

Access Free The Culture Of  
American Television During  
The 1950s

# ***The Culture Of American Television During The 1950s***

A collection of essays, which provide a comprehensive picture of how and why the genre of reality television emerged, what it means, how it differs from earlier television programming, and how it engages societies, industries, and individuals. This book provides an up-to-date account of how reality TV has developed, why it has become the most popular genre on television today, and

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how the explosion in reality TV signals new developments in American media culture.

Explores the ways television documents, satirizes, and critiques the political era of the Trump presidency.

This book spotlights the 25 most important sitcoms to ever air on American television—shows that made generations laugh, challenged our ideas regarding gender, family, race, marital roles, and sexual identity, and now serve as time capsules of U.S. history. • Identifies the reason each show was a turning point in American

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television and provides analysis of the issues and themes present in each sitcom, how the content was received by the American public, and the lasting effects of the program • Covers a time period of more than half a century, from I Love Lucy to Modern Family • Clearly demonstrates how television as well as American ideals and values have changed dramatically over a fairly short period of time

Storytellers to the Nation  
Rerun Nation  
Television, History, and American Culture

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Prime Time Animation

The New Sexual Culture of 1970s American Television  
America

*The Encyclopedia of Television, second edition is the first major reference work to provide description, history, analysis, and information on more than 1100 subjects related to television in its international context. For a full list of entries, contributors, and more, visit the Encyclopedia of Television, 2nd edition website. A collection of essays exemplifying feminist approaches to television history. This volume explores how television has been a significant conduit for the changing ideas about children and childhood in the United States. Each chapter connects relevant events, attitudes, or anxieties in American*

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*culture to an analysis of children or childhood in select American television programs. The essays in this collection explore historical intersections of the family with expectations of childhood, particularly innocence, economic and material conditions, and emerging political and social realities that, at times, present unique challenges to America's children and the collective expectation of what childhood should be.*

*We all talk about the "tube" or "box," as if television were simply another appliance like the refrigerator or toaster oven. But Cecilia Tichi argues that TV is actually an environment--a pervasive screen-world that saturates almost every aspect of modern life. In *Electronic Hearth*, she looks at how that environment evolved, and how it, in turn, has shaped the American experience. Tichi explores almost fifty years of*

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*writing about television--in novels, cartoons, journalism, advertising, and critical books and articles--to define the role of television in the American consciousness. She examines early TV advertising to show how the industry tried to position the new device as not just a gadget but a prestigious new piece of furniture, a highly prized addition to the home. The television set, she writes, has emerged as a new electronic hearth--the center of family activity. John Updike described this "primitive appeal of the hearth" in Roger's Version: "Television is--its irresistible charm--a fire. Entering an empty room, we turn it on, and a talking face flares into being." Sitting in front of the TV, Americans exist in a safety zone, free from the hostility and violence of the outside world. She also discusses long-standing suspicions of TV viewing: its often solitary, almost*

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*autoerotic character, its supposed numbing of the minds and imagination of children, and assertions that watching television drugs the minds of Americans. Television has been seen as treacherous territory for public figures, from generals to presidents, where satire and broadcast journalism often deflate their authority. And the print culture of journalism and book publishing has waged a decades-long war of survival against it--only to see new TV generations embrace both the box and the book as a part of their cultural world. In today's culture, she writes, we have become "teleconscious"--seeing, for example, real life being certified through television ("as seen on TV"), and television constantly ratified through its universal presence in art, movies, music, comic strips, fabric prints, and even references to TV on TV. Ranging far beyond the*

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*bounds of the broadcast industry, Tichi provides a history of contemporary American culture, a culture defined by the television environment. Intensively researched and insightfully written, The Electronic Hearth offers a new understanding of a critical, but much-maligned, aspect of modern life.*

*Quizzing America*

*Remaking Television Culture*

*The Culture of TV*

*Wallowing in Sex*

*How Television Shapes Immigrant Expectations Around the Globe. as seen on TV. Rodrig?uez*

*The American Television Critic*

*From Cop Shows to Cartoons in American Culture*

**The surprising effects of  
American TV on global viewers  
As a dominant cultural export,**



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**American television is often the first exposure to American ideals and the English language for many people throughout the world. Yet, American television is flawed, and, it represents race, class, and gender in ways that many find unfair and unrealistic. What happens, then, when people who grew up on American television decide to come to the United States? What do they expect to find, and what do they actually find? In America, As Seen on TV, Clara E. Rodríguez surveys international college students and foreign nationals working or living in the US to examine**

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**the impact of American television on their views of the US and on their expectations of life in the United States. She finds that many were surprised to learn that America is racially and economically diverse, and that it is not the easy-breezy, happy endings culture portrayed in the media, but a work culture. The author also surveys US-millennials about their consumption of US TV and finds that both groups share the sense that American TV does not accurately reflect racial/ethnic relations in the US as they have experienced them. However, the groups differ on how much they think**

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**US TV has influenced their views on sex, smoking and drinking. America, As Seen on TV explores the surprising effects of TV on global viewers and the realities they and US millennials actually experience in the US. The surprising effects of American TV on global viewers As a dominant cultural export, American television is often the first exposure to American ideals and the English language for many people throughout the world. Yet, American television is flawed, and, it represents race, class, and gender in ways that many find unfair and unrealistic. What happens,**

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**In this original study, Thompson explores the**

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**complicated relationships between Americans and television during the 1950s, as seen and effected through popular humor. Parody and Taste in Postwar American Television Culture documents how Americans grew accustomed to understanding politics, current events, and popular culture through comedy that is simultaneously critical, commercial, and funny. Along with the rapid growth of television in the 1950s, an explosion of satire and parody took place across a wide field of American culture—in magazines, comic books, film, comedy albums,**

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**and on television itself. Taken together, these case studies don't just analyze and theorize the production and consumption of parody and television, but force us to revisit and revise our notions of postwar "consensus" culture as well.**

**Genre and Television proposes a new understanding of television genres as cultural categories, offering a set of in-depth historical and critical examinations to explore five key aspects of television genre: history, industry, audience, text, and genre mixing. Drawing on well-known television programs from**

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**Dragnet to The Simpsons, this book provides a new model of genre historiography and illustrates how genres are at work within nearly every facet of television—from policy decisions to production techniques to audience practices. Ultimately, the book argues that through analyzing how television genre operates as a cultural practice, we can better comprehend how television actively shapes our social world.**

**Comic Visions, Second Edition is an update of the most influential critical history of American television comedy. Most comprehensive social and**



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**critical history of American  
television comedy Very**

**engaging, lucid and**

**entertaining writing style**

**Approaches social criticism**

**without being too scholarly**

**and pedantic**

**Reality TV**

**Responses to a New Medium**

**Encyclopedia of Television**

**Comic Visions**

**The 25 Sitcoms that Changed**

**Television: Turning Points in**

**American Culture**

**Televisuality**

**Feminist Critical Essays**

**In Demographic Vistas, David**

**Marc shows how we can take**

**television seriously within the**

**humanist tradition while enjoying**

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**it on its own terms. To deal with the barrage of messages from television's chaotic history, Marc adapts tools of theatrical and literary criticism to focus on key personalities and genres in ways that reward serious students and casual viewers alike. This updated edition includes a new foreword by Horace Newcomb and a new introduction by the author that discusses the ways in which the nature of television criticism has changed since the book's original publication in 1984. A new final chapter explores the paradox of the diminishing importance of over-the-air broadcasting during the period of television's greatest expansion, which has been brought about by complex**

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**technologies such as cable, videocassette recorders, and online services.**

**Between Emma Peel and tire Ministry of Silly Walks British television had a significant impact on American popular culture in the 1960s and 1970s.**

**In Something Completely Different, Jeffrey Miller offers the first comprehensive study of British programming on American television, discussing why the American networks imported such series as The Avengers and Monty Python's Flying Circus; how American audiences received these uniquely British shows; and how the shows' success reshaped American television. Miller's lively analysis covers three genres: spy shows,**

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costume dramas, and sketch comedies. In addition to his close readings of the series themselves, Miller considers the networks' packaging of the programs for American viewers and the influences that led to their acceptance, including the American television industry's search for new advertising revenue and the creation of PBS. The surprising effects of American TV on global viewers As a dominant cultural export, American television is often the first exposure to American ideals and the English language for many people throughout the world. Yet, American television is flawed, and, it represents race, class, and gender in ways that many find unfair and unrealistic.

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consumption of US TV and finds that both groups share the sense that American TV does not accurately reflect racial/ethnic relations in the US as they have experienced them. However, the groups differ on how much they think US TV has influenced their views on sex, smoking and drinking. America, As Seen on TV explores the surprising effects of TV on global viewers and the realities they and US millennials actually experience in the US. Aren't we all TV critics? It's a question that overlooks the importance of professional critics whose print and online columns reach large audiences. Their work helps viewers engage with programming and helps shape the conversations that arise. This

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**book covers more than five decades of American criticism, from the early days to the present. Whether by praising or condemning programming trends, evaluating production and ratings, analyzing storylines or weighing in on policy decisions, a television critic's work is more than a consumer guide--it is part of a rich history that offers an insightful view of American culture.**

**A Story of Cultural Interaction  
Creating an American Television  
Culture**

**Parody and Taste in Postwar**

**American Television Culture**

**The Revolution in American  
Television**

**Women Watching Television**

**The American Television Industry**

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### **Tube of Plenty**

This two-volume encyclopedia explores representations of people of color in American television. It includes overview essays on early, classic, and contemporary television and the challenges, developments, and participation of people of color on and behind the screen. Covering five decades, this encyclopedia highlights how race has shaped television and how television has shaped society. Offering critical analysis of moments and themes throughout television history, *Race in American Television* shines a spotlight on key artists of color, prominent shows, and the debates that have defined television since the Civil Rights



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Movement. This book also examines the ways in which television has been a site for both reproduction of stereotypes and resistance to them, providing a basis for discussion about American racial issues. This set provides a significant resource for students and fans of television alike, not only educating but also empowering readers with the necessary tools to consume and watch the small screen and explore its impact on the evolution of racial and ethnic stereotypes in U.S. culture and beyond. Understanding the history of American television contributes to deeper knowledge and potentially helps us to better apprehend the plethora of diverse

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shows and programs on Netflix, Hulu, YouTube, and other platforms today. Offers accessible yet critical discussions of television culture Provides historic understanding of the contributions of significant artists of color to the history of American television Discusses a diversity of shows as well as debates and themes central to the history of American television Women's inclinations to identify with television characters varies with their assessment of the realism of these characters and their social world.

Americans in the 1950s faced the challenge of negotiating the new medium's place in the home and in American culture in general. Using

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the American Protestant experience of the introduction of television, Rosenthal illustrates the importance of the interplay between a new medium and its users.

Richly researched and engaging, *The Columbia History of American Television* tracks the growth of TV into a convergent technology, a global industry, a social catalyst, a viable art form, and a complex and dynamic reflection of the American mind and character. Renowned media historian Gary R. Edgerton follows the technological progress and increasing cultural relevance of television from its prehistory (before 1947) to the Network Era (1948-1975) and the Cable Era (1976-1994). He considers the

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remodeling of television's look and purpose during World War II; the gender, racial, and ethnic components of its early broadcasts and audiences; its transformation of postwar America; and its function in the political life of the country. In conclusion, Edgerton takes a discerning look at our current Digital Era and the new forms of instantaneous communication that continue to change America's social, political, and economic landscape.

A History of American Television  
Writing

Electronic Hearth

British Television and American  
Culture

The Visual Culture of Everyday Life

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in the 1950s

Television and American Culture

Genre and Television

Style, Crisis, and Authority in

American Television

This work explores how

American programmes have

become an important part

of British television

culture since the 1950's,

moving from schedule

fillers to cornerstones

and 'must see'

attractions. The book

analyses popular and

industrial discourses, the

changing roles of such

programmes on British

screens and interviews

with key British

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broadcasters.

Comic Visions by David Marc is the most influential critical history of American television comedy. This Second Edition updates the subject matter and takes into account how new technology, especially cable TV, has affected this popular form of home entertainment. Marc examines the roots of television comedy beginning with the influence of Vaudeville, cinema and radio on the variety shows and sitcoms of the 1940's and 1950's.

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He then moves into television's response to the turbulent 1960's and the great expansion of situational comedy popular in the 1970's. A completely new chapter looks at recent developments such as Comedy Central and the proliferation of stand-up comedy and also includes an engaging analysis of why shows like Seinfeld and The Simpsons are such major hits in the 1990s. Witty, lucid, and engaging, Marc combines historical research with cultural analysis to

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provide a study of television comedy that is deeply rooted in the diversity in American society.

Rerun Nation is a fascinating approach to television history and theory through the ubiquitous yet overlooked phenomenon of reruns.

Kompare covers both historical and conceptual ground, weaving together a refresher course in the history of television with a critical analysis of how reruns have shaped the cultural, economic, and legal terrains of American



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television. Given the expanding use of past media texts not only in the United States, but also in virtually every media-rich society, this book addresses a critical facet of everyday life. "Exploring television at once as a technological medium, an economic system, a facet of democracy, and a part of everyday life, this landmark text uses numerous case studies to demonstrate the past, immediate, and far-reaching effects of American culture on

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television - and television's influence on American culture. Arranged topically, the book provides a broad historical overview of television while also honing in on such finer points as the formal attributes of its various genres and its role in gender and racial identity formation." "Replete with examples, this pedagogically rich text includes many end-of-chapter case studies and narratives with suggestions for further reading - and,

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appropriately, viewing.  
Illustrations and  
photographs - primarily  
DVD grabs - contextualize  
historical footage and  
older television programs  
that may not be familiar  
to younger students."

--Book Jacket.

Television Animation and  
American Culture

The Television History  
Book

American Protestants and  
TV in the 1950s

Demographic Vistas

Tabloid Culture

Television Comedy and  
American Culture

U.S. Television as a

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## Cultural Force - The Americanization of Cultures

The 1950s television game show was a cultural touchstone, reflecting the zeitgeist of a flourishing modern nation. The author explores the iconography of the mid-20th century U.S. in the context of TV watching, game playing and prize winning. The scandals that marred the genre's reputation are revisited, highlighting American's propensity for both gullibility and winking cynicism.

In September 1960 a television show emerged from the mists of prehistoric time to take its place as the mother of all animated sitcoms. The Flintstones spawned dozens of imitations, just as, two decades later, The Simpsons sparked a renaissance of primetime animation. This

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fascinating book explores the landscape of television animation, from Bedrock to Springfield, and beyond. The contributors critically examine the key issues and questions, including: How do we explain the animation explosion of the 1960s? Why did it take nearly twenty years following the cancellation of *The Flintstones* for animation to find its feet again as primetime fare? In addressing these questions, as well as many others, essays examine the relation between earlier, made-for-cinema animated production (such as the Warner Looney Toons shorts) and television-based animation; the role of animation in the economies of broadcast and cable television; and the links between animation production and brand image.

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Contributors also examine specific programmes like The Powerpuff Girls, Daria, Ren and Stimpy and South Park from the perspective of fans, exploring fan cybercommunities, investigating how ideas of 'class' and 'taste' apply to recent TV animation, and addressing themes such as irony, alienation, and representations of the family.

Based on the classic *History of Broadcasting in the United States, Tube of Plenty* represents the fruit of several decades' labor. When Erik Barnouw--premier chronicler of American broadcasting and a participant in the industry for fifty years--first undertook the project of recording its history, many viewed it as a light-weight literary task concerned mainly with "entertainment" trivia. Indeed, trivia

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such as that found in quiz programs do appear in the book, but Barnouw views them as part of a complex social tapestry that increasingly defines our era. To understand our century, we must fully comprehend the evolution of television and its newest extraordinary offshoots. With this fact in mind, Barnouw's new edition of *Tube of Plenty* explores the development and impact of the latest dramatic phases of the communications revolution. Since the first publication of this invaluable history of television and how it has shaped, and been shaped by, American culture and society, many significant changes have occurred. Assessing the importance of these developments in a new chapter, Barnouw specifically covers the decline of the three major networks,

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the expansion of cable and satellite television and film channels such as HBO (Home Box Office), the success of channels catering to special audiences such as ESPN (Entertainment and Sports Programming Network) and MTV (Music Television), and the arrival of VCRs in America's living rooms. He also includes an appendix entitled "questions for a new millennium," which will challenge readers not only to examine the shape of television today, but also to envision its future. Jam-packed with hundreds of anecdotes and quotes from in-depth interviews with over forty television writers, this is the first comprehensive history of writing for American television. These writers tell, often in wonderfully funny tales, of their experiences working with,



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and often fighting with, the networks, the censors, the sponsors, the producers, and the stars in trying to create shows.

American Television And the Cultural Adjustment of Muslim Immigrant Youths to American Culture

Television Game Shows and Popular Culture in the 1950s

As Seen on TV

Children, Youth, and American Television

How Repeats Invented American Television

Watching TV

The Triumph of Reality TV

*"Genre and Television" is an insightful, original, and well researched book and makes a significant and timely*

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*contribution to television studies." --Annette Hill, University of Westminster, UK)*

*Although the "decline" of network television in the face of cable programming was an institutional crisis of television history, John Caldwell's classic volume Televisuality reveals that this decline spawned a flurry of new production initiatives to reassert network authority. Television in the 1980s hyped an extensive array of exhibitionist practices to raise the prime-time marquee above the multi-channel flow. Televisuality demonstrates the cultural logic of stylistic*

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*exhibitionism in everything from prestige series (Northern Exposure) and "loss-leader" event-status programming (War and Remembrance) to lower "trash" and "tabloid" forms (Pee-Wee's Playhouse and reality TV). Caldwell shows how "import-auteurs" like Oliver Stone and David Lynch were stylized for prime time as videographics packaged and tamed crisis news coverage. By drawing on production experience and critical and cultural analysis, and by tying technologies to aesthetics and ideology, Televisuality is a powerful call for desegregation*

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*of theory and practice in media scholarship and an end to the willful blindness of "high theory."*

*Informed, controversial, ranging from a melancholy study of rock and roll's descent into show business to a hilarious look at the spectacle that is the Jerry Lewis Telethon, these twenty essays offer an unusual and (ironically) entertaining study of American media by one of its foremost critics.*

*Thesis (M.A.) from the year 2006 in the subject American Studies - Culture and Applied Geography, grade: 1,0,*

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Johannes Gutenberg University  
Mainz (Fachbereich 05 -  
Philosophie und Philologie), 87  
entries in the bibliography,  
language: English, abstract:  
The advent of electronic media  
in the 1920s marked the  
beginning of the information  
age and contributed to the  
formation of modern mass  
society. The introduction of new  
communication media, which  
allowed for the mass production  
and distribution of information  
and entertainment services, had  
wide-reaching consequences for  
social and cultural life: it  
transformed human cognition;  
it changed the organization of

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*everyday life; it linked the world more closely together by means of a global media network. Particularly the television medium opened up a new perspective on the world and revolutionized entertainment, and it soon started its triumphant advance throughout the world. The U.S. played a prominent role in the development and global distribution of television technology and programming. America began early to experiment with television technology, but for the time being, it was commercial radio that “quickly grew to become*

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*the primary entertainment and information source for Americans throughout the Great Depression and World War II* (Emmert, "Broadcast Media"). At last, television was introduced to the public at the New York World's Fair in 1939, which had "Tomorrow - Now!" (Campbell et al. 13) as a motto. The public gave the new medium an enthusiastic reception, and soon after World War II, "television's visual images replaced the audio-only limitation of radio as the predominant entertainment and news vehicle" (Emmert, "Broadcast Media"). During the

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*1940s and 1950s, television technology and broadcasting transmission techniques were further refined: The cable system was rapidly enhanced and soon stretched across the U.S., thereby gradually replacing the transmission by over-the-air broadcasting signals, which is extremely susceptible to interferences. But only the advent of the cost-effective satellite broadcasting technology made the global transmission of mass media services possible: The invention and continuous improvement of satellite communications, computers and computer*



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*networks, cable television and fiber optics offer the means of blanketing any part of the world instantaneously with a torrent of imagery and data.*

*How Television Shapes  
Immigrant Expectations Around  
the Globe*

*Gender, Class, and Generation  
in the American Television  
Experience*

*Something Completely Different  
American Television during a  
Television Presidency*

*Trash Taste, Popular Power,  
and the Transformation of  
American Television*

*The Columbia History of  
American Television*

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## *Six Decades of American Television*

An examination of the rise of tabloid television and the political, cultural, and technological changes that have enabled its success.

Watching TV: Six Decades of American Television takes you back to your favorite era in television---no matter when that was. Updated and expanded, Watching TV tells the story of television season by season, from the medium's inception to twenty-first-century programming, combining an engaging narrative text, key dates, annual fall prime time schedules, and more than one hundred photographs. Publishers Weekly: "Castleman and Podrazik have put together a well-researched, tightly written documentary on the development of the television industry and the individuals involved."

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Library Journal: "The authors have meticulously documented an in-depth survey of the entire world of TV trends and Programming from the industry's beginnings, presenting along the way some very judicious critical analyses." David Bianculli (TV critic, NPR's Fresh Air): "The best one-stop-shopping detailed overview of TV, season by season, ever published." Entertainment Tonight: "Sharpeyed and eclectic." Horace Newcomb (director of the George Foster Peabody Awards): "A rare type of work that makes a difference for many types of readers. As a succinct, but truly sound history of television, it never condescends to its subject. Detailed information and clarity of presentation are matched by unsentimental affection for the medium." From the painting-by-numbers fad to the public fascination with the First Lady's apparel to the television sensation of Elvis

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Presley to the sculptural refinement of the automobile, Marling explores what Americans saw and what they looked for in the 1950s with a gaze newly trained by TV.

An examination of everyday objects and cultural trends as portrayed on television looks at American life and values in the 1950s.

A History

Race in American Television: Voices and Visions that Shaped a Nation [2 volumes]  
Boxed in

American Television on British Screens  
America, As Seen on TV

Television in American Culture

The Evolution of American Television

*In an age of proliferating choices, television nevertheless remains the most popular medium in the United States. Americans spend more time with TV than ever*

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*before, and many 'new media' forms, such as blu-ray movies, Hulu videos, and Internet widgets, are produced and delivered by the world's most lucrative and powerful television industry. Yet that industry has undergone profound changes since the 1980s, moving from a three-network oligopoly to a sprawling range of channels and services dominated by a handful of major conglomerates. Viewers can now access hundreds of channels at all hours of the day and can search and select from hundreds of thousands of individual programmes on video and Internet services. This diversity has fragmented the size of television audiences and transformed relationships*

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*between viewers and television companies. Unlike the first fifty years of television, today's industry leaders can no longer rely on mass audiences and steady revenue flows from big-budget advertisers, and this in turn affects their programming and production strategies.*

*Television and American Culture Oxford University Press, USA*

*Traces the history of broadcasting and the influence developments in broadcasting have had over our social, cultural and economic practices.*

*Examining the broadcasting traditions of the UK and USA, 'The Television History Book' make connections between events and tendencies that both*

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*unite and differentiate these  
national broadcasting traditions.  
DIVA cultural history of sexual  
content in television shows and  
TV advertising during the  
1970s./div*