

Entertaining Politics Satiric Television And Political Engagement

Australian TV News explores the important role of entertainment in Australian television news over the past decade. Through the use of textual analysis, industry interviews, and audience research, it argues that “infotainment” and satire are increasingly becoming significant methods of informing audiences about serious news issues. The work examines the changing relationships between television news, politics, and everyday people, finding that these often humorous programs are used by audiences as sources of political information and fact, and this book challenges traditional assumptions about what form TV news should take and what functions it ought to serve.

Television Studies provides an overview of the origins, central ideas, and intellectual traditions of this exciting field. What have been the primary areas of inquiry in television studies? Why and how did these areas develop? How have scholars studied them? How are they developing? What have been the discipline’s key works? This book answers these questions by tracing the history of television studies right up to the digital present, surveying emerging scholarship, and addressing new questions about the field’s relationship with the digital. The second edition includes an examination of how internet-distributed services such as Netflix have adjusted the stories, industrial practices, and audience experience of television. For all those wondering how to study television, or even why to study television, this new edition of Television Studies will provide a clear and engaging overview of key topics. The book works as a stand-alone introduction and, by placing key works in a broader context, can also provide an excellent basis for an entire course.

This two-volume set surveys the profound impact that political humor and satire have had on American culture and politics over the years, paying special attention to the explosion of political humor in today’s wide-ranging and turbulent media environment.

- Documents the history of political humor in the United States in all of its many forms, with the bulk of coverage weighted toward contemporary political satire and satirists
- Covers writers, cartoonists, radio personalities, television and movie performers, and internet celebrities
- Profiles influential television programs, movies, and other forms of entertainment that have made their mark on American politics and culture
- Includes a chronology of events

A new edition that brings the ways we watch and think about television up to the present We all have opinions about the television shows we watch, but television criticism is about much more than simply evaluating the merits of a particular show and deeming it “good” or “bad.” Rather, criticism uses the close examination of a television program to explore that program’s cultural significance, creative strategies, and its place in a broader social context. How to Watch Television, Second Edition brings together forty original essays—more than half of which are new to this edition—from today’s leading scholars on television culture, who write about the programs they care (and think) the most about. Each

essay focuses on a single television show, demonstrating one way to read the program and, through it, our media culture. From fashioning blackness in *Empire* to representation in *Orange Is the New Black* and from the role of the reboot in *Gilmore Girls* to the function of changing political atmospheres in *Roseanne*, these essays model how to practice media criticism in accessible language, providing critical insights through analysis—suggesting a way of looking at TV that students and interested viewers might emulate. The contributors discuss a wide range of television programs past and present, covering many formats and genres, spanning fiction and non-fiction, broadcast, streaming, and cable. Addressing shows from TV's earliest days to contemporary online transformations of the medium, *How to Watch Television, Second Edition* is designed to engender classroom discussion among television critics of all backgrounds. To access additional essays from the first edition, visit the "links" tab at nyupress.org/9781479898817/how-to-watch-television-second-edition/.

"Television History, The Peabody Archive, and Cultural Memory is the product of a multiyear collaboration between the Peabody Awards program and over a dozen media scholars with the intent to uncover, explore, and analyze historical television programming contained in the Peabody Awards archives at the University of Georgia. It is an intentional effort to look both wider and deeper than the well-known canon of U.S. broadcast history that dominates popular memory of the relationship of television to American society. The Peabody Archive is especially suited to this project because it is an archive of programming produced and submitted not just by the big networks in New York or Los Angeles, but by stations and media producers across the nation and, more recently, around the world. This project asks, how might these programs change our understanding of television's past, and impact the ways we think about television's present and future? What new questions can we ask and what new approaches should we take as a result of seeing and experiencing this programming? The contributions in this volume offer a dramatic range of approaches for how scholars can productively engage the archive's media and physical holdings to examine and reconsider television history"-- Does late night political humor matter? Are late-night comedians merely entertaining, or do they have the power to influence the way we think about politics and politicians? *Politics Is a Joke!* situates late night comedy in the historical context of political humor and demonstrates how the public turn to this venue for political information, and are in turn affected by it. Using exclusive data collected by the Center for Media and Public Affairs, the authors conduct a detailed and exhaustive analysis of political jokes on late night TV shows dating back to 1992 in order to pinpoint the main targets and themes of late-night comedy. *Politics Is a Joke!* uses a wide range of examples, from jokes about politicians' physical appearance and sex scandals to jokes about Congress and even the news media, to assess and understand the impact of political humor on political institutions, politicians and their policies and behavior. Engagingly written with analysis of

jokes from comedians like Jay Leno, Conan O'Brien, Jon Stewart and Stephen Colbert, *Politics is a Joke!* is essential reading for anyone who wants to understand the crucial role late night comedy plays in our political universe - and anyone who enjoys a good laugh.

How is *The Simpsons* a satirical artwork engaged with important social, political, and cultural issues? In time for the twenty-fifth anniversary, Henry offers the first comprehensive understanding of the show as a satire and explores the ways in which *The Simpsons* participates in the so-called "culture war" debates taking place in American society.

If politics is a serious matter and humour a funny one, this volume investigates how and why the boundaries between the two are blurred: politics can be represented in a humorous manner and humour can have a serious intent. It shows how political humour can be manipulated in public debates or become an integral part of postmodern art.

This book explores the forms and meanings of mediated politics beyond the news cycle. It encompasses genres drawn from television, radio, the press and the internet, assessing their individual and collective contribution to contemporary political culture through textual analysis and thematic review, including attention to audience responses and reflections. The academic study of political communication usually focuses on political journalism – the challenges it faces, the economic, political and social conditions under which it operates, and the implications for a healthy public sphere. But mediated politics goes well beyond the news coverage. Politicians and their activities are evaluated by columnists and bloggers, lampooned in cartoons, narrativised in dramas, satirised in broadcasting panel shows, and discussed, in different ways, by citizens themselves. Through these genres and others, the world of politics is kept at the forefront of mediated culture. 'Beyond the news' is where judgments are publicly made, the imagination gets to work and emotion as well as information is mobilised, variously addressed to different parts of the national audience, and variously relevant to citizens' understandings of, and feelings towards, politics itself.

Satire is clearly one of today's most controversial socio-cultural topics. In this edited volume, *The Power of Satire*, it is studied for the first time as a dynamic, discursive mode of performance with the power of crossing and contesting cultural boundaries. The collected essays reflect the fundamental shift from literary satire or straightforward literary rhetoric with a relatively limited societal impact, to satire's multi-mediality in the transnational public space where it can cause intercultural clashes and negotiations on a large scale. An appropriate set of heuristic themes – space, target, rhetoric, media, time – serves as the analytical framework for the investigations and determines the organization of the book as a whole. The contributions, written by an international group of experts with diverse disciplinary backgrounds, manifest academic standards with a balance between theoretical analyses and evaluations on the one hand, and in-depth case studies on the other.

Primetime Pundits explores the ascent of punditry and offers a new approach for understanding how social issues are covered in the changing media landscape. Based on extensive research of primetime news coverage of social issues, Letukas analyzes how pundits have come to dominate our national political dialogue over the past thirty years.

The proposal to vaccinate adolescent girls against the human papilloma virus ignited political controversy, as did the advent of fracking and a host of other emerging technologies. These disputes attest to the persistent gap between expert and public perceptions. Complicating the communication of sound science and the debates that surround the societal applications of that science is a changing media environment in

which misinformation can elicit belief without corrective context and likeminded individuals are prone to seek ideologically comforting information within their own self-constructed media enclaves. Drawing on the expertise of leading science communication scholars from six countries, *The Oxford Handbook of the Science of Science Communication* not only charts the media landscape - from news and entertainment to blogs and films - but also examines the powers and perils of human biases - from the disposition to seek confirming evidence to the inclination to overweight endpoints in a trend line. In the process, it draws together the best available social science on ways to communicate science while also minimizing the pernicious effects of human bias. The Handbook adds case studies exploring instances in which communication undercut or facilitated the access to scientific evidence. The range of topics addressed is wide, from genetically engineered organisms and nanotechnology to vaccination controversies and climate change. Also unique to this book is a focus on the complexities of involving the public in decision making about the uses of science, the regulations that should govern its application, and the ethical boundaries within which science should operate. The Handbook is an invaluable resource for researchers in the communication fields, particularly in science and health communication, as well as to scholars involved in research on scientific topics susceptible to distortion in partisan debate.

From the shaping of identities and belongings through to current reconfigurations of nation, governance and state under a Hindu-Right dispensation, this book tracks the sentiments and structures that sustain the nation and nationalism in India. *Nation, Nationalism and the Public Sphere: Religious Politics in India* provides wide-ranging accounts of the growth and transformations of the nation, focusing especially on the intimate interplay of nation-state and nationalism with dominant religion. Drawing upon the perspectives of history, politics, anthropology, literature, film and media studies, this book explores key themes such as the appropriation and impact of western concepts of religion and the modern in postcolonial India and Pakistan, corporate bids to foster faith by erecting temples, formations of contemporary cosmopolitan religious imaginaries, the politics of cow protection, the rise of Narendra Modi as a national hero, and the fetish of the national in news channel debates. The book provides important insights into the success of the Hindu-Right, the discourse of religious-cultural nationalism, and their ramifications for democracy and citizenship.

In this completely revised and updated edition (including eight new chapters), Jeffrey Jones charts the evolution and maturation of political entertainment television by examining *The Daily Show with Jon Stewart*, *The Colbert Report*, *Politically Incorrect/Real Time with Bill Maher*, and Michael Moore's *TV Nation* and *The Awful Truth*. This volume investigates how and why these shows have been central locations for the critique of political and economic power and an important resource for citizens during numerous political crises. In an age of Truthiness, fake news and humorous political talk have proven themselves viable forms of alternative reporting and critical means for ascertaining truth, and in the process, questioning the legitimacy of news media's role as the primary mediator of political life. The book also addresses the persistent claims that these programs have cynical effects and create misinformed young citizens, demonstrating instead how such programming provides for an informed, active, and meaningful citizenship. The new edition takes account of the many changes that have occurred in television and political culture since *Entertaining Politics*' initial release.

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This book serves as an accessible critical introduction to the broad category of American political television content. Encompassing political

news and scripted entertainment, Political TV addresses a range of formats, including interview/news programs, political satire, fake news, drama, and reality TV. From long-running programs like Meet the Press to more recent offerings including Veep, The Daily Show, House of Cards, Last Week Tonight, and Scandal, Tryon addresses ongoing debates about the role of television in representing issues and ideas relevant to American politics. Exploring political TV's construction of concepts of citizenship and national identity, the status of political TV in a post-network era, and advertisements in politics, Political TV offers an engaging, timely analysis of how this format engages its audience in the political scene. The book also includes a videography of key and historical series, discussion questions, and a bibliography for further reading.

Entertainment Industries is the first book to map entertainment as a cultural system. Including work from world-renowned analysts such as Henry Jenkins and Jonathan Gray, this innovative collection explains what entertainment is and how it works. Entertainment is audience-centred culture. The Entertainment Industries are a uniquely interdisciplinary collection of evolving businesses that openly monitor evolving cultural trends and work within them. The producers of entertainment – central to that practice– are the new artists. They understand audiences and combine creative, business and legal skills in order to produce cultural products that cater to them. Entertainment Industries describes the characteristics of entertainment, the systems that produce it, and the role of producers and audiences in its development, as well as explaining the importance of this area of study, and how it might be better integrated into Universities. This book was originally published as a special issue of Continuum: Journal of Media & Cultural Studies.

This work examines what happens when comedy becomes political, and politics become funny. A series of original essays focus on a range of programmes, from 'The Daily Show' to 'South Park'.

This volume presents recent developments in the linguistics of humour. It depicts new theoretical proposals for capturing different humorous forms and phenomena central to humour research, thereby extending its scope. The 15 contributions critically survey and develop the existing interpretative models, or they postulate novel theoretical approaches to humour in order to better elucidate its workings. The collection of articles offers cutting-edge interdisciplinary explorations, encompassing various realms of linguistics (semantics, pragmatics, stylistics, cognitive linguistics, and language philosophy), as well as drawing on findings from other fields, primarily: sociology, psychology and anthropology. Thanks to careful overviews of the relevant background literature, the papers will be of use to not only researchers and academics but also students. Albeit focused on theoretical developments, rather than case studies, the volume is illustrated with interesting research data, such as the discourse of television programmes and series, films and stand-up comedy, as well as jokes.

This book examines the multi-media explosion of contemporary political satire. Rooted in 18th century Augustan practice, satire's indelible link with politics underlies today's universal disgust with the ways of elected politicians. This study interrogates the impact of British and American satirical media on political life, with a special focus on political cartoons and the levelling humour of Australasian satirists.

The prominence of politically-themed entertainment is evident across the global media landscape. Given its popularity, it is important to gain a firm understanding of the mechanisms through which this diverse and multi-faceted content can generate democratic outcomes. In addition, it is essential to isolate and predict properly the strength of a given effect and the conditions under which a specific outcome will become evident. The works contained in this edited volume explore affect- and cognition-driven processes of influence, recognizing that humans are both emotional and rational beings. In addition, empirical evidence is offered to isolate and compare specific types of political entertainment media content (e.g., different types of satire) and citizens' proclivities for this content (e.g., a person's Affinity for Political Humor), in order to

best understand the complex means by which entertainment media can generate political influence. Attention is also paid to expanding what can and should be defined as "political entertainment" media, which includes opinion-based political talk programming. The collection and its authors represent a global perspective to reflect the rise of political entertainment media as a global phenomenon. This book was originally published as a special issue of *Mass Communication and Society*.

Examines social and cultural phenomena through the lens of different television shows We all have opinions about the television shows we watch, but television criticism is about much more than simply evaluating the merits of a particular show and deeming it 'good' or 'bad.' Rather, criticism uses the close examination of a television program to explore that program's cultural significance, creative strategies, and its place in a broader social context. *How to Watch Television* brings together forty original essays from today's leading scholars on television culture, writing about the programs they care (and think) the most about. Each essay focuses on a particular television show, demonstrating one way to read the program and, through it, our media culture. The essays model how to practice media criticism in accessible language, providing critical insights through analysis—suggesting a way of looking at TV that students and interested viewers might emulate. The contributors discuss a wide range of television programs past and present, covering many formats and genres, spanning fiction and non-fiction, broadcast and cable, providing a broad representation of the programs that are likely to be covered in a media studies course. While the book primarily focuses on American television, important programs with international origins and transnational circulation are also covered. Addressing television series from the medium's earliest days to contemporary online transformations of television, *How to Watch Television* is designed to engender classroom discussion among television critics of all backgrounds.

While television has always played a role in recording and curating history, shaping cultural memory, and influencing public sentiment, the changing nature of the medium in the post-network era finds viewers experiencing and participating in this process in new ways. They skim through commercials, live tweet press conferences and award shows, and tune into reality shows to escape reality. This new era, defined by the heightened anxiety and fear ushered in by 9/11, has been documented by our media consumption, production, and reaction. In *Small Screen, Big Feels*, Melissa Ames asserts that TV has been instrumental in cultivating a shared memory of emotionally charged events unfolding in the United States since September 11, 2001. She analyzes specific shows and genres to illustrate the ways in which cultural fears are embedded into our entertainment in series such as *The Walking Dead* and *Lost* or critiqued through programs like *The Daily Show*. In the final section of the book, Ames provides three audience studies that showcase how viewers consume and circulate emotions in the post-network era: analyses of live tweets from Shonda Rhimes's drama, *How to Get Away with Murder* (2010--2020), ABC's reality franchises, *The Bachelor* (2002--present) and *The Bachelorette* (2003--present), and political coverage of the 2016 Presidential Debates. Though film has been closely studied through the lens of affect theory, little research has been done to apply the same methods to television. Engaging an impressively wide range of texts, genres, media, and formats, Ames offers a trenchant analysis of how televisual programming in the United States responded to and reinforced a cultural climate grounded in fear and anxiety.

Contrary to arguments that television is detrimental to democracy, 'Entertaining Politics' explores the role of new political television in changing civic culture.

The *International Encyclopedia of Political Communication* is the definitive single-source reference work on the subject, with state-of-the-art and in-depth scholarly reflection on the key issues within political communication from leading international

experts. It is available both online and in print. Explores pertinent/salient topics within political science, sociology, psychology, communication and many other disciplines Theory, empirical research and academic as well as professional debate are widely covered in this truly international and comparative work Provides clear definitions and explanations which are both cross-national and cross-disciplinary by nature Offers an unprecedented level of authority, accuracy and balance, with contributions from leading international experts in their associated fields Published with regularly updating online edition which will ensure readers are kept abreast of the latest developments in research

This book is devoted to anticipating and addressing where the field of political humor and its effects will move in the next generation of scholarship, exploring the continued evolution of the study of political humor as well as the normative implications of these developments.

Observing the paucity of research on political entertainment in Korea, this study has explored the historical transformation in Korean political entertainment through the lens of changing social and economic conditions, as well as shifts in power relations, over the past several decades. The study has taken two broad and interrelated research questions as its starting points: "How are political, economic, and social forms of power associated with the production, distribution, and consumption of political entertainment?" and "How has the production and dissemination of such programs changed over the past half-century and in what specific contexts?" This approach has allowed particular attention to the role of political institutions in regulating media industries; the origin of Korean political entertainment and its distinctive features; the factors and conditions influencing the transformation in formats and genres of political entertainment; and the effects of technological shifts on political entertainment. To answer these questions, this study began by examining the politics of Mandam, as its origin of a hybrid form of political information and entertainment during the period of the 1930s. In particular, I argue that the initial rise of political entertainment in the early stages of modern Korea was led by the business sectors for commercial purposes, i.e., Mandam was situated at the nexus of the record industry, the theater business, the newspaper business, and the radio broadcasting industry. Though Mandam played a crucial role in the shaping of political opinion by conveying political information in a satirical way, it lost cultural influence with technological breakthroughs such as developments in radio broadcasting and the introduction of television. Accordingly, political entertainment did not flourish due to stringent political censorship until 1987, and the breakdown in the business relationships between newspaper companies and radio stations, which I called the dark period of political entertainment in Korea. During the period of military regimes which implemented a dual media policy epitomized as regulation and promotion directly influenced a transformation in the formats and genres of comedy on television. During the period, a handful of allegorical comedies as well as satiric call-in-shows continued to broadcast, stand-up comedy programs could not be dominate the airwaves. Political entertainment faced another dramatic change concurrent with changing political circumstances in 1987. The '87 democratization movement proved a turning point for the boost in producing allegorical political satiric comedies and mock news shows. However, the IMF crisis and the rise of hallyu phenomenon contributed to the commercialization and globalization of Korean media industry,

which resulted in a decrease of production and distribution of political entertainment program. Along with the rapid commercialization and globalization of Korean media industry after the IMF crisis, political entertainment programs were integrated into a unique form of Korean infotainment called the real variety show. Though the real variety show drew some attention, it focused more on civic education than political criticism, thereby causing the level of satiric criticism in infotainment to significantly decrease. Recently, politics-oriented blended programs reappear along with the introduction of a comprehensive programming system on cable networks (CP-CATV) cross-owned by major newspaper companies. These cable networks actively produced programs that blended news and entertainment for commercial purposes such as live news shows with political pundits and celebrities, mock news shows, and televisual satires. Though such hybrid programs contributed to the commercial success of CP-CATVs by reducing production costs, These programs provide on cable TV raised serious concerns about journalistic principles such as objectivity and impartiality in reporting, although these programs provides helped increase interest in political affairs. In the meantime, political entertainment within new media has shed light on the possibility of producing a counter-political discourse that would provide an alternative to the conservative bent mainstream news media, as exemplified by NaNeunGgomSuda (NGS). Over the past decade, political entertainment has faced dramatic change concurrent with technological breakthroughs and with dramatic changing political-economic circumstances such as a dual media policy epitomized as regulation and promotion led by two military regimes, the '87 democratization movement, the IMF economic crisis in 1997 and the rise of the hallyu phenomenon, which have directly influenced a transformation in the formats and genres of political entertainment programming. Political entertainment has undergone various transformations in response to a variety of external and internal challenges it has faced. Recently, a number of new hybrid formats that more strikingly problematize traditional distinctions between news and entertainment, and even fact and fiction, have developed. Political entertainment can be characterized as border genres that populate the space between the still-potent public perceptions of news/entertainment and fact/fiction. The results of the historical analysis of the transformation of political entertainment within Korean context can provide insight into how political entertainment has been generated and its history and functioning in specific contexts, given the current rise in the number of political entertainment programs. The implications of the study and recommendations for further research directions are also discussed.

Satiric TV in the Americas is the first book to focus on Latin American TV satire in order to understand their critical role in challenging the status quo, traditional journalism, and the prevalent local media culture. It introduces the notion of "critical metatainment" as negotiated dissent, a key concept for the study of postmodern satire.

The book studies the intersections between satirical comedy and national politics in order to show that one of the strongest supports for our democracy today comes from those of us who are seriously joking. This book shows how we got to this place and why satire may be the only way we can save our democracy and strengthen our nation.

This book shows how late-night political comedy transformed from personality-focused humor to substantive critique. The analysis includes transcripts from Saturday Night Live, The Daily Show, and The Colbert Report during the presidential elections from

1980-2008, and newspaper commentary about them.

In recent years, the US fake news program *The Daily Show* with Jon Stewart has become a surprisingly important source of information, conversation, and commentary about public affairs. Perhaps more surprisingly, so-called 'fake news' is now a truly global phenomenon, with various forms of news parody and political satire programming appearing throughout the world. This collection of innovative chapters takes a close and critical look at global news parody from a wide range of countries including the USA and the UK, Italy and France, Hungary and Romania, Israel and Palestine, Iran and India, Australia, Germany, and Denmark. Traversing a range of national cultures, political systems, and programming forms, *News Parody and Political Satire Across the Globe* offers insight into the central and perhaps controversial role that news parody has come to play in the world, and explores the multiple forces that enable and constrain its performance. It will help readers to better understand the intersections of journalism, politics, and comedy as they take shape across the globe in a variety of political and media systems. This book was originally published as a special issue of the journal *Popular Communication*.

Drawing on case studies of films including Charlie Kaufman's *Synecdoche, New York*, Nuri Bilge Ceylan's *Climates* and John Akomfrah's *The Nine Muses*, this book asks to what extent is politics shaping art cinema? And, in turn, could art cinema possibly affect the political structure of the world as we know it?

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This book is an in-depth analysis of the phenomenon of the takeover of politics by entertainment. The author looks for answers in the parallel evolution of satire, the media, and politics, and how each has influenced the other and the implications of this interconnectedness for political discourse.

Stephen Colbert, Samantha Bee, John Oliver, and Jimmy Kimmel—these comedians are household names whose satirical takes on politics, the news, and current events receive some of the highest ratings on television. In this book, James E. Caron examines these and other satirists through the lenses of humor studies, cultural theory, and rhetorical and social philosophy, arriving at a new definition of the comic art form. Tracing the history of modern satire from its roots in the Enlightenment values of rational debate, evidence, facts, accountability, and transparency, Caron identifies a new genre: “truthiness satire.” He shows how satirists such as Colbert, Bee, Oliver, and Kimmel—along with writers like Charles Pierce and Jack Shafer—rely on shared values and on the postmodern aesthetics of irony and affect to foster engagement within the comic public sphere that satire creates. Using case studies of bits, parodies, and routines, Caron reveals a remarkable process: when evidence-based news reporting collides with a discursive space asserting alternative facts, the satiric laughter that erupts can move the audience toward reflection and possibly even action as the body politic in the public sphere. With rigor, humor, and insight, Caron shows that truthiness satire pushes back against fake news and biased reporting and that the satirist today is at heart a citizen, albeit a seemingly silly one. This book will appeal to anyone interested in and concerned about public discourse in the current era, especially researchers in media studies, communication studies, political science, and literary and cultural studies.

Sarah Palin's 2008 vice presidential candidacy garnered tremendous levels of interest, polarizing the American public—both Democrats and Republicans alike. While many have wondered who she "really" is, trying to cut through the persona she projects and the one projected by the media, Beil and Longworth analyze why she touches such a nerve with the American electorate. Why does she ignite such passionate loyalty – and such loathing? How did her candidacy mobilize new parts of the electorate? Using the notion of "framing" as a way of understanding political perception, the authors analyze the narratives told by and about Sarah Palin in the 2008 election – from beauty queen, maverick, faithful fundamentalist and post-feminist role model to pit bull hockey mom, frontier woman, and political outsider. They discuss where those frames are rooted historically in popular and political culture, why they were selected, and the ways that the frames resonated with the electorate. Framing Sarah Palin addresses the question of what the choice and perception of these frames tells us about the state of American politics, and about the status of American women in politics in particular. What do the debates engendered by these images of Palin say about the current roles and power available to women in American society? What are the implications of her experience for future candidates, particularly women candidates, in American politics?

Over the past twenty years, presidential candidates have developed an entertainment talk show strategy in which they routinely chat with the likes of Oprah Winfrey, David Letterman, and Jon Stewart. In fact, between 1992 and 2012, there have been more than 200 candidate interviews on daytime and late night talk shows with nearly every presidential candidate—from long shot primary contender to major party nominee—hitting the talk show circuit at some point during the campaign. This book explores the development of the entertainment talk show strategy and assesses its impact on presidential campaigns. The chapters mix detailed narrative with extensive empirical data on audiences, content, viewer reaction, and press coverage to explain why candidates have embraced this strategy and the conditions under which these interviews are most likely to meet their expectations. The book also explores how these interviews can enhance campaigns by connecting a critical segment of the voting population with candidates who provide useful political information in a casual setting. Talk Show Campaigns shows that this is more than a gimmick—it's a key part of how candidates communicate with voters, which reveals a lot about how campaigns have changed over the past two decades.

This work peels back the curtain on how political campaigns influence America, covering everything from social media to getting to the Oval Office. • Covers a wide variety of topics related to American political campaigns • Investigates political campaigns and theories of campaigning from multiple perspectives • Discusses strategic use of messaging language and message forms, including debates, television ads, and social media • Features case studies to facilitate understanding • Includes maps, tables, and figures to illustrate key points

"Amidst the glut of studies on new media and the news, the enduring medium of television finally gets the attention it deserves. Cushion brings television news back into perfect focus in a book that offers historical depth, geographical breadth, empirical analysis and above all, political significance. Through an interrogation of the dynamics of and relations between regulation, ownership, the working practices of journalism and the news audience, Cushion makes a clear case for why and how television news should be firmly positioned in the public interest. It should be required reading for anyone concerned with news and journalism." - Natalie Fenton, Goldsmiths, University of London
"An admirably ambitious synthesis of journalism scholarship and journalism practice, providing a comprehensive resource of historical analysis, contemporary trends and key data." - Stewart Purvis, City University and former CEO of ITN
Despite the democratic promise of new media, television journalism remains the most viewed, valued and trusted source of information in many countries around the world. Comparing patterns of ownership, policy and regulation, this book explores how different environments have historically shaped

contemporary trends in television journalism internationally. Informed by original research, Television Journalism lays bare the implications of market forces, public service interventions and regulatory shifts in television journalism's changing production practices, news values and audience expectations. Accessibly written and packed with topical references, this authoritative account offers fresh insights into the past, present and future of journalism, making it a necessary point of reference for upper-level undergraduates, researchers and academics in broadcasting, journalism, mass communication and media studies.

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