

# Small Screens Big Ideas Television In The 1950s

Whispering the Strategies of Language: An Mental Quest through **Small Screens Big Ideas Television In The 1950s**

In a digitally-driven earth wherever displays reign supreme and immediate transmission drowns out the subtleties of language, the profound strategies and psychological nuances hidden within phrases often get unheard. However, situated within the pages of **Small Screens Big Ideas Television In The 1950s** a interesting fictional prize sporting with raw emotions, lies an exceptional quest waiting to be undertaken. Written by an experienced wordsmith, that wonderful opus encourages viewers on an introspective journey, gently unraveling the veiled truths and profound influence resonating within the very material of each word. Within the mental depths with this emotional evaluation, we shall embark upon a sincere exploration of the book is key subjects, dissect its interesting writing model, and succumb to the powerful resonance it evokes strong within the recesses of readers hearts.

**Recycled Stars** Mary R. Desjardins 2015-02-09 The popularity of television in postwar suburban America had a devastating effect on the traditional Hollywood studio system. Yet many aging Hollywood stars used television to revive their fading careers. In *Recycled Stars*, Mary R. Desjardins examines the recirculation, ownership, and control of female film stars and their images in television, print, and new media. Female stardom, she argues, is central to understanding both the anxieties and the pleasures that these figures evoke in their audiences' psyches through patterns of fame, decline, and return. From Gloria Swanson, Loretta Young, Ida Lupino, and Lucille Ball, who found new careers in early television, to Maureen O'Hara's high-profile 1957 lawsuit against the scandal magazine *Confidential*, to the reappropriation of iconic star images by experimental filmmakers, video artists, and fans, this book explores the contours of female stars' resilience as they struggled to create new contexts for their waning images across emerging media. [American Television on British Screens](#) P. Rixon 2006-05-02 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 broadcasters.

**American Literature in Transition, 1950-1960** Steven Belletto 2017-12-28 *American Literature in Transition, 1950-1960* explores the under-recognized complexity and variety of 1950s American literature by focalizing discussions through a series of keywords and formats that encourage readers to draw fresh connections among literary form and concepts, institutions, cultures, and social phenomena important to the decade. The first section draws attention to the relationship between literature and cultural phenomena that were new to the 1950s. The second section demonstrates the range of subject positions important in the 1950s, but still not visible in many accounts of the era. The third section explores key literary schools or movements associated with the decade, and explains how and why they developed at this particular cultural moment. The final section focuses on specific forms or genres that grew to special prominence during the 1950s. Taken together, the chapters in the four sections not only encourage us to rethink familiar texts and figures in new lights, but they also propose new archives for future study of the decade.

*Television Comedy and Femininity* Rosie White 2018-11-30 Can comedy

on television harbour elements of gender transgression or subversion? If a man is permitted to be 'funny peculiar' - playing the underdog or misfit - does a woman seem stranger in his place? Mapping examples from British and American comedy television over the past 60 years, from I Love Lucy to The Big Bang Theory and Smack the Pony to Waiting For God, this book asks: are particular forms of television comedy gendered in specific ways? Paying attention to series which have not been addressed in academic work, as well as more established shows, White offers fresh insights for the fields of television studies, gender and women's studies, cultural history and comedy.

A Companion to the History of American Broadcasting Aniko

Bodroghkozy 2018-07-23 Presented in a single volume, this engaging review reflects on the scholarship and the historical development of American broadcasting A Companion to the History of American Broadcasting comprehensively evaluates the vibrant history of American radio and television and reveals broadcasting's influence on American history in the twentieth and twenty-first centuries. With contributions from leading scholars on the topic, this wide-ranging anthology explores the impact of broadcasting on American culture, politics, and society from an historical perspective as well as the effect on our economic and social structures. The text's original and accessibly-written essays offer explorations on a wealth of topics including the production of broadcast media, the evolution of various television and radio genres, the development of the broadcast ratings system, the rise of Spanish language broadcasting in the United States, broadcast activism, African Americans and broadcasting, 1950's television, and much more. This essential resource: Presents a scholarly overview of the history of radio and television broadcasting and its influence on contemporary American history Contains original essays from leading academics in the field Examines the role of radio in the television era Discusses the evolution of regulations in radio and television Offers insight into the cultural influence of radio and television Analyzes canonical texts that helped shape the field Written for students and scholars of media studies and twentieth-century history, A Companion to the History of American

Broadcasting is an essential and field-defining guide to the history and historiography of American broadcasting and its many cultural, societal, and political impacts.

**The Future Revisited** Francoise Schiltz 2012-05-04 The Future Revisited examines Hollywood adaptations of Jules Verne stories and is an interdisciplinary study that offers a fresh perspective on film history, French literature, science fiction and America in the 1950s. It is a fascinating and authoritative account of how the stories of Jules Verne, a distinguished French novelist better known around the world as the father of science fiction and an accurate predictor of much of the twentieth century, found particular resonance with US filmmakers in the 1950s. Schiltz looks at four of the most popular films - Around the World in 80 Days, 20,000 Leagues Under the Sea, Journey to the Center of the Earth and Mysterious Island - and argues that there were many parallels between Verne's technological adventures and postwar America, with its themeparks, shopping malls, Levittowns and plethora of consumer goods. Just as nineteenth-century readers of Verne's books could experience travel from the comfort of their seats, viewers of these films could be swept away on an imaginary flight, a voyage in a submarine, or a trek to the earth's core, all in spectacular widescreen and with ground-breaking special effects. Yet the pleasures offered were ambivalent: encounters with exotic places and cultures might have led the audience to question common assumptions such as gender roles; seeing futuristic domestic spaces could highlight the confusion of attitudes to private and public life in suburbia, and the films' blending of nostalgia and progress might draw attention to society's tug-of-war between innovation and conformity.

*The Television History Book* Michele Hilmes 2021-03-11 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 unite and differentiate these national broadcasting traditions.

**Heartland TV** Victoria E. Johnson 2008-01-01 Winner of the 2009 Society for Cinema and Media Studies Katherine Singer Kovacs Book

Award The Midwest of popular imagination is a "Heartland" characterized by traditional cultural values and mass market dispositions. Whether cast positively —; as authentic, pastoral, populist, hardworking, and all-American—or negatively—as backward, narrow-minded, unsophisticated, conservative, and out-of-touch—the myth of the Heartland endures. Heartland TV examines the centrality of this myth to television's promotion and development, programming and marketing appeals, and public debates over the medium's and its audience's cultural worth. Victoria E. Johnson investigates how the "square" image of the heartland has been ritually recuperated on prime time television, from The Lawrence Welk Show in the 1950s, to documentary specials in the 1960s, to The Mary Tyler Moore Show in the 1970s, to Ellen in the 1990s. She also examines news specials on the Oklahoma City bombing to reveal how that city has been inscribed as the epitome of a timeless, pastoral heartland, and concludes with an analysis of network branding practices and appeals to an imagined "red state" audience. Johnson argues that non-white, queer, and urban culture is consistently erased from depictions of the Midwest in order to reinforce its "reassuring" image as white and straight. Through analyses of policy, industry discourse, and case studies of specific shows, Heartland TV exposes the cultural function of the Midwest as a site of national transference and disavowal with regard to race, sexuality, and citizenship ideals.

**Rerun Nation** Derek Kompare 2006-07-13 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 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.

*The Incomparable Hildegard* Monica Storme Gallamore 2018-03-28 The Incomparable Hildegard (1906-2005) began her career as a pianist in

Milwaukee's silent movie theaters, which led to the Vaudeville stage. By the 1930s, she was singing in the cabarets of Paris and London, rubbing elbows with royalty, White Russians and Josephine Baker. She then became a darling of the New York supper club scene and her name became synonymous with high-class entertainment at venues like the Plaza Hotel's Persian Room. She started fashion trends, had her own signature Revlon nail and lip color, and was the first to have song hits in the World War II era. This first biography of Hildegard Sill covers her 70-year career, including her intimate relationship with her manager, Anna Sosenko, and emphasizes her importance in 20th-century American popular culture.

**The 1950s** James S. Olson 2018-10-01 This volume serves as an invaluable guide to key political, social, and cultural concepts of the 1950s. This volume covers the entire decade of the 1950s, from the uneasy peace following World War II to the beginnings of cultural discontent that would explode in the 1960s. It highlights key historical, social, and cultural elements of the period, including the Cold War and perceived communist threat; the birth of the middle class and establishment of consumer culture; the emergence of the civil rights movement; and the normalization of youth rebellion and rock and roll. An introduction presents the historical themes of the period, and an alphabetical encyclopedic entries relating to period-specific themes comprises the core reference material in the book. The book also contains a range of primary documents with introductions and a sample Documents Based Essay Question. Other features are a list of "Top Tips" for answering Documents Based Essay Questions, a thematically tagged chronology, and a list of specific learning objectives readers can use to gauge their working knowledge and understanding of the period.

*Agatha Christie on Screen* Mark Aldridge 2016-10-21 This book is a comprehensive exploration of 90 years of film and television adaptations of the world's best-selling novelist's work. Drawing on extensive archival material, it offers new information regarding both the well-known and forgotten screen adaptations of Agatha Christie's stories, including unmade and rare adaptations, some of which have been unseen for more

than half a century. This history offers intriguing insights into the discussions and debates that surrounded many of these screen projects - something that is brought to life through previously unpublished correspondence from Christie herself and a new wide-ranging interview with her grandson, Mathew Prichard. *Agatha Christie on Screen* takes the reader on a journey from little known silent film adaptations, through to famous screen productions including 1974's *Murder on the Orient Express*, as well as the television series of the Poirot and Miss Marple stories and, most recently, the BBC's acclaimed version of *And Then There Were None*.

*THE 1950s* James S. Olson

*Anxiety Muted* Stanley C. Pelkey 2015 "In this collection, contributors employ diverse critical methods and perspectives to explore the role of music in American film and television of the 1950s and 1960s, as well as in films from more recent years that allude to, reflect back upon, or recreate those decades. Particular attention is given to uncovering how motion picture culture and its music treated anxieties about suburbanization, conformity, the family, and gender"--Provided by publisher.

*Gender and Early Television* Sarah Arnold 2021-05-20 Between the nineteenth century and the mid-twentieth century television transformed from an idea to an institution. In *Gender and Early Television*, Sarah Arnold traces women's relationship to the new medium of television across this period in the UK and USA. She argues that women played a crucial role in its development both as producers and as audiences long before the 'golden age' of television in the 1950s. Beginning with the emergence of media entertainment in the mid-nineteenth century and culminating in the rise of the post-war television industries, Arnold claims that, all along the way, women had a stake in television. As keen consumers of media, women also helped promote television to the public by performing as 'television girls'. Women worked as directors, producers, technical crew and announcers. It seemed that television was open to women. However, as Arnold shows, the increasing professionalisation of television resulted in the segregation of roles.

Production became the sphere of men and consumption the sphere of women. While this binary has largely informed women's role in television, through her analysis, Arnold argues that it has not always been the case.

**British Television and Film Culture in the 1950s** Su Holmes 2005 This book focuses on the emerging historical relations between British television and film culture in the 1950s. Drawing upon archival research, it does this by exploring the development of the early cinema programme on television - principally *Current Release* (BBC, 1952-3), *Picture Parade* (BBC, 1956) and *Film Fanfare* (ABC, 1956-7) - and argues that it was these texts which played the central role in the developing relations between the media. Particularly when it comes to Britain, the early co-existence of television and cinema has been seen as hostile and antagonistic, but in situating these programmes within the contexts of their institutional production, aesthetic construction and reception, the book aims to 'reconstruct' television's coverage of the cinema as crucial to the fabric of British film and television culture at the time. It demonstrates how the roles of cinema and television - as media industries and cultural forms, but crucially as sites of screen entertainment - effectively came together at this time in such a way that is unique to this decade.

**A Companion to Television** Janet Wasko 2020-03-17 The latest edition of the acclaimed volume on television studies, featuring new original essays from leading scholars in the field Although the digital age has radically altered the media and communications landscape worldwide, television continues to play a significant part of our lives. From its earliest beginnings through to the present day, television and its influence has been the subject of extensive study, critique, and analysis. *A Companion to Television* brings together contributions from prominent international scholars comprising a wide range of perspectives on the medium. Original essays define television in its current state, explore why it is still relevant, survey the ways in which television has been studied, discuss how television has changed, and consider what television might look like in the future. Now in its second edition, this

compendium includes fresh chapters that cover technological changes affecting television, contemporary approaches to understanding television audiences, new programming trends and developments, and more. Addressing nine key areas of television studies, such as industry, genres, programs, and audiences, the Companion offers readers a balanced, well-rounded, integrative approach to scholarship in the field. This volume: Provides overviews of extensive original research from leading scholars and theorists Examines television's development and significance in various regions of the world Includes national and regional outlines of television around the world Features theoretical overviews of various critical approaches to television studies Explores historical, economic, institutional, political, and cultural issues studied by media scholars Presenting diverse perspectives on topics ranging from television advertising to satirical representations of the industry, A Companion to Television, Second Edition is an invaluable resource for those in undergraduate courses in television studies, as well as in general media studies and communications.

It's the Pictures That Got Small Christine Becker 2008 An original study of Hollywood film stars and 1950s television

Television Brandcasting Jennifer Gillan 2014-11-20 Television Brandcasting examines U. S. television's utility as a medium for branded storytelling. It investigates the current and historical role that television content, promotion, and hybrids of the two have played in disseminating brand messaging and influencing consumer decision-making. Juxtaposing the current period of transition with that of the 1950s-1960s, Jennifer Gillan outlines how in each era new technologies unsettled entrenched business models, an emergent viewing platform threatened to undermine an established one, and content providers worried over the behavior of once-dependable audiences. The anxieties led to storytelling, promotion, and advertising experiments, including the Disneyland series, embedded rock music videos in Ozzie & Harriet, credit sequence brand integration, Modern Family's parent company promotion episodes, second screen initiatives, and social TV experiments. Offering contemporary and classic examples from the American Broadcasting Company, Disney Channel,

ABC Family, and Showtime, alongside series such as Bewitched, Leave it to Beaver, Laverne & Shirley, and Pretty Little Liars, individual chapters focus on brandcasting at the level of the television series, network schedule, "Blu-ray/DVD/Digital" combo pack, the promotional short, the cause marketing campaign, and across social media. In this follow-up to her successful previous book, *Television and New Media: Must-Click TV*, Gillan provides vital insights into television's role in the expansion of a brand-centric U.S. culture.

**Screen Culture** Richard Butsch 2019-05-10 In this expansive historical synthesis, Richard Butsch integrates social, economic, and political history to offer a comprehensive and cohesive examination of screen media and screen culture globally - from film and television to computers and smart phones - as they have evolved through the twentieth and twenty-first centuries. Drawing on an enormous trove of research on the USA, Britain, France, Egypt, West Africa, India, China, and other nations, Butsch tells the stories of how media have developed in these nations and what global forces linked them. He assesses the global ebb and flow of media hegemony and the cultural differences in audiences' use of media. Comparisons across time and space reveal two linked developments: the rise and fall of American cultural hegemony, and the consistency among audiences from different countries in the way they incorporate screen entertainments into their own cultures. *Screen Culture* offers a masterful, integrated global history that invites media scholars to see this landscape in a new light. Deeply engaging, the book is also suitable for students and interested general readers.

*TV antiquity* Sylvie Magerstädt 2019-03-14 *TV antiquity* explores representations of ancient Greece and Rome throughout television history. The first comprehensive overview of the 'swords and sandals' genre on the small screen, it argues that these shows offer a distinct perspective on the ancient world. The book traces the historic development of fictional representations of antiquity from the staged black-and-white shows of the 1950s and 1960s to the most recent digital spectacles. One of its key insights is that the structure of serial television is at times better suited to exploring the complex mythic and historic

plots of antiquity. Featuring a range of case studies, from popular serials like *I, Claudius* (1976) and *Rome* (2005–8) to lesser known works like *The Caesars* (1968) and *The Eagle of the Ninth* (1976), the book illustrates how broader cultural, political and economic issues have over time influenced the representation of antiquity on television.

**Camp TV** Quinlan Miller 2019-04-04 Sitcoms of the 1950s and 1960s are widely considered conformist in their depictions of gender roles and sexual attitudes. In *Camp TV* Quinlan Miller offers a new account of the history of American television that explains what campy meant in practical sitcom terms in shows as iconic as *The Dick Van Dyke Show* as well as in more obscure fare, such as *The Ugliest Girl in Town*. Situating his analysis within the era's shifts in the television industry and the coalescence of straightness and whiteness that came with the decline of vaudevillian camp, Miller shows how the sitcoms of this era overflowed with important queer representation and gender nonconformity. Whether through regular supporting performances (Ann B. Davis's Schultzy in *The Bob Cummings Show*), guest appearances by Paul Lynde and Charles Nelson Reilly, or scripted dialogue and situations, industry processes of casting and production routinely esteemed a camp aesthetic that renders all gender expression queer. By charting this unexpected history, Miller offers new ways of exploring how supposedly repressive popular media incubated queer, genderqueer, and transgender representations.

**Nickelodeon Nation** Heather Hendershot 2004-02 Nickelodeon is the highest rated daytime channel in the country, and its cultural influence has grown at an astounding pace. Why are Nickelodeon shows so popular? How are they developed and marketed? And where do they fit in the economic picture of the children's media industry? *Nickelodeon Nation*, the first major study of the only TV channel just for children, investigates these questions. Intended for a wide range of readers and illustrated throughout, the essays in *Nickelodeon Nation* are grouped into four sections: economics and marketing; the production process; programs and politics; and viewers. The contributors—who include a former employee in Nick's animation department, an investigative journalist, a developmental psychologist who helped develop Blue's

Clues, and television and cultural studies scholars—show how Nickelodeon succeeds, in large part, by simultaneously satisfying both children and adults. For kids, Nick offers gross-out jokes and no-holds-barred goofiness, while for adults it offers a violence-free world, ethnic and racial diversity, and gender parity. Nick gives kids the fun they want by gently violating adult ideas of propriety, and satisfies adults by conforming to their vision of "quality" children's programming. *Nickelodeon Nation* shows how, in only twenty years, Nickelodeon has transformed itself from the "green vegetable network"—distasteful for kids but "good for them," according to parents—into a super-cool network with some of the most successful shows on the air. This groundbreaking collection fills a major gap in our understanding of both contemporary children's culture and the television industry. Contributors include: Daniel R. Anderson, Sarah Banet-Weiser, Henry Jenkins, Mark Langer, Vicki Mayer, Susan Murray, Heather Hendershot, Norma Pecora, Kevin S. Sandler, Ellen Seiter, Linda Simensky, and Mimi Swartz.

**British Television Drama** Lez Cooke 2015-04-09 This widely-respected history of British television drama is an indispensable guide to the significant developments in the area; from its beginnings on the BBC in the 1930s and 40s to its position in the twenty-first century, as television enters a multichannel digital era. Embracing the complete spectrum of television drama, Lez Cooke places programmes in their social, political and industrial contexts, and surveys the key dramas, writers, producers and directors. Thoroughly revised and updated, this second edition includes new images and case studies, new material on British television drama before 1936, an expanded bibliography and a substantial new chapter that explores the renaissance in the quality, variety and social ambition of television drama in Britain since 2002. Comprehensive and accessible, this book will be of value to anyone interested in the rich history of British television and modern drama.

*Small Screens, Big Ideas* Janet Thumim 2002 Essay topics include cable television, soap operas, Dinah Shore and her Chevrolet show, Milton Berle and other Jewish comedians, "This is Your Life," the BBC, "The

Quatermass Experiment" and other British television shows. General themes are gender, ethnicity, sexuality and wholesomeness for postwar television audiences in the United States and England.

**Television, Memory and Nostalgia** A. Holdsworth 2011-08-26 An innovative and original new study, *Television, Memory and Nostalgia* re-imagines the relationship between the medium and its forms of memory and remembrance through a series of case studies of British and North American programmes and practices. These include *ER*, *Grey's Anatomy*, *The Wire*, *Who Do You Think You Are?*, and *Life on Mars*.

**Television Personalities** James Bennett 2010-10-04 *Television Personalities* offers an exciting, engaging approach to studying and understanding the most prominent and popular performers in television and celebrity culture. It is an original, indispensable guide for undergraduate and postgraduate students of media, television and celebrity studies, as well as those interested in digital culture more widely.

**The West Indian Generation** Amanda Bidnall 2017 Between Britain's imperial victory in the Second World War and its introduction of race-based immigration restriction 'at home,' London's relationship with its burgeoning West Indian settler community was a cauldron of apprehension, optimism, ignorance, and curiosity. *The West Indian Generation: Remaking British Culture in London, 1945-1965* revisits this not-quite-postcolonial moment through the careers of a unique generation of West Indian artists that included actors Earl Cameron, Edric Connor, Pearl Connor, Cy Grant, Ronald Moody, Barry and Lloyd Reckord, and calypso greats Lord Beginner and Lord Kitchener. Colonial subjects turned British citizens, they tested the parameters of cultural belonging through their work. Drawing upon familiar and neglected artifacts from London's cultural archives, Amanda Bidnall sketches the feathery roots of this community as it was both nurtured and inhibited by metropolitan institutions and producers hoping variously to promote imperial solidarity, educate mainstream audiences, and sensationalize racial conflict. Upon a shared foundation of language, education, and middle-class values, a fascinating collaboration took place between

popular West Indian artists and cultural authorities like the Royal Court Theatre, the Rank Organisation, and the BBC. By analyzing the potential and limits of this collaboration, Bidnall demonstrates the mainstream influence and perceptive politics of pioneering West Indian artists. Their ambivalent and complicated reception by the British government, media, and populace draws a tangled picture of postwar national belonging. *The West Indian Generation* is necessary reading for anyone interested in the cultural ramifications of the end of empire, New Commonwealth migration, and the production of Black Britain.

**Swashbucklers** James Chapman 2015-07-01 *Swashbucklers* is the first study of one of the most popular and enduring genres in television history - the costume adventure series. It maps the history of swashbuckling television from its origins in the 1950s to the present. It places the various series in their historical and institutional contexts and also analyses how the form and style of the genre has changed over time. And it includes case studies of major swashbuckling series including *The Adventures of Robin Hood*, *The Buccaneers*, *Ivanhoe*, *William Tell*, *Zorro*, *Arthur of the Britons*, *Dick Turpin*, *Robin of Sherwood*, *Sharpe*, *Hornblower*, *The Count of Monte Cristo* and the recent BBC co-production of *The Three Musketeers*.

*The Columbia History of American Television* Gary Richard Edgerton 2007 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 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.

**Father Knows Best** Mary R. Desjardins 2015-11-16 Although the iconic television series *Father Knows Best* (CBS 1954–55; NBC 1955–58; CBS 1958–60) has enjoyed a long history in rerun syndication and an enduring fan base, it is often remembered as cultural shorthand for 1950s-era conformism and authoritarianism. In this study of *Father Knows Best*, author Mary R. Desjardins examines the program, its popularity, and its critical position within historical, industrial, and generic contexts to challenge oversimplified assumptions about the show's use of comedy and melodrama in exploring the place of family in mid-twentieth-century American society. Desjardins begins by looking at *Father Knows Best* within media and production contexts, including its origin on radio, its place in the history of Screen Gems telefilm production, and its roots in the backgrounds and creative philosophies of co-producer Eugene Rodney and star-producer Robert Young. She goes on to examine the social contexts for the creation and reception of the series, especially in the era's emphasis on family togetherness, shared parenting by both father and mother, and generational stages of the life cycle. Against this background, Desjardins also discusses several *Father Knows Best* episodes in-depth to consider their treatment of conflicts over appropriate gender roles for women. She concludes by exploring how the series' cast participated in reevaluations of the Anderson family's meaning in relation to "real families" of the fifties, through television specials, talk show appearances, magazine and book interviews, and documentaries. Blending melodrama and comedy, naturalistic acting, and stylized cinematic visuals, *Father Knows Best* dramatized ideological tensions in the most typical situations facing the American family. Scholars of mid-century American popular culture and film history as well as fans of the show will appreciate Desjardins' measured analysis.

Female Celebrity and Ageing Deborah Jermyn 2016-04-29 *Female Celebrity and Ageing: Back in the Spotlight* interrogates the myriad ways in which celebrity culture constructs highly visible ideologies of femininity and ageing, and how ageing female celebrities have

negotiated the media in a variety of industrial, historical and national contexts. In the era when the 'baby boomers' have started drawing their pensions, the boundaries of what constitutes 'old age' have never seemed more fluid, and ageing has never been presented by advertisers and marketers in a more dynamic fashion. However, the fact remains that ageing is still widely feared, and growing old is an inherently gendered process, in which ageing women are paradoxically both rendered invisible and subjected to damning scrutiny. Nowhere is this conflicting state of affairs more evident than in celebrity culture, where ageing female stars are praised for 'growing old gracefully' one moment, and condemned for 'letting themselves go' the next, when they fail to age 'appropriately'. Examining a variety of themes and ageing women in the spotlight, from Barbara Stanwyck to Madonna to Charlotte Rampling, the essays collected here forge new critical and conceptual insights into how women grow older in the media, and the implications of this for what Susan Sontag memorably called "the double standard of ageing". This book is based on a special issue of *Celebrity Studies*.

Feminist Television Criticism: A Reader Brunsdon, Charlotte 2007-12-01 Covers the area of feminist media criticism. This edition discusses subjects including, alternative family structures, de-westernizing media studies, industry practices, "Sex and the City", Oprah, and "Buffy." *The Miracle Lady* Amy Collier Artman 2019-03-19 A smart, powerful, charismatic preacher brought back to life On October 15, 1974, Johnny Carson welcomed his next guest on *The Tonight Show* with these words: "I imagine there are very few people who are not aware of Kathryn Kuhlman. She probably, along with Billy Graham, is one of the best-known ministers or preachers in the country." But while many people today recognize Billy Graham, not many remember Kathryn Kuhlman (1907–1976), who preached faith and miracles to countless people over the fifty-five years of her ministry and became one of the most important figures in the rise of charismatic Christianity. In *The Miracle Lady* Amy Collier Artman tells the story of Kuhlman's life and, in the process, relates the larger story of charismatic Christianity, particularly how it moved from the fringes of American society to the mainstream. Tracing



her remarkable career as a media-savvy preacher and fleshing out her unconventional character, Artman also shows how Kuhlman skillfully navigated the oppressive structures, rules, and landmines that surrounded female religious leaders in her conservative circles.

**Popular television drama** Jonathan Bignell 2017-06-01 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.

Evolution on British Television and Radio Alexander Hall 2021-09-30 This book charts the history of how biological evolution has been depicted on British television and radio, from the first radio broadcast on evolution in 1925 through to the 150th anniversary of Charles Darwin's Origin of the Species in 2009. Going beyond science documentaries, the chapters deal with a broad range of broadcasting content to explore evolutionary themes in radio dramas, educational content, and science fiction shows like Doctor Who. The book makes the case that the dominant use in science broadcasting of the 'evolutionary epic', a narrative based on a progressive vision of scientific endeavour, is part of the wider development of a standardised way of speaking about science in society during the 20th century. In covering the diverse range of approaches to depicting evolution used in British productions, the book demonstrates

how their success had a global influence on the genres and formats of science broadcasting used today.

**Rise of the Spectacular** John Hannigan 2021-08-30 In this prequel to Fantasy City: Pleasure and Profit in the Postmodern Metropolis (1998), his acclaimed book about the post-industrial city as a site of theming, branding and simulated spaces, sociologist John Hannigan travels back in time to the 1950s. Unfairly stereotyped as 'the tranquillized decade', America at mid-century hosted an escalating proliferation and conjunction of 'spectacular' events, spaces, and technologies. Spectacularization was collectively defined by five features. It reflected and legitimated a dramatic increase in scale from the local/regional to the national. It was mediated by the increasingly popular medium of television. It exploited middle-class tension between comfortable conformity and desire for safe adventure. It celebrated technological progress, boosterism and military power. It was orchestrated and marketed by a constellation, sometimes a coalition, of entrepreneurs and dream merchants, most prominently Walt Disney. In this wide-ranging odyssey across mid-century America, Hannigan visits leisure parks (Cypress Gardens), parades (Tournament of Roses), mega-events (Squaw Valley Olympics, Century 21 Exposition), architectural styles (desert modernism), innovations (underwater photography, circular film projection) and everyday wonders (chemistry sets). Collectively, these fashioned the 'spectacular gaze', a prism through which Americans in the 1950s were acculturated to and conscripted into a vision of a progressive, technology-based future. Rise of the Spectacular will appeal to architects, landscape designers, geographers, sociologists, historians, and leisure/tourism researchers, as well as non-academic readers who are by a fascinating era in history.

*Television Program Master Index* Charles V. Dintrone 2014-01-23 This work indexes books, dissertations and journal articles that mention television shows. Memoirs, autobiographies, biographies, and some popular works meant for fans are also indexed. The major focus is on service to researchers in the history of television. Listings are keyed to an annotated bibliography. Appendices include a list of websites; an

index of groups or classes of people on television; and a list of programs by genre. Changes from the second edition include more than 300 new shows, airing on a wider variety of networks; 2000-plus references (more than double the second edition); and a large increase in scholarly articles. The book provides access to materials on almost 2300 shows, including groundbreaking ones like *All in the Family* (almost 200 entries); cult favorites like *Buffy: The Vampire Slayer* (200-plus entries); and a classic franchise, *Star Trek* (more than 400 entries for all the shows). The shows covered range from the late 1940s to 2010 (*The Walking Dead*). References range from 1956 to 2013.

**TV Socialism** Anikó Imre 2016-06-03 In *TV Socialism*, Anikó Imre provides an innovative history of television in socialist Europe during and after the Cold War. Rather than uniform propaganda programming, Imre finds rich evidence of hybrid aesthetic and economic practices, including frequent exchanges within the region and with Western media, a steady production of varied genre entertainment, elements of European public service broadcasting, and transcultural, multi-lingual reception practices. These televisual practices challenge conventional understandings of culture under socialism, divisions between East and West, and the divide between socialism and postsocialism. Taking a broad regional perspective encompassing Eastern Europe and the Soviet Union, Imre foregrounds continuities between socialist television and the region's shared imperial histories, including the programming trends, distribution patterns, and reception practices that extended into postsocialism. Television, she argues, is key to understanding European socialist cultures and to making sense of developments after the end of the Cold War and the enduring global legacy of socialism.

Entertaining television Su Holmes 2015-11-01 *Entertaining television* challenges the idea that the BBC in the 1950s was elitist and 'staid', upholding Reithian values in a paternalistic, even patronising way. By focusing on a number of (often controversial) programme case studies - such as the soap opera, the quiz/ game show, the 'problem' show and programmes dealing with celebrity culture - Su Holmes demonstrates how BBC television surprisingly explored popular interests and desires.

She also uncovers a number of remarkable connections with programmes and topics at the forefront of television today, ranging from talk shows, 'Reality TV', even to our contemporary obsession with celebrity. The book is iconoclastic, percipient and grounded in archival research, and will be of use to anyone studying television history.

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