

Channels Of Discourse Reassembled Television And Contemporary Criticism Edition 2

Unveiling the Power of Verbal Art: An Emotional Sojourn through **Channels Of Discourse Reassembled Television And Contemporary Criticism Edition 2**

In a world inundated with displays and the cacophony of instant transmission, the profound power and emotional resonance of verbal artistry frequently disappear into obscurity, eclipsed by the continuous assault of noise and distractions. Yet, situated within the musical pages of **Channels Of Discourse Reassembled Television And Contemporary Criticism Edition 2**, a interesting function of literary splendor that pulses with fresh feelings, lies an memorable trip waiting to be embarked upon. Penned by way of a virtuoso wordsmith, that exciting opus manuals visitors on a psychological odyssey, lightly exposing the latent possible and profound impact embedded within the complicated internet of language. Within the heart-wrenching expanse of this evocative analysis, we can embark upon an introspective exploration of the book is main themes, dissect their interesting publishing style, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

Critical Media Studies Brian L. Ott 2009-08-24 *Critical Media Studies* is a state of the art introduction to media studies that demonstrates how to think critically about the power and influence of the media.

Provides extensive case study material, including exercises and "media labs" in each chapter to encourage student participation Draws on examples from print, broadcast, and new media, including advertising, music, film, television, video games, and the internet Accompanied by a website with supplementary material, additional case studies, test banks, PowerPoint slides, and a guide for professors

Terry Nation Jonathan Bignell 2004 "This is the first academic study of the science fiction television devised and written by Terry Nation, who wrote Dalek stories and other serials for Doctor Who, and created the BBC's 1970s post-apocalyptic space adventure series Blake's 7".--Back cover.

Carlos Monsiváis Linda Egan 2001-09-01 One of Mexico's foremost social and political chroniclers and its most celebrated cultural critic, Carlos Monsiváis has read the pulse of his country over the past half century. The author of five collections of literary journalism pieces called crónicas, he is perhaps best known for his analytic and often satirical descriptions of Mexico City's popular culture. This comprehensive study of Monsiváis's crónicas is the first book to offer an analysis of these works and to place Monsiváis's work within a theoretical framework that recognizes the importance of his vision of Mexican culture. Linda Egan examines his ideology in relation to theoretical postures in Latin America, the United States, and Europe to cast Monsiváis as both a heterodox pioneer and a mainstream spokesman. She then explores the poetics of the contemporary chronicle in Mexico, reviewing the genre's history and its relation to other narrative forms. Finally, she focuses on the canonical status of Monsiváis's work, devoting a chapter to each of his five principal collections. Egan argues that the five books that are the focus of her study tell a story of ever-renewing suspense: we cannot know "the end" until Monsiváis is through constructing his literary project. Despite this, she observes, his work between 1970 and 1995 documents important discoveries in his search for causes, effects, and deconstructions of historical obstacles to Mexico's passage into modernity. While anthropologists and historians continue to introduce new paradigms for the study of Mexico's cultural space, Egan's book provides a reflexive twist by examining the work of one of the thinkers who first inspired such a critical movement. More than an appraisal of Monsiváis, it offers a valuable discussion of theoretical issues surrounding the study of the chronicle as it is currently practiced in Mexico. It balances theory and criticism to lend new insight into the ties between Mexican society, social conscience, and literature.

An Introduction to Television Studies Jonathan Bignell 2012-08-06 In this comprehensive textbook, newly updated for its second edition, Jonathan Bignell provides students with a framework for understanding the key concepts and main approaches to Television Studies, including audience research, television history and broadcasting policy, and the analytical study of individual programmes. Features for the second edition include: a glossary of key terms key terms defined in margins suggestions for further reading at the end of each chapter activities for use in class or as assignments new and updated case studies discussing advertisements such as the Guinness 'Surfer' ad, approaches to news reporting, television scheduling, and programmes such as Big Brother and Wife Swap. Individual chapters address: studying television, television histories, television cultures, television texts and narratives, television and genre, television

production, postmodern television, television realities, television representation, television you can't see, shaping audiences, television in everyday life.

Audience Genre Expectations in the Age of Digital Media Leo W. Jeffres 2022-12-05 This volume bridges the divide between film and media studies scholarship by exploring audience expectations of film and TV genre in the age of digital streaming, using qualitative thematic and quantitative data-driven analyses. Through four ground-breaking surveys of audience members and content creators, the authors have empirically determined what audiences expect of various genres, the extent to which these definitions match those of scholars and critics, and the overall variation and complexity of audience expectations in the age of media abundance. They also examine audience habits and preferences, drawing from both theory and original empirical analyses, with a view toward the implications for the moving image in a rapidly changing media environment. The book draws from the data to develop a number of new concepts, including genre repertoire, genre hybridity, audience interest maximization, and variety seeking, and a new stage of genre development, genre bending. It is an ideal resource for students and scholars interested in the symbiotic relationship between audiences and the moving image products they consume, as well as the way the current digital media environment has impacted our understanding of film and TV genres.

Media Ethics Bart Pattyn 2000 Concerns about the role and responsibilities of the media have become an increasingly important part of public debate. *Media Ethics* brings together philosophers, academics and media professionals to debate both ethics and morality.

Like a Natural Woman Kirsten Pullen 2014-08-08 Bathing beauty Esther Williams, bombshell Jane Russell, exotic Carmen Miranda, chanteuse Lena Horne, and talk-show fixture Zsa Zsa Gabor are rarely hailed as great actors or as naturalistic performers. Those terms of praise are given to male stars like Marlon Brando and James Dean, whose gritty dramas are seen as a departure from the glossy spectacles in which these stars appeared. *Like a Natural Woman* challenges those assumptions, revealing the skill and training that went into the work of these five actresses, who employed naturalistic performance techniques, both onscreen and off. Bringing a fresh perspective to film history through the lens of performance studies, Kirsten Pullen explores the ways in which these actresses, who always appeared to be "playing themselves," responded to the naturalist notion that actors should create authentic characters by drawing from their own lives. At the same time, she examines how Hollywood presented these female stars as sex objects, focusing on their spectacular bodies at the expense of believable characterization or narratives. Pullen not only helps us appreciate what talented actresses these five women actually were, but also reveals how they sought to express themselves and maintain agency, even while meeting the demands of their directors, studios, families, and fans to perform certain feminine roles. Drawing from a rich collection of classic films, publicity materials, and studio archives, *Like a Natural Woman* lets us take a new look at both Hollywood acting techniques and the performance of femininity itself.

The Cambridge History of the Gothic: Volume 3, Gothic in the Twentieth and Twenty-First Centuries Catherine Spooner 2021-08-19 The first volume to provide an interdisciplinary, comprehensive history of twentieth and twenty-first century Gothic culture.

Post-Jungian Criticism James S. Baumlin 2004-01-29 Rereads Jung in light of contemporary theoretical concerns, and offers a variety of examples of post-Jungian literary and cultural criticism.

Faking it Craig Hight 2019-01-04 The first major study of mock-documentary - one of a number of screen forms that play with the assumed boundaries between 'fact' and 'fiction'. Examines mock-documentary through the specific relationship which the form has with documentary. Part of a wider discussion of the increasingly fragile association between factual codes and conventions and the discourses which underpin the documentary genre. Includes detailed discussions of a number of key mock-documentary texts, ranging from Woody Allen's *Zelig*, Peter Greenaway's *The Falls*, and the Beatles spoof *The Rutles* through to such classic examples as Bob Roberts, *This is Spinal Tap* and *Man Bites Dog*. Opens out this relatively new media form and by doing so throws light on the status of the documentary itself.

A Companion to Popular Culture Gary Burns 2016-05-02 A Companion to Popular Culture is a landmark survey of contemporary research in popular culture studies that offers a comprehensive and engaging introduction to the field. Includes over two dozen essays covering the spectrum of popular culture studies from food to folklore and from TV to technology Features contributions from established and up-and-coming scholars from a range of disciplines Offers a detailed history of the study of popular culture Balances new perspectives on the politics of culture with in-depth analysis of topics at the forefront of popular culture studies

Very Special Episodes Jonathan Cohn 2021-08-13 *Very Special Episodes* examines how the quintessential "very special episode" format became a primary way in which the television industry responded to and shaped social change, cultural traumas, and industrial transformations. With essays covering shows ranging from the birth of *Desi Arnaz, Jr.* on *I Love Lucy* to contemporary examples such as a delayed episode of *Black-ish* and the streaming-era phenomenon of the "Very Special Seasons" of *UnReal* and *13 Reasons Why*, this collection seriously and critically uses the "very special episode" to chart the history of American television and its self-identified status as an arbiter of culture.

Television after TV Jan Olsson 2004-11-09 In the last ten years, television has reinvented itself in numerous ways. The demise of the U.S. three-network system, the rise of multi-channel cable and global satellite delivery, changes in regulation policies and ownership rules, technological innovations in screen design, and the development of digital systems like TiVo have combined to transform the practice we call watching tv. If tv refers to the technologies, program forms, government policies, and practices of looking associated with the medium in its classic public service and three-network age, it appears that we are now entering a new phase of television. Exploring these changes, the essays in this collection consider the future of television in the United States and Europe and the scholarship and activism focused on it. With historical, critical, and speculative essays by some of the leading television and media scholars, *Television after TV* examines both commercial and public service traditions and evaluates their dual (and some say merging) fates in our global, digital culture of convergence. The essays explore a broad range of topics, including contemporary programming and advertising strategies, the use of television and the Internet among diasporic and minority populations, the innovations of new technologies like TiVo, the rise of program forms from reality tv to lifestyle programs, television's changing role in public places and at home, the Internet's use as a means of social activism, and television's role in education and the arts. In dialogue with previous media theorists and historians, the contributors collectively rethink the goals of media scholarship, pointing toward new ways of accounting for television's past, present, and future.

Contributors. William Boddy, Charlotte Brunson, John T. Caldwell, Michael Curtin, Julie D'Acci, Anna Everett, Jostein Gripsrud, John Hartley, Anna McCarthy, David Morley, Jan Olsson, Priscilla Peña Ovalle, Lisa Parks, Jeffrey Sconce, Lynn Spigel, William Uricchio

Friends Simone Knox 2019-09-16 This book offers a long overdue, extensive study of one of the most beloved television shows: *Friends*. Why has this sitcom become the seminal success that it is? And how does it continue to engage viewers around the world a quarter century after its first broadcast? Featuring original interviews with key creative personnel (including co-creator Marta Kauffman and executive producer Kevin S. Bright), the book provides answers by identifying a strategy of intimacy that informs *Friends'* use of humour, performance, style and set design. The authors provide fascinating analyses of some of the most well-remembered scenes—the one where Ross can't get his leather pants back on, and Ross and Rachel's break-up, to name just a couple—and reflect on how and why A-list guest performances sometimes fell short of the standards set by the ensemble cast. Also considered are the iconic look of

Monica's apartment as well as the programme's much discussed politics of representation and the critical backlash it has received in recent years. An exploration of Joey, the infamous spin-off, and several attempts to adapt *Friends'* successful formula across the globe, round out the discussion, with insights into mistranslated jokes and much more. For students, scholars, creative industry practitioners and fans alike, this is a compelling read that lets us glimpse behind the scenes of what has become a cultural phenomenon and semi-permanent fixture in many of our homes.

Cultural Citizenship Toby Miller 2007 What does it mean to be a "citizen" today, in an age of unbridled consumerism, terrorism, militarism, and multinationalism? In this passionate and dazzling book, Toby Miller dares to answer this question with the depth of thought it deserves. Fast-moving and far-ranging, *Cultural Citizenship* blends fact, theory, observation, and speculation in a way that continually startles and engages the reader. Although he is unabashedly liberal in his politics, Miller is anything but narrow minded. He looks at media coverage of September 11th and the Iraq invasion as well as "infotainment"—such as Food and Weather channels—to see how U.S. TV is serving its citizens as part of "the global commodity chain." Repeatedly revealing the crushing grip of the invisible hand of television, Miller shows us what we have given up in our drive to acquire and to "belong." For far too long, "cultural citizenship" has been a concept invoked without content. With the publication of this book, it has at last been given flesh and substance.

Media Literacy and Semiotics E. Gaines 2010-12-20 *Media Literacy and Semiotics* provides helpful tools to help readers think critically about the meaning of the media images they are exposed to on a daily basis. In this comprehensive book, a basic model of semiotic logic is applied to a variety of media studies to promote critical thinking and media literacy. Elliot Gaines systematically analyzes the hidden meanings in mass-mediated products and texts, and shows how basic meaning structures underlie everything from *The Daily Show* to television documentaries to infotainment.

The Advertising Age Encyclopedia of Advertising John McDonough 2015-06-18 For a full list of entries and contributors, a generous selection of sample entries, and more, visit the *The "Advertising Age" Encyclopedia of Advertising* website. Featuring nearly 600 extensively illustrated entries, *The Advertising Age Encyclopedia of Advertising* provides detailed historic surveys of the world's leading agencies and major advertisers, as well as brand and market histories; it also profiles the influential men and women in advertising, overviews advertising in the major countries of the world, covers important issues affecting the field, and discusses the key aspects of methodology, practice, strategy, and theory. Also includes a color insert.

Defining Women Julie D'Acci 2000-11-09 *Defining Women* explores the social and cultural construction of gender and the meanings of woman, women, and femininity as they were negotiated in the pioneering television series *Cagney and Lacey*, starring two women as New York City police detectives. Julie D'Acci illuminates the tensions between the television industry, the series production team, the mainstream and feminist press, various interest groups, and television viewers over competing notions of what women could or could not be—not only on television but in society at large. *Cagney and Lacey*, which aired from 1981 to 1988, was widely recognized as an innovative treatment of working women and developed a large and loyal following. While researching this book, D'Acci had unprecedented access to the set, to production meetings, and to the complete production files, including correspondence from network executives, publicity firms, and thousands of viewers. She traces the often heated debates surrounding the development of women characters and the representation of feminism on prime-time television, shows how the series was reconfigured as a 'woman's program,' and investigates questions of female spectatorship and feminist readings. Although she focuses on *Cagney and Lacey*, D'Acci discusses many other examples from the history of American television.

Transgressive Women in Modern Russian and East European Cultures Yana Hashamova 2016-10-04 Investigating the genesis of the prosecuted "crimes" and implied sins of the female performing group *Pussy Riot*, the most famous Russian feminist collective to date, the essays in *Transgressive Women in Modern Russian and East European Cultures: From the Bad to Blasphemous* examine what constitutes bad social and political behavior for women in Russia, Poland, and the Balkans, and how and to what effect female performers, activists, and fictional characters have indulged in such behavior. The chapters in this edited

collection argue against the popular perceptions of Slavic cultures as overwhelmingly patriarchal and Slavic women as complicit in their own repression, contextualizing proto-feminist and feminist transgressive acts in these cultures. Each essay offers a close reading of the transgressive texts that women authored or in which they figured, showing how they navigated, targeted, and, in some cases, co-opted these obstacles in their bid for agency and power. Topics include studies of how female performers in Poland and Russia were licensed to be bad (for effective comedy and popular/box office appeal), analyses of how women in film and fiction dare sacrilegious behavior in their prescribed roles as daughters and mothers, and examples of feminist political subversion through social activism and performance art.

Television and Serial Adaptation Shannon Wells-Lassagne 2017-01-20 As American television continues to garner considerable esteem, rivalling the seventh art in its "cinematic" aesthetics and the complexity of its narratives, one aspect of its development has been relatively unexamined. While film has long acknowledged its tendency to adapt, an ability that contributed to its status as narrative art (capable of translating canonical texts onto the screen), television adaptations have seemingly been relegated to the miniseries or classic serial. From remakes and reboots to transmedia storytelling, loose adaptations or adaptations which last but a single episode, the recycling of pre-existing narrative is a practice that is just as common in television as in film, and this text seeks to rectify that oversight, examining series from *M*A*S*H* to *Game of Thrones*, *Pride and Prejudice* to *Castle*.

Feminist Television Criticism: A Reader Brunson, Charlotte 2007-12-01 Covers the area of feminist media criticism. This edition discusses subjects including, alternative family structures, de-westernizing media studies, industry practices, "Sex and the City", Oprah, and "Buffy."

Television Toby Miller 2003

Upstairs and Downstairs James Leggott 2014-12-11 This collection addresses the social and political contexts that have shaped the British TV costume drama as well as the changing historical contexts in which such programs are viewed again and again (in syndication, on DVD, youtube, etc.) and are reinterpreted by a thriving twenty-first-century global fan culture.

Cinematic TV Rashna Wadia Richards 2021-04-30 For decades after its invention, television was considered by many to be culturally deficient when compared to cinema, as analyses rooted in communication studies and the social sciences tended to focus primarily on television's negative impact on consumers. More recently, however, denigration has largely been replaced by serious critical consideration of what television represents in the post-network era. Once derided as a media wasteland, TV is now praised for its visual density and complexity. In the last two decades, media scholars have often suggested that television has become cinematic. Serial dramas, in particular, are acclaimed for their imitations of cinema's formally innovative and narratively challenging conventions. But what exactly does "cinematic TV" mean? In *Cinematic TV*, author Rashna Wadia Richards takes up this question comprehensively, arguing that TV dramas quote, copy, and appropriate (primarily) American cinema in multiple ways and toward multiple ends. Constructing an innovative theoretical framework by combining intertextuality and memory studies, *Cinematic TV* focuses on four modalities of intermedial borrowings: homage, evocation, genre, and parody. Through close readings of such exemplary shows as *Stranger Things*, *Mad Men*, *Damages*, and *Dear White People*, the book demonstrates how serial dramas reproduce and rework, undermine and idolize, and, in some cases, compete with and outdo cinema.

Telenovelas Ilan Stavans 2010-02-09 Drama! Excess! Men in bee suits! Often erroneously compared to soap operas of the United States, outside of the necessary and sometimes fantastical dramatic story arc, however, the telenovela differs greatly from U.S. soap operas and have regional and cultural distinctions throughout Latin America. In *Telenovelas*, Ilan Stavans has gathered over two-dozen essays covering the telenovela for readers to better understand the phenomenon and its myriad layers. Branching off from radionovelas, the telenovela was exported from pre-Castro Cuba during the 1950s. The essays found in *Telenovelas* covers a broad view of the genre, television's impact in Latino culture, as well as more in-depth discussions of specific telenovelas throughout the Spanish-speaking television audience in the North America. Also explored is how telenovelas depict stereotypes, respond to gender and class roles, and examines the differences in topic and thematic choices as well as production values unique to each country.

Mass Communication Research Methods Anders Hansen 1998-06 Introduces key research methods and

approaches used in the study of mass communication and media, for students in communications, media and cultural studies, and other social science disciplines. After an overview of research principles, coverage includes participant observation, archival research, content analysis, surveys, and computer-assisted handling and analysis of data. The development and application of each method is described, and examples of research instruments are given. Annotation copyrighted by Book News, Inc., Portland, OR

Time in Television Narrative Melissa Ames 2012-10-01 This collection analyzes twenty-first-century American television programs that employ temporal and narrative experimentation. These shows play with time, slowing it down to unfold narrative through time retardation and compression. They disrupt the chronological flow of time itself, using flashbacks and insisting that viewers be able to situate themselves in both the present and the past narrative threads. Although temporal play has existed on the small screen prior to the new millennium, never before has narrative time been so freely adapted in mainstream television. The essayists offer explanations for not only the frequency of time-play in contemporary programming, but also the implications of its sometimes disorienting presence. Drawing upon the fields of cultural studies, television scholarship, and literary studies, as well as overarching theories concerning postmodernity and narratology, *Time in Television Narrative* offers some critical suggestions. The increasing number of television programs concerned with time may stem from any and all of the following: recent scientific approaches to quantum physics and temporality; new conceptions of history and post history; or trends in late-capitalistic production and consumption, in the new culture of instantaneity, or in the recent trauma culture amplified after the September 11 attacks. In short, these televisual time experiments may very well be an aesthetic response to the climate from which they derive. These essays analyze both ends of this continuum and also attend to another crucial variable: the television viewer watching this new temporal play.

Television and Criticism Solange Davin 2008-01-01 *Television and Criticism* unites distinguished scholars from the fields of literary criticism, media studies, and film studies to challenge the traditional boundaries between high and low culture. Through a theoretical lens, this volume addresses such topics as the blurring of genres, television and identity, and the sophistication of television audiences by examining examples from soap operas, televised adaptations of classic novels, film noir, and popular shows like *Queer as Folk*, *Seinfeld*, and *Ally McBeal*. Ranging from Shakespeare to *Dragnet*, this comprehensive study will interest cultural studies scholars and media buffs alike.

Talking Trash Julie Manga 2003 When *The Phil Donahue Show* topped the ratings in 1979, it ushered in a new era in daytime television. Mixing controversial social issues, light topics, and audience participation, it created a new genre, one that is still flourishing, despite being harshly criticized, over two decades later. Now, the daytime TV landscape is littered with talk shows. But why do people watch these shows? How do they make sense of them? And how do these shows affect their viewers' sense of what constitutes appropriate public debate? In *Talking Trash*, Julie Engel Manga offers a fascinating exploration of these questions and reveals the wide range of reasons viewers are drawn to "trash talk." Focusing on such shows as *Oprah!*, *Jerry Springer*, *Ricki Lake*, *Jenny Jones*, and *Maury Povich*, and drawing upon interviews with women who watch these shows, *Talking Trash* is the first examination of the talk show phenomenon from the viewers' perspective. In taking this approach, Manga is able to understand what talk shows mean to the women who watch them. And by refusing to judge either the shows or their viewers as good or bad, she is able to grasp how viewers relate to these shows-as escape, entertainment, uninhibited public discourse, or an accurate reflection of their own hardships and heartaches. Manga concludes that while the form of "trash-talk" shows may be relatively new, the socio-cultural experience they embody has been with us for a long time. Absorbing, entertaining, and keenly perceptive, *Talking Trash* illuminates the complex viewer response to "trash talk" and examines the cultural politics surrounding this wildly controversial popular phenomenon.

Remembering British Television Kristyn Gorton 2019-03-21 This original book asks how, in an age of convergence, when 'television' no longer means a box in the corner of the living room that we sit and watch together, do we remember television of the past? How do we gather and archive our memories? Kristyn Gordon and Joanne Garde-Hansen explore these questions through first person interviews with tv producers, curators and archivists, and case studies of popular television series and fan communities such

as 'Cold Feet' and 'Doctor Who'. Their discussion takes in museum exhibitions, popular television nostalgia programming and 'vintage' tv websites.

Thinking Outside the Box Gary R. Edgerton 2005-01-01 Thinking Outside the Box brings together some of the best and most challenging scholarship about TV genres, exploring their genesis, their functions and development, and the interaction of disparate genres. The authors argue that genre is a process rather than a static category and that it signifies much about the people who produce and watch the shows. In addition to considering traditional genres such as sitcoms, soap operas, and talk shows, the contributors explore new hybrids, including reality programs, teen-oriented science fiction, and quality dramas, and examine how many of these shows have taken on a global reach. Identifying historical continuities and envisioning possible trends, this is the richest and most current study of how television genres form, operate, and change.

Contemporary Television Series Silvia Branea 2014-06-19 Contemporary Television Series: Narrative Structures and Audience Perception proposes an interdisciplinary and multicultural approach of old concepts like fiction, reality and narrativity applied to actual worldwide television series. The authors that have contributed to this volume analyze the almost invisible barriers between fiction and reality in television series from different perspectives. The results of their studies are extremely interesting and revealing. The new perspectives offered by this volume will be of great interest to any scholar of European and international studies, because they bring to light new ideas, new methodologies and results that could be further developed. This volume allows readers to explore these unique insights, even if they are not senior researchers, and to easily digest the content, and also to acknowledge the impact of the viewing of television series on reality and on their own lives.

Small Screen, Big Feels Melissa Ames 2020-12-02 While television has always played a role in recording and curating history, shaping cultural memory, and influencing public sentiment, the changing nature of the medium in the post-network era finds viewers experiencing and participating in this process in new ways. They skim through commercials, live tweet press conferences and award shows, and tune into reality shows to escape reality. This new era, defined by the heightened anxiety and fear ushered in by 9/11, has been documented by our media consumption, production, and reaction. In *Small Screen, Big Feels*, Melissa Ames asserts that TV has been instrumental in cultivating a shared memory of emotionally charged events unfolding in the United States since September 11, 2001. She analyzes specific shows and genres to illustrate the ways in which cultural fears are embedded into our entertainment in series such as *The Walking Dead* and *Lost* or critiqued through programs like *The Daily Show*. In the final section of the book, Ames provides three audience studies that showcase how viewers consume and circulate emotions in the post-network era: analyses of live tweets from Shonda Rhimes's drama, *How to Get Away with Murder* (2010–2020), ABC's reality franchises, *The Bachelor* (2002–present) and *The Bachelorette* (2003–present), and political coverage of the 2016 Presidential Debates. Though film has been closely studied through the lens of affect theory, little research has been done to apply the same methods to television. Engaging an impressively wide range of texts, genres, media, and formats, Ames offers a trenchant analysis of how televisual programming in the United States responded to and reinforced a cultural climate grounded in fear and anxiety.

There's No Place Like Home Video James M. Moran 1998

Television Style Jeremy G. Butler 2013-05-13 Style matters. Television relies on style—setting, lighting, videography, editing, and so on—to set moods, hail viewers, construct meanings, build narratives, sell products, and shape information. Yet, to date, style has been the most understudied aspect of the medium. In this book, Jeremy G. Butler examines the meanings behind television's stylistic conventions. *Television Style* dissects how style signifies and what significance it has had in specific television contexts. Using hundreds of frame captures from television programs, *Television Style* dares to look closely at television. *Miami Vice*, *ER*, soap operas, sitcoms, and commercials, among other prototypical television texts, are deconstructed in an attempt to understand how style functions in television. *Television Style* also assays the state of style during an era of media convergence and the ostensible demise of network television. This book is a much needed introduction to television style, and essential reading at a moment when the medium is undergoing radical transformation, perhaps even a stylistic renaissance. Discover additional examples

and resources on the companion website: www.tvstylebook.com.

The Hollywood Sequel Stuart Henderson 2019-07-25 This illuminating study charts the changing role of the Hollywood film sequel over the past century. Considering a range of sequels in their industrial, historical and aesthetic contexts, from *The Son of a Sheik* (1926) to *Toy Story 3* (2010), this book provides a comprehensive history of this critically-neglected yet commercially-dominant art form.

A Genre Approach to Celebrity Politics Nahuel Ribke 2015-03-17 Exploring the transition of celebrities into institutional-electoral politics, the book argues that many insights developed by genre theorists could be highly instrumental to understand the celebrity politics phenomenon. It analyzes the historical and cultural specificity of celebrity politics as it evolved through different countries and cultures.

Channels of Discourse, Reassembled Robert Clyde Allen 1992 Since its original publication in 1987, *Channels of Discourse* has provided the most comprehensive consideration of commercial television, drawing on insights provided by the major strands of contemporary criticism: semiotics, narrative theory, reception

Visual Political Communication in Popular Chinese Television Series Florian Schneider 2012-09-14 In *Visual Political Communication in Popular Chinese Television Series*, Florian Schneider analyses political discourses in Chinese TV dramas, the most popular entertainment format in China today.

The Television Handbook Jeremy Orlebar 2013-03 The *Television Handbook* is a critical introduction to the practice and theory of television. The book examines the state of television today, explains how television is made and how production is organised, and discusses how critical thinking about programmes and genres can illuminate their meanings. This book also explores how developments in technology and the changing structure of the television industry will lead the medium in new directions. The *Television Handbook* gives practical advice on many aspects of programme making, from an initial programme idea through to shooting and the post-production process. The book includes profiles giving insight into how personnel in the television industry - from recent graduates to television executives - think about their work. The *Television Handbook* offers chapters on the vigorous debates about what is meant by quality television, how news and factual programmes are responding to interactive technologies, and how formats such as Reality/Talent TV have risen in prominence. It also considers how drama, sport and music television can be discussed and interpreted. The *Television Handbook* includes: Profiles of TV news and drama producers, editors and TV studio personnel Case histories of important TV genres and series Practical programme making advice Explanations of key theoretical perspectives in television studies

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