerns. The  
fourth and final part provides  
a peek into the future of  
events tourism vis-à-vis  
reshaping cities, music*

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*festivals and critical  
dilemmas of the 21st  
century. With an  
international appeal because  
of cross-national  
contributions, this book will  
interest events and tourism*

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*practitioners, academics,  
students, researchers,  
policymakers, and business  
and investment sector  
professionals across the  
globe.*

*In this fifth edition of A*



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*Cognitive Psychology of  
Mass Communication, author  
Richard Jackson Harris  
continues his examination of  
how our experiences with  
media affect the way we  
acquire knowledge about the*

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*world, and how this knowledge influences our attitudes and behavior. Presenting theories from psychology and communication along with reviews of the corresponding*

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*research, this text covers a wide variety of media and media issues, ranging from the commonly discussed topics - sex, violence, advertising - to lesser-studied topics, such as*

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*values, sports, and  
entertainment education.  
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edition offers: highly  
accessible and engaging  
writing contemporary  
references to all types of*

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*media familiar to students  
substantial discussion of  
theories and research,  
including interpretations of  
original research studies a  
balanced approach to  
covering the breadth and*

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*depth of the subject  
discussion of work from both  
psychology and media  
disciplines. The text is  
appropriate for Media  
Effects, Media & Society, and  
Psychology of Mass Media*

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*coursework, as it examines the effects of mass media on human cognitions, attitudes, and behaviors through empirical social science research; teaches students how to examine and*

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*evaluate mediated messages; and includes mass communication research, theory and analysis.*

*Welcome to Débuts: a completely integrated film-*



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*based introductory course  
for learning French language  
and culture. The film  
narrative of Le Chemin du  
retour is what drives the  
scope and sequence of  
vocabulary and grammar,*

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*the presentation of culture,  
and the development of  
reading and writing. A two-  
hour feature-length film, Le  
Chemin du retour is the story  
of a young television  
journalist, Camille Leclair,*

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*and her pursuit of the truth about her grandfather's mysterious past. Through Camille's quest, students learn language and culture in the functional context provided by the story. The*

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*textbook/film package grew  
out of the authors'  
conviction that language  
learning is more than just  
learning skills: it is also a  
process in which  
understanding of culture*

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*must surely occupy a central position. Therefore, Débuts and Le Chemin du retour emphasize the importance of cultural awareness and understanding, not only of French and Francophone*

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*culture, but also of the student's own culture. In addition, the Début program contains both literary and cultural readings, as well as a playlist of Francophone songs, to*

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*provide even more authentic input to students on current or provocative topics, allowing for more student interaction in class. There is also CourseSmart eTextbook version of this title available.*

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*Trayvon Martin, Race, and*

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*“American Justice”: Writing Wrong is the first comprehensive text to analyze not only the killing of Trayvon Martin, but the implications of this event for the state of race in the*

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*United States. Bringing together contributions from a variety of disciplines and approaches, this text pushes readers to answer the question: "In the wake of the killing of Trayvon Martin, and*

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*the acquittal of his killer, how post-racial can we claim to be?" This collection of short and powerful chapters is at times angering and at times hopeful, but always thought provoking, critical,*

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*and poignant. This interdisciplinary volume is well suited for undergraduate and graduate students as well as faculty in sociology, social work, law, communication, and*

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*education. This book can also be read by anyone interested in social justice and equity through the lens of race in the 21st century. "This text is an invitation to a rebellion—the inevitable*

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*insurgency of Black youth  
brewing right now across the  
land as the descendants of  
enslaved workers step up to  
exercise their agency, and at  
that moment become agents  
of liberty and actors in*

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*history.” – William Ayers,  
Distinguished Professor from  
the University of  
Illinois–Chicago “... the  
authors [...] offer incisive  
and vivid examinations of  
the contours of white*



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*supremacy today, inviting readers into a much-needed discussion of moral questions surrounding the very foundation life in the U.S.” – Christine Sleeter, Professor Emerita, California*

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*State University Monterey  
"Trayvon Martin, Race, and  
American Justice: Writing  
Wrong is a powerful  
assemblage of voices that  
speak to the salience of race,  
gender, and their*

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*intersection. Collectively, the authors provide us with poignant reminders of the multiple forces that rail against Black males in our society. Each chapter grabs our attention, ignites our*

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*activism, and encourages us to remain steadfast in the struggle toward a true democracy for all Americans - a society where Black males' lives are valued and they no longer face daily*

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*threats to their humanity.” –  
Yolanda Sealey-Ruiz,  
Assistant Professor, Teachers  
College, Columbia University  
“While motivated by Trayvon  
Martin’s unfortunate and  
tragic death, this impressive*

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*collection serves as a one-of-a-kind tribute to Martin and will help to keep his legacy alive. The contributions are evocative and accessible, and while the focus is on Martin, the contributions also*

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*call attention to mundane,  
severe, and systemic racial  
wrongdoings, biases in  
existing research,  
colorblindness and white  
privilege, and erasures of  
history and failures of*

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*memory.” – Tony E. Adams,  
Professor at Northeastern  
Illinois University and NCA  
book award winner “The  
editors and contributors  
have taken a tragic topic and  
presented it in a way that is*



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*engaging, effective, and surprisingly optimistic. There is a style for everyone here, making it a great text for multiple audiences and classrooms. A truly superb addition to any classroom*

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*and a great read for those interested in social justice in today's world." - U. Melissa Anyiwo, Professor and Coordinator of African American Studies, Curry College "Trayvon Martin,*

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*Race, and American Justice: Writing Wrong is true to its title; it focuses attention—through critical writing—on the pernicious, pervasive, and persistent violence waged against*

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*black men, especially black male youth, in American society. Using the still unpunished pre-meditated murder of Trayvon Martin as a highly emblematic example of this violence, the*

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*editors and authors use  
carefully crafted and  
sequenced poetry and prose  
to write truth to power about  
the economic, political,  
social, and cultural factors  
that produce and reproduce*

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*systemic aggression toward especially men and boys of African descent, but also toward members of other societally minoritized groups. The breadth and depth of the contributions included in*

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*Trayvon Martin, Race, and  
American Justice: Writing  
Wrong makes it a  
particularly valuable  
resource for faculty and  
students engaged in  
teaching, learning, research,*

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*service, and activism related to issues of race, racism, blackness, whiteness, class, caste, classism, language, dialect, literacy, linguicism, geographic and national origin, immigration status,*



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*sex, gender, gender identity and expression, masculinity, sexual orientation, size, appearance, and, more broadly, equity, equality, and social justice. Chapters reflect the thoughtful insight*

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*and advanced expertise of their authors, who bring increased levels of complexity to historical and contemporary dialogue, discussion, and debate about especially race and racism in*

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*the United States. The editors' selection of contributors and organization of contributions balances pain truth-telling with hope and possibility for a more just future. In sum,*

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*Trayvon Martin, Race, and American Justice: Writing Wrong reciprocally links theory and practice relating to issues of power, privilege, oppression, discrimination—and*

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*liberation.” – Christine Clark,  
Professor & Senior Scholar in  
Multicultural Education, and  
Founding Vice President for  
Diversity and Inclusion,  
University of Nevada, Las  
Vegas “Chapters in this*

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*timely and probing book  
stare straight at a difficult  
incident, refuse to ignore  
injustice, but call on a higher  
purpose of great academic  
criticism in "writing the  
wrong." Here the wrong is*

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*the corrosive and sometimes lethal bias by many in power toward black males, who are too often seen as dangerous and disposable in American society. The killing of Trayvon Martin and the*

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*subsequent acquittal of his  
killer George Zimmerman  
are examined by minds  
informed by reflection on  
theory and history. We hear  
of conversations that black  
parents, particularly mothers*



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*who often felt on trial themselves, had with their teenage sons. Some of these endangered sons were outraged by the act and verdict, while some others were indifferent. Chapters*

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*are devoted to the incident, the trial and aftermath, and to the future of the struggle against racial injustice. Through what T. J. Yosso calls “resistant capital” we are urged to continue to*

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*interrogate a judicial system that prosecutes not only black males but their parents and families. There is much to learn here about the current state of social justice and the way we live with and*

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*among each other. In both  
prose and poetry these  
impassioned authors strive  
to write the wrong of  
Trayvon Martin and many  
others like him. I recommend  
this volume highly and will*

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*use it in my graduate  
classes.” – AG Rud,  
Distinguished Professor,  
College of Education,  
Washington State University  
Kenneth J. Fasching-Varner,  
PhD is Shirley B. Barton*

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*Endowed Assistant Professor  
of Foundations and  
Elementary Education and  
holds a Ph.D in Language,  
Literacy, and Culture from  
The Ohio State University.  
Rema E. Reynolds, PhD is*

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*Assistant Professor of  
Education Policy,  
Organization, and Leadership  
and holds a doctorate in  
Education from the  
University of California, Los  
Angeles. Katrice A. Albert,*

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*PhD is Vice President for Equity and Diversity and holds a doctorate in Counseling from Auburn University. Lori L. Martin, PhD is Associate Professor of Sociology and African*



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*American Studies and holds  
a doctorate in Sociology  
from University of Albany,  
State University of New York.  
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Contemporary Perspectives  
Invisible Engines*

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need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles

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the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions

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can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical

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perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views

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fortunes. And they are likely to drive change that will dwarf the business and technology revolution we have seen to this point. Invisible Engines examines the business dynamics and strategies used by firms that

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recognize the transformative power unleashed by this new revolution—a revolution that will change both new and old industries. The authors argue that in order to understand the successes of software platforms,

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we must first understand their role as a technological meeting ground where application developers and end users converge. Apple, Microsoft, and Google, for example, charge developers little or nothing for

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using their platforms and make most of their money from end users; Sony PlayStation and other game consoles, by contrast, subsidize users and make more money from developers, who pay royalties for

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access to the code they need to write games. More applications attract more users, and more users attract more applications. And more applications and more users lead to more profits. Invisible Engines explores this



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similar to those used by  
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'Sony' in an effort to  
differentiate their  
identities and to  
emphasize the uniqueness  
of their product. By

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global case studies,  
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demonstrates that the  
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targeted, consumer  
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