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MUST-SEE SITCOMS IN THE NETWORK ERA

JANET STAIGER



Blockbuster Tv Must See Sitcoms In The Network Era

Janet Staiger



Blockbuster Tv Must See Sitcoms In The Network Era:

Blockbuster TV Janet Staiger, 2000-10 Considers four blockbuster sitcoms defined as a series program that achieved audience ratings markedly higher than those of any of its contenders looking at *The Beverly Hillbillies* *All in the Family* *Laverne and Shirley* with *Happy Days* and *The Cosby Show* Staiger teaches communication at the University of Texas Austin c Book News Inc ***Reclaiming the Archive*** Vicki Callahan, 2010 Illustrates the rich relationship between film history and feminist theory *Reclaiming the Archive* Feminism and Film History brings together a diverse group of international feminist scholars to examine the intersections of feminism history and feminist theory in film Editor Vicki Callahan has assembled essays that reflect a range of methodological approaches including archival work visual culture reception studies biography ethno historical studies historiography and textual analysis by a diverse group of film and media studies scholars to prove that feminist theory film history and social practice are inevitably and productively intertwined Essays in *Reclaiming the Archive* investigate the different models available in feminist film history and how those feminist strategies might serve as paradigmatic for other sites of feminist intervention Chapters have an international focus and range chronologically from early cinema to post feminist texts organized around the key areas of reception stars and authorship A final section examines the very definitions of feminism post feminism cinema transmedia and archives virtual and online in place today The essays in *Reclaiming the Archive* prove that a significant heritage of film studies lies in the study of feminism in film and feminist film theory Scholars of film history and feminist studies will appreciate the breadth of work in this volume ,

Television Style Jeremy G. Butler, 2010-04-05 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 Oxford Handbook of Country Music*** Travis D. Stimeling, 2017 Approaches country music through an interdisciplinary lens Features close analyses of gendered and racial disparities in country music Examines politics of both the performance of country music and the scholarship surrounding it Book jacket **Public Interests** Allison Perlman, 2016-05 Winner of the 2017 Outstanding Book Award from the Popular Communication Division of the International Communication Association ICA

Nearly as soon as television began to enter American homes in the late 1940s social activists recognized that it was a powerful tool for shaping the nation's views. By targeting broadcast regulations and laws both liberal and conservative activist groups have sought to influence what America sees on the small screen. *Public Interests* describes the impressive battles that these media activists fought and charts how they tried to change the face of American television. Allison Perlman looks behind the scenes to track the strategies employed by several key groups of media reformers from civil rights organizations like the NAACP to conservative groups like the Parents Television Council. While some of these campaigns were designed to improve the representation of certain marginalized groups in television programming as Perlman reveals they all strove for more systemic reforms from early efforts to create educational channels to more recent attempts to preserve a space for Spanish language broadcasting. *Public Interests* fills in a key piece of the history of American social reform movements revealing pressure groups' deep investments in influencing both television programming and broadcasting policy. Vividly illustrating the resilience, flexibility and diversity of media activist campaigns from the 1950s onward the book offers valuable lessons that can be applied to current battles over the airwaves.

M*A*S*H David Scott Diffrient, 2008 Examines the origins, cultural significance and legacy of the groundbreaking CBS television series *M A S H* which aired from 1972 to 1983. This study of *M A S H* analyzes the series' contextual issues such as its creation, reception and circulation as well as textual issues like its formal innovations, narrative strategies and themes.

Feminism at the Movies Hilary Radner, Rebecca Stringer, 2012-03-22 *Feminism at the Movies: Understanding Gender in Contemporary Popular Cinema* examines the way that contemporary film reflects today's changing gender roles. The book offers a comprehensive overview of the central issues in feminist film criticism with analyses of over twenty popular contemporary films across a range of genres such as chick flicks, teen pics, homcoms, horror, action, adventure, indie flicks and women lawyer films. Contributors explore issues of femininity as well as masculinity reflecting on the interface of popular cinema with gendered realities and feminist ideas. Topics include the gendered political economy of cinema, the female director as auteur, postfeminist fatherhood, consumer culture, depictions of professional women, transgender sexuality, gendered violence and the intersections of gender, race and ethnic identities. The volume contains essays by following contributors: Taunya Lovell Banks, Heather Brook Mridula, Nath Chakraborty, Michael DeAngelis, Barry Keith Grant, Kelly Kessler, Hannah Hamad, Christina Lane, with Nicole Richter, JaneMaree Maher, David Hansen, Miller with Rosalind Gill, Gary Needham, Sarah Projansky, Hilary Radner, Rob Schaap, Yael D Sherman, Michele Shreiber, Janet Staiger, Peter Stapleton, Rebecca Stringer, Yvonne Tasker and Ewa Ziarek.

Watching with The Simpsons Jonathan Gray, 2012-10-12 Using our favourite Springfield family as a case study *Watching with The Simpsons* examines the textual and social role of parody in offering critical commentary on other television programs and genres. Jonathan Gray brings together textual theory, discussions of television and the public sphere and ideas of parody and comedy. Including primary audience research it focuses on how *The Simpsons* has been able to talk back to three of television

s key genres the sitcom adverts and the news and on how it holds the potential to short circuit these genre s meanings power and effects by provoking reinterpretations and offering more media literate recontextualizations Examining television and media studies theory the text of The Simpsons and the show s audience Gray attempts to fully situate the show s parody and humour within the lived realities of its audiences In doing so he further explores the possibilities for popular entertainment television to discuss issues of political and social importance A must read for any student of media studies On Hollywood Allen J. Scott, 2018-06-05 Why is the U S motion picture industry concentrated in Hollywood and why does it remain there in the age of globalization Allen Scott uses the tools of economic geography to explore these questions and to provide a number of highly original answers The conceptual roots of his analysis go back to Alfred Marshall s theory of industrial districts and pick up on modern ideas about business clusters as sites of efficient and innovative production On Hollywood builds on this work by adding major new empirical elements By examining the history of motion picture production from the early twentieth century to the present through this analytic lens Scott is able to show why the industry which was initially focused on New York had shifted the majority of its production to Southern California by 1919 He also addresses in detail the bases of Hollywood s long standing creative energies and competitive advantages At the same time the book explores the steady globalization of Hollywood s market reach as well as the cultural and political dilemmas posed by this phenomenon On Hollywood will appeal not only to general readers with an interest in the motion picture industry but also to economic geographers business professionals regional development practitioners and cultural theorists as well Fandom for Us, by Us Alfred L. Martin, Jr., 2025-04-22 The convergence of the politics of representation and Black fan cultures Boldly going where few fandom scholars have gone before Fandom for Us by Us breaks from our focus on white fandom to center Black fandoms Alfred L Martin Jr engages these fandoms through what he calls the four C s class clout canon and comfort Class is a key component of how Black fandom is contingent on distinctions between white nationally recognized cultural productions and multicultural and or regional cultural productions as demonstrated by Misty Copeland s ascension in American Ballet Theatre Clout refers to Black fans realization of their own consumer spending power as an agent for industrial change reducing the precarity of Blackness within historically white cultural apparatuses and facilitating the production of Black blockbusters like 2018 s Black Panther Canon entails a communal fannish practice of sharing media objects like the 1978 film The Wiz which lead them to take on meanings outside of their original context Comfort describes the nostalgic and sentimental affects associated with beloved fan objects such as the television show Golden Girls connected to notions of Black joy and signaling moments wherein Black people can just be themselves Through 75 in depth interviews with Black fans Fandom for Us by Us argues not only for the importance of studying Black fandoms but also demonstrates their complexities by both coupling and decoupling Black reception practices from the politics of representation Martin highlights the nuanced ways Black fans interact with media representations suggesting class clout canon and comfort are universal to

the study of all fandoms Yet for all the ways these fandoms are similar and reciprocal Black fandoms are also their own set of practices demanding their own study

Film Genre Reader IV Barry Keith Grant,2012-12-01 From reviews of the third edition Film Genre Reader III lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology s consideration of the advantages and challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview Scope Since 1986 Film Genre Reader has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study This fourth edition adds new essays on genre definition and cycles action movies science fiction and heritage films along with a comprehensive and updated bibliography The volume includes more than thirty essays by some of film s most distinguished critics and scholars of popular cinema including Charles Ram rez Berg John G Cawelti Celestino Deleyto David Desser Thomas Elsaesser Steve Neale Thomas Schatz Paul Schrader Vivian Sobchack Janet Staiger Linda Williams and Robin Wood

The Mommy Myth Susan Douglas,Meredith Michaels,2005-02-08 An analysis of the history of women in the United States in relation to motherhood

Kids Rule! Sarah Banet-Weiser,2007-09-03 Sarah Banet Weiser explores how the cable network Nickelodeon combines an appeal to kids formidable purchasing power with assertions of their political and cultural power

When the News Broke Heather Hendershot,2024-04-05 A riveting blow by blow account of how the network broadcasts of the 1968 Democratic convention shattered faith in American media The whole world is watching cried protestors at the 1968 Democratic convention as Chicago police beat them in the streets When some of that violence was then aired on network television another kind of hell broke loose Some viewers were stunned and outraged others thought the protestors deserved what they got No one least of all Chicago mayor Richard J Daley was happy with how the networks handled it In *When the News Broke* Heather Hendershot revisits TV coverage of those four chaotic days in 1968 not only the violence in the streets but also the tumultuous convention itself where Black citizens and others forcefully challenged southern delegations that had excluded them anti Vietnam delegates sought to change the party s policy on the war and journalists and delegates alike were bullied by both Daley s security forces and party leaders Ultimately Hendershot reveals the convention as a pivotal moment in American political history when a distorted notion of liberal media bias became mainstreamed and nationalized At the same time she celebrates the values of the network news professionals who strived for fairness and accuracy Despite their efforts however Chicago proved to be a turning point in the public s trust in national news sources Since those critical days the political Right in the United States has amplified distrust of TV news to the point where even the truest and most clearly documented stories can be deemed fake As Hendershot demonstrates it doesn t matter whether the whole world is watching if people don t believe what they see

Authorship and Film David A. Gerstner,Janet Staiger,2013-09-13 Authorship in film has been a persistent theme in the field of cinema studies This volume

of new work revitalizes the question of authorship by connecting it to larger issues of identity in film in the marketplace in society in culture Essays range from the auteur theory and Casablanca to Oscar Micheaux from the American avant garde to community video all illuminating how authorship is a complex idea with far reaching implications This ambitious and wide ranging book will be essential reading for anyone concerned with film studies and the concept of the author

Mel Brooks in the Cultural Industries Alex Symons, 2012-08-06 Which strategies has Mel Brooks used to survive adapt and thrive in the cultural industries How has he gained his reputation as a multimedia survivor Alex Symons takes a unique artist focused approach in order to systematically identify the range of Brooks s adaptation strategies across the Hollywood film Broadway theatre and American television industries By combining a cultural industries approach together with that of adaptation studies this book also identifies an important new industrial practice employed by Brooks defined here as prolonged adaptation More significantly Symons also employs this method to explain the so far neglected way that Brooks s adaptations have contributed towards changing production trends changes in critical attitudes and towards the ongoing integration of the cultural industries today An essential read for film students and scholars researching adaptation this refreshing new approach will also be valued by everyone studying the cultural industries

Media Reception Studies Janet Staiger, 2005-07 A broad survey on how audiences make meaning out of mass media Media Reception Studies broadly surveys the past century of scholarship on the ways in which audiences make meaning out of mass media It synthesizes in plain language social scientific linguistic and cultural studies approaches to film and television as communication media Janet Staiger traverses a broad terrain covering the Chicago School early psychological approaches Soviet theory the Frankfurt School mass communication research and critical theory linguistics and semiotic theory social psychoanalytical research cognitive psychology and cultural studies She offers these theories as a set of tools for understanding the complex relationships between films and their audiences TV shows and their viewers She explains such questions as the behavior of fans the implications of gender sexuality and race ethnicity with regard to the media the effect of violence horror and sexually explicit images on viewers and the place of memory in spectatorship Providing an organized and lucid introduction to a staggering amount of work Media Reception Studies is an indispensable resource for anyone interested in understanding the effects of mass media

Gendered (re)visions Marion Gymnich, Kathrin Ruhl, Klaus Scheunemann, Stefanie Hoth, 2010 Explores gender stereotypes and the transgression of these gender stereotypes in recent films television series and music videos Films that are cited include Pride and Prejudice Bridget Jones Diary Bride and Prejudice Magnolia American Beauty Fight Club High Noon Brokeback Mountain and the Shrek movies Sex and the City and Desperate Housewives and the music videos of 50 Cent and the G Unit are also explored Source inconnue

Moving Viewers Carl Plantinga, 2009-04-08 Everyone knows the thrill of being transported by a film but what is it that makes movie watching such a compelling emotional experience In Moving Viewers Carl Plantinga explores this question and the implications of its answer for aesthetics the

psychology of spectatorship and the place of movies in culture Through an in depth discussion of mainstream Hollywood films Plantinga investigates what he terms the paradox of negative emotion and the function of mainstream narratives as ritualistic fantasies He describes the sensual nature of the movies and shows how film emotions are often elicited for rhetorical purposes He uses cognitive science and philosophical aesthetics to demonstrate why cinema may deliver a similar emotional charge for diverse audiences

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