

Beyond Sitcom New Directions In American Television Comedy Author Antonio Savorelli Published On October 2010

We all know what suburbia is, indeed the majority of us live in it. Yet, despite this ubituity, with no formal definition of the concept, the suburbs have developed in our collective imagination through representations in popular culture, from Terry and June to Desparate Housewives. Rupa Huq examines how suburbia has been depicted in novels, cinema, popular music and on television, charting changing trends both in the suburbs and popular media consumption and production. She looks at the differences in defining suburbia in the US and UK and how characteristics associated with it have shifted in meaning and form. Brings together many of the most influential voices in the scholarly and critical debate about post-postmodernism and twenty-first century aesthetics, arts and culture.

In this comedy historian Kipth Nestoroff brings to life a century of American comedy with real-life characters, forgotten stars, mainstream heroes and counterculture iconoclasts. Based on over two hundred original interviews and extensive archival research, Nestoroff's groundbreaking work is a narrative exploration of the way comedians have reflected, shaped, and changed American culture over the past one hundred years. Starting with the vaudeville circuit at the turn of the last century, Nestoroff introduces the first stand-up comedian—an emcee who abandoned physical shtick for straight jokes. After the repeal of Prohibition, Mafia-run supper clubs replaced speakeasies, and mobsters replaced vaudeville impresarios as the comedian's primary employer. In the 1950s, the late-night talk show brought stand-up to a wide public, while Lenny Bruce, Mort Sahl, and Jonathan Winters attacked conformity and staged a comedy rebellion in coffeehouses. From comedy's part in the Civil Rights movement and the social upheaval of the late 1960s, to the first comedy clubs of the 1970s and the cocaine-fueled comedy boom of the 1980s, The Comedians culminates with a new era of media-driven celebrity in the twenty-first century. This book offers a long overdue, extensive study of one of the most beloved television shows: Friends. Why has this sitcom become the seminal success that it is? And how does it continue to engage viewers around the world a quarter century after its first broadcast? Featuring original interviews with key creative personnel (including co-creator Marta Kauffman and executive producer Kevin S. Bright), the book provides answers by identifying a strategy of intimacy that informs Friends' use of humour, performance, style and set design. The authors provide fascinating analyses of some of the most well-remembered scenes—the one where Ross can't get his leather pants back on, and Ross and Rachel's break-up, to name just a couple—and reflect on how and why A-list guest performances sometimes fell short of the standards set by the ensemble cast. Also considered are the iconic look of Monica's apartment as well as the programme's much discussed politics of representation and the critical backlash it has received in recent years. An exploration of Joey, the infamous spin-off, and several attempts to adapt Friends' successful formula across the globe, round out the discussion, with insights into mistranslated jokes and much more. For students, scholars, creative industry practitioners and fans alike, this is a compelling read that lets us glimpse behind the scenes of what has become a cultural phenomenon and semi-permanent fixture in many of our homes.

Cultural Concepts, Contexts and Controversies

New Directions in Cello Playing

Friends

The Cultural Set Up of Comedy

The Dawn of Everything

Sympathietiftende Faktoren der moralisch fragwürdigen Figur des Charlie Happers in „Two and a Half Men“

Text and Context

Although Film Studies has successfully (re)turned attention to matters of style and interpretation, its sibling discipline has left the territory uncharted – until now. The question of how television operates on a stylistic level has been critically underexplored, despite being fundamental to our viewing experience. This significant new work redresses a vital gap in Television Studies by engaging with the stylistic dynamics of TV; exploring the aesthetic properties and values of both the medium and particular types of output (specific programmes); and raising important questions about the way we judge television as both cultural artifact and art form. Television Aesthetics and Style provides a unique and vital intervention in the field, raising key questions about television's artistic properties and possibilities. Through a series of case-studies by internationally renowned scholars, the collection takes a radical step forward in understanding TV's stylistic achievements.

This work examines what happens when comedy becomes political, and politics become funny. A series of original essays focus on a range of programmes, from 'The Daily Show' to 'South Park'.

"This book fills a need. It will be used by scholars and revered by undergraduates doing papers. It is a highly desirable acquisition for libraries of all types." Choice "[an] essential purchase for universityand most college libraries as well as large public libraries." Reference Books Bulletin

[This book is intended] for clinicians, theoreticians, and researchers. (PsycINFO Database Record (c) 2004 APA, all rights reserved).

Beyond the Second Sex

A Sense of Community

The Cambridge Companion to Greek Comedy

Beyond Representational Correctness

Novel 11, Book 18

Beyond Sitcom

Beyond Hate

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and social inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way forward.

David Crystal's classic English as a Global Language considers the history, present status and future of the English language, focusing on its role as the leading international language. English has been deemed the most 'successful' language ever, with 1500 million speakers internationally, presenting a difficult task to those who wish to investigate it in its entirety. However, Crystal explores the subject in a measured but engaging way, always backing up observations with facts and figures. Written in a detailed and fascinating manner, this is a book written by an expert both for specialists in the subject and for general readers interested in the English language.

One of the most critically-acclaimed television series of all time, Arrested Development is widely hailed as a cutting-edge comedy that broke the traditional sitcom mold. The winner of six Emmys, the series was cancelled by Fox in 2006, only to be revived in 2013 via Netflix's streaming service. Beyond its innovative approach to storytelling, the series lampooned contemporary American culture, holding up an unflattering mirror to modern society. This collection of new essays explores how the show addressed issues such as wealth and poverty, race, environmentalism and family relationships. Focusing on the show's iconic characters, the essays also consider Arrested Development as it stands next such works of fiction as Hamlet, The Godfather and the writings of Kafka. Also covered is the show's reinvention of the sitcom genre, and what its revival on Netflix means for the future of television.

From classic film comedies to the development of comedy culture, comedy has been a mainstay of the American media landscape for decades. Recognizing that scholars and students need an authoritative collection of comedy studies that gathers both foundational and cutting-edge work, Rick Marx and Matt Sienkiewicz have assembled The Comedy Studies Reader. This anthology brings together classic articles, more recent works, and original essays that consider a variety of themes and approaches for studying comedic media—the carnivalesque, comedy mechanics and absurdity, psychoanalysis, irony, genre, race and ethnicity, gender and sexuality, and nation and globalization. The authors range from iconic theorists, such as Mikhail Bakhtin, Sigmund Freud, and Linda Hutcheon, to the leading senior and emerging scholars of today. As a whole, the volume traces two parallel trends in the evolution of the field—first, comedy's development into myriad subgenres, formats, and discourses, a tendency that has led many popular commentators to characterize the present as a "comedy zeitgeist"; and second, comedy studies' new focus on the ways in which comedy increasingly circulates in "serious" discursive realms, including politics, economics, race, gender, and cultural power.

Rethinking Criticism of Popular Media

Music in Comedy Television

Latinas and Latinos on TV

Canadian Television

A Reading of the Sitcom

Something Ain't Kosher Here

Glee and New Directions for Social Change

Popular television drama: critical perspectives' is a collection of essays examining landmark programmes of the last forty years, from 'Doctor Who' to 'The Office', and from 'The Demon Headmaster' to 'Queer As Folk'. Contributions from prominent academics focus on the full range of popular genres, from sitcoms to science fiction, gothic horror and children's drama, and challenge received wisdom by reconsidering how British television drama can be analysed.Each section is preceded by an introduction in which the editors discuss how the essays address existing problems in the field and also suggest new directions for study. The book is split into three sections, addressing the enduring appeal of popular genres, the notion of 'quality' in television drama, and analysing a range of programmes past and present.Popular television drama: critical perspectives will be of interest to students and researchers in many academic disciplines that study television drama. Its breadth and focus on popular programmes will also appeal to those interested in the shows themselves.

The Women brings together emerging and established scholars to reconsider the question of "television for women". In the context of the 2000s, when the potential meanings of both terms have expanded and changed so significantly, in what ways might the concept of programming, addressed explicitly to a group identified by gender still matter? The essays in this collection take the existing scholarship in this field in significant new directions. They expand its reach in terms of territory (looking beyond, for example, the paradigmatic Anglo-American axis) and also historical span. Additionally, whilst the influential methodological formation of production, text and audience is still visible here, the new research in Television for Women frequently reconfigures that relationship. The topics included here are far-reaching: from television as material culture at the British exhibition in the first half of the twentieth century, women's roles in television production past and present, to popular 1960s television such as The Liver Birds and, in the twenty-first century, highly successful programmes including Orange Is the New Black, Call the Midwife, One Born Every Minute and Wanted Down Under. This book presents ground-breaking research on historical and contemporary relationships between women and television around the world and is an ideal resource for students of television, media and gender studies.

Even after a rise in gay and Black representation and production on TV in the 1990s, the sitcom became a "generic closet," restricting Black gay characters with narrative tropes. Drawing from 20 interviews with credited episode writers, key show-runners, and Black gay men, The Generic Closet situates Black-cast sitcoms as a unique genre that uses Black gay characters in service of the series' heterosexual main cast. Alfred L. Martin, Jr., argues that the Black community is considered to be antigay due to misrepresentation by shows that aired during the family viewing hour and that were written for the imagined, "traditional" Black family. Martin considers audience reception, industrial production practices, and authorship to unpack the claim that Black gay characters are written into Black-cast sitcoms such as Moesha, Good News, and Let's Stay Together in order to closet Black gayness. By exploring how systems of power produce ideologies about Black gayness, The Generic Closet deconstructs the concept of a monolithic Black audience and investigates whether this generic closet still exists.

This book explores how television series can be understood as a form of literature, bridging the gap between literary and television studies. It goes beyond existing adaptation studies and narratological approaches to television series in both its scope and depth. The respective chapters address literary works, themes, tropes, techniques, values, genres, and movements in relation to a broad variety of television series, while drawing on the theoretical work of a host of scholars from Simone de Beauvoir and Yuri Lotman to Ted Nannicelli and Jason Mittel, and on critical approaches ranging from narratology and semiotics to empirical sociology and phenomenology. The book fosters new ways of understanding television series and literature and lays the groundwork for future scholarship in a number of fields. By questioning the alleged divide between television series and works of literature, it contributes not only to a better understanding of television series and literary texts themselves, but also to the development of interdisciplinary scholarship in the humanities. Reto Winkler is an Associate Research Fellow at South China Normal University, Guangzhou, China. His research revolves around Shakespeares plays and their multi-medial adaptations, concentrating on issues of madness and folly, ordinary language philosophy, and the adaptation of Shakespeare in contemporary television series and digital media. His articles have been published in Shakespeare, Adaptation, Cahiers E lisabé thains, and elsewhere. Victor Huertas-Martin is an Assistant Lecturer at the Facultat de Filologia, Traduccio i Comunicacio of the Universitat de Valencia, Spain.

Besides the hybridity of theatrical and filmic languages in TV Shakespeares, his research focuses on Serial Shakespeares, as well as space in Shakespearean performance. His work has been published in Atlantis, Shakespeare Bulletin, Sederi Yearbook, Cahiers Elisabethains, and Literature/Film Quarterly, amongst others.

Television Series as Literature

Affective Politics in the United States Post 9/11

New Directions

TV Genres

Making Sense of Suburbia through Popular Culture

Sitcoms, Vaterschaft und das Ideal der Kernfamilie in den USA, 1981-1992

Metamodernism

Argues that representational correctness can cause critics to miss the positive work that films and television shows can perform in reducing prejudice.

"This book analyzes four comic series—Scrubs, The Office, The Comeback, and Ugly Betty—revealing how each program separates itself from traditional and demonstrates an increased self-awareness of the genre. Throughout, the author focuses on two themes in the transformation: the relationship between comedy and euphoria; and the relationship between comic texts and reality"—Provided by publisher.

Critically looking at how Latinos/as have been represented in network sitcoms and what so-called colorblind humor really means—Provided by publisher.

The question of why we laugh (or don't laugh) has intrigued scholars since antiquity. This book contributes to that debate by exploring how we evaluate screen comedy. What kinds of criteria do we use to judge films and TV shows that are meant to be funny? And what might that have to do with our social and cultural backgrounds, or with wider cultural ideas about film, TV, comedy, quality and entertainment? The book examines these questions through a study of audience responses posted to online facilities such as Twitter, Facebook, review sites, blogs and message boards. Bore's analysis of these responses considers a broad range of issues, including how audiences perceive the idea of "national" comedy; what they think of female comedians; how they evaluate romcoms, sitcoms and web comedy; what they think is acceptable to joke about; what comedy fans get excited about; how fans interact with star comedians; and what comedy viewers really despise. The book demonstrates some of the ways in which we can adapt theories of humour and comedy to examine the practices of contemporary screen audiences, while offering new insights into how they negotiate the opportunities and constrictions of different online facilities to share their views and experiences.

Popular television drama

Critical perspectives

Colorblind Comedy in the Post-racial Network Era

Satire TV

British TV Comedies

Lost Thought

Processos do Imaginário

How do various forms of comedy – including stand up, satire and film and television – transform contemporary invocations of nationalism and citizenship in youth cultures? And how are attitudes about gender, race and sexuality transformed through comedic performances on social media? The Cultural Set Up of Comedy seeks to answer these questions by examining comedic performances by Chris Rock and Louis C.K., news parodies like The Daily Show with Jon Stewart and The Colbert Report, the role of satire in the Arab Spring and women's groundbreaking comedic performances in television and the film Bridesmaids. Breaking with the usual cultural studies debates over how to conceptualize youth, the book instead focuses on the comedic cultural and political scripts that frame them through affective strategies post-9/11.

André Dechartt wirft in seiner Monographie einen neuen Blick auf die Aushandlung von Familienwerten in den USA der 1980er und frühen 1990er Jahre – einen Zeitraum der US-amerikanischen Geschichte, der in der frühen Forschung zunächst allgemein als Phase einer Re-Traditionalisierung beschrieben worden ist. Erst in jüngerer Vergangenheit wird vermehrt dafür plädiert, diesen Zeitraum auch im Kontext fortschreitender Wandlungsprozesse der 1960er und 1970er Jahre in den Blick zu nehmen. Anhand von Debatten um die Vaterschafts- und Familienkonzepte der Sitcoms Love, Sidney, The Cosby Show und Murphy Brown, die in der medienvermittelten US-amerikanischen Öffentlichkeit Aufmerksamkeit fanden, zeigt Dechartt auf, dass die 1980er und frühen 1990er Jahre als komplexe Phase gesellschaftlichen Wandels zu beschreiben sind. Während das Modell der Kernfamilie im Zuge sozialer Bewegungen wie dem Gay Rights Movement, dem Civil Rights Movement oder dem Second Wave Feminism herausgefordert und kritisch hinterfragt wurde, wirkte es dennoch als das weithin etablierte US-amerikanische Familienideal. Im Spiegel von Dechartts Monographie erscheint nicht nur die Sitcom als bedeutender Aushandlungsort von Familienwerten, auch die 1980er und frühen 1990er Jahre erscheinen als bedeutende Phase für die Aushandlung von Familienwerten in den USA. In denen das Kernfamilienideal für Minoritäten geöffnet worden ist.

The study of television and music has expanded greatly in recent years, yet to date no book has focused on the genre of comedy television as it relates to music. Music in Comedy Television: Notes on Laughs fills that gap, breaking new critical ground. With contributions from an array of established and emerging scholars representing a range of disciplines, the twelve essays included cover a wide variety of topics and television shows, spanning nearly fifty years across network, cable, and online structures and capturing the latest research in this growing area of study. From Sesame Street to Saturday Night Live, from Monty Python to Flight of the Conchords, this book offers the perfect introduction for students and scholars in music and media studies seeking to understand the role of music in comedy onscreen and how it relates to the wider culture.

In the fall of 2009, the Fox network took a bold step in their primetime television lineup. Borrowing from the success of reality music performance shows like its own American Idol, the network introduced us to the students at McKinley High School, a fictional high school in Lima, OH, and home to the glee club known as the New Directions. The group is made up of freaks and geeks who feel the wrath of being "different." The cool kids are hell bent on making life difficult for the students in glee club. Yet, because of the determination of Mr. Will Schuester, the club's advisor, along with a few great songs, Glee has brought a new tone of inclusion to modern television and direct parallels can be seen between the experiences of the show choir members and what is happening in contemporary society. Glee has shown the importance of examining the intersections of pop culture and social issues; this text will encourage thinking on how effective the show has been beyond the screen. Essays provide critical analyses of the show, its characters, and its overall usefulness as a commentary on social issues. The show's content often deals with subject matter that would lend easily to critique around such social issues as sexuality, bullying, interpersonal communication, conflict resolution, and family relationships. This text invites readers to examine the intersections between media, society, and the individual.

The Generic Closet

English as a Global Language

New Directions in Psychotherapy

A New History of Humanity

A Handbook and Reference Guide

The Comedy Studies Reader

Television for Women

Based on original field research, these essays reject broad assumptions about sexual equality and inequality, maintaining, rather, that the relationship of the sexes to each other must be explored in terms of the conflicts, tensions, and paradoxes that are at the heart of daily life in many societies. Original and copyrighted by Book News, Inc., Portland, OR

Provides a unique panorama of this challenging area of Greek literature, combining literary perspectives with historical issues and material culture.

With diverse contributions from scholars in English literature, psychology, and film and television studies, this collection of essays contextualizes Fringe as a postmodern investigation into what makes us human and as an examination of how technology transforms our humanity. In compiling this collection, the editors sought material as multifaceted as the series itself, devoting sections to specific areas of interest explored by both the writers of Fringe and the writers of the essays: humanity, duality, genre and viewership.

Processos do Imaginário reúne artigos escritos por pesquisadores do grupo Comunicação e Criação nas Mídias, da PUCSP, sob a coordenação de Lucia Lelo. Transita entre os processos culturais relacionados ao ambiente digital, sob a lente do imaginário. Cartografias de pesquisas aplicadas aos esportes, às redes sociais digitais, aos bancos de dados, ao cinema, games, reality shows, ao antropoceno e à cibercultura são apenas alguns dos temas abordados. Entre os articulistas, John Durham Peters, da Universidade de Yale, Patrícia Pisters, da Universidade de Amsterdam, e Jussi Parika, da Universidade de Sinalborg. Um mergulho no universo contemporâneo guiado pelo processo criativo.

The Rise of the "Jewish" Sitcom

Essays on the Television Series and Its Fandom

A State of Arrested Development

The Psychosocial Implications of Disney Movies

Black Gayness and the Black-Cast Sitcom

Critical Essays on the Innovative Television Comedy

New Directions in the Anthropology of Gender

Beyond Hate offers a critical ethnography of the virtual communities established and discursive networks activated through the online engagements of white separatists, white nationalists, and white supremacists with various popular cultural texts, including movies, music, television, sport, video games, and kitsch. Outlining the ways in which advocates of white power interpret popular cultural forms, and probing the emergent spaces of white power popular culture, it examines the paradoxical relationship that advocates of white supremacy have with popular culture, as they finding it to be an irresistible and repugnant reflection of social decay rooted in multiculturalism. Drawing on a range of new media sources, including websites, chat rooms, blogs and forums, this book explores the concerns expressed by advocates of white power, with regard to racial hierarchy and social order, the crisis of traditional American values, the perpetuation of liberal, feminist, elitist ideas, the degradation of the family and the fetishization of black men. What emerges is an understanding of the instruments of power in white supremacist discourses, in which a series of connections are drawn between popular culture, multiculturalism, sexual politics and state functions, all of which are seen to be working against white men. A richly illustrated study of the intersections of white power and popular culture in the contemporary U.S., and the use of cyberspace by white supremacists as an imagined site of resistance, Beyond Hate will appeal to scholars of sociology and cultural studies with interests in race and ethnicity, popular culture and the discourses of the extreme right.

Television's Community follows the shenanigans of a diverse group of traditional and nontraditional community college students: Jeff Winger, a former lawyer; Britta Perry, a feminist; Abed Nadir, a pop culture enthusiast; Shirley Bennett, a mother; Troy Barnes, a former jock; Annie Edison, a naïve overachiever; and Pierce Hawthorne, an old-fashioned elderly man. There are also Benjamin Chang, the maniacal Spanish teacher, and Craig Pelton, the eccentric dean of Greendale Community College, along with well-known guest stars who play troublemaking students, nutty professors and frightening administrators. This collection of fresh essays familiarizes readers not only with particular characters and popular episodes, but behind-the-scenes aspects such as screenwriting and production techniques. The essayists explore narrative theme, hyperreality, masculinity, feminism, color blindness, civic discourse, pastiche, intertextuality, media consciousness, how Community is influenced by other shows and films, and how fans have contributed to the show.

In this humorous work, Brook explores the cultural significance of the recent precedents, explosion in "jewish" sitcoms.

Some 3,000 entries (900 new) describe programs and personalities from the birth of the industry until today. In addition, coverage encompasses technological matters, legal issues and cases, mergers and acquisitions, terms and concepts, and events in the industry's history. The scope is international. Includes some small photos, but the temptation to litter the text with portraits and stills has been resisted.

Empathy Reconsidered

New Directions in American Television Comedy

Politics and Comedy in the Post-network Era

Television Aesthetics and Style

Drunks, Thieves, Scoundrels, and the History of American Comedy

Notes on Laughs

Les Brown's Encyclopedia of Television

This book explores the mechanisms that have driven the evolution of televisual comedy from the classic sitcom, a genre deeply rooted in its theatrical origins, toward a more mature stage of television's history. It analyzes four comic series—Scrubs, The Office, The Comeback, and Ugly Betty—revealing how each separates itself from the traditional sitcom archetype and shows increased awareness of the comic genre. Throughout the author focuses on two cardinal themes: the relationship between comedy and euphoria; and the relationship between comic texts and reality. WINNER OF THE SWEDISH ACADEMY'S NORDIC PRIZE 2017 'He's a kind of surrealistc writer... I think that's serious literature' Haruki Murakami 'An utterly hypnotic and utterly humane writer' James Wood 'Without question Norway's bravest, most intelligent novelist' Per Petterson 'Dag Solstad serves up another helping of his wan and wise almost-comedy' Geoff Dyer 'He doesn't write to please other people. Do exactly what you want, that's my idea...the drama exists in his voice' Lydia Davis Bjørn Hansen, a respectable town treasurer, has just turned fifty and is horrified by the thought that chance has ruled his life. Eighteen years ago he left his wife and their two-year-old son for his mistress, who persuaded him to start afresh in a small, provincial town and to dabble in amateur dramatics. But as time passes, this relationship begins to wilt and die as well. After four years of living comfortably alone, Bjørn starts entertaining a dangerous course of action that will change his life beyond recognition. This urge to gamble with his comfortable existence becomes irresistible, taking Bjørn to Vilnius, Lithuania, with Dr Schiotz his fellow conspirator, where he cannot tell whether he's tangled up in a game or an absurd new reality.

The NEW YORK TIMES BESTSELLER AND SUNDAY TIMES, OBSERVER AND BBC HISTORY BOOK OF THE YEAR 'Pacey and potentially revolutionary' Sunday Times 'Iconoclastic and irreverent... an exhilarating read' The Guardian 'This is not a book. This is an intellectual feast' Nassim Nicholas Taleb For generations, our remote ancestors have been cast as primitive and childlike - either free and equal, or tuggish and warlike. Civilization, we are told, could be achieved only by sacrificing those original freedoms or, alternatively, by taming our baser instincts. David Graeber and David Wengrow show how such theories first emerged in the eighteenth century as a reaction to indigenous critiques of European society, and why they are wrong. In doing so, they overturn our view of human history, including the origins of farming, property, cities, democracy, slavery and civilization itself. Drawing on path-breaking research in archaeology and anthropology, the authors show how history becomes a far more interesting place once we begin to see what's really there. If humans did not spend 95 per cent of their evolutionary past in tiny

bands of hunter-gatherers, what were they doing all that time? If agriculture, and cities, did not mean a plunge into hierarchy and domination, then what kinds of social and economic organization did they lead to? The answers are often unexpected, and suggest that the course of history may be less set in stone, and more full of playful possibilities than we tend to assume. The Dawn of Everything fundamentally transforms our understanding of the human past and offers a path toward imagining new forms of freedom, new ways of organizing society. This is a monumental book of formidable intellectual range, animated by curiosity, moral vision and faith in the power of direct action. 'Fascinating, thought-provoking, groundbreaking. A book that will generate debate for years to come' Rutger Bregman 'The most profound and exciting book I've read in thirty years' Robin D. G. Kelley
This collection offers an overview of British TV comedies, ranging from the beginnings of sitcoms in the 1950s to the current boom of 'Britcoms'. It provides in-depth analyses of major comedies, systematically addressing their generic properties, filmic history, humour politics and cultural impact.

Historicity, Affect, and Depth after Postmodernism

White Power and Popular Culture

The Comedians

Screen Comedy and Online Audiences

Essays on the J.J. Abrams Science Fiction Series

How to Make Cello Playing Easier-- and Play Without Pain

"Mein cooler Onkel Charlie"

Canadian Television: Text and Context explores the creation and circulation of entertainment television in Canada from the interdisciplinary perspective of television studies. Each chapter connects arguments about particular texts of Canadian television to critical analysis of the wider cultural, social, and economic contexts in which they are created. The book surveys the commercial and technological imperatives of the Canadian television industry, the shifting role of the CBC as Canada's public broadcaster, the dynamics of Canada's multicultural and multiracial audiences, and the function of television's "star system." Foreword by The Globe and Mail's television critic, John Doyle.

Bachelorarbeit aus dem Jahr 2011 im Fachbereich Germanistik - Neuere Deutsche Literatur, Note: 1,3, Universität Passau (Lehrstuhl für Neuere Deutsche Literaturwissenschaft), Veranstaltung: Bachelorarbeit, Sprache: Deutsch, Abstract: Seit ihrem Start im Jahr 2003 schreibt die US-Serie „Two and a Half Men“ eine für das Format Sitcom unglaubliche Erfolgsgeschichte. Innerhalb des letzten Jahrzehnts war THM wiederholt für neue, immer höhere Einschaltquotenrekorde verantwortlich. Selbst Wiederholungen alter Folgen erzielen, auch heute – nahezu 10 Jahre nach Beginn der Serie – zur amerikanischen Primetime höhere Quoten als neue Folgen der Konkurrenzprodukte auf anderen Sendern. Erfolge, die auch im deutschen Fernsehen ähnlich gelagert sind: Wöchentlich wird die Serie, unabhängig davon ob es neue Folgen oder Wiederholungen sind, zur Prime-Time ausgestrahlt – ein Sendeplatz der für sich spricht. Selbst auf kritischer Seite erfreut sich die Serie zahlreicher Auszeichnungen, darunter mehrere Emmys, Golden Globe-Nominierungen und ein ‚People’s Choice Award‘. Erfolge, die auf den ersten Blick jedoch etwas verwundern. Immerhin ist der Protagonist der Serie, Charlie Harper, ein eigensinniger, trink- und spielsüchtiger Frauenheld, der für seine Mitmenschen nur wenig übrig hat. Judith, die Ex-Schwägerin des Protagonisten fasst es am besten zusammen: „Er ist unreif, er trinkt zuviel, verschieft den Tag und ist total verantwortungslos.“ [Judith E17 01:52] Kurzum: Nicht gerade die Art von Figur, für die man Woche für Woche einschaltet. HÖLZER bringt es treffend auf den Punkt:

„Ausschlaggebend für den Erfolg einer Sitcom ist auch ein gewisses Maß an sympathischer Ausstrahlung, über das die Charaktere verfügen sollten, will man das Interesse und die Gunst der Zuschauer gewinnen. Ist eine Figur eher unangenehm, so sollte sie in ihrer Person »einige ausgleichende Charakterzüge tragen«.“ Was ist es also, was den Protagonisten trotz aller Argumente des Konträren zu einer sympathischen Figur macht? Welche ‚ausgleichende[n] Charakterzüge‘ trägt Charlie Harper? Denkbare Ansätze zur Ermittlung sympathiestiftender Faktoren gibt es zahlreiche, von der empirisch-quantitativen Beobachtung von Zuschauerreaktionen bis hin zur struktural-semiotischen Analyse. Letzterer Ansatz wird in dieser Arbeit vorwiegend Anwendung finden. Es werden demnach sowohl die erste Staffel von THM als Ganzes, als auch die 24 Einzelfolgen für sich genommen als filmischer Text behandelt. Ziel ist es, die semiotischen Strukturen zu analysieren, welche implizit und explizit auf Sympathie konnotierende Werte über ihre oberflächliche Darstellung hinaus verweisen.

The Multiple Worlds of Fringe

Dad on TV