

# Private Screenings

TELEVISION

AND THE

FEMALE

CONSUMER



*Lynn Spigel and Denise Mann, editors*

# Private Screenings Television And The Female Consumer A Camera Obscura

**Elisabeth Klaus**



## **Private Screenings Television And The Female Consumer A Camera Obscura:**

Private Screenings Lynn Spigel, Denise Mann, 1992 While much research into television has been historical textual or empirical this volume approaches the topic from a sociocultural and feminist perspective to address important questions from the viewpoint of the audience as well as from that of the industry The contributors examine the ways in which the television industry seeks to deliver a female audience to its advertisers while inserting itself into women s lives both at home and in the marketplace hence the concept of a private screening in which the outside media world is brought into the personal space The volume analyzes how television delivers consumption to its female audience by displaying commodities and lifestyles that attempt to engender an idealized sense of community and how audiences understand television programming and how these programs construct definitions of femininity

**Kommunikationswissenschaftliche Geschlechterforschung** Elisabeth Klaus, 2005

*Channels of Discourse, Reassembled* Robert C. Allen, 2005-10-25 Channels of Discourse fills a significant gap in the critical literature on television The eight distinguished scholars whose essays make up the collection consider commercial television in relation to the major strands of contemporary literary cultural and cinematic criticism

**Difficult Women on Television Drama** Isabel Pinedo, 2021-02-15

Difficult Women on Television Drama analyses select case studies from international TV dramas to examine the unresolved feminist issues they raise or address equal labor force participation the demand for sexual pleasure and freedom opposition to sexual and domestic violence and the need for intersectional approaches Drawing on examples from The Killing Orange is the New Black Big Little Lies Wentworth Outlander Westworld Being Mary Jane Queen Sugar Vida and other television dramas with a focus on complex female characters this book illustrates how female creative control in key production roles direct authorship together with industrial imperatives and a conducive cultural context indirect authorship are necessary to produce feminist texts Placed within the larger context of a rise in feminist activism and political participation by women the growing embrace of a feminist identity and the ascendance of post feminism this book reconsiders the unfinished nature of feminist struggles and suggests the need for a broader sweep of economic change This book is a must read for scholars of media and communication studies television and film studies cultural studies American studies sociology of gender and sexualities women and gender studies and international film media and cinema studies

**The Female Investigator in Literature, Film, and Popular Culture** Lisa M.

Dresner, 2014-12-24 In this book the author examines how women detectives are portrayed in film in literature and on TV Chapters examine the portrayal of female investigators in each of these four genres the Gothic novel the lesbian detective novel television and film

**Welcome to the Dreamhouse** Lynn Spigel, 2001-06 Historical and theoretical essays on television and media culture by a leading feminist studies scholar

*Camera Obscura*, 2000 A journal of feminism and film theory

*Re-viewing Reception* Lynne Joyrich, 1996 This is an ambitious analysis of television studies as a whole Library Journal Focusing on U S television of the 1980s from Miami Vice Moonlighting and Pee wee s Playhouse to Max Headroom

Lynne Joyrich explores how gender affects the reception of television. She traces how the medium has been characterized as feminine and then turns to the television shows themselves and analyzes a range of genres and forms. REDESIGNING WOMEN Amanda D. Lotz, 2006-04-13 In the 1990s American television audiences witnessed an unprecedented rise in programming devoted explicitly to women. Cable networks such as Oxygen Media, Women's Entertainment Network, and Lifetime targeted a female audience and prime time dramatic series such as *Buffy the Vampire Slayer*, *Judging Amy*, *Gilmore Girls*, *Sex and the City*, and *Ally McBeal* empowered heroines, single career women, and professionals struggling with family commitments and occupational demands. After establishing this phenomenon's significance, Amanda D. Lotz explores the audience profile, the types of narrative and characters that recur, and changes to the industry landscape in the wake of media consolidation and a profusion of channels. Employing a cultural studies framework, Lotz examines whether the multiplicity of female-centric networks and narratives renders certain gender stereotypes uninhabitable and how new dramatic portrayals of women have redefined narrative conventions. *Redesigning Women* also reveals how these changes led to narrowcasting or the targeting of a niche segment of the overall audience and the ways in which the new sophisticated portrayals of women inspire sympathetic identification while also commodifying viewers into a marketable demographic for advertisers.

*Woman, Detective, Other* Lisa Maria Dresner, 2002 **Gender, Race and Class in Media** Gail Dines, Jean M. Humez, 1995 This fine collection of perspectives and information will fill a major gap and help to push communication study in an urgently needed direction. Undergraduates, graduate students, and faculty alike have much to gain from this text. John Downing, Department of Radio Television Film, University of Texas at Austin This is a well-conceived and provocative collection that goes a long way toward filling a real void in available classroom textbooks. I have no doubt that it will provoke many hours of discussion and debate about the relations between contemporary media forms and the politics of identity and difference. Larry Grossberg, Morris Davis, Professor of Communication Studies, University of North Carolina at Chapel Hill This is one of the few books that really attempts to take the topic of mass media seriously while demonstrating a range of languages and approaches that illustrate what doing cultural studies is actually about. Henry Giroux, Waterbury Chair, The Pennsylvania State University A terrific book, broad-based in cultural and critical studies. *Gender, Race and Class in Media* is an excellent text for courses in which multiple perspectives are represented. Ellen Wartella, Dean College of Communication, University of Texas at Austin An introductory text, *Gender, Race and Class in Media* critically examines the mass media as economic and cultural institutions that shape our social identities, especially in regard to gender, race, and class. Through an analysis of such popular genres as soap operas, talk shows, rap music, sitcoms, rock videos, pornography, made-for-TV movies, advertising, and romance novels, students are invited to engage in critical mass media scholarship. From a critical cultural perspective, the comprehensive introduction delineates the major paradigms in media studies today. It outlines the text's integrated approach to media studies, which incorporates three distinct but related areas of investigation within media studies: political economy,

of production textual analysis audience response resistance Chapter introductions to the selected readings which are drawn from original essays and influential previously published articles provide a framework for understanding and analyzing how gender race and class are structural and experiential categories that inform the production construction and consumption of media representations Gender Race and Class in Media is designed as a comprehensive critical introduction to mass media but it can also be used as a supplement to a more standard text This text reader is also valuable for such courses as sociology of media media criticism cultural studies popular culture journalism visual literacy and especially where a critical approach is used     **Jahresbibliographie Massenkommunikation** ,1992     **WLW Journal** Women Library Workers (U.S.),1993

**Film - An International Bibliography** Malte Hagener,Michael Töteberg,2002-04-12 Diese kommentierte Bibliographie ist auch im internationalen Vergleich konkurrenzlos Sie gibt Wissenschaftler innen Studierenden und Journalist innen zuverlässig Auskunft über rund 6000 internationale Veröffentlichungen zum Thema Film und Medien Vorgestellt werden Publikationen aus folgenden Rubriken Nachschlagewerke Filmgeschichte Genres Spezialthemen Nationale Kinematographien Theorie Kritik Politik Wirtschaft Recht und Fernsehen Video Multimedia Neben aktuellen Titeln darunter auch Lexika auf CD Rom wird auf historische Standardwerke verwiesen Der Schwerpunkt liegt auf deutsch und englischsprachigen Titeln erfasst werden aber bei speziellen Themenbereichen auch Bücher in französischer italienischer und anderen Sprachen Den Rubriken vorangestellt ist ein kurzer Überblick der den Forschungsstand knapp skizziert Innerhalb der Rubriken ist die Anordnung chronologisch Werke die mehrere Sachgebiete behandeln sind durch Querverweise leicht auffindbar Bei Titeln die in bearbeiteter oder erweiterter Form vorliegen bzw deren deutsche Ausgabe von der Originalausgabe abweichen wird die Editions-geschichte kurz erläutert Die durchgängig englischen Kommentare zu den Werken informieren über die Thematik und den methodischen Ansatz Bei jedem Titel finden sich Angaben zu Umfang Abbildungen Filmographien Bibliographien Registern etc Ein internationales Beratergremium unterstützt die Autoren und gewährleistet die Zuverlässigkeit der Bibliographie     Library Journal ,1992     *Romancing Visual Women* Roberta Sterman Sabbath,1994     **The Substance of Things Hoped for** Philip Winston Sewell,2007     Choice ,1992     New Literature on Women ,1992     NWSA Journal ,1993

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