Theorising Television



[1]

Anders, W.A. 2015. Bridges and tunnels: negotiating the national in transnational television drama [in] Nordic genre film: small nation film cultures in the global marketplace. Nordic genre film: small nation film cultures in the global marketplace. T. Gustafsson and P. Kääpä, eds. Edinburgh University Press.

[2]

Ang, I. 1991. 'Television Audiences as Taxonomic Collective', [in], Desperately seeking the audience. Desperately seeking the audience. Routledge.

[3]

Ang, I. 2005. Watching Dallas: soap opera and the melodramatic imagination. Routledge.

[4]

Bennett, J. 2011. Television personalities: stardom and the small screen. Routledge.

[5]

Bennett, J. 2008. The television personality system: televisual stardom revisited after film theory. Screen. 49, 1 (Jan. 2008), 32–50. DOI:https://doi.org/10.1093/screen/hjn003.

[6]

Bignell, J. 2005. 'Genre and Format', [in], The television handbook. The television

handbook. Routledge.

[7]

Bignell, J. 2013. 'Television Genres and Formats', [in], An introduction to television studies. An introduction to television studies. Routledge. 123–146.

[8]

Bignell, J. 2004. 'Television Representation', [in], The Television Studies Reader. The Television Studies Reader. Routledge.

[9]

Bignell, J. 2013. 'Television texts and narratives' [in] An introduction to television studies. An introduction to television studies. Routledge. 93–122.

[10]

Bonner, F. 2011. Personality presenters: television's intermediaries with viewers. Ashgate.

[11]

Bonner, F. 2003. The people Involved [in] Ordinary television: analyzing popular TV. Ordinary television: analyzing popular TV. SAGE. 64–97.

[12]

Boyle, K. 2008. Feminism without men: Feminist Media Studies in a Postfeminist age [in] Feminist television criticism: a reader. Feminist television criticism: a reader. Open University Press.

[13]

Brown, M.E. and Brown, M.E. 1990. Television and women's culture: the politics of the popular. Sage.

[14]

Brundson, C. 1989. 'Text and Audience', [in], Remote control: television, audiences, and cultural power. Remote control: television, audiences, and cultural power. Routledge.

[15]

Brunson, C. 1990. Problems with quality. Screen. 31, 1 (Mar. 1990), 67–90. DOI:https://doi.org/10.1093/screen/31.1.67.

[16]

Buckingham, D. 2000. After the death of childhood: growing up in the age of electronic media. Polity Press.

[17]

Buckingham, D. 1996. Moving images: understanding children's emotional responses to television. Manchester University Press.

[18]

Buckingham, D. 1993. 'What are words worth? Interpreting children's talk about television', [in], Children talking television: the making of television literacy. Children talking television: the making of television literacy. Falmer Press.

[19]

Buckingham, D. and Buckingham, D. 1999. Children's television in Britain: history, discourse, and policy. British Film Institute.

[20]

Burroughs, Benjamin and Adam Rugg 2014. Extending the Broadcast: Streaming Culture and the Problems of Digital Geog... Journal of Broadcasting & Electronic Media. (2014).

[21]

Chalaby, J.K. 2005. Transnational television worldwide: towards a new media order. I.B. Tauris.

[22]

Creeber, G. 2006. 'Decoding Television: Issues of Ideology and Discourse', [in],Tele-Visions: An Introduction to Studying Television. Tele-Visions: An Introduction to Studying Television. BFI.

[23]

Creeber, G. ed. 2015. The television genre book. BFI.

[24]

Creeber, G. and British Film Institute 2006. 'Analysing Television: Issues and Methods in Textual Analysis' [in] Tele-visions: an introduction to studying television. Tele-visions: an introduction to studying television. BFI.

[25]

Davies, M.M. 2010. Children, media and culture. McGraw-Hill Open University Press.

[26]

Davies, M.M. 2010. Children's Television [in] Children, Media and Culture. Children, Media and Culture. McGraw-Hill Open University Press.

[27]

Deller, R. 2011. 'Twittering on: Audience Research and Participation Using Twitter', (Participations: Volume 8, Issue 1). (2011).

[28]

Denison, R. 2011. Anime fandom and the liminal spaces between fan creativity and piracy.

International Journal of Cultural Studies. 14, 5 (Sep. 2011), 449–466. DOI:https://doi.org/10.1177/1367877910394565.

[29]

Dyer, R. 2004. Heavenly bodies: film stars and society. Routledge.

[30]

Dyer, R. and McDonald, P. 1998. Stars. BFI Pub.

[31]

Ellis, J. 2015. Stars as Cinematic Phenomenon [in] Visible fictions: cinema : television : video. Visible fictions: cinema : television : video. Routledge, Taylor & Francis Group.

[32]

Ellis, J. 2000. 'Working Through and the Genres of Television', [in], Seeing things: television in the age of uncertainty. Seeing things: television in the age of uncertainty. I.B. Tauris.

[33]

Evans, E. 2011. Transmedia television: audiences, new media and daily life. Routledge.

[34]

Evans, E. 2011. Transmedia television: audiences, new media and daily life. Routledge.

[35]

Feasey, R. 2008. 'Soap Opera: The Male Role in the Women's Genre', [in] Masculinity and popular Television. Masculinity and popular Television. Edinburgh University Press.

[36]

Feuer, J. 1992. 'Genre Study and Television', [in], Channels of discourse, reassembled: television and contemporary criticism. Channels of discourse, reassembled: television and contemporary criticism. Routledge.

[37]

Fickers, A. and Johnson, C. 2012. Transnational television history: a comparative approach. Routledge.

[38]

Fiske, J. 1989. 'Moments of Television: Neither the Text nor the Audience', [in], Remote control: television, audiences, and cultural power. Remote control: television, audiences, and cultural power. Routledge.

[39]

Forrest, Jennifer and Martinez, Sergio. 2015. Remapping socio-cultural specificity in the American remake of The Bridge. Continuum: Journal of Media & Cultural Studies. (2015).

[40]

Gauntlett, D. et al. 1999. TV living: television, culture, and everyday life. Routledge in association with the British Film Institute.

[41]

Genz, S. and Brabon, B.A. 2009. Postfeminism: cultural texts and theories. Edinburgh University Press.

[42]

Geraghty, C. 1991. 'A Woman's Space', [in], 'Women and soap opera: a study of prime time soaps',. 'A Woman's Space', [in], 'Women and soap opera: a study of prime time soaps',. Polity.

[43]

Geraghty, C. and Lusted, D. 1997. 'Audiences and Ethnography: Questions of Practice', [in], The television studies book. The television studies book. Arnold.

[44]

Geraghty, C. and Lusted, D. 1997. Gripsrud, Jostein (1998) Television broadcast, flow: Key metaphors in television theory, in C. Geraghty and D Lusted EDs, The Television Studies Book, London: Arnold. The Television Studies Book. Bloomsbury Publishing PLC.

[45]

Geraghty, L. and Jancovich, M. 2008. The shifting definitions of genre: essays on labeling films, television shows and media. McFarland.

[46]

Gibson, P.C. 2012. 'Contemporary Television: So many celebrities, so little fashion?', [in], Fashion and celebrity culture. Fashion and celebrity culture. Berg.

[47]

Gillespie, M. 2003. Television, ethnicity and cultural change. Routledge.

[48]

Gorton, K. 2009. Media audiences: television, meaning and emotion. Edinburgh University Press.

[49]

Gray, J. 2010. 'The reviews are in: TV critics and the (pre)creation of meaning', [in], Flow TV: television in the age of media convergence. Flow TV: television in the age of media convergence. Routledge.

[50]

Hall, S. and University of Birmingham. Centre for Contemporary Cultural Studies 1980. Culture, media, language: working papers in cultural studies, 1972-79. Hutchinson in association with the Centre for Contemporary Cultural Studies, University of Birmingham.

[51]

Hartley, J. 2002. 'Textual Analysis', [in], Television Studies. Television Studies. BFI Pub.

[52]

Herbert, D. 2005. Extract from Media, Publics and Democracy' [in] Media audiences. Media audiences. Open University Press.

[53]

Hollows, J. and Moseley, R. 2006. Feminism in popular culture. Berg.

[54]

Holmes, S. 2008. The quiz show. Edinburgh University Press.

[55]

Householder, A.K. and Trier-Bieniek, A.M. eds. 2016. Fryett, Sarah E (2016) 'Chocolate and Vanilla Swirl, Sw-irl' [in] Feminist perspectives on Orange is the new black: thirteen critical essays. Feminist perspectives on Orange is the new black: thirteen critical essays. McFarland & Company, Inc., Publishers.

[56]

Iwabuchi, K. 2004. Introduction: Cultural Globalization and Asian Media Connections [in] Feeling Asian modernities: transnational consumption of Japanese TV dramas. Feeling Asian modernities: transnational consumption of Japanese TV dramas. Hong Kong University Press.

[57]

Iwabuchi, K. 2002. Recentering globalization: popular culture and Japanese transnationalism. Duke University Press.

[58]

Jermyn, D. 2006. 'Bringing out the Star in You': SJP, Carrie Bradshaw and the Evolution of Television Stardom, [in], Framing celebrity: new directions in celebrity culture. Framing celebrity: new directions in celebrity culture. Routledge.

[59]

Jermyn, D. 2004. 'In love with Sarah Jessica Parker: Celebrating Female Fandom and Friendship in Sex and the City', [in], Reading Sex and the city. Reading Sex and the city. I.B. Tauris.

[60]

Kaplan, Ann.E. 1992. 'Feminist Criticism and Television', [in], Channels of discourse, reassembled: television and contemporary criticism. Channels of discourse, reassembled: television and contemporary criticism. Routledge.

[61]

Kavka, M. 2016. Celevision: Mobilizations of the Television Screen [in] A companion to celebrity. A companion to celebrity. P.D. Marshall and S. Redmond, eds. Wiley Blackwell.

[62]

Lacey, N. 2000. Narrative and genre: key concepts in media studies. Palgrave.

[63]

Langer, J. 1981. Television's 'Personality System'. Media, Culture & Society. 3, 4 (Oct. 1981), 351–365. DOI:https://doi.org/10.1177/016344378100300405.

[64]

Leverette, M. et al. 2008. It's not TV: watching HBO in the post-television era. Routledge.

[65]

Marshall, D. 2009. 'Screens: Television's Dispersed "Broadcast"', [in], Television studies after TV: understanding television in the post-broadcast era. Television studies after TV: understanding television in the post-broadcast era. Routledge.

[66]

Marshall, P.D. 2014. 'Television's Construction of the Celebrity', [in], Celebrity and power: fame in contemporary culture. Celebrity and power: fame in contemporary culture. University of Minnesota Press.

[67]

McCabe, J. 2005. 'Creating "Quality" Audiences for ER on Channel Four', [in], The contemporary television series. The contemporary television series. Edinburgh University Press.

[68]

McCabe, J. and Akass, K. 2007. Debating Quality [in] Quality TV: contemporary American television and beyond. Quality TV: contemporary American television and beyond. I. B. Tauris.

[69]

McCabe, J. and Akass, K. 2007. 'Debating Quality', [in], Quality TV: contemporary American television and beyond. Quality TV: contemporary American television and beyond. I. B. Tauris.

[70]

Messenger-Davies, M. 1995. Babes 'n' the Hood: Pre-school Television and its Audiences in the United States and Britain [in] In front of the children: screen entertainment and young audiences. In front of the children: screen entertainment and young audiences. British Film Institute.

[71]

Michele Hilmes[1] University of Wisconsin-Madison mhilmes [AT] wisc.edu and Hilmes,

Michele mediaindustries Transnational TV: What Do We Mean by "Coproduction" Anymore?

[72]

Mills, B. 2015. Chapter 14 'Shoved Online' BBC Three British televion and the marginalisation of young adult audiences [in] Media, Margins and Popular Culture. Media, Margins and Popular Culture. E. Thorsen, ed. Palgrave Macmillan.

[73]

Mills, B. 2010. Invisible Television: The Programmes No-One Talks about Even Though Lots of People Watch Them. Critical Studies in Television: The International Journal of Television Studies. 5, 1 (Mar. 2010), 1–16. DOI:https://doi.org/10.7227/CST.5.1.3.

[74]

Mills, B. 2013. 'What does it mean to call television "cinematic?'. [in] Television aesthetics and style. Television aesthetics and style. Bloomsbury Academic.

[75]

Mittell, J. 2004. A Cultural Approach to Television Genre Theory [in] The television studies reader. The television studies reader. Routledge.

[76]

Mittell, J. 2004. Genre and television: from cop shows to cartoons in American culture. Routledge.

[77]

Moran, A. and Malbon, J. 2006. Understanding the global TV format. Intellect Books.

[78]

Morley, D. 1992. Television, audiences, and cultural studies. Routledge.

[79]

Neale, S. 2008. Genre and Television [in] television genre book. The television genre book. Palgrave Macmillan.

[80]

Neale, S. 1990. Question of genre. Screen. 31, 1 (Mar. 1990), 45–66. DOI:https://doi.org/10.1093/screen/31.1.45.

[81]

Oswell, D. 2002. Television, childhood, and the home: a history of the making of the child television audience in Britain. Clarendon Press.

[82]

Peacock, S. and Jacobs, J. 2013. Television aesthetics and style. Bloomsbury Academic.

[83]

Seiter, E. 1989. "Don't treat us like we're so stupid and naïve": towards an ethnography of soap opera viewers', [in], Remote control: television, audiences, and cultural power. Remote control: television, audiences, and cultural power. Routledge.

[84]

Seiter, E. 1999. Television and new media audiences. Clarendon.

[85]

Skeggs, B. and Wood, H. 2012. Reacting to reality television: performance, audience and value. Routledge.

[86]

Steemers, J. 2010. Creating preschool television: a story of commerce, creativity and

curriculum. Palgrave Macmillan.

[87]

Steemers, J. 2004. Selling television: British television in the global marketplace. British Film Institute.

[88]

Storey, J. 2015. Marxisms [in] Cultural theory and popular culture: an introduction. Cultural theory and popular culture: an introduction. Routledge, Taylor & Francis Group.

[89]

Strinati, D. 2004. Chapter of 'Feminism and Popular Culture', [in], An introduction to theories of popular culture. An introduction to theories of popular culture. Routledge.

[90]

Strinati, D. 2004. Marxism, Political Economy and Ideology [in], An introduction to theories of popular culture. An introduction to theories of popular culture. Routledge.

[91]

Thompson, R.J. 1997. Television's second golden age: from Hill Street blues to ER : Hill Street blues, Thirtysomething, St. Elsewhere, China Beach, Cagney & Lacey, Twin Peaks, Moonlighting, Northern exposure, L.A. law, Picket fences, with brief reflections on Homicide, NYPD blue & Chicago hope, and other quality dramas. Syracuse University Press.

[92]

Thornham, S. and Purvis, T. 2005. Chapter 2.2: 'Genre', [in], Television drama: theories and identities. Television drama: theories and identities. Palgrave Macmillan.

[93]

Thornham, S. and Purvis, T. 2005. Television drama: theories and identities, p.74-92.

Palgrave Macmillan.

[94]

Turner, G. 2003. Chapter 6: 'Ideology', [in], British Cultural Studies: An Introduction (pp.166-189 only). British Cultural Studies: An Introduction. Routledge.

[95]

Turner, G. 2001. 'Genre, Format and "Live" Television', [in], The television genre book. The television genre book. British Film Institute.

[96]

Turner, G. 2010. Ordinary people and the media: the demotic turn. SAGE.

[97]

Turner, G. 2001. 'The Uses and Limitations of Genre', [in], The television genre book. The television genre book. British Film Institute.

[98]

Turner, G. 2014. Understanding celebrity. SAGE.

[99]

Wheatley, H. 2016. Wheatley, Helen (2016) 'Introduction: What is spectacular television? What is(tele)visual pleasure?', in Wheatley, Spectacular Television: Exploring Televisual Pleasure (London: I.B Tauris), pp.1-20. I.B.Tauris & Co Ltd.

[100]

White, M. 1992. 'Ideological Analysis and Television' [in] Channels of discourse, reassembled: television and contemporary criticism. Channels of discourse, reassembled: television and contemporary criticism. Routledge.

[101]

Williams, K. 2003. The audience strikes back: new audience and reception theory [in] Understanding media theory. Understanding media theory. Arnold.

[102]

Kilborn, Richard (1994) 'Drama over Lockerbie': A new look at television drama-documentaries', Historical Journal of Film, Radio and Television, 14 (1): pp.59-76.