Politics and the American Television Comedy
A Critical Survey From I Love Lucy Through South Park

Politics and the American Television Comedy-Doyle Greene 2015-01-28 This work examines the unique and ever-changing relationship between politics and comedy through an analysis of several popular American television programs. Focusing on close readings of the work of Ernie Kovacs, Soupy Sales, and Andy Kaufman, as well as Green Acres and The Gong Show, the author provides a unique glimpse at the often subversive nature of avant-garde television comedy. The crisis in American television during the political unrest of the late 1960s is also studied, as represented by individual analyses of The Monkees, The Smothers Brothers Comedy Hour, Rowan and Martin’s Laugh-In, and All in the Family. The author also focuses on more contemporary American television, drawing a comparative analysis between the referential postmodernism of The Simpsons and the confrontational absurdity of South Park.

Politics and Politicians in Contemporary US Television-Betty Kaklamanidou 2016-10-04 Bringing together well-established scholars of media, political science, sociology, and film to investigate the representation of Washington politics on U.S. television from the mid-2000s to the present, this volume offers stimulating perspectives on the status of representations of contemporary US politics, the role of government and the machinations and intrigue often associated with politicians and
governmental institutions. The authors help to locate these representations both in the context of the history of earlier television shows that portrayed the political culture of Washington as well as within the current political culture transpiring both inside and outside of "The Beltway." With close attention to issues of gender, race and class and offering studies from contemporary quality television, including popular programmes such as The West Wing, Veep, House of Cards, The Americans, The Good Wife and Scandal, the authors examine the ways in which televsual representations reveal changing attitudes towards Washington culture, shedding light on the role of the media in framing the public’s changing perception of politics and politicians. Exploring the new era in which television finds itself, with new production practices and the possible emergence of a new 'political genre' emerging, Politics and Politicians in Contemporary U.S. Television also considers the 'humanizing' of political characters on television, asking what that representation of politicians as human beings says about the national political culture. A fascinating study that sits at the intersection of politics and television, this book will appeal to scholars of popular culture, sociology, cultural and media studies. Television and Politics- One question the authors address: Do network projections based on increasingly sophisticated techniques for "calling" election outcomes well before polls close affect results? At no time has this question been more in the forefront of public consciousness than in the wake of the 2000 presidential election. The Langs draw on their own highly detailed study of voter reactions to election news to assess its effect on turnout, on political attitudes, on candidate strategies, and on legislative initiatives." "As a model of how to study communication effects, this highly readable volume will interest decision makers and analysts, as well as students of journalism, broadcasting, political behavior, and voters looking ahead to the next election."--BOOK JACKET.
Satire TV-Jonathan Gray 2009-04-01 Satirical TV has become mandatory viewing for citizens wishing to make sense of the bizarre contemporary state of political life. Shifts in industry economics and audience tastes have re-made television comedy, once considered a wasteland of escapist humor, into what is arguably the most popular source of political critique. From fake news and pundit shows to animated sitcoms and mash-up videos, satire has become an important avenue for processing politics in informative and entertaining ways, and satire TV is now its own thriving, viable television genre. Satire TV examines what happens when comedy becomes political, and politics become funny. A series of original essays focus on a range of programs, from The Daily Show to South Park, Da Ali G Show to The Colbert Report, The Boondocks to Saturday Night Live, Lil’ Bush to Chappelle’s Show, along with Internet D.I.Y. satire and essays on British and Canadian satire. They all offer insights into what today’s class of satire tells us about the current state of politics, of television, of citizenship, all the while suggesting what satire adds to the political realm that news and documentaries cannot.

Fictional Television and American Politics-Jack Holland 2019-07-19 Holland asks what some of America's most popular TV shows have to say about its politics. He analyses Game of Thrones, House of Cards, The West Wing, Homeland, 24, Veep, The Wire, The Walking Dead and Breaking Bad, showing how they are all politically consequential shows that shape how people feel and think about world politics.

Television, Politics, and the Transition to Democracy in Latin America-Thomas E. Skidmore 1993 "The first book about television and electoral politics in Latin America, Television, Politics, and the Transition to Democracy in Latin America summarizes the relationships of the media and politics in Latin America, discusses television's role in political change throughout the world, and assesses the
history of broadcast media and politics in Latin America." "Case studies on the 1988 Chilean plebiscite that decided that free elections would be resumed and on three presidential campaigns - Mexico 1988, Brazil 1989, and Argentina 1989 - illustrate television as the most important medium of political information and the most powerful communications instrument in political campaigns." "Twelve media analysts from the United States and Latin America examine the power and limitations of television in the new democratic era, drawing on new public opinion data, viewer surveys, and content analysis to interpret a subject too often investigated only through anecdote or impression. With the return to democracy, the ways in which public opinion is formed, measured, and reported will be crucial in determining whether democracy succeeds or fails."--BOOK JACKET.

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Radio, Television, and American Politics-Edward W. Chester 1969

Transgressive Television-Birgit Däwes 2015 Since the turn of the 21st century, the landscape of television has decisively changed. Whereas seriality had been part and parcel of television entertainment since the 1940s, the past two decades have witnessed the rise of new technologies and increasingly 'complex and elaborate forms' (Jason Mittell), with HBO and Netflix playing leading roles. Particularly in its manifold transgressions of political, social, and ethical boundaries, the contemporary American TV serial serves as both a laboratory for and diagnostic platform of current epistemes and ideological codes. In fifteen interdisciplinary perspectives from the United States and Europe, this volume provides a critical diagnosis of the genre's politics of gender and ethnicity, difference, normativity and representational control. Contesting the popular term 'quality TV, ' 'Transgressive Television' provides original work on TV series as diverse as 'Twin Peaks', 'The Sopranos', 'Breaking Bad', 'The Wire', 'House of Cards', 'Homeland', and many others.
Political TV-Chuck Tryon 2016-03 This book serves as an accessible critical introduction to the broad category of American political television content. Encompassing political news and scripted entertainment, Political TV addresses a range of formats, including interview/news programs, political satire, fake news, drama, and reality TV. From long-running programs like Meet the Press to more recent offerings including Veep, The Daily Show, House of Cards, Last Week Tonight, and Scandal, Tryon addresses ongoing debates about the role of television in representing issues and ideas relevant to American politics. Exploring political TV’s construction of concepts of citizenship and national identity, the status of political TV in a post-network era, and advertisements in politics, Political TV offers an engaging, timely analysis of how this format engages its audience in the political scene. The book also includes a videography of key and historical series, discussion questions, and a bibliography for further reading."

News That Matters-Shanto Iyengar 2010-10-15 Almost twenty-five years ago, Shanto Iyengar and Donald R. Kinder first documented a series of sophisticated and innovative experiments that unobtrusively altered the order and emphasis of news stories in selected television broadcasts. Their resulting book News That Matters, now hailed as a classic by scholars of political science and public opinion alike, is here updated for the twenty-first century, with a new preface and epilogue by the authors. Backed by careful analysis of public opinion surveys, the authors show how, despite changing American politics, those issues that receive extended coverage in the national news become more important to viewers, while those that are ignored lose credibility. Moreover, those issues that are prominent in the news stream continue to loom more heavily as criteria for evaluating the president and for choosing between political candidates. “News That Matters does matter, because it demonstrates conclusively that television newscasts powerfully affect opinion. . . .
All that follows, whether it supports, modifies, or challenges their conclusions, will have to begin here.”—The Public Interest

The New Gay for Pay-Julia Himberg 2018-01-13 Television conveys powerful messages about sexual identities, and popular shows such as Will & Grace, Ellen, Glee, Modern Family, and The Fosters are often credited with building support for gay rights, including marriage equality. At the same time, however, many dismiss TV’s portrayal of LGBT characters and issues as "gay for pay"—that is, apolitical and exploitative programming created simply for profit. In The New Gay for Pay, Julia Himberg moves beyond both of these positions to investigate the complex and multifaceted ways that television production participates in constructing sexuality, sexual identities and communities, and sexual politics. Himberg examines the production stories behind explicitly LGBT narratives and characters, studying how industry workers themselves negotiate processes of TV development, production, marketing, and distribution. She interviews workers whose views are rarely heard, including market researchers, public relations experts, media advocacy workers, political campaigners designing strategies for TV messaging, and corporate social responsibility department officers, as well as network executives and producers. Thoroughly analyzing their comments in the light of four key issues—visibility, advocacy, diversity, and equality—Himberg reveals how the practices and belief systems of industry workers generate the conceptions of LGBT sexuality and political change that are portrayed on television. This original approach complicates and broadens our notions about who makes media; how those practitioners operate within media conglomerates; and, perhaps most important, how they contribute to commonsense ideas about sexuality.

Processing Politics-Doris A. Graber 2001-05 How often do we hear that Americans are so ignorant about politics that their civic competence is impaired, and that the media are to blame because thay
do a dismal job of informing the public? Integrating a broad range of research on how people learn, this text shows that televised presentations - at their best - actually excel at transmitting information and facilitating learning. The author critiques political offerings in terms of their compatibility with our learning capabilities and interests, and she considers the obstacles, both economic and political, that affect the content we receive on the air, on cable, or on the Internet.

Transgressive Television—Birgit Däwes 2015-12-01 Since the turn of the 21st century, the landscape of television has decisively changed. Whereas seriality had been part and parcel of television entertainment since the 1940s, the past two decades have witnessed the rise of new technologies and increasingly "complex and elaborate forms" (Mittell 2015), with HBO and Netflix playing leading roles. Particularly in its manifold transgressions of political, social, and ethical boundaries, the contemporary American TV serial serves as both a laboratory for and diagnostic platform of current epistemes and ideological codes. In 15 interdisciplinary perspectives from the United States and Europe, this volume provides a critical diagnosis of the genre's politics of gender and ethnicity, difference, normativity and representational control. Contesting the popular term "quality TV," 'Transgressive Television' provides original work on TV series as diverse as 'Twin Peaks', 'The Sopranos', 'Breaking Bad', 'The Wire', 'House of Cards', 'Homeland', and many others.

The American President in Film and Television—Gregory Frame 2017-12-29 Why are US presidents everywhere on screen? This book sheds new light on fictional representations of the American president in film and TV from the early 1990s to the present. The influence of changes in American politics and society - including 9/11, the economic crisis, and the election of the first African American president - are explored.

Public Radio and Television in America—Ralph Engelman 1996-04-22 Engelman examines the origins,
evolution and politics behind the development of the major noncommercial radio and television institutions in the United States - National Public Radio, Radio Pacifica and the Public Broadcasting Service.

Arab Mass Media-William A. Rugh 2004 Examining the economic and organizational structure and operation of Arab mass media, Rugh (president, America-Mideast Educational and Training Services, Inc.) categorizes Arab print media into five subtypes, describing and analyzing them in separate chapters. Syria, Sudan, Libya, and pre-2003 Iraq

Split Signals-Ellen Propper Mickiewicz

Channels Of Power-Ranney 1983 Argues that television reinforces America's traditional political biases and weakens political parties, and examines the future of our political system in relation to this media

Politics and Film-Daniel P. Franklin 2016-07-26 Politics and Film examines popular movies and television shows as indicators of social and political trends to explore the political culture of the United States. Updated to include the popular and controversial movies and shows American Sniper, House of Cards, Orange Is the New Black, and Twelve Years a Slave, the second edition investigates popular conceptions of government, the military, intelligence and terrorism, punishment and policing, providing valuable insights for students of film and American politics alike.

Surveillance and Terror in Post-9/11 British and American Television-Darcie Rives-East 2019-07-18 This interdisciplinary study examines how state surveillance has preoccupied British and American television series in the twenty years since 9/11. Surveillance and Terror in Post-9/11 British and American Television illuminates how the U.S. and U.K., bound by an historical, cultural, and television partnership, have broadcast numerous programs centred on three state surveillance
apparatuses tasked with protecting us from terrorism and criminal activity: the prison, the police, and the national intelligence agency. Drawing from a range of case studies, such as Sherlock, Orange is the New Black and The Night Manager, this book discusses how television allows viewers, writers, and producers to articulate fears about an increased erosion of privacy and civil liberties following 9/11, while simultaneously expressing a desire for a preventative mechanism that can stop such events occurring in the future. However, these concerns and desires are not new; encompassing surveillance narratives both past and present, this book demonstrates how television today builds on earlier narratives about panoptic power to construct our present understanding of government surveillance.

Parody and Taste in Postwar American Television Culture-Ethan Thompson 2010-12-14 In this original study, Thompson explores the complicated relationships between Americans and television during the 1950s, as seen and effected through popular humor. Parody and Taste in Postwar American Television Culture documents how Americans grew accustomed to understanding politics, current events, and popular culture through comedy that is simultaneously critical, commercial, and funny. Along with the rapid growth of television in the 1950s, an explosion of satire and parody took place across a wide field of American culture—in magazines, comic books, film, comedy albums, and on television itself. Taken together, these case studies don’t just analyze and theorize the production and consumption of parody and television, but force us to revisit and revise our notions of postwar "consensus" culture as well.

The International Politics of Television-George H. Quester 1990

Tabloid Culture-Kevin Glynn 2000 An examination of the rise of tabloid television and the political, cultural, and technological changes that have enabled its success.
The Politics of Transnational Television-Austin Ogunseyi 2004-05-29 The central focus of this study is to provide an improved basis for articulating the politics of transnational television and its potentials for improving relations among nations. In this context, the politics of transnational television means the decision-making process that determines the degree of freedom of the press tolerated by individual governments and how that could affect broadcasting mode and attitudes toward other nations. The motivation for this research stems from a conviction that the cultural imperialism perspective on the nature and modes of transnational television are erroneous and therefore susceptible to a wide and often misleading theoretical assumption, with wide ranged implications. In reevaluating the concept of cultural imperialism, some fundamental questions are raised to determine to what extent its arguments are true. Using the elite theory of power in various societies, aided by Johan Galtung's model of a global communication in four worlds, we see a pattern of global television that suggests a similar motivation underlying media ownership in all societies. We acknowledge, with the support of a literature review and other data sources, the existence of a global systemic order where technology rich nations dominate technology over poor nations. But there is also substantial evidence to prove some of the poorer nations exercise some degree of autonomy. This makes it more difficult to explain cultural imperialism simply as a relationship where developed and developing nations are arranged in dominant/subordinate or top/down order. Through a strategy of original intent, we are able to show the elite in various societies acquire television mainly to satisfy their political, economic, or social interest. Media attitudes, therefore, are largely the ideological expression of local elite who determines foreign policy.

The Wire-Tiffany Potter 2010-06-01 The first collection of critical essays on HBO's The Wire - the most brilliant and socially relevant television series in years The Wire is about survival, about the
strategies adopted by those living and working in the inner cities of America. It presents a world where for many even hope isn't an option, where life operates as day-to-day existence without education, without job security, and without social structures. This is a world that is only grey, an exacting autopsy of a side of American life that has never seen the inside of a Starbucks. Over its five season, sixty-episode run (2002-2008), The Wire presented several overlapping narrative threads, all set in the city of Baltimore. The series consistently deconstructed the conventional narratives of law, order, and disorder, offering a view of America that has never before been admitted to the public discourse of the televisual. It was bleak and at times excruciating. Even when the show made metatextual reference to its own world as Dickensian, it was too gentle by half. By focusing on four main topics (Crime, Law Enforcement, America, and Television), The Wire: Urban Decay and American Television examines the series' place within popular culture and its representation of the realities of inner city life, social institutions, and politics in contemporary American society. This is a brilliant collection of essays on a show that has taken the art of television drama to new heights.

Television and Presidential Politics—Robert E. Gilbert 1972

Broadcasting Politics in Japan—Ellis S. Krauss 2000

The aftermath of Japan's 1945 military defeat left its public institutions in a state of deep crisis; virtually every major source of state legitimacy was seriously damaged or wholly remade by the postwar occupation. Between 1960 and 1990, however, these institutions renewed their strength, taking on legitimacy that erased virtually all traces of their postwar instability. How did this transformation come about? This is the question Ellis S. Krauss ponders in Broadcasting Politics in Japan; his answer focuses on the role played by the Japanese mass media and in particular by Japan's national broadcaster, NHK. Since the 1960s, television has...
been a fixture of the Japanese household, and NHK's TV news has until very recently been the dominant, and most trusted, source of political information for the Japanese citizen. NHK's news style is distinctive among the broadcasting systems of industrialized countries; it emphasizes facts over interpretation and gives unusual priority to coverage of the national bureaucracy. Krauss argues that this approach is not simply a reflection of Japanese culture, but a result of the organization and processes of NHK and their relationship with the state. These factors had profound consequences for the state's postwar re-legitimization, while the commercial networks' recent challenge to NHK has helped engender the wave of cynicism currently faced by the state. Krauss guides the reader through the complex interactions among politics, media organizations, and Japanese journalism to demonstrate how NHK television news became a shaper of Japan's political world, rather than simply a lens through which to view it.


Entertainment and Politics in Contemporary China-Jingsi Christina Wu 2017-08-04 This book advances research about China by providing an updated narrative of its entertainment life in the beginning of China’s twenty-first century. As the rest of the world continues to pay keen attention to developments in China’s politics, economy, and culture, the book provides insights on fascinating new developments in contemporary Chinese popular culture—including its reality television, family dramas centered around younger generations’ life struggles, and social media. Furthermore, Entertainment and Politics in Contemporary China is the first book to apply the theoretical
innovation of an aesthetic public sphere in examining closely the linkages between China’s political life and activities in the country’s culture sphere. Since concepts of public sphere and democracy largely took root from the West, Wu argues that this case study of China promises valuable insights about entertainment’s role in the formation of citizenship and building of a civil society, which remains a site of great contention in Western theories and empirical efforts.

New Television, Old Politics-Hernan Galperin 2004-05-24 This book examines the economic, political, and technological forces that are shaping the future of broadcasting in advanced industrialized nations by comparing the transition from analog to digital TV in the US and Britain. Digital TV involves a major reordering of the broadcast sector that requires governments to rethink governance tools for the digital media era. By looking at how the transition is unfolding in these nations, the book uncovers the political underpinnings of the emerging governance regime for digital communications and explores the implications of the transition for the development of the Information Society in the US and Europe. The findings challenge much conventional wisdom about media deregulation and the globalization of communications. The transition to digital TV has not weakened but rather reinforced government control over broadcasting. Moreover, contrary to what many globalization theories would predict, it has reinforced preexisting differences in the organization of media across nations.

The People Machine-Robert MacNeil 1970

The Half-shut Eye-John Whale 1969

Post-Broadcast Democracy-Markus Prior 2007-04-02 This 2007 book studies the impact of the media on politics in the United States during the last half-century.

Show Business and Politics-Wayne Harold Ault 1986
In the first comprehensive study of election law since the Supreme Court decided Bush v. Gore, Richard L. Hasen rethinks the Court’s role in regulating elections. Drawing on the case files of the Warren, Burger, and Rehnquist courts, Hasen roots the Court’s intervention in political process cases to the landmark 1962 case, Baker v. Carr. The case opened the courts to a variety of election law disputes, to the point that the courts now control and direct major aspects of the American electoral process. The Supreme Court does have a crucial role to play in protecting a socially constructed “core” of political equality principles, contends Hasen, but it should leave contested questions of political equality to the political process itself. Under this standard, many of the Court’s most important election law cases from Baker to Bush have been wrongly decided.

Hart reveals in this fascinating new book, while television may make us feel informed and clever about contemporary politics, it is actually distracting us from the realities of political power in American life.

“The Legacy of Mad Men adds significant new perspectives to the legacy of Mad Men scholarship. The authors apply theoretical perspectives that have been understudied in previous Mad Men work, chart new connections with previous media, and examine overlooked aspects of Men Men’s sound design. A concluding chapter insightfully considers how the election of Donald Trump has signaled a resurgence in the sexism, antisemitism, and racism critiqued in Mad Men.” - - Dr Jeremy Butler, Professor of Communication and Culture, University of Alabama

For seven seasons, viewers worldwide watched as ad man Don Draper moved from adultery to self-discovery, secretary Peggy Olson became a take-no-prisoners businesswoman, object-of-the-gaze Joan Holloway developed a feminist consciousness, executive Roger Sterling tripped on LSD,
and smarmy Pete Campbell became a surprisingly nice guy. Mad Men defined a pivotal moment for television, earning an enduring place in the medium’s history. This edited collection examines the enduringly popular television series as Mad Men still captivates audiences and scholars in its nuanced depiction of a complex decade. This is the first book to offer an analysis of Mad Men in its entirety, exploring the cyclical and episodic structure of the long form series and investigating issues of representation, power and social change. The collection establishes the show’s legacy in televisual terms, and brings it up to date through an examination of its cultural importance in the Trump era. Aimed at scholars and interested general readers, the book illustrates the ways in which Mad Men has become a cultural marker for reflecting upon contemporary television and politics.

Democracy Without Citizens-Robert M. Entman 1989 Entman argues that a vicious circle of interdependence exists between journalism and the United States audience, because the sophistication of the citizenry does not support high-quality, independent political discourse, so that journalism becomes more of a "spin" machine which caters to specific demographic markets.

The Columbia History of American Television-Gary R. Edgerton 2009-01-30 Richly researched and engaging, The Columbia History of American Television tracks the growth of TV into a convergent technology, a global industry, a social catalyst, a viable art form, and a complex and dynamic reflection of the American mind and character. Renowned media historian Gary R. Edgerton follows the technological progress and increasing cultural relevance of television from its prehistory (before 1947) to the Network Era (1948-1975) and the Cable Era (1976-1994). He considers the remodeling of television's look and purpose during World War II; the gender, racial, and ethnic components of its early broadcasts and audiences; its transformation of postwar America; and its function in the political life of the country. In conclusion, Edgerton takes a discerning look at our current Digital
Era and the new forms of instantaneous communication that continue to change America's social, political, and economic landscape.

Feedback-David Joselit 2007 In a world where politics is conducted through images, the tools of art history can be used to challenge the privatized antidemocratic sphere of American television. American television embodies a paradox: it is a privately owned and operated public communications network that most citizens are unable to participate in except as passive spectators. Television creates an image of community while preventing the formation of actual social ties because behind its simulated exchange of opinions lies a highly centralized corporate structure that is profoundly antidemocratic. In Feedback, David Joselit describes the privatized public sphere of television and recounts the tactics developed by artists and media activists in the 1960s and 1970s to break open its closed circuit. The figures whose work Joselit examines—among them Nam June Paik, Dan Graham, Joan Jonas, Abbie Hoffman, Andy Warhol, and Melvin Van Peebles—staged political interventions within television's closed circuit. Joselit identifies three kinds of image-events: feedback, which can be both disabling noise and rational response—as when Abbie Hoffman hijacked television time for the Yippies with flamboyant stunts directed to the media; the image-virus, which proliferates parasitically, invading, transforming, and even blocking systems—as in Nam June Paik's synthesized videotapes and installations; and the avatar, a quasi-fictional form of identity available to anyone, which can function as a political actor—as in Melvin Van Peebles's invention of Sweet Sweetback, an African-American hero who appealed to a broad audience and influenced styles of Black Power activism. These strategies, writes Joselit, remain valuable today in a world where the overlapping information circuits of television and the Internet offer different opportunities for democratic participation. In Feedback, Joselit analyzes such midcentury image-events using the
procedures and categories of art history. The trope of figure/ground reversal, for instance, is used to assess acts of representation in a variety of media—including the medium of politics. In a televisual world, Joselit argues, where democracy is conducted through images, art history has the capacity to become a political science.
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