

Световен ден на телевизията

Избрана библиография от колекциите на Библиотеката на НБУ

КЛЮЧОВИ ДУМИ:

На български език: телевизия, медии, кино режисура, операторство, кинодраматургия, монтажист, визуални изкуства.

На английски език: television, mass media, film directing, cinematography, film dramaturgy, editor, visual arts.

ДОКУМЕНТИ: книги, статии

ХРОНОЛОГИЧЕН ОБХВАТ: 2000 г. – 2019 г.

БИБЛИОГРАФСКИ ИЗТОЧНИЦИ:

1. Каталог на библиотеката на НБУ

ЕЛЕКТРОННИ РЕСУРСИ:

1. Central and Eastern European Online Library (CEEOL)
2. EBSCO: Academic Search Complete
3. EBSCO: eBook Collection
4. JSTOR
5. ProQuest: University Press Ebook Collection

КНИГИ

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Източник: Библиотечен каталог НБУ сигнатура 316.7 / Г 493

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Източник: Библиотечен каталог НБУ сигнатура 316.7 / Г 756

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Источник: Библиотечен каталог НБУ сигнатура 791.43 / Т 33

TUNGATE, Mark. *Media monoliths : How great media brands thrive and survive*. London: Kogan Page, 2005.

Источник: Библиотечен каталог НБУ сигнатура 316.7 / Т 93

Visual and performing arts. ed. Stephen Andrew ARBURY, Aikaterini GEORGOULIA. Athens: Athens Institute for education and research, 2011.

Источник: Библиотечен каталог НБУ сигнатура 7 / V 75

ЕЛЕКТРОННИ РЕСУРСИ

СТАТИИ

БОЖИЛОВА, Светлана. Обществената телевизия в България. *Медиалог*. [онлайн]. 2019, 5, с. 131-149 [прегледан 22 октомври 2019]. CEEOL. ISSN 2535-0846. Достъпен на: <https://www.ceeol.com>

Abstract: The article presents and analyzes existing substantial deficiencies of the media environment but also regulation in Bulgaria regarding the public media; important aspects of BNT's internal regulatory framework, as well as its managerial and organizational-creative structures are being addressed. The main focus of the analysis is to formulate the public need for multi-programmatic development of BNT in the digital environment, with the highlighted problems being illustrated by existing successful European practices. The article presents the results of a relatively recent joint representative survey of the Alfa Research Sociological Agency and the Alma Mater University TV channel in relation to the available audience practices from year 2017 on the attitudes and the needs of active audiences in eight (8) university cities in Bulgaria towards specialized channels and broadcasts in the fields of education and culture. The audience is sectorized in four age groups.

Източник: CEEOL

ГОЦЕВ, Кирил. Интерактивната телевизия – история и технически възможности. *Годишник на департамент „Масови комуникации“*. [онлайн]. 2013, 1, с. 182-189 [прегледан 22 октомври 2019]. CEEOL. ISSN 1310-8670. Достъпен на: <https://www.ceeol.com>

Abstract: In "Interactive TV - history and technical capabilities" Kyril Gotzev is seeking how passive communication becomes active and how to develop interactive television – from experiment to dominance.

Източник: CEEOL

ИВАНОВА, Поля. История на структурата на информацията и развитие на съвременните комуникации в България. *Годишник на Софийския университет „Св. Климент Охридски“*, Факултет по журналистика и масова комуникация. [онлайн]. 2018, 1, с. 177-196 [прегледан 22 октомври 2019]. CEEOL. ISSN 1311-4883. Достъпен на: <https://www.ceeol.com>

Abstract: It is the comparative general communication model that is focused in this research, which establishes the methods of forming media models, which show the functioning of the Bulgarian television field in the previous century. The Committee for television and radio sets up the theoretical basis for implementing of the communication model. Initial introduction of information structure is analyzed in this research, i.e. channels of communication in the 70-ies of the previous century. The contemporary forms of television communication mark the new television participants in television process. Comparing the separate categories of functional-information model and its contemporary transformation into functional-information model demonstrates the changes in television development.

Източник: CEEOL

МЕЛТЕВ, Михаил. Телевизионни новини отвътре. *Годишник на департамент "Масови комуникации"*. [онлайн]. 2015, 1, с. 47-55 [прегледан 22 октомври 2019]. CEEOL. ISSN 1310-8670. Достъпен на: <https://www.ceeol.com>

Abstract: In the text "Broadcast News Inside" Prof. Mihail Meltev, PhD deals with the production of television news and the role of the producer. The author points out that the fight for viewers saturate the news with colorful graphics, computer effects, lighting effects and everything depends on the taste and measure of the producer and the director of the news.

Източник: CEEOL

МИТЕВА, Надежда. Цифровата наземна телевизия - състояние и предизвикателства. *Годишник на Софийския университет „Св. Климент Охридски”, Факултет по журналистика и масова комуникация*. [онлайн]. 2016, 1, с. 283-296 [прегледан 22 октомври 2019]. CEEOL. ISSN 1311-4883. Достъпен на: <https://www.ceeol.com>

Abstract: What are the features of the failed transition from analog to digital terrestrial broadcasting in Bulgaria? First and foremost it is the fact that about 300 000 Bulgarians can not receive with no fee the service at home. Although it is supposed to be free for the consumers/users, digital terrestrial TV does not attract new viewers mainly because it offers limited number of programs and no additional interactive services. Media companies distance themselves from this way of distribution of their content. Besides, while being in monopolistic position, the multiplex owners claim losses. As a result of the failed digitization The European Court of Justice sentenced Bulgaria to pay a fine. While Bulgaria readies itself to introduce the digital terrestrial broadcasting, some European countries fail in their attempt to introduce mobile terrestrial broadcasting. This is one more example that it is easy to fail in a project that lacks sustainable business model even though it has an administrative support.

Източник: CEEOL

НИКОЛОВА, Райна. Интелектуалната собственост и разпространението на телевизионни програми в България. *De jure*. [онлайн]. 2015, 1, с. 32-38 [прегледан 22 октомври 2019]. CEEOL. ISSN 2367-8410. Достъпен на: <https://www.ceeol.com/>

Abstract: The article analyses the national intellectual property legislation. It discusses the problems in broadcasting TV programmes, and in particular the difficulties authors, artists, producers of sound records, film producers and television programmes face in collecting their remuneration.

Източник: CEEOL

ПОПОВА, Жана. Как се поражда сензационността в новините на телевизиите? *Критика и хуманизъм*. [онлайн]. 2017, 47, с. 347-363 [прегледан 22 октомври 2019]. CEEOL. ISSN 0861-1718. Достъпен на: <https://www.ceeol.com>

Abstract: The typology of the ways in which TV journalists create the sensational news content is presented. The analysis is based on the results of a survey of the daily news segments of the three national TVs – bTV, Nova and BNT between 01.02 and 30.04.2017. What are the models with which the emotions of the viewers are influenced? In what cases do the journalists use sensationalism as an element of news and what does this kind of transformation of the story about the reality lead to? The main directions of research relate to violations of ethical norms and professional standards which causes fear and terror. They are also connected with the ways sources are quoted, the use of rumors or information without a source and what the journalist or the media can do in such cases.

Източник: CEEOL

СТОЯНОВ, Светослав Иванов. Публична стойност и обществената телевизия. *Съвременни управленски практики*. [онлайн]. 2016, 9, с. 243-250 [прегледан 22 октомври 2019]. CEEOL. ISSN 1313-8758. Достъпен на: <https://www.ceeol.com>

Abstract: The Bulgarian National Television is a common good. As a nonprofit organization it generates Public Value in the following categories: instrumental - utilitarian, moral-ethical, political - social, hedonistic- aesthetic.

Източник: CEEOL

BARRON, Anne. The Legal Properties of Film. *The Modern Law Review*. [online]. 2004, vol. 67, pp. 177-208 [viewed 22 October 2019]. JSTOR. ISSN 00267961. Available from: <http://www.jstor.org>
Источник: JSTOR

STEWART, Duncan, Lee SHAKER. Exploring the Policy Value of Cable Franchise and PEG Fees. *Journal of Information Policy*. [online]. 2018, vol. 8, pp. 442-471 [viewed 22 October 2019]. JSTOR. ISSN 2381-5892. Available from: <http://www.jstor.org>
Источник: JSTOR

BANCKS, Tristan. Directing the greatest job in the world? *Screen Education*. [online]. 2005, issue 37, pp. 84-88 [viewed 22 October 2019]. EBSCOhost. ISSN 1449-857X. Available from: <http://web.b.ebscohost.com>
Источник: EBSCO: Academic Search Complete

GILBERT, Tom. Now, it's what you know. *Television Week*. [online]. 2006, vol. issue 40, pp.2-2 [viewed 22 October 2019]. EBSCOhost. Available from: <http://web.b.ebscohost.com>
Abstract: The article reports on the launch of the first edition of the book *Television, Film and Digital Media Programs*, a joint effort of the Academy of Television Arts & Sciences Foundation and the Princeton Review. It features a foreword by HBO Chairman Chris Albrecht, also includes thumbnail profiles of industry professionals, a step-by-step guide from high school graduation through higher education to real-world job search and a useful glossary.
Источник: EBSCO: Academic Search Complete

TERRIS, Olwen. An international database of shakespeare on film, television and radio. *Shakespeare Survey*. [online]. 2011, vol. 64, pp. 52-58 [viewed 22 October 2019]. EBSCOhost. ISSN 0080-9152. Available from: <http://web.b.ebscohost.com>
Источник: EBSCO: Academic Search Complete

TURNER, Graeme. Introduction: Global Television. *Television & New Media*. [online]. 2004, vol. 5, Issue 1, pp. 3-5 [viewed 22 October 2019]. EBSCOhost. ISSN 1527-4764. Available from: <http://web.b.ebscohost.com>
Abstract: The February 2004, special issue of "Television & New Media" is the product of a conference hosted by the Centre for Critical and Cultural Studies at the University of Queensland, Brisbane, Queensland, in December 2000. "Television: Past, Present and Futures" was organized to enable Australian and international scholars to address a range of issues facing the television industry and television studies. The writing of television's histories, television's changing social and cultural function within nation-states and regional markets, and the challenges posed by new technologies. Themes canvassed included television and the nation, globalization and the local, television and history and television and new media.
Источник: EBSCO: Academic Search Complete

КНИГИ

BAMFORD, Nick. *Directing Television*. London: A&C Black Academic and Professional; 2012. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: Television is a demanding industry and at the centre of the creative process is the pivotal role of the director. Do you have the right skills to make quality programmes that resonate with audiences? Directing Television offers you a contemporary survival guide. TV directors need a sense of vision, effective management of cast and crew, mentoring and problem solving skills and most importantly the ability to tell a visual story. See inside the everyday realities of TV programme making with this essential guide, written by a Nick Bamford a freelancer director and media trainer with over 25 years of experience of making every type of genre from studio work to outside broadcast. Directing Television offers contemporary skills in each process from pre-production, development, casting, contributors, locations, programme structure, equipment, call sheets, scripting drama, planning the shoot, the importance of screen grammar and camera basics, through to the final edit. It covers a range of programme styles: factual and reality TV, drama, observational docs, comedy and specialist programmes as well as case studies and 'war stories' from real TV experience. Benefit from professional advice and develop your creative directing skills today!

Источник: EBSCO: eBook Collection

BODE, Lisa. *Making Believe : Screen Performance and Special Effects in Popular Cinema*. New Brunswick: Rutgers University Press. 2017. [online]. [viewed 28 October 2019].

EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: In the past twenty years, we have seen the rise of digital effects cinema in which the human performer is entangled with animation, collaged with other performers, or inserted into perilous or fantastic situations and scenery. Making Believe sheds new light on these developments by historicizing screen performance within the context of visual and special effects cinema and technological change in Hollywood filmmaking, through the silent, early sound, and current digital eras. Making Believe incorporates North American film reviews and editorials, actor and crew interviews, trade and fan magazine commentary, actor training manuals, and film production publicity materials to discuss the shifts in screen acting practice and philosophy around transfiguring makeup, doubles, motion capture, and acting to absent places or characters. Along the way it considers how performers and visual and special effects crew work together, and struggle with the industry, critics, and each other to define the aesthetic value of their work, in an industrial system of technological reproduction. Bode opens our eyes to the performing illusions we love and the tensions we experience in wanting to believe in spite of our knowledge that it is all make believe in the end.

Источник: EBSCO: eBook Collection

BUCHANAN, Burton P. NARRO, Amber J. SLADE, Alison. *Reality Television : Oddities of Culture*. Lanham: Lexington Books; 2014. [online]. [viewed 28 October 2019]. EBSCO:

eBook Collection . Available from: <http://web.b.ebscohost.com>

Description: Reality television remains a pervasive form of television programming within our culture. The new mantra is go big or go home, be weird or be invisible. Here Comes Honey Boo Boo and Duck Dynasty, for example, are arguably two of the most compelling reality television programs currently airing because of their uniqueness and ability to transcend traditional boundaries in this genre. Reality Television: Oddities of Culture seeks to explore not the mundane reality programs, but rather those programs that illustrate the odd, unique or peculiar aspects of our society. This anthology will explore such programs across the categories of culture, gender, and celebrity.

Источник: EBSCO: eBook Collection

CLARKE, M. J. *Transmedia Television : New Trends in Network Serial Production*. New York, NY: Bloomsbury Academic; 2012. [online]. [viewed 28 October 2019]. EBSCO:

eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: Faced with what many were calling a dying medium, US network television producers became much more aggressive in seeking out alternative business and artistic models in the beginning of this century. Most significantly, many of these producers turned to the emerging field of transmedia (ancillary texts in comicbooks, novels and new media) as a way to bolster and support television products. In this book, the author

examines four such programs (24, Alias, Heroes and Lost) and investigates how transmedia was incorporated into both the work and the art of network television production. Split into two complementary parts, the book first paints a picture of how transmedia producers were, or were not, incorporated into creative decision-making centers of these serialized programs. The second section explains how the presence of off-site transmedia texts begins to alter the very narrative construction of the on-air series themselves. Including interviews with the transmedia workers, this groundbreaking study extends the field of television studies into brand new areas, and brings a 'dying medium' into the 21st Century.

Источник: EBSCO: eBook Collection

FREDERICK, Marla Faye. *Colored Television : American Religion Gone Global*. Stanford, California: Stanford University Press; 2015. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: The presence of women and African Americans not simply as viewers, but also as televangelists and station owners in their own right has dramatically changed the face of American religious broadcasting in recent decades. *Colored Television* looks at the influence of these ministries beyond the United States, where complex gospels of prosperity and gospels of sexual redemption mutually inform one another while offering hopeful yet socially contested narratives of personal uplift. As an ethnography, *Colored Television* illuminates the phenomenal international success of American TV preachers like T.D. Jakes, Creflo Dollar, Joyce Meyer, and Juanita Bynum. Focusing particularly on Jamaica and the Caribbean, it also explores why the genre has resonated so powerfully around the world. Investigating the roles of producers, consumers, and distributors, Marla Frederick takes a unique look at the ministries, the communities they enter, and the global markets of competition that buffer them.

Источник: EBSCO: eBook Collection

GODFREY, Donald G.. *C. Francis Jenkins, Pioneer of Film and Television*. Urbana [Illinois]: University of Illinois Press; 2014. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: This is the first biography of the important but long-forgotten American inventor Charles Francis Jenkins (1867-1934). Historian Donald G. Godfrey documents the life of Jenkins from his childhood in Indiana and early life in the West to his work as a prolific inventor whose productivity was cut short by an early death. Jenkins was an inventor who made a difference. As one of America's greatest independent inventors, Jenkins's passion was to meet the needs of his day and the future. In 1895 he produced the first film projector able to show a motion picture on a large screen, coincidentally igniting the first film boycott among his Quaker viewers when the film he screened showed a woman's ankle. Jenkins produced the first American television pictures in 1923, and developed the only fully operating broadcast television station in Washington, D.C. transmitting to ham operators from coast to coast as well as programming for his local audience. Godfrey's biography raises the profile of C. Francis Jenkins from his former place in the footnotes to his rightful position as a true pioneer of today's film and television. Along the way, it provides a window into the earliest days of both motion pictures and television as well as the now-vanished world of the independent inventor.

Источник: EBSCO: eBook Collection

LAVIGNE, Carlen. *Remake Television : Reboot, Re-Use, Recycle*. Lanham: Lexington Books; 2014. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: Remakes are pervasive in today's popular culture, whether they take the form of reboots, "re-imaginings," or overly familiar sequels. Television remakes have proven popular with producers and networks interested in building on the nostalgic capital of past successes (or giving a second chance to underused properties). Some TV remakes have been critical and commercial hits, and others haven't made it past the pilot stage; all have provided valuable material ripe for academic analysis. In *Remake Television: Reboot, Re-use, Recycle*, edited by Carlen Lavigne, contributors from a variety of backgrounds offer multicultural,

multidisciplinary perspectives on remake themes in popular television series, from classic cult favorites such as *The Avengers* (1961–69) and *The X-Files* (1993–2002) to current hits like *Doctor Who* (2005–present) and *The Walking Dead* (2010–present). Chapters examine what constitutes a remake, and what series changes might tell us about changing historical and cultural contexts—or about the medium of television itself.

Источник: EBSCO: eBook Collection

MARILL, Alvin H. *Television Westerns : Six Decades of Sagebrush Sheriffs, Scalawags, and Sidewinders*. Lanham: Scarecrow Press; 2011. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: Westerns have featured prominently in films almost since motion pictures were first produced at the end of the nineteenth century and when televisions invaded American homes in the late 1940s and early '50s, Western programs filled the small screen landscape. Throughout the 1950s and well into the 1960s, these shows dominated television with such long-running successes as *Bonanza*, *Wagon Train*, and *Maverick*. And though the genre has fallen on hard times over the years, it has never died, as Hollywood continues to produce films, mini-series, and shows that keep the west alive. In *Television Westerns: Six Decades of Sagebrush Sheriffs, Scalawags, and Sidewinders*, Alvin H. Marill looks at the genre as it was represented from the beginning of television—from the twenty-year run of *Gunsmoke* to the brutal revisionist take of *Deadwood*. This volume encompasses all manifestations of the Western, including such series as *Rawhide*, *The Virginian*, and *The Wild, Wild West*, as well as movies-of-the-week, mini-series, failed pilots, animated programs, documentaries, and even Western-themed episodes of non-Western series that provided their own spin on the genre.

Источник: EBSCO: eBook Collection

PUGH, Tison. *The Queer Fantasies of the American Family Sitcom*. New Brunswick, NJ: Rutgers University Press; 2018. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: *The Queer Fantasies of the American Family Sitcom* examines the evasive depictions of sexuality in domestic and family-friendly sitcoms. Tison Pugh charts the history of increasing sexual depiction in this genre while also unpacking how sitcoms use sexuality as a source of power, as a kind of camouflage, and as a foundation for family building. The book examines how queerness, at first latent, became a vibrant yet continually conflicted part of the family-sitcom tradition. Taking into account elements such as the casting of child actors, the use of and experimentation with plot traditions, the contradictory interpretive valences of comedy, and the subtle subversions of moral standards by writers and directors, Pugh points out how innocence and sexuality conflict on television. As older sitcoms often sit on a pedestal of nostalgia as representative of the Golden Age of the American Family, television history reveals a deeper, queerer vision of family bonds.

Источник: EBSCO: eBook Collection

TAHMAHKERA, Dustin. *Tribal Television : Viewing Native People in Sitcoms*. Chapel Hill: The University of North Carolina Press; 2014. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: Native Americans have been a constant fixture on television, from the dawn of broadcasting, when the iconic Indian head test pattern was frequently used during station sign-ons and sign-offs, to the present. In this first comprehensive history of indigenous people in television sitcoms, Dustin Tahmahkera examines the way Native people have been represented in the genre. Analyzing dozens of television comedies from the United States and Canada, Tahmahkera questions assumptions that Native representations on TV are inherently stereotypical and escapist. From *The Andy Griffith Show* and *F-Troop* to *The Brady Bunch*, *King of the Hill*, and the Native-produced sitcom, *Mixed Blessings*, Tahmahkera argues that sitcoms not only represent Native people as objects of humor but also provide a forum for social and political commentary on indigenous-settler relations and competing visions of America. Considering indigenous people as actors, producers, and viewers of sitcoms as well as subjects of comedic portrayals, *Tribal Television* underscores the complexity of Indian

representations, showing that sitcoms are critical contributors to the formation of contemporary indigenous identities and relationships between Native and non-Native people.

Источник: EBSCO: eBook Collection

TURNBULL, Sue. DARIAN-SMITH, Kate. *Remembering Television : Histories, Technologies, Memories*. Newcastle upon Tyne: Cambridge Scholars Publishing; 2012. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: This path-breaking book extends our knowledge of the social and cultural impacts of television, asking new questions about the ways television's technologies and programming have been experienced, understood and remembered. Television has served as a companion to the historical events that have unfolded in our everyday lives both on and off the screen, and its presence is intricately bound up in our memories of the past and actions in the present. As this volume demonstrates, the influence of television over individual and family behaviours, national identity and ideas of global citizenship is complex and wide-ranging. Drawing upon recent developments in memory studies, history, media and cultural studies, and with particular reference to Australia, leading scholars explore the histories of television, and how its programs and personalities have been celebrated, recalled with nostalgia or simply forgotten. Topics covered include the pre-figuring of television; memories of the struggle for transmission in remote locations; the transnational experience of television for immigrant communities; the evocation of television programs through spin-off products; televised war reportage and censorship; and the value of 'unofficial' television archives such as YouTube. As a whole, these essays offer a striking and original examination of the connections between history, memory and television in today's world.

Источник: EBSCO: eBook Collection

YATES, Candida. WARD, Ivan. BAINBRIDGE, Caroline. *Television and Psychoanalysis : Psycho-Cultural Perspectives*. London: Routledge; 2014. [online]. [viewed 28 October 2019]. EBSCO: eBook Collection. Available from: <http://web.b.ebscohost.com>

Description: Despite the prominence of television in our everyday lives, psychoanalytic approaches to its significance and function are notoriously few and far between. This volume takes up perspectives from object relations theory and other psychoanalytic approaches to ask questions about the role of television as an object of the internal worlds of its viewers, and also addresses itself to a range of specific television programmes, ranging from Play School, through the plays of Jack Rosenthal to recent TV blockbuster series such as In Treatment. In addition, it considers the potential of television to open up new public spaces of therapeutic experience. Interviews with a TV producer and with the subject of a documentary expressly suggest that there is scope for television to make a positive therapeutic intervention in people's lives. At the same time, however, the pitfalls of reality programming are explored with reference to the politics of entertainment and the televisual values that heighten the drama of representation rather than emphasising the emotional experience of reality television participants and viewers.

Источник: EBSCO: eBook Collection

BAI, Ruoyun. *Staging Corruption : Chinese Television and Politics*. UBC Press. 2015. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Источник: ProQuest: University Press Ebook Collection

BAUGHMAN, James L. *Same Time, Same Station : Creating American Television, 1948-1961*. Johns Hopkins University Press. 2007. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Ever wonder how American television came to be the much-derided, advertising-heavy home to reality programming, formulaic situation comedies, hapless men, and buxom, scantily clad women? Could it have been something different, focusing instead on culture, theater, and performing arts? In *Same Time, Same Station*, historian James L. Baughman takes readers behind the scenes of early broadcasting, examining corporate machinations that determined the future of television. Split into two camps--those who thought TV could meet and possibly raise the expectations of wealthier, better-educated post-war consumers and those who believed success meant mimicking the products of movie houses and radio--decision makers fought a battle of ideas that peaked in the 1950s, just as TV became a central facet of daily life for most Americans. Baughman's engagingly written account of the brief but contentious debate shows how the inner workings and outward actions of the major networks, advertisers, producers, writers, and entertainers ultimately made TV the primary forum for entertainment and information. The tale of television's founding years reveals a series of decisions that favored commercial success over cultural aspiration.

Источник: ProQuest: University Press Ebook Collection

BIGNELL, Jonathan. *Beckett on Screen : The Television Plays*. Manchester University Press. 2009. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection.

Available from: <https://ebookcentral.proquest.com>

Description: This ground-breaking study analyses Beckett's television plays in relation to the history and theory of television. It argues that they are in dialogue with innovative television traditions connected to Modernism in television, film, radio, theatre, literature and the visual arts.

Источник: ProQuest: University Press Ebook Collection

BODROGHKOZY, Aniko. *Equal Time : Television and the Civil Rights Movement*.

University of Illinois Press. 2012. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: *Equal Time: Television and the Civil Rights Movement* explores the crucial role of network television in reconfiguring new attitudes in race relations during the civil rights movement. Due to widespread coverage, the civil rights revolution quickly became the United States' first televised major domestic news story. This important medium unmistakably influenced the ongoing movement for African American empowerment, desegregation, and equality. Aniko Bodroghkozy brings to the foreground network news treatment of now-famous civil rights events including the 1965 Selma voting rights campaign, integration riots at the University of Mississippi, and the March on Washington, including Martin Luther King's "I Have a Dream" speech. She also examines the most high-profile and controversial television series of the era to feature African American actors--*East Side/West Side*, *Julia*, and *Good Times*--to reveal how entertainment programmers sought to represent a rapidly shifting consensus on what "blackness" and "whiteness" meant and how they now fit together.

Источник: ProQuest: University Press Ebook Collection

BRIGGS, Matt. *Television, Audiences and Everyday Life*. McGraw-Hill Education. 2009. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Television is commonplace in developed societies, an unremarkable and routine part of most people's everyday lives, but also the subject of continued concern from academia and beyond. But what do we really know about television, the ways that we watch it, the meanings that are made, and its relationship to ideology, democracy, culture and power? "Television, Audiences and Everyday Life" draws on an extensive body of audience research to get behind this seemingly simple activity. Written in a clear and accessible style, key audience studies are presented in ways that illuminate critical debates and concepts in cultural and media studies. The key topics and case studies include: news, debate and the public sphere; reality television, talk shows and media ethics; soap opera, play and gossip; the uses of television in the home; television, identity and globalization; and, textual analysis, discourse and semiotics. Each chapter makes a compelling case for the importance of audience research in our thinking about television texts.

Источник: ProQuest: University Press Ebook Collection

CHRISTIANSEN, Paul. *Orchestrating Public Opinion : How Music Persuades in Television Political Ads for US Presidential Campaigns, 1952-2016*. Amsterdam University Press. 2018. [online]. [viewed 28 October 2019]. ProQuest Ebook Central. Available from:

<https://ebookcentral.proquest.com>

Description: Analysis of political advertising tends to give music short shrift--which flies in the face of what we know about the power of music to set a mood, affect feelings, and influence our perceptions. This book is the first to offer a detailed exploration of the role of music in US presidential campaign advertising, from Eisenhower to the present, showing that in many cases music isn't simply one element in the presentation of an ad's message--it's the dominant factor, more important than images, words, or narration.

Источник: ProQuest: University Press Ebook Collection

CLOUGH, Patricia Ticineto. *Autoaffection : Unconscious Thought in the Age of Technology*. University of Minnesota Press. 2000. [online]. [viewed 28 October 2019]. ProQuest:

University Press Ebook Collection . Available from: <https://ebookcentral.proquest.com>

Description: Explores the connection between new theories, new technologies, and new ways of thinking. In this book, Patricia Ticineto Clough reenergizes critical theory by viewing poststructuralist thought through the lens of "teletechnology," using television as a recurring case study to illuminate the changing relationships between subjectivity, technology, and mass media. Autoaffection links diverse forms of cultural criticism—feminist theory, queer theory, film theory, postcolonial theory, Marxist cultural studies and literary criticism, the cultural studies of science and the criticism of ethnographic writing—to the transformation and expansion of teletechnology in the late twentieth century. These theoretical approaches, Clough suggests, have become the vehicles of unconscious thought in our time. In individual chapters, Clough juxtaposes the likes of Derridean deconstruction, Deleuzian philosophy, and Lacanian psychoanalysis. She works through the writings of Fredric Jameson, Donna Haraway, Judith Butler, Bruno Latour, Nancy Fraser, Elizabeth Grosz—to name only a few—placing all in dialogue with a teletechnological framework. Clough shows how these cultural criticisms have raised questions about the foundation of thought, allowing us to reenvision the relationship of nature and technology, the human and the machine, the virtual and the real, the living and the inert.

Источник: ProQuest: University Press Ebook Collection

DOWNEY, Gregory J. *Closed Captioning : Subtitling, Stenography, and the Digital Convergence of Text with Television*. Johns Hopkins University Press. 2008. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from:

<https://ebookcentral.proquest.com>

Description: This engaging study traces the development of closed captioning--a field that emerged in the 1970s and 1980s from decades-long developments in cinematic subtitling, courtroom stenography, and education for the deaf. Gregory J. Downey discusses how digital computers, coupled with human mental and physical skills, made live television captioning possible. Downey's survey includes the hidden information workers who mediate between live audiovisual action and the production of visual track and written records. His work examines communication technology, human geography, and the place of labor in a technologically complex and spatially fragmented world. Illustrating the ways in which technological development grows out of government regulation, education innovation, professional profit-seeking, and social activism, this interdisciplinary study combines insights from several fields, among them the history of technology, human geography, mass communication, and information studies.

Источник: ProQuest: University Press Ebook Collection

FEASEY, Rebecca. *Masculinity and Popular Television*. Edinburgh University Press. 2008. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: This book is a comprehensive and accessible introduction to the key debates concerning the representation of masculinities in a wide range of popular television genres. The volume looks at the depiction of public masculinity in the soap opera, homosexuality in the situation comedy, the portrayal of fatherhood in prime-time animation, emerging manhood in the supernatural teen text, alternative gender roles in science fiction, male authority in the police series, masculine anxieties in the hospital drama, violence and aggression in sports coverage, ordinariness and emotional connectedness in the reality game show, and domesticity in lifestyle television. *Masculinity and Popular Television* examines the ways in which masculinities are being constructed, circulated and interrogated in contemporary British and American programming, and considers the ways in which such images can be understood in relation to the 'common sense' model of the hegemonic male that is said to dominate the cultural landscape. Key Features *Offers a clear and comprehensive overview of existing theoretical debates concerning the representation of masculinities on the small screen. *Explores various representations of masculinities across a wide range of popular television genres. *Draws on a broad range of today's most critically and commercially successful television programmes in order to make the volume both accessible and enjoyable for the reader.

Источник: ProQuest: University Press Ebook Collection

GOLEMBIEWSKI, Dick. *Milwaukee Television History : The Analog Years*. Marquette University Press. 2008. [online]. [viewed 28 October 2019]. ProQuest Ebook Central. Available from: <https://ebookcentral.proquest.com>

Источник: ProQuest: University Press Ebook Collection

GORTON, Kristyn. *Media Audiences : Television, Meaning and Emotion*. Edinburgh University Press. 2009. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: An engaging and original study of current research on television audiences and the concept of emotion, this book offers a unique approach to key issues within television studies. Topics discussed include: television branding; emotional qualities in television texts; audience reception models; fan cultures; 'quality' television; television aesthetics; reality television; individualism and its links to television consumption. The book is divided into two sections: the first covers theoretical work on the audience, fan cultures, global television, theorising emotion and affect in feminist theory and film and television studies. The second half offers a series of case studies on television programmes such as *Wife Swap*, *The Sopranos* and *Six Feet Under* in order to explore how emotion is fashioned, constructed and valued in televisual texts. The final chapter features original material from interviews with industry professionals in the UK and Irish Soap industries along with advice for students on how to conduct their own small-scale ethnographic projects. Key Features: *An accessible guide to theoretical work on emotion and affect, this book is key reading for advanced undergraduates and postgraduates doing media studies, communication and cultural studies and television studies. *Case studies on emotion and television in British and US media contexts demonstrate new research and provide a starting point for readers undertaking their own research. *Each chapter includes exercises, points for discussion and lists for further reading

Источник: ProQuest: University Press Ebook Collection

HENDERSON, Lesley. *Social Issues in Television Fiction*. Edinburgh University Press. 2007. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Why are some controversial issues covered in TV soaps and dramas and not others? How are decisions really made behind the scenes? How do programme makers push boundaries without losing viewers?

What do audiences take away from their viewing experience? Does TV fiction have a greater impact on public understandings than TV news? This exciting new book draws on unique empirical data to examine the relationship between popular television fiction and wider society. The book gives lively and engaging insights into how and why socially sensitive story lines were taken up by different TV programmes from the late 1980s to the 2000s. Drawing on a series of case studies of medicine, health, illness and social problems including breast cancer, mental distress, sexual abuse and violence it comprehensively traces the path of storylines from initial conception through to audience reception and uses contemporary examples to link practice to theory. For the first time, this book addresses production and reception processes across a range of programmes and clearly demonstrates the ways in which television fiction plays a vital and powerful role in reflecting and shaping socio-cultural attitudes. Features: * interviews with TV drama programme makers (producers, script writers and editors) * detailed analysis of on screen representation * qualitative audience research using focus groups and innovative methods * explores external influences on programme content including commercial imperatives, broadcast regulations, the role of campaigning organisations, wider media coverage. The book is essential reading for academics, researchers and students in the fields of media studies, sociology, cultural studies and communications. It will also be of interest to health communicators, social policy practitioners and broadcast professionals.

Источник: ProQuest: University Press Ebook Collection

HIMPELE, Jeff D. *Circuits of Culture : Media, Politics, and Indigenous Identity in the Andes*. University of Minnesota Press, 2007. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Set against the background of Bolivia's prominent urban festival parades and the country's recent appearance on the front lines of antiglobalization movements, *Circuits of Culture* is the first social analysis of Bolivian film and television, their circulation through the social and national landscape, and the emergence of the country's indigenous video movement. At the heart of Jeff D. Himpele's examination is an ethnography of the popular television program *The Open Tribunal of the People*. The indigenous and underrepresented majorities in La Paz have used the talk show to publicize their social problems and seek medical and legal assistance from the show's hosts and the political party they launched. Himpele studies the program in order to identify the possibilities of the mass media as a site for political discourse and as a means of social action. Charting as well the history of Bolivia's media culture, Himpele perceptively investigates cinematic media as sites for understanding the modernization of Bolivia, its social movements, and the formation of indigenous identities, and in doing so provides a new framework for exploring the circulation of culture as a way of creating publics, political movements, and producing media.

Источник: ProQuest: University Press Ebook Collection

LITTLETON, Cynthia. *TV on Strike : Why Hollywood Went to War over the Internet*. Syracuse University Press. 2013. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: On November 9, 2007, the Avenue of the Stars, a six-lane concourse that runs through the most affluent business district in Los Angeles, was swelling with striking writers and their supporters. It was day five of the Writers Guild of America strike against film and television production entities, notably those controlled by Hollywood's heavyweights: Walt Disney Co., News Corp., Time Warner, NBC Universal, Viacom, Sony Corp., and CBS Corp. Nearly two years of rhetoric and posturing by leaders of the guild and the major entertainment conglomerates had devolved into a bare-knuckle street fight. It was the first industry-wide walkout to hobble Hollywood in nearly twenty years. In *TV on Strike* Littleton narrates the inside story of the hundred-day writers' strike that crippled Hollywood, exploring the television industry's uneasy transition to the digital age that was the driving force behind the most significant labor dispute of the twenty-first century. The strike put the spotlight on how the advent of new media distribution platforms is reshaping the traditional business models that have governed the entertainment business for decades. The more than 4,000 writers that crowded the streets of Los Angeles and New York with picket signs laid bare the depth of the divide, after years of industry consolidation, between the handful of media barons who rule Hollywood and the writers whose works support

the industry. With both sides afraid of losing millions in future profits, a critical communication breakdown spurred a brief but fierce fight with repercussions that continue today. The saga of the Writers Guild of America strike is told through the eyes of key players on both sides of the negotiating table and by the foot soldiers who shocked even themselves with the strength of their resolve to fight for their rights in the face of an ambiguous future.

Источник: ProQuest: University Press Ebook Collection

LOTZ, Amanda D. *Redesigning Women : Television after the Network Era*. University of Illinois Press. 2006. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: In the 1990s, American television audiences witnessed an unprecedented rise in programming devoted explicitly to women. Cable networks such as Oxygen Media, Women's Entertainment Network, and Lifetime targeted a female audience, and prime-time dramatic series such as *Buffy the Vampire Slayer*, *Judging Amy*, *Gilmore Girls*, *Sex and the City*, and *Ally McBeal* empowered heroines, single career women, and professionals struggling with family commitments and occupational demands. After establishing this phenomenon's significance, Amanda D. Lotz explores the audience profile, the types of narrative and characters that recur, and changes to the industry landscape in the wake of media consolidation and a profusion of channels. Employing a cultural studies framework, Lotz examines whether the multiplicity of female-centric networks and narratives renders certain gender stereotypes uninhabitable, and how new dramatic portrayals of women have redefined narrative conventions. *Redesigning Women* also reveals how these changes led to narrowcasting, or the targeting of a niche segment of the overall audience, and the ways in which the new, sophisticated portrayals of women inspire sympathetic identification while also commodifying viewers into a marketable demographic for advertisers.

Источник: ProQuest: University Press Ebook Collection

NERONI, Hilary. *The Subject of Torture : Psychoanalysis and Biopolitics in Television and Film*. Columbia University Press. 2015. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Considering representations of torture in such television series as *24*, *Alias*, and *Homeland*; the documentaries *Taxi to the Dark Side* (2007), *Ghosts of Abu Ghraib* (2007), and *Standard Operating Procedure* (2008); and "torture porn" feature films from the *Saw* and *Hostel* series, Hilary Neroni unites aesthetic and theoretical analysis to provide a unique portal into theorizing biopower and its relation to the desiring subject. Her work ultimately showcases film and television studies' singular ability to expose and potentially disable the fantasies that sustain torture and the regimes that deploy it.

Источник: ProQuest: University Press Ebook Collection

NEWTON, Darrell M. M. *Paving the Empire Road : BBC Television and Black Britons*. Manchester University Press. 2011. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: The book explores how BBC management attempted to address race relations for the benefit of white Britons and African Caribbeans as their presence in England increased beyond the post-war years. Archival documents are used to demonstrate how established policies often shifted, reflecting the changing social climate of the nation, and its audiences.

Источник: ProQuest: University Press Ebook Collection

MURPHY, Sheila. *How Television Invented New Media*. Rutgers University Press. 2011. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Now if I just remembered where I put that original TV play device--the universal remote control . . . Television is a global industry, a medium of representation, an architectural component of space, and a nearly

universal frame of reference for viewers. Yet it is also an abstraction and an often misunderstood science whose critical influence on the development, history, and diffusion of new media has been both minimized and overlooked. *How Television Invented New Media* adjusts the picture of television culturally while providing a corrective history of new media studies itself. Personal computers, video game systems, even iPods and the Internet built upon and borrowed from television to become viable forms. The earliest personal computers, disguised as video games using TV sets as monitors, provided a case study for television's key role in the emergence of digital interactive devices. Sheila C. Murphy analyzes how specific technologies emerge and how representations, from South Park to Dr. Horrible's Sing-Along-Blog, mine the history of television just as they converge with new methods of the making and circulation of images. Past and failed attempts to link television to computers and the Web also indicate how services like Hulu or Netflix On-Demand can give rise to a new era for entertainment and program viewing online. In these concrete ways, television's role in new and emerging media is solidified and finally recognized.

Источник: ProQuest: University Press Ebook Collection

Mc MURRIA, John. *Republic on the Wire : Cable Television, Pluralism, and the Politics of New Technologies, 1948-1984*. Rutgers University Press. 2017. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from:

<https://ebookcentral.proquest.com>

Description: The history of cable television in America is far older than networks like MTV, ESPN, and HBO, which are so familiar to us today. Tracing the origins of cable TV back to the late 1940s, media scholar John McMurria also locates the roots of many current debates about premium television, cultural elitism, minority programming, content restriction, and corporate ownership. *Republic on the Wire* takes us back to the pivotal years in which media regulators and members of the viewing public presciently weighed the potential benefits and risks of a two-tiered television system, split between free broadcasts and pay cable service. Digging into rare archives, McMurria reconstructs the arguments of policymakers, whose often sincere advocacy for the public benefits of cable television were fueled by cultural elitism and the priority to maintain order during a period of urban Black rebellions. He also tells the story of the people of color, rural residents, women's groups, veterans, seniors, and low-income viewers who challenged this reasoning and demanded an equal say over the future of television. By excavating this early cable history, and placing equality at the center of our understanding of media democracy, *Republic on the Wire* is a real eye-opener as it develops a new methodology for studying media policy in the past and present.

Источник: ProQuest: University Press Ebook Collection

OSTROWSKA, Dorota. Graham ROBERTS. *European Cinemas in the Television Age*. Edinburgh University Press. 2007. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: *European Cinemas in the Television Age* is a radical attempt to rethink the post-war history of European cinemas. The authors approach the subject from the perspective of television's impact on the culture of cinema's production, distribution, consumption and reception. Thus they indicate a new direction for the debate about the future of cinema in Europe. In every European country television has transformed economic, technological and aesthetic terms in which the process of cinema production had been conducted. Television's growing popularity has drastically reshaped cinema's audiences and forced governments to introduce policies to regulate the interaction between cinema and television in the changing and dynamic audio-visual environment. It is cinematic criticism, which was slowest in coming to terms with the presence of television and therefore most instrumental in perpetuating the view of cinema as an isolated object of aesthetic, critical and academic inquiry. The recognition of the impact of television upon European cinemas offers a more authentic and richer picture of cinemas in Europe, which are part of the complex audiovisual matrix including television and new media. Features*Contains detailed case studies of Britain, France, Germany, Spain, Poland, Italy and Denmark.*Includes contributions from leading scholars in the fields of cinema and television studies: Pierre Sorlin, Luisa Cignoetti, Valeria Camporesi, Gunhild Agger, Magrit Grieb, Malgorzata Radkiewicz and Will

Lehman.*Will appeal to students and researchers in a wide range of fields, including cinema, television, media and communication studies.

Источник: ProQuest: University Press Ebook Collection

PEARSON, Roberta. Máire Messenger DAVIES. *Star Trek and American Television*.

University of California Press. 2014. [online]. [viewed 28 October 2019]. ProQuest:

University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: At the heart of one of the most successful transmedia franchises of all time, Star Trek, lies an initially unsuccessful 1960s television production, Star Trek: The Original Series. In *Star Trek and American Television*, Pearson and Messenger Davies, take their cue from the words of the program's first captain, William Shatner, in an interview with the authors: "It's a television show." In focusing on Star Trek as a television show, the authors argue that the program has to be seen in the context of the changing economic conditions of American television throughout the more than four decades of Star Trek's existence as a transmedia phenomenon that includes several films as well as the various television series. The book is organized into three sections, dealing with firstly, the context of production, the history and economics of Star Trek from the original series (1966-1969) to its final television incarnation in *Enterprise* (2002-2005). Secondly, it focuses on the interrelationships between different levels of production and production workers, drawing on uniquely original material, including interviews with star captains William Shatner and Sir Patrick Stewart, and with production workers ranging from set-builders to executive producers, to examine the tensions between commercial constraints and creative autonomy. These interviews were primarily carried out in Hollywood during the making of the film *Nemesis* (2002) and the first series of *Star Trek: Enterprise*. Thirdly, the authors employ textual analysis to study the narrative "storyworld" of the Star Trek television corpus and also to discuss the concept and importance of character in television drama. The book is a deft historical and critical study that is bound to appeal to television and media studies scholars, students, and Star Trek fans the world over. With a foreword by Sir Patrick Stewart, Captain Jean-Luc Picard in *Star Trek: The Next Generation*.

Источник: ProQuest: University Press Ebook Collection

Programming Reality: Perspectives on English-Canadian Television, edited by Zoe

DRUICK, Aspa KOTSOPOULOS. Wilfrid Laurier University Press. 2008. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from:

<https://ebookcentral.proquest.com>

Description: *Programming Reality: Perspectives on English-Canadian Television*, the first anthology dedicated to analyses of Canadian television content, is a collection of original, interdisciplinary articles, combining textual analysis and political economy of communications. It explores the television that has thrived in the Canadian regulatory and cultural context: namely, programs that straddle the border between reality and fiction or even blur it. The conceptual basis of this collection is the hybrid nature of television fare: the widely theorized notion that all mediations of reality involve fiction in the form of narrative or symbolic shaping. Each of the contributions here is a reminder, too, of the significant relationship of television to nation building in Canada--to the imaginative work involved in thinking through the relations that constitute nations, citizens, and communities. The collection focuses on English-language Canadian television because the imperatives guiding its texts are markedly different from those pertaining to their French-language counterparts. The collection, therefore, develops a nuance of perspective on the cultural and political economic specificities that inform the imaginative work of television production for English Canada.

Источник: ProQuest: University Press Ebook Collection

Reading the Bromance : Homosocial Relationships in Film and Television. ed. by Michael De ANGELIS. Wayne State University Press. 2014. [online]. [viewed 28 October 2019].

ProQuest: University Press Ebook Collection. Available from:

<https://ebookcentral.proquest.com>

Источник: ProQuest: University Press Ebook Collection

Saturday Night Live & American TV. ed. by Nick MARX. Indiana University Press, 2013. [online]. [viewed 28 October 2019]. ProQuest Ebook Central. Available from:

<https://ebookcentral.proquest.com>

Description: Thought-provoking and “undeniably interesting” essays on this cultural institution of comedy and what it says about our society (Booklist). Since 1975, “Live from New York, it’s Saturday Night!” has greeted late night–TV viewers looking for the best in sketch comedy and popular music. SNL is the variety show that launched the careers of countless comedians, including Dan Aykroyd, Chevy Chase, Chris Farley, Will Ferrell, Tina Fey, Amy Poehler, and Adam Sandler. Week after week, SNL has produced everything from unforgettable parodies to provocative political satire—adapting to changing times decade after decade while staying true to its original vision of performing timely topical humor. With essays that address issues ranging from race and gender to authorship and comedic performance, *Saturday Night Live and American TV* follows the history of this iconic show, and its place in the shifting social and media landscape of American television.

Источник: ProQuest: University Press Ebook Collection

SEWELL, Philip W. *Television in the Age of Radio : Modernity, Imagination, and the Making of a Medium*. Rutgers University Press. 2014. [online]. [viewed 28 October 2019]. ProQuest:

University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Television existed for a long time before it became commonplace in American homes. Even as cars, jazz, film, and radio heralded the modern age, television haunted the modern imagination. During the 1920s and 1930s, U.S. television was a topic of conversation and speculation. Was it technically feasible? Could it be commercially viable? What would it look like? How might it serve the public interest? And what was its place in the modern future? These questions were not just asked by the American public, but also posed by the people intimately involved in television's creation. Their answers may have been self-serving, but they were also statements of aspiration. Idealistic imaginations of the medium and its impact on social relations became a de facto plan for moving beyond film and radio into a new era. In *Television in the Age of Radio*, Philip W. Sewell offers a unique account of how television came to be—not just from technical innovations or institutional struggles, but from cultural concerns that were central to the rise of industrial modernity. This book provides sustained investigations of the values of early television amateurs and enthusiasts, the fervors and worries about competing technologies, and the ambitions for programming that together helped mold the medium. Sewell presents a major revision of the history of television, telling us about the nature of new media and how hopes for the future pull together diverse perspectives that shape technologies, industries, and audiences.

Источник: ProQuest: University Press Ebook Collection

SMYTH, J. E. *Reconstructing American Historical Cinema : From Cimarron to Citizen Kane*. University Press of Kentucky. 2006. [online]. [viewed 28 October 2019]. ProQuest:

University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: In *Reconstructing American Historical Cinema: From Cimarron to Citizen Kane*, J. E. Smyth dramatically departs from the traditional understanding of the relationship between film and history. By looking at production records, scripts, and contemporary reviews, Smyth argues that certain classical Hollywood filmmakers were actively engaged in a self-conscious and often critical filmic writing of national history. Her volume is a major reassessment of American historiography and cinematic historians from the advent of sound to the beginning of wartime film production in 1942. Focusing on key films such as *Cimarron* (1931), *The Public Enemy* (1931), *Scarface* (1932), *Ramona* (1936), *A Star Is Born* (1937), *Jezebel* (1938), *Young Mr. Lincoln* (1939), *Gone with the Wind* (1939), *Stagecoach* (1939), and *Citizen Kane* (1941), Smyth explores historical cinema's connections to popular and academic historiography, historical fiction, and journalism, providing a rich context for the industry's commitment to American history. Rather than emphasizing the divide between American historical cinema and historical writing, Smyth explores the continuities between Hollywood films and history written during the first four decades of the twentieth century, from Carl Becker's famous "Everyman His

Own Historian" to Howard Hughes's Scarface to Margaret Mitchell and David O. Selznick's Gone with the Wind. Hollywood's popular and often controversial cycle of historical films from 1931 to 1942 confronted issues as diverse as frontier racism and women's experiences in the nineteenth-century South, the decline of American society following the First World War, the rise of Al Capone, and the tragic history of Hollywood's silent era. Looking at rarely discussed archival material, Smyth focuses on classical Hollywood filmmakers' adaptation and scripting of traditional historical discourse and their critical revision of nineteenth- and twentieth-century American history. *Reconstructing American Historical Cinema* uncovers Hollywood's diverse and conflicted attitudes toward American history. This text is a fundamental challenge the prevailing scholarship in film, history, and cultural studies.

Источник: ProQuest: University Press Ebook Collection

ТАНМАНКЕРА, Dustin. *Tribal Television : Viewing Native People in Sitcoms*. University of North Carolina Press. 2014. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Native Americans have been a constant fixture on television, from the dawn of broadcasting, when the iconic Indian head test pattern was frequently used during station sign-ons and sign-offs, to the present. In this first comprehensive history of indigenous people in television sitcoms, Dustin Tahmahkera examines the way Native people have been represented in the genre. Analyzing dozens of television comedies from the United States and Canada, Tahmahkera questions assumptions that Native representations on TV are inherently stereotypical and escapist. From *The Andy Griffith Show* and *F-Troop* to *The Brady Bunch*, *King of the Hill*, and the Native-produced sitcom, *Mixed Blessings*, Tahmahkera argues that sitcoms not only represent Native people as objects of humor but also provide a forum for social and political commentary on indigenous-settler relations and competing visions of America. Considering indigenous people as actors, producers, and viewers of sitcoms as well as subjects of comedic portrayals, *Tribal Television* underscores the complexity of Indian representations, showing that sitcoms are critical contributors to the formation of contemporary indigenous identities and relationships between Native and non-Native people.

Источник: ProQuest: University Press Ebook Collection

TAYLOR, Gregory. *Shut Off : The Canadian Digital Television Transition*. MQUP 2013. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from: <https://ebookcentral.proquest.com>

Description: Digital technology has revolutionized modern television but what exactly has changed? The history of the digital transition is one of great scientific achievement, expensive failures, and significant political and industrial power struggles. In *Shut Off: The Canadian Digital Television Transition*, Gregory Taylor examines the technology, institutional players, and the policies that have shaped Canada's efforts to switch from analogue to digital television broadcasting. Taylor shows how digital television is part of a global media movement by comparing the Canadian experience with the ways in which the digital transition has been managed worldwide. *Shut Off* is about more than television - the digital transition is also a precursor for new developments in mobile digital media. The wireless spectrum freed by the move to digital television is a multi-billion dollar public resource, whose auction is impending. The book reveals how digital broadcasting has been the site of dramatic change in the political economy of Canadian media, and questions the market-driven process through which the still incomplete transition has unfolded. Considering wide-ranging issues such as equal access and television as a public good, Taylor highlights public and institutional actors in the policy process to provide an analysis of government and industry. Succinct and insightful, *Shut Off* is a timely assessment of a period of technological and economic upheaval in Canadian broadcasting.

Источник: ProQuest: University Press Ebook Collection

Teaching Information Literacy and Writing Studies : Volume 1, First-Year Composition Courses. ed. by Grace VEACH. Purdue University Press, 2018. [online]. [viewed 28 October

2019]. ProQuest: University Press Ebook Collection. Available from:

<https://ebookcentral.proquest.com>

Description: This volume, edited by Grace Veach, explores leading approaches to foregrounding information literacy in first-year college writing courses. Chapters describe cross-disciplinary efforts underway across higher education, as well as innovative approaches of both writing professors and librarians in the classroom. This seminal work unpacks the disciplinary implications for information literacy and writing studies as they encounter one another in theory and practice, during a time when "fact" or "truth" is less important than fitting a predetermined message. Topics include reading and writing through the lens of information literacy, curriculum design, specific writing tasks, transfer, and assessment.

Источник: ProQuest: University Press Ebook Collection

Time in Television Narrative : Exploring Temporality in Twenty-First-Century Programming.

ed. by Melissa AMES. University Press of Mississippi. 2012. [online]. [viewed 28 October 2019]. ProQuest: University Press Ebook Collection. Available from:

<https://ebookcentral.proquest.com>

Description: This collection analyzes twenty-first-century American television programs that rely upon temporal and narrative experimentation. These shows play with time, slowing it down to unfold the 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 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 posthistory; 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.

Источник: ProQuest: University Press Ebook Collection

Watching While Black : Centering the Television of Black Audiences. ed. by Beretta E.

SMITH-SHOMADE. Rutgers University Press. 2013. [online]. [viewed 28 October 2019].

ProQuest: University Press Ebook Collection. Available from:

<https://ebookcentral.proquest.com>

Description: Television scholarship has substantially ignored programming aimed at Black audiences despite a few sweeping histories and critiques. In this volume, the first of its kind, contributors examine the televisual diversity, complexity, and cultural imperatives manifest in programming directed at a Black and marginalized audience. *Watching While Black* considers its subject from an entirely new angle in an attempt to understand the lives, motivations, distinctions, kindred lines, and individuality of various Black groups and suggest what television might be like if such diversity permeated beyond specialized enclaves. It looks at the macro structures of ownership, producing, casting, and advertising that all inform production, and then delves into television programming crafted to appeal to black audiences--historic and contemporary, domestic and worldwide. Chapters rethink such historically significant programs as *Roots* and *Black Journal*, such seemingly innocuous programs as *Fat Albert* and *bro'Town*, and such contemporary and culturally complicated programs as *Noah's Arc*, *Treme*, and *The Boondocks*. The book makes a case for the centrality of these programs while always recognizing the racial dynamics that continue to shape Black representation on the small screen. Painting a decidedly introspective portrait across forty years of Black television, *Watching While Black* sheds much-

needed light on under-examined demographics, broadens common audience considerations, and gives deference to the the preferences of audiences and producers of Black-targeted programming.

Источник: ProQuest: University Press Ebook Collection