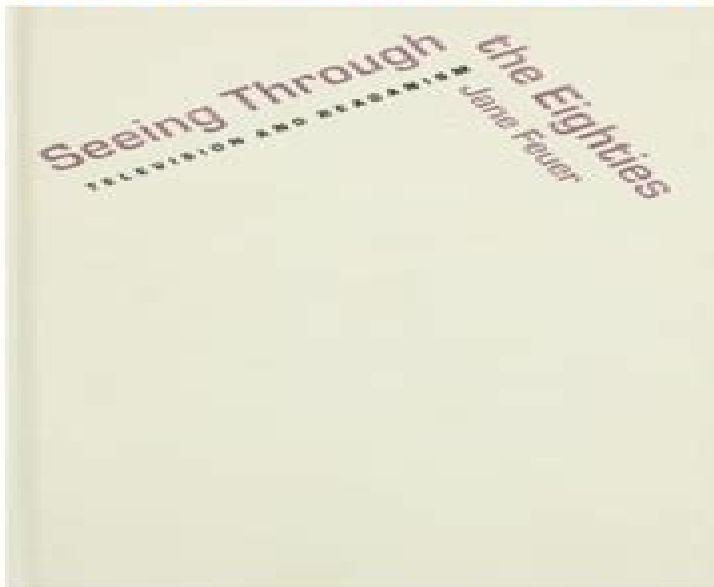


## Seeing Through the Eighties: Television and Reaganism (Console-ing Passions)



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The 1980s saw the rise of Ronald Reagan and the New Right in American politics, the popularity of programs such as *thirtysomething* and *Dynasty* on network television, and the increasingly widespread use of VCRs, cable TV, and remote control in American living rooms. In *Seeing Through the Eighties*, Jane Feuer critically examines this most aesthetically complex and politically significant period in the history of American television in the context of the prevailing conservative ideological climate. With wit, humor, and an undisguised appreciation of TV, she demonstrates the richness of this often-slighted medium as a source of significance for cultural criticism and delivers a compelling

# Seeing Through The Eighties Television And Reaganism Console Ing Passions

**Andrew Ross**



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**Seeing Through the Eighties** Jane Feuer, 1995-10-26 The 1980s saw the rise of Ronald Reagan and the New Right in American politics the popularity of programs such as *thirtysomething* and *Dynasty* on network television and the increasingly widespread use of VCRs cable TV and remote control in American living rooms In *Seeing Through the Eighties* Jane Feuer critically examines this most aesthetically complex and politically significant period in the history of American television in the context of the prevailing conservative ideological climate With wit humor and an undisguised appreciation of TV she demonstrates the richness of this often slighted medium as a source of significance for cultural criticism and delivers a compelling decade defining analysis of our most recent past With a cast of characters including Michael Hope Elliot Nancy Melissa and Gary Alexis Krystle Blake and all the other Carringtons not to mention Maddie and David even Crockett and Tubbs Feuer smoothly blends close readings of well known programs and analysis of television's commercial apparatus with a thorough going theoretical perspective engaged with the work of Baudrillard Fiske and others Her comparative look at Yuppie TV Prime Time Soaps and made for TV movie Trauma Dramas reveals the contradictions and tensions at work in much prime time programming and in the frustrations of the American popular consciousness *Seeing Through the Eighties* also addresses the increased commodification of both the producers and consumers of television as a result of technological innovations and the introduction of new marketing techniques Claiming a close relationship between television and the cultures that create and view it Jane Feuer sees the eighties through television while seeing through television in every sense of the word

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*How Television Shapes Our Worldview* Deborah A. Macey, Kathleen M. Ryan, Noah J. Springer, 2014-05-15 Over the last half of the twentieth century television has become the predominant medium through which the public accesses information about the world Through the news situation comedies police dramas and commercials we learn about the world around us and our role within it These genres narratives and cultural forms are not simply entertainment but powerful socializing agents that show the world as we might never see it in real life *How Television Shapes Our Worldview* brings together a diverse set of scholars methodologies and theoretical frameworks to interrogate the ways through which television molds our vision of the outside world The essays

include advertising and public relations analyses audience interviews and case studies that touch on genres ranging from science fiction in the 1970s to current reality television Television truly provides a powerful influence over how we learn about the world around us and understand its social processes

**Lifestyle Media in American Culture** Maureen E. Ryan, 2018-02-01 This book explores the emergence of lifestyle in the US first as a term that has become an organizing principle for the self and for the structure of everyday life and later as a pervasive form of media that encompasses a variety of domestic and self improvement genres from newspaper columns to design blogs Drawing on the methodologies of cultural studies and feminist media studies and built upon a series of case studies from newspapers books television programs and blogs it tracks the emergence of lifestyle s discursive formation and shows its relevance in contemporary media culture It is in the broadest sense about the role played by the explosion of lifestyle media texts in changing conceptualizations of selfhood and domestic life

**Legitimizing Television** Michael Z Newman, Elana Levine, 2012-02-27 Legitimizing Television Media Convergence and Cultural Status explores how and why television is gaining a new level of cultural respectability in the 21st century Once looked down upon as a plug in drug offering little redeeming social or artistic value television is now said to be in a creative renaissance with critics hailing the rise of Quality series such as Mad Men and 30 Rock Likewise DVDs and DVRs web video HDTV and mobile devices have shifted the longstanding conception of television as a household appliance toward a new understanding of TV as a sophisticated high tech gadget Newman and Levine argue that television s growing prestige emerges alongside the convergence of media at technological industrial and experiential levels Television is permitted to rise in respectability once it is connected to more highly valued media and audiences Legitimation works by denigrating ordinary television associated with the past distancing the television of the present from the feminized and mass audiences assumed to be inherent to the old TV It is no coincidence that the most validated programming and technologies of the convergence era are associated with a more privileged viewership The legitimization of television articulates the medium with the masculine over the feminine the elite over the mass reinforcing cultural hierarchies that have long perpetuated inequalities of gender and class Legitimizing Television urges readers to move beyond the question of taste whether TV is good or bad and to focus instead on the cultural political and economic issues at stake in television s transformation in the digital age

*Film - An International Bibliography* Malte Hagener, Michael Töteberg, 2016-12-16 Kommentierte Bibliografie Sie gibt Wissenschaftlern Studierenden und Journalisten zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Die vorgestellten Rubriken reichen von Nachschlagewerk über Filmgeschichte bis hin zu Fernsehen Video Multimedia

**The Greenwood Guide to American Popular Culture: Pulp and dime novels through Young adult fiction** M. Thomas Inge, Dennis Hall, 2002

**One Less Car** Zachary Mooradian Furness, Zack Furness, 2010-03-12 The power of the bicycle to impact mobility technology urban space and everyday life

**Television, History, and American Culture** Mary Beth Haralovich, Lauren Rabinovitz, 1999 In less than a century the

flickering blue gray light of the television screen has become a cultural icon What do the images transmitted by that screen tell us about power authority gender stereotypes and ideology in the United States Television History and American Culture addresses this question by illuminating how television both reflects and influences American culture and identity The essays collected here focus on women in front of behind and on the TV screen as producers viewers and characters Using feminist and historical criticism the contributors investigate how television has shaped our understanding of gender power race ethnicity and sexuality from the 1950s to the present The topics range from the role that women broadcasters played in radio and early television to the attempts of Desilu Productions to present acceptable images of Hispanic identity from the impact of TV talk shows on public discourse and the politics of offering viewers positive images of fat women to the negotiation of civil rights feminism and abortion rights on news programs and shows such as I Spy and Peyton Place Innovative and accessible this book will appeal to those interested in women s studies American studies and popular culture and the critical study of television Contributors Julie D Acci Mary Desjardins Jane Feuer Mary Beth Haralovich Michele Hilmes Moya Luckett Lauren Rabinovitz Jane M Shattuc Mark Williams Screen Tastes Charlotte Brunsdon,1997 First Published in 1997 Routledge is an imprint of Taylor Francis an informa company **Watching from the Other Side** Patricia Kim,2003

*Science Wars* Andrew Ross,1996 At a time when scientific knowledge is systematically whisked out of the domain of education and converted into private capital the essays in this volume are sharply critical of the conservative defense of a value free science They suggest that in a world steeped in nuclear biogenic and chemical overdevelopment those who are skeptical of technology are more than entitled to ask for evidence of rationality in those versions of scientific progress that respond only to the managerial needs of state corporate and military elites Whether uncovering the gender laden assumptions built into the Western scientific method redefining the scientific claim to objectivity showing the relationship between science s empirical worldview and that of mercantile capitalism or showing how the powerful language of science exercises its daily cultural authority in our society the essays in *Science Wars* announce their own powerful message Analyzing the antidemocratic tendencies within science and its institutions they insist on a more accountable relationship between scientists and the communities and environments affected by their research Jacket *GLQ* ,1996 **Book Review Digest** ,1998 De Kwetsbare Kijker Vincent Crone,2007-06-06 Vanaf de eerste publicaties over televisie in de 19e eeuw tot op de dag van vandaag herarticuleren wetenschappers politici ouders en beleidsmakers de overtuiging dat televisie het vermogen heeft om de kijker te corrumperen en mits in de juiste handen te verlichten In *De Kwetsbare Kijker* beschrijft Vincent Crone hoe deze veronderstelling het proces van betekenisgeving bepaalt waarmee televisie haar plaats krijgt in de politiek cultuur beleid en het dagelijks leven *American Book Publishing Record* ,1995 Brasilien Gesellschaft für Theorie und Geschichte audiovisueller Kommunikation e.V.,2021-06-18 Das gro e Kulturelle Erbe des brasilianischen Films ist durch die Bolsonaro Regierung bedroht Dies zeigt sich insbesondere an der Schlie ung der Cinemateca Brasileira die mit

über 250 000 Filmrollen und über einer Million Dokumenten wie Plakate und Drehbücher über die wichtigste Sammlung des audiovisuellen Erbes Brasiliens wenn nicht gar Lateinamerikas verfiel. Wenngleich sich die Lage seit Bolsonaros Amtsantritt unverkennbar verschlechtert hat, ist das kulturelle Erbe Brasiliens aber schon länger bedroht. Insbesondere die Lebenswelten und Kulturen der Indigenen und der Schwarzen Bevölkerung werden systematisch marginalisiert oder aus einer weißen Perspektive definiert. Das brasilianische Kino steht außerdem seit seiner Entstehung in einem postkolonial geprägten Spannungsfeld, das sich insbesondere mit dem Einfluss Hollywoods konfrontiert sieht. Eng daran angeknüpft ist die Frage nach einer nationalen Filmästhetik. Dass in Deutschland vor allem das brasilianische Kino wahrgenommen und diskutiert wird und weniger das Fernsehen oder die Serienproduktion hängt besonders mit dem Einfluss jener Filmfestivalzirkel und der Zunahme internationaler Koproduktionen zusammen, die die Laufbahnen der Filme lenken. Auf ihrem Weg über den Globus haben jedoch auch brasilianische Telenovelas ihre Spuren im deutschen Fernsehprogramm hinterlassen. Die Beiträge dieser Ausgabe von montageAV werfen auch Schlaglichter auf vergleichsweise selten beachtete Phänomene und vermitteln neue Impulse. Jenseits des Schwerpunktthemas gibt es einen Beitrag zur Aufführung experimenteller Filme während der documenta 6 1977 sowie in der Rubrik Feministische Perspektiven einen Beitrag über misogynie Bildproduktionen.

**Seeing Through the Eighties**, 2009. DIV. The 1980s saw the rise of Ronald Reagan and the New Right in American politics, the popularity of programs such as *thirtysomething* and *Dynasty* on network television, and the increasingly widespread use of VCRs, cable TV, and remote control in American living rooms. In *Seeing Through the Eighties*, Jane Feuer critically examines this most aesthetically complex and politically significant period in the history of American television in the context of the prevailing conservative ideological climate. With wit, humor, and an undisguised appreciation of TV, she demonstrates the richness of this often slighted medium as a source of significance for cultural criticism and delivers a compelling decade-defining analysis of our most recent past. With a cast of characters including Michael, Hope, Elliot, Nancy, Melissa, and Gary, Alexis Krystle Blake and all the other Carringtons, not to mention Maddie and David, even Crockett and Tubbs, Feuer smoothly blends close readings of well-known programs and analysis of television's commercial apparatus with a thoroughgoing theoretical perspective engaged with the work of Baudrillard, Fiske, and others. Her comparative look at Yuppie TV, Prime Time Soaps, and made-for-TV movie Trauma Dramas reveals the contradictions and tensions at work in much prime-time programming and in the frustrations of the American popular consciousness. *Seeing Through the Eighties* also addresses the increased commodification of both the producers and consumers of television as a result of technological innovations and the introduction of new marketing techniques. Claiming a close relationship between television and the cultures that create and view it, Jane Feuer sees the eighties through television while seeing through television in every sense of the word.

**New York**, 1989. **The Advocate**, 2004-08-17. The Advocate is a lesbian, gay, bisexual, transgender, LGBT monthly newsmagazine. Established in 1967, it is the oldest continuing LGBT publication in the United States.

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