Women, Violence, and the Media
A unique collection of essays exploring the treatment of rape in the "art cinema" genre - this is an interdisciplinary, groundbreaking study.

Gender, Race, and Social Identity in American Politics
Despite the widely publicised prejudice faced by women in Hollywood, since around 1990 a significant minority of female directors have been making commercially and culturally impactful films there across the full range of genres. This book explores movies by filmmakers Amy Heckerling, Nora Ephron, Nancy Meyers, Catherine Hardwicke, Sofia Coppola, Kimberly Peirce, Kathryn Bigelow and Greta Gerwig, including many which are still critically neglected or derided, seeing them as offering a new understanding of genre filmmaking. That is, like many other contemporary films but in a striking proportion within the smaller set of mainstream movies by women, this body of work revels in a heightened genre status that allows its authors to simultaneously address ‘intellectual’ cinephilic pleasures and bodily-emotive ones. Arguing through close analysis that these films demonstrate the inseparability of such strategies of engagement in contemporary genre cinema, Heightened Genre reclaims women's mainstream filmmaking for feminism through a recalibration of genre theory itself.

Television and Postfeminist Housekeeping
Passengers disco dancing in The Love Boat’s Acapulco Lounge. A young girl walking by a marquee advertising Deep Throat in the made-for-TV movie Dawn: Portrait of a Teenage Runaway. A frustrated housewife borrowing Orgasm and You from her local library in Mary Hartman, Mary Hartman. Commercial television of the 1970s was awash with references to sex. In the wake of the sexual revolution and the women's liberation and gay rights movements, significant changes were rippling through American culture. In representing—or not representing—those changes, broadcast television provided a crucial forum through which Americans alternately accepted and contested momentous shifts in sexual mores, identities, and practices. Wallowing in Sex is a lively analysis of the key role of commercial television in the new sexual culture of the 1970s. Elana Levine explores sex-themed made-for-TV movies; female sex symbols such as the stars of Charlie's Angels and Wonder Woman; the innuendo-driven humor of variety shows (The Sonny and Cher Comedy Hour, Laugh-In), sitcoms (M*A*S*H, Three's Company), and game shows (Match Game); and the proliferation of rape plots in daytime soap operas. She also uncovers those sexual topics that were barred from the airwaves. Along with program content, Levine examines the economic motivations of the television industry, the television production process, regulation by the government and the tv industry, and audience responses. She demonstrates that the new sexual culture of 1970s television was a product of negotiation between producers, executives, advertisers, censors, audiences, performers, activists, and many others. Ultimately, 1970s television legitimized some of the sexual revolution’s most significant gains while minimizing its more radical impulses.

Resisting Rape Culture through Pop Culture
This book focuses on how various police and police-adjacent agencies present investigations of rape, treat and discuss rape victims, and help to create a lens through which audience members view rape in the real world. The programs discussed in this volume include program The Good Wife, CSI, NCIS, Law & Order SVU, The Closer, and Criminal Minds.

Law and Justice as Seen on TV
This book explores the convergence of gender, race, and social identities in the often-exclusionary arena of American politics. Contributors examine contemporary issues as they relate to candidate positioning, acceptance, and clashing ideologies that pervade America's political landscape.

Rape on the Contemporary Stage
From gender issues in Desperate Housewives, to race in Ugly Betty, gender biases in video games, and portrayals of the American family in Extreme Makeover, to analyzes of new genres like fandom and social media - no other book is so successful in engaging students in critical media scholarship. By encouraging students to critically analyze those media they already interact with for pleasure, and by editing the articles, Gail Dines and Jean Humez are able to make sophisticated concepts and theories accessible and interesting to students.
undertake students.

Undead TV

Media and Violence pays equal attention to the production, content and reception involved in any representation of violence. This book offers a framework for understanding how violence is represented and consumed. It examines the relationship of media, gender, and real-world violence; representations of violence in screen entertainment; the effects of violent media on consumers; the ethics and gender politics of the production processes of screen violence; and the discussions are illustrated with topical and well-known examples, enabling the reader to critically engage with the debates.

Television Studies: The Basics

Resisting Rape Culture through Pop Culture: Sex After #MeToo provides audiences with constructive models of affirmative consent, gender masculinity, and pleasure in popular culture that work to challenge toxic dominant and hegemonic constructions. While numerous scholars have illustrated the many ways mediated culture shapes social understandings of sexual violence, this book analyzes texts that might serve to resist rape culture. This project locates how these texts manufacture cinematic or televisial narratives and in turn work to create new realities that encourage cultural and social change. Kelly Milz analyzes the ways in which we, as a culture, tend to understand sex through visual media and dominant cultural myths, while highlighting productive texts which might serve as a possible corrective to the ways in which sex is ritualized by rules that legitimize violence. Through the lens of productive criticism, Milz examines how language and dominant ideologies around rape culture and rape myths reinforce systemic violence, and how visual texts might work to reimagine how we might disrupt those ideologies and create new ways to engage in conversations around intimacy and violence. By centering the voices within the #MeToo movement, who actively work to de-normalize sexual assault and abuse, these models provide a useful counter to the deluge of dehumanizing narratives about survivors and sexualized violence. Scholars of pop culture, women’s studies, media studies, and social justice will find this book particularly useful.

Spectacular Girls

With actress Pam Grier’s breakthrough in Coffy and Foxy Brown, women entered action, science fiction, war, westerns and martial arts films—genres that had previously been considered the domain of male protagonists. This ground-breaking cinema, however, was—and still is—viewed with ambivalence. While women were cast in new and exciting roles, they did not always arrive with their femininity intact, often functioning both as a sexualized spectacle and as a new female hero rather than female character. This volume contains an in-depth critical analysis and study of the female hero in popular film from 1970 to 2006. It examines five female archetypes: the dominatrix, the Amazon, the daughter, the mother and the rape-avenger. The entrance of the female hero into films written by, produced by and made for men is viewed through the lens of feminism and post-feminism arguments. Analyzed works include films with actors Michelle Yeoh and Miko Kaji, the Alien films, the Lara Croft franchise, Charlie’s Angels, and television productions such as Xena: Warrior Princess and Alias.

The Oxford Handbook of Cognitive Literary Studies

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

Assault on the Small Screen

Covers the area of feminist media criticism. This edition discusses subjects including, alternative family structures, de-westernizing media studies, industry practices, “Sex and the City”, Oprah, and “Buffy.”

Misogyny and Media in the Age of Trump

When the final episode of Buffy the Vampire Slayer aired in 2003, fans mourned the death of the hit television series. Yet the show has lived on through syndication, global distribution, DVD release, and merchandising, as well as in the memories of its devoted viewers. Buffy stands out from much entertainment television by offering sharp, provocative commentaries on gender, sexuality, race, ethnicity, and youth. Yet it has also been central to changing trends in television production and reception. As a flagship show for two U.S. “netlets”—the WB and UPN-Buffy helped usher in the “post-network” era, and as the inspiration for an active fan base, it helped drive the proliferation of Web-based fan engagement. In Undead TV, media studies scholars tackle the Buffy phenomenon and its many afterlives in popular culture, the television industry, the Internet, and academic criticism. Contributors engage with critical issues such as stardom, gender identity, spectatorship, fandom, and intertextuality. Collectively, they reveal how a vampire television series set in a sunny California suburb managed to provide some of the most biting social commentaries on the air while exposing the darker side of American life. By offering detailed engagements with Sarah Michelle Gellar’s celebrity image, science-fiction fanzines, international and “youth” audiences, Buffy tie-in books, and Angel’s body, Undead TV shows how this prime-time drama became a prominent marker of industrial, social, and cultural change. Contributors: Ian Calcutt, Cynthia Fuchs, Amelle Haslil, Annette Bill, Mary Celeste Kearney, Elana Levine, Allison McCracken, Jason Middleton, Susan Murray, Lisa Parks
The Hallmark Channel

What’s going on with the rise of TV law programs - both fictional and documentary, and how does that affect our lives and real court rooms.

Suffering Will Not Be Televised, The

In The Anti-Heroine on Contemporary Television: Transgressive Women, Molly Brost explores the various applications and definitions of the term anti-heroine, showing that it has been applied to a wide variety of female characters on television that have little in common beyond their failure to behave in morally “correct” and traditionally feminine ways. Rather than dismiss the term altogether, Brost employs the term to examine what types of behaviors and characteristics cause female characters to be labeled anti-heroines, how these qualities and behaviors differ from those that cause men to be labeled anti-heroes, and how the label reflects society’s attitudes toward and beliefs about women. Using popular television series such as Jessica Jones, Scandal, and The Good Place, Brost acknowledges the problematic nature of the term anti-heroine and uses it as a starting point to study the complex women on television, analyzing how the broadening spectrum of character types has allowed more nuanced portrayals of women’s lives on television.

Media and Violence

In light of their tremendous gains in the political and professional sphere, and their ever-expanding options, why is it that most contemporary American films aimed at women still focus almost exclusively on their pursuit of a heterosexual romantic relationship? American Postfeminist Cinema explores this question and is the first book to examine the symbiotic relationship between heterosexual romance and postfeminist culture. The book argues that since 1990, postfeminism’s most salient tensions and anxieties have been reflected and negotiated in the American romance film. Case studies of a broad range of Hollywood and independent films reveal how the postfeminist romance cycle is intertwined with contemporary women’s ambivalence and broader cultural anxieties about women’s changing social and political status.

Female Agencies and Subjectivities in Film and Television

Misogyny and Media in the Age of Trump argues that misogyny has increased in the United States under President Trump and that although women's experiences under misogyny are by no means universal, patriarchal social and institutional systems facilitate gender-based hostility. Systemic misogyny and power inequities are at the root of male-on-female bullying, the bullying and harassment of non-hegemonic males and other minorities as well as sexual harassment, rape, and even murder. Given the prevalence of misogyny, and its deep rootedness in religion, it is argued that the social contract needs to be rewritten in order to have a just, gender- and race-equitable society. Misogyny creates a clash of cultures between men and women, hegemonic and non-hegemonic males, feminists and INCELS, the powerful and the oppressed, natives and marginalized minorities, the conservative and the liberal/progressive. This book explores misogyny across media ranging from political and editorial cartoons to news, sport, film, television, social media (especially Twitter), and journalistic organizations that address gender inequities. The authors argue that the current era of conservative populism ushered in by President Donald Trump and the Republicans constitute the social-cultural and political environment that have given rise to the #MeToo Movement and Fourth Wave Feminism.

African Americans and Popular Culture [3 volumes]

This collection of essays presents a sampling of film and television texts, interrogating images of U.S. masculinity. Rather than using “postfeminist” as a definition of contemporary feminism, this collection uses the term to designate the period from the late 1980s on—as a point when feminist thought gradually became more mainstream. The movies and TV series examined here have achieved a level of sustained attention, from critical acclaim, to mass appeal, to cult status. Instead of beginning with a set hypothesis on the effect of the feminist movement on images of masculinity on film and television, these chapters represent a range of responses, that demonstrate how the conversations within these texts about American masculinity are often open-ended, allowing both male characters and male viewers a wider range of options. Defining the relationship between U.S. masculinity and American feminist movements of the twentieth century is a complex undertaking. The essays collected for this volume engage prominent film and television texts that directly interrogate images of U.S. masculinity that have appeared since second-wave feminism. The contributors have chosen textual examples whose protagonists actively struggle with the conflicting messages about masculinity. These protagonists are more often works-in-progress, acknowledging the limits of their negotiations and self-actualization. These chapters also cover a wide range of genres and decades: from action and fantasy to dramas and romantic comedy, from the late 1970s to today. Taken together, the chapters of Screening Images of American Masculinity in the Age of Postfeminism interrogate “the possible” screened in popular movies and television series, confronting the multiple and competing visions of masculinity not after or beyond feminism but, rather, in its very wake.

The Anti-Heroine on Contemporary Television

The latest edition of the acclaimed volume on television studies, featuring new original essays from leading scholars in the field Although the digital age has radically altered the media and communications landscape worldwide, television continues to play a significant part of our lives. From its earliest beginnings through to the present day, television and its influence has been the subject of extensive study, critique, and analysis. A Companion to Television brings together contributions from prominent international scholars comprising a wide range of perspectives on the medium. Original essays define television in its current state, explore why it is still relevant, survey the ways in which television has been studied, discuss how television has changed, and consider what television might look like in the future. Now in its second edition, this compendium includes fresh chapters that cover technological changes affecting television, contemporary approaches to understanding television audiences, new programming trends and developments, and more. Addressing nine key areas of television studies, such as industry, genres, programs, and audiences, the book offers readers a balanced, well-rounded, integrative approach to scholarship in the field. This volume: Provides overviews of extensive original research from leading scholars and theorists Examines television's development and
significance in various regions of the world. Includes national and regional outlines of television around the world. Features theoretical overviews of various critical approaches to television studies. Explores historical, economic, institutional, political, and cultural issues studied by media scholars. Presenting diverse perspectives on topics ranging from television advertising to satirical representations of the industry. A Companion to Television, Second Edition is an invaluable resource for those in undergraduate courses in television studies, as well as in general media studies and communications.

**Watching Rape**

The antihero prevails in recent American drama television series. Characters such as mobster kingpin Tony Soprano (The Sopranos), meth cook and gangster-in-the-making Walter White (Breaking Bad) and serial killer Dexter Morgan (Dexter) are not morally good, so how do these television series make us engage in these morally bad main characters? And what does this tell us about our moral psychological make-up, and more specifically, about the moral psychology of fiction? Vaage argues that the fictional status of these series deactivates rational, deliberate moral evaluation, making the spectator rely on moral emotions and intuitions that are relatively easy to manipulate with narrative strategies. Nevertheless, she also argues that these series regularly encourage reactivation of deliberate, moral evaluation. In so doing, these fictional series can teach us something about ourselves as moral beings—what our moral intuitions and emotions are, and how these might differ from deliberate, moral evaluation.

**Siblinghood, Science and Surveillance in Orphan Black**

First published in 2003. Routledge is an imprint of Taylor & Francis, an informa company.

**The Antihero in American Television**

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

**Postfeminism and Paternity in Contemporary US Film**

Launched in 1977 by the Christian Broadcasting Service (originally associated with Pat Robertson), the ABC Family/Freeform network has gone through a number of changes in name and ownership. Over the past decade, the network—now owned by Disney—has redefined "family programming" for its targeted 14- to 34-year-old demographic, addressing topics like lesbian and gay parenting, postfeminism and changing perceptions of women, the issue of race in the U.S., and the status of disability in American culture. This collection of new essays examines the network from a variety of perspectives, with a focus on inclusive programming that has created a space for underrepresented communities like transgender youth, overweight teens, and the deaf.

**Cultural Sexism**

Honorable Mention, 2014 Distinguished Contribution to Research Award presented by the Latina/o Sociology Section of the American Sociological Association Getting Ahead tells the compelling stories of Latin-American immigrant women living in public housing in two Boston-area neighborhoods. Silvia Domínguez argues that these immigrant women parlay social ties that provide support and leverage to develop networks and achieve social positioning to get ahead. Through a rich ethnographic account and in-depth interviews, the strong voices of these women demonstrate how they successfully negotiate the world and achieve social mobility through their own individual agency, skillfully navigating both constraints and opportunities. Dominguez makes it clear that many immigrant women are able to develop the social support needed for a rich social life, and leverage ties that open options for them to develop their social and human capital. However, she also shows that factors such as neighborhood and domestic violence and the unavailability of social services leave many women without the ability to strategize towards social mobility. Ultimately, Dominguez makes important local and international policy recommendations on issue ranging from public housing to world labor visas, demonstrating how policy can help to improve the lives of these and other low-income people.

**Television Program Master Index**

The Oxford handbook of cognitive literary studies' applies developments in cognitive science to a wide range of literary texts that span multiple historical periods and numerous national literary traditions. The volume is divided into five parts: (1) Narrative, History, Imagination; (2) Emotions and Empathy; (3) The New Unconscious; (4) Empirical and Qualitative Studies of Literature; and (5) Cognitive Theory and Literary Experience. Most notably, the volume features case studies representing not just North American and British literary traditions, but also Argentinian (Jorge Luis Borges, Julio Cortazar), Chinese (Cao Xueqin), Colombian (Garcia Marquez), Dominican (Junot Diaz), German (Theodore Fontane), French (Marcel Proust, Gustave Flaubert), Indian (Mirabai, Rabindranath Tagore), Kamala Markandaya, Mani Ratnam, Tito Mukhopadhyay), Mexican (Fernando del Paso), Polish (Krystof Kieslowski), Puerto Rican (Giannina Braschi), Russian (Lev Tolstoi), South African (J.M. Coetzee), and Spanish (Leopoldo Alas). Moreover, the volume will cover a variety
of periods (e.g.,

A Companion to Television

For more than 30 years, Lifetime has aired a broad range of programming, including original movies, sitcoms, dramas and reality shows. As other networks dedicated to women have come and gone, Lifetime continues to thrive in an ever-expanding cable marketplace, exploring such sensitive topics as race, commercialism, eating disorders, rape and domestic violence. This collection of new essays is the first to focus on Lifetime and the programs that helped define the network's brand that appeals to both viewers and advertisers. Series like Project Runway, Girlfriend Intervention and Army Wives are explored in depth. The contributors discuss the network's large opus of original films, as well as its online presence.

Authorship and Film

This book investigates the representation of rape in British and Irish theatre since the second wave of the Woman's Movement. Mainly focusing on the period from the 1990s to the present, it identifies key feminist debates on rape and gender, and introduces a set of ideas about the function of rape as a form of embodied, gendered violence to the analysis of dramaturgical and performance strategies used in a range of important and/or controversial works. The chapters explore the dramatic representation of consent; feminist performance strategies that interrogate common attitudes to rape and rape survivors; the use of rape as an allegory for political oppression; the relationships of vulnerability, eroticism and affect in the understanding and representation of sexual violence; and recent work that engages with anti-rape activism to present women's personal experiences on stage.

American Postfeminist Cinema

In this book, Nathanson examines how contemporary American television and associated digital media depict women's everyday lives as homemakers, career women, and mothers. Her focus on American popular culture from the 1990s through the present reveals two extremes: narratives about women who cannot keep house and narratives about women who only keep house. Nathanson looks specifically at the issue of time in this context and argues that the media constructs panics about domestic time scarcity while at the same time offering solutions for those very panics. Analyzing TV programs such as How Clean is Your House, Up All Night, and Supernanny, she finds that media's portrayals of women's time is crucial to understanding definitions of femininity, women's labor, and leisure in the postfeminist context.

The Lifetime Network

How does gendered power work? How does it circulate? How does it become embedded? And most importantly, how can we challenge it? Heather Savigny highlights five key traits of cultural sexism - violence, silencing, disciplining, meritocracy and masculinity - prevalent across the media, entertainment and cultural industries that keep sexist values firmly within popular consciousness. She traces the development of key feminist thinkers before demonstrating how the normalization of misogyny in popular media, culture, news and politics perpetuates patriarchal values within our everyday social and cultural landscape. She argues that we need to understand why #MeToo was necessary in the first place in order to bring about impactful, lasting and meaningful change.

Gender, Race, and Class in Media

This essay collection explores the phenomenon of "teen TV" in the United States, analyzing the meanings and manifestations of this category of programming from a variety of perspectives. Part One views teen television through an industrial perspective, examining how networks such as WB, UPN, The CW, and The N have created a unique economic framework based on demographic niches and teen-focused narrowcasting. Part Two focuses on popular teen programs from a cultural context, evaluating how such programs reflect and at times stretch the envelope of the cultural contexts in which they are created. Finally, Part Three explores the cultures of reception (including the realms of teen consumerism, fan discourse, and unofficial production) through which teens and consumers of teen media have become authors of the teenage experience in their own right.

Screening Images of American Masculinity in the Age of Postfeminism

Originally known as a brand for greeting cards, Hallmark has seen a surge in popularity since the early 2010s for its made-for-TV movies and television channels: the Hallmark Channel and its spinoffs, Hallmark Movie Channel (now Hallmark Movies & Mysteries) and Hallmark Drama. Hallmark's brand of comforting, often sentimental content includes standalone movies, period and contemporary television series, and mystery film series that center on strong, intuitive female leads. By creating reliable and consistent content, Hallmark offers people a calming retreat from the real world. This collection of new essays strives to fill the void in academic attention surrounding Hallmark. From the plethora of Christmas movies that are released each year to the successful faith-based scripted programming and popular cozy mysteries that air every week, there is a wealth of material to be explored. Specifically, this book explores the network's problematic relationship with race, the dominance of Christianity and heteronormativity, the significance placed on nostalgia, and the hiring and re-hiring of a group of women who thrived as child stars.

Rape in Art Cinema

Winner of the 2015 Bonnie Ritter Book Award from the National Communication Association As an omnipresent figure of the media landscape, girls are spectacles. They are ubiquitous
visual objects on display at which we are incessantly invited to look. Investigating our cultural obsession with both everyday and high-profile celebrity girls, Sarah Projansky uses a queer, anti-racist feminist approach to explore the diversity of girlhoods in contemporary popular culture. The book addresses two key themes: simultaneous adoration and disdain for girls and the pervasiveness of whiteness and heteronormativity. While acknowledging this context, Projansky pushes past the dichotomy of the “can-do” girl who has the world at her feet and the troubled girl who needs protection and regulation to focus on the variety of alternative figures who appear in media culture, including queer girls, girls of color, feminist girls, active girls, and sexual girls, all of whom are present if we choose to look for them. Drawing on examples across film, television, mass-market magazines and newspapers, live sports TV, and the Internet, Projansky combines empirical analysis with careful, creative, feminist analysis intent on centering alternative girls. She undermines the pervasive “moral panic” argument that blames media itself for putting girls at risk by engaging multiple methodologies, including, for example, an ethnographic study of young girls who themselves critique media. Arguing that feminist media studies needs to understand the spectacularization of girhood more fully, she places active, alternative girlhoods right in the heart of popular media culture.

Mallowing in Sex

Provocative collection of essays designed to give students an understanding of media representations of women’s experience of violence and to educate a new generation to recognize and critique media images of women

Feminism at the Movies

This book interrogates representations of fatherhood across the spectrum of popular U.S. film of the early twenty-first century. It situates them in relation to postfeminist discourse, identifying and discussing dominant paradigms and tropes that emerge from the tendency of popular cinema to configure ideal masculinity in paternal terms. It analyses postfeminist fatherhood across a range of genres including historical epics, war films, westerns, bromantic comedies, male melodramas, action films, family comedies, and others. It also explores recurring themes and intersections such as the rejuvenation of aging masculinities through fatherhood, the paternalized recuperation of immature adult masculinities, the relationship between fatherhood in film and 9/11 culture, post-racial discourse in representations of fatherhood, and historically located formations of fatherhood. It is the first book length study to explore the relationship between fatherhood and postfeminism in popular cinema.

Feminist Television Criticism: A Reader

This work indexes books, dissertations and journal articles that mention television shows. Memoirs, autobiographies, biographies, and some popular works meant for fans are also indexed. The major focus is on service to researchers in the history of television. Listings are keyed to an annotated bibliography. Appendices include a list of websites; an index of groups or classes of people on television; and a list of programs by genre. Changes from the second edition include more than 300 new shows, airing on a wider variety of networks, 2000-plus references (more than double the second edition); and a large increase in scholarly articles. The book provides access to materials on almost 2300 shows, including groundbreaking ones like All in the Family (almost 200 entries); cult favorites like Buffy: The Vampire Slayer (200-plus entries); and a classic franchise, Star Trek (more than 400 entries for all the shows). The shows covered range from the late 1940s to 2010 (The Walking Dead). References range from 1956 to 2013.

Very Special Episodes

This volume provides an overview of the landscape of mediated female agencies and subjectivities in the last decade. In three sections, the book covers the films of women directors, television shows featuring women in lead roles, and the representational struggles of women in cultural context, with a special focus on changes in the transformative power of narratives and images across genres and platforms. This collection derives from the editors’ multi-year experiences as scholars and practitioners in the field of film and television. It is an effort that aims to describe and understand female agencies and subjectivities across screen narratives, gather scholars from around the world to generate timely discussions, and inspire fellow researchers and practitioners of film and television.

ABC Family to Freeform TV

The BBC America series Orphan Black (2013-2017) won acclaim for its compelling writing, resonant themes and innovative special effects. And for the bravura acting of Tatiana Maslany, who plays an ever-growing number of clones drawn into an increasingly dangerous world of cutting-edge science, corporate espionage, military secrets and religious fanaticism. Heir to pioneering shows centered on strong female characters, such as Buffy the Vampire Slayer, Dollhouse, Lost and Xena: Warrior Princess, Orphan Black models the current Golden Age of serial-form storytelling, with themes of identity, bodily autonomy, gender and sexuality playing against corporate greed and its co-opting of science. This collection of new essays analyzes the diverse clone characters and the series, covering topics including motherhood, surveillance culture, mythology, eugenics, and special effects, as well as the science behind cloning.

Super Bitches and Action Babes

Explores how the suffering of African American women has been minimized and obscured in U.S. culture.

Heightened Genre and Women’s Filmmaking in Hollywood

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Television Studies: The Basics is a lively introduction to the study of a powerful medium. It examines the major theories and debates surrounding production and reception over the years and considers both the role and future of television. Topics covered include: broadcasting history and technology institutions and ownership genre and content audiences Complete with global case studies, questions for discussion, and suggestions for further reading, this is an invaluable and engaging resource for those interested in how to study television.

**Teen Television**

This e-book presents the findings of the 2nd global, interdisciplinary conference on Villains and Villainy, which was held at Oriel College, Oxford in September 2010 as part of the research network Inter-Disciplinary.Net.

**Global Perspectives on Villains and Villainy Today**

The African American influence on popular culture is among the most sweeping and lasting this country has seen. Despite a history of institutionalized racism, black artists, entertainers, and entrepreneurs have had enormous impact on American popular culture. Pioneers such as Oscar Micheaux, Paul Robeson, Satchel Paige, Langston Hughes, Bill Bojangles Robinson, and Bessie Smith paved the way for Jackie Robinson, Nina Simone, James Baldwin, Bill Russell, Muhammad Ali, Sidney Poitier, and Bill Cosby, who in turn opened the door for Spike Lee, Dave Chappelle, Dr. Dre, Jay-Z, Tiger Woods, and Michael Jordan. Today, hip hop is the most powerful element of youth culture; white teenagers outnumber blacks as purchasers of rap music; black-themed movies are regularly successful at the box office, and black writers have been anthologized and canonized right alongside white ones. Though there are still many more miles to travel and much to overcome, this three-volume set considers the multifaceted influence of African Americans on popular culture, and sheds new light on the ways in which African American culture has come to be a fundamental and lasting part of America itself. To articulate the momentous impact African American popular culture has had upon the fabric of American society, these three volumes provide analyses from academics and experts across the country. They provide the most reliable, accurate, up-to-date, and comprehensive treatment of key topics, works, and themes in African American popular culture for a new generation of readers. The scope of the project is vast, including: popular historical movements like the Harlem Renaissance; the legacy of African American comedy; African Americans and the Olympics; African Americans and rock 'n roll; more contemporary articulations such as hip hop culture and black urban cinema; and much more. One goal of the project is to recuperate histories that have been perhaps forgotten or obscured to mainstream audiences and to demonstrate how African Americans are not only integral to American culture, but how they have always been purveyors of popular culture.

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