

CONTENTS

<i>General Editor's Preface</i>	9
<i>Acknowledgements</i>	11
1 'READING' TELEVISION	<u>13</u>
2 CONTENT ANALYSIS	21
3 THE SIGNS OF TELEVISION	<u>37</u>
4 THE CODES OF TELEVISION	<u>59</u>
5 THE FUNCTIONS OF TELEVISION	68
6 BARDIC TELEVISION	85
7 AUDIENCES	<u>101</u>
8 THE MODES OF TELEVISION	<u>109</u>
9 DANCE	127
10 COMPETITION	142
11 TELEVISION REALISM	159
12 A POLICEMAN'S LOT	171

CONTENTS

CONCLUSION: SOMETHING COMPLETELY DIFFERENT?	189
<i>References</i>	195
<i>Further Reading</i>	201
<i>Index</i>	219

INDEX

- abstraction, 71, 119, 121
- advertisements, 27, 50, 53, 98-9, 167, 169
- age on TV, 21, 22, 24, 27, 31, 34, 175-6, 182
- 'agenda setting', 79, 82
- anamnesis, 168-70, 183-4
- Annan Report, 178-9, 190, 195
- Ask the Family*, 151
- audience, 101-8, 109-12
- Baggaley, J., 62, 64-5, 495, 201
- Bakewell, J., 217
- bardic TV, 85-100, 114, 126, 129, 145, 147, 174
- Barthes, R., 41, 42, 44, 47, 52, 86, 87, 153, 163, 176, 195, 203-4
- Batscha, R. M., 215
- Baynes, K., 52, 195
- BBC, 13, 15, 77, 167, 178, 209
- Beharrell, P., 216
- Belson, W. A., 211
- Berelson, B., 208
- Berger, J., 45, 195, 213
- Bernstein, B., 117-19, 121, 195
- Bethell, S. L., 89, 195
- Bettetini, G., 205
- Bigsby, C. W., 212, 217
- Bionic Woman*, 27, 178, 192-3
- Blumler, J. G., 209, 210, 216
- Bogart, L., 212
- Boyd-Barrett, O., 217
- Brothers, The*, 107-8
- Brown, R., 210
- Brunt, R., 206
- Budd, R., 208
- Burns, T., 217
- Buscombe, E., 192, 195, 206
- Cannon*, 175
- Cater, D., 202
- Cathy Come Home*, 45, 55-8, 64
- Chaney, D., 217
- Charlie's Angels*, 27, 169, 178
- Cherry, C., 205
- class, 'social', 101-8, 116-126, 163ff.
- class on TV, 22, 24, 25, 28, 31, 34, 171-2, 175-6, 187-8
- 'claw back', 87, 94, 113
- Cod War, 95-8
- codes, 59-67; aberrant decoding, 81, 135-6, 176; aesthetic codes, 61-3, 64, 66; broadcast/narrow-cast codes, 136-7; codification, 63, 66; elaborated/restricted codes, 86, 117-19, 121, 124, 132, 134, 136-7; journalist codes, 98, 160, 190; logical codes, 60-1, 62; televisual/pre-televisual codes,

- codes—*contd.*
 65, 66, 148, 170, 190; dominant/
 subordinate codes, 104ff., 112
 Cohen, S., 215
 Colditz, 171
 Collins, R., 215
 Combs, J., 213
Come Dancing, 127-32, 133, 134,
 136, 138, 139, 140, 141, 142,
 143, 145, 146, 147, 150, 153, 156
 communication, 69, 78-9, 89
 communicator, 81-4, 86
 connotation, 41, 44-5, 50, 56, 57,
 61, 87, 105, 108, 132, 138
 content analysis, 21-36, 208-9
 content, manifest and latent, 21,
 30, 49, 73, 87, 105, 106, 108
 continuity, 167, 169
 convention, 40, 60, 61, 62, 63,
 69, 87-8, 161, 162, 166, 179, 181
Coronation Street, 80, 106
 Culler, J., 62, 195, 204
 cultural centrality/socio-central-
 ity, 16, 35, 66, 79, 82, 86-7, 89,
 92, 94, 113, 114, 116, 136, 140,
 142
 'cultural indicators', 30, 34
 cultural lag, 117, 121, 163
 Curran, J., 202
 dance on TV, 127-42
 Day, Robin, 190-1, 195
 defamiliarization, 18-20, 162, 180
 Dembo, R., 210
 denotation, 44, 49, 50, 56, 57, 61,
 87, 108, 112, 132, 185-6
 'dependency' theory, 73
 deprivation, 76
 Descartes, 163, 164
 Dexter, L. A., 202, 215
 Diamond, E., 16, 195, 215
 displacement, 48, 179, 183-6
 Dominick, J. R., 27, 196
 Dyer, R., 206
 Eco, U., 81, 194, 196, 204, 206
Edward VII, 171
 Elliott, P., 78, 196, 217
 Ellis, J., 163, 196
embourgeoisement, 106-7
 Emery, M. C., 203
 entertainment, 70, 73, 74, 75, 80,
 107, 109; light entertainment,
 127, 129, 158
 escapism/diversion on TV, 127,
 131-2
Eurovision Song Contest, 64
 'ex-nomination', 176
 Fiske, J., 46, 197, 207
 Fleur, M., De, 22, 23, 26, 73, 196,
 202
Forsythe Saga, The, 171
 Forsyth, Bruce, 148, 149, 150, 152,
 153, 154, 155
 Functionalism, 70-6, 111
 Galtang, J., 92, 196
 Gardner, Andrew, 91
Generation Game, The, 64, 84, 147-
 55, 156, 157
 genre, 53, 156, 162, 177
 George, R., De, 204
 Gerbner, G., 23, 29-36, 196, 208,
 214
 Glasgow Media Group, 105, 197,
 206, 216
 Glucksmann, A., 211
 Goodhardt, G. J., 209
 Goody, J., 117, 121, 122, 123,
 197, 214
 Greenberg, B. S., 210
 Greimas, A., 54, 197
 Guiraud, P., 60, 61, 63, 197, 204
 Hall, S., 23, 82, 104-5, 197, 206,
 212, 214
 Halloran, J. D., 206, 210, 211
 Harbage, A., 14, 197
Harry O, 175
 Hartley, J., 46, 197, 207, 212
 Hartmann, P., 210
 Hawkes, T., 37, 109-10, 197
 Head, S., 25, 28, 29, 30, 197, 208
 heroes (protagonists) on TV, 22,
 24, 28, 29, 33, 34, 35, 168
 Hill, Jimmy, 142, 144, 145, 150
 Holsti, O., 209
 Holwitt, D., 211

- Husband, C., 210
 'hypodermic needle' theory, 74-6
 ideology, 46, 76, 82, 88, 89, 91,
 130, 163, 165, 176, 177;
 ideology of intervention, 174-7,
 183
 individualism, 71-6, 80, 114, 138,
 164
 intersubjectivity, 46, 103
 intertextuality, 191
 Irish Republican Army, 94, 113,
 115, 186
Ironside, A Man Called, 90, 171-7,
 178, 181-2, 188
 ITN, 41, 42, 92 (see *News at Ten*)
 Jakobson, R., 48, 83-4, 197
 Katz, E., 72, 73, 197
 King, J., 210
 Klapper, J. T., 211
 Kline, F. G., 210
 Knightley, P., 66, 197
Kojak, 90, 178
 Kuehn, L. L., 147, 197
 Labov, W., 120, 197
 Lange, R., 131, 135, 198
 language, 17, 51, 59, 68, 86, 160-1;
 functions of language, 83-4;
 spoken language, 16, 39, 61,
 71, 83, 183; written language,
 50, 64, 164; language of TV, 15,
 17, 20, 179
 Larsen, O., 29, 198, 208
 Laslett, P., 117, 198
 Leach, E., 48, 85, 89, 166, 167,
 169, 198, 204
 Leech, G. N., 207
 Legs & Co., 136-9, 140, 141
 Lemon, L., 18, 163, 198
Let's Make a Deal, 150-1
 Lévi-Strauss, C., 67, 125, 198
 Leymore, V. L., 207
 literacy, 15, 16, 17, 86, 116-26,
 145, 157, 159-60, 163, 190-2
 (see oral modes)
 literature, 14, 15, 17, 61, 86;
 literary criticism, 14, 19, 36, 48
 Locke, J., 164
 Lyons, J., 205
 Macpherson, C. B., 164, 198
 Marx, K., 101, 103, 198
Match of the Day, 142-7, 153, 156
 McLuhan, H. M., 15, 123, 198,
 207, 214
 McQuail, D., 77, 78, 79, 80,
 109, 122, 124, 198, 202, 203
 'meaning systems', 103-5, 193
 Mendelsohn, H., 106-7, 109,
 198, 212
 metaphor, 47-50, 57, 58, 69, 87,
 100, 115, 116, 125, 134, 135,
 164, 170, 184, 189
 metonym, 43, 47-50, 57, 89, 100,
 108, 115, 124, 125, 137, 164,
 169-70, 173, 174, 176, 189
 Metz, C., 45, 46, 63, 198, 204
 Mitchell, A., 216
Monty Python, 84
 Morin, E., 205
Mr and Mrs, 151
 myth, 41-4, 46, 51, 52, 56, 57,
 58, 87, 90, 91, 92, 94, 95, 97,
 100, 122, 114, 130, 134, 156,
 168, 187
 mythology, 45-7, 87, 88, 90, 91,
 92, 95, 96, 97, 98, 99-100,
 114, 115, 170, 177, 182, 184,
 186, 187, 189, 190
 music hall, 133, 134, 148-9,
 152-3, 157-8
 narrative, 15, 86
 Newcombe, H., 207
Newlyweds, The, 151
 news, 43, 64, 73, 74, 76, 80, 91ff,
 116, 160, 161, 189-91, 215-16
News at Ten, 18, 41-4, 46-7,
 90-100, 112-16, 169-70, 177,
 191
 Noble, G., 211
 Northern Ireland, 41-4, 46, 92-5
 113-16, 191
 occupations/jobs on TV, 22-4, 25,
 26, 27, 49, 50
Olympic Diving, 64
Open Door, 65

- Open University*, 76, 198, 202
 oral modes of TV, 15-17, 86, 145, 159-60; oral cultural tradition, 117-26, 157, 163, 164ff., oral logic, 15, 112ff., 117 (see literacy)
 paradigm, 50-3, 54, 55, 56, 59, 64, 66, 114, 168-9, 181ff., 189; genre paradigms, 53; media paradigms, 52-3
 Parkin, F., 103, 104, 110, 119, 163, 198
 Pateman, T., 207
 perception, 19, 48, 49, 65-6, 69, 81, 86, 122, 123, 143, 160
 Peled, T., 73, 199
 Piepe, A., 107, 199, 209
 Pierce, C. R., 205
 Pierce, C. S., 37, 199
Play for Today, 169
 police series, 22, 24, 27, 29, 158, 161, 162, 168, 171-88, 189
Police Woman, 27, 169
Price is Right, The, 150
Quest, The, 178
 race on TV, 26, 31, 32, 175-6; blacks, 22, 24-7, 175-6, 183, 187; whites, 24, 25, 26, 31, 175-6; non-whites, 25, 31, 32, 187
 Rapoport, A., 68, 69, 199
 realism, 38, 40, 48, 49, 66, 131, 151, 159-70
 Redfern, Anthea, 150, 152
 Rees, Norman, 97-8
 registers, 51, 129
 ritual, 17, 43, 85, 118, 128, 129, 131, 142, 145, 147, 160, 172, 174, 179, 180; ritual condensation, 89-90, 160, 180; boundary ritual, 165-8, 169-70
Rockford Files, The, 169
 Roshco, B., 216
 Rosenberg, B., 212, 213
 Rothman, L. J., 209
Rugby Special, 144
 Russian Formalism, 18, 208
 Rust, F., 127, 136, 139, 198
Rutland Weekend Television, 84
 Saussure, F., De, 37, 38, 199
 Schiller, H., 217
 Schramm, W., 203
 Schrank, J., 207
Screen Education, 207
 Seggar, J., 24-7, 199
 seme (smallest signifying unit), 54, 55, 64, 65, 66
 semiotics, 16, 36, 37-67, 70, 83, 114, 123, 126, 127, 132, 134, 159, 176, 179, 193, 203-8
 sex roles on TV, 32, 34, 139ff., 175-6; women, 22, 24-7, 99, 180, 192-3; men, 22, 24-5, 26, 27
 Sexuality, 133-4, 135, 137-8, 139, 140, 154
 Seymour, Gerald, 113-16
 Seymour-Ure, C., 216
Shirley Bassey Show, The, 133-8, 139, 140, 141
 sign, 37-67; signifier/signified, 37-67; iconic/motivated signs, 38-9, 40, 41, 42, 48, 49, 51, 52, 56, 57, 61, 62, 99, 122, 177; arbitrary/unmotivated signs, 39-40, 48, 54, 61
 signification, 40-7, 64, 68, 100, 132; orders of signification: first, 40-1, 42, 48, 49, 57, 138, 182; second, 41-5, 49, 57, 58, 90, 91, 97, 99, 105, 138, 182; third, 41, 45-7, 90, 91, 95, 99, 177, 182, 185
 Silverstone, R., 207
 Skornia, H. J., 203
 Smith, A., 81, 82, 199, 217
 Smythe, D., 21, 22, 199,
 Snow, Peter, 92-5, 113, 116
 sport on TV, 128, 142-7, 191-2
Starsky and Hutch, 22, 90, 169, 175, 178, 182-3, 187, 188, 189
 Stephenson, W., 110-11, 199, 214
Sunday Night at the London Palladium, 152
 Surgeon General, 211

- Sweeney, The*, 168-9, 178-88, 189, 192-3
 syntagm, 50-2, 54-8, 59, 64, 66, 105, 115, 183, 189
 Thompson, E. P., 122, 199
 Thomson, D., 213
Till Death Us Do Part, 106
Top of the Pops, 133, 136-9, 140, 141
 Tunstall, J., 203, 217
Upstairs Downstairs, 171
 uses and gratifications theory, 72-4, 127
 Vaughan, D., 208
 victims/aggressors on TV, 31, 32, 33, 34, 35
 Vietnam, 52, 66
 villains (antagonists) on TV, 22, 28, 29, 33, 35, 168, 180, 186
 violence on TV, 23, 29-36, 168, 175, 184; 'violence efficiency', 29, 32, 33, 34, 180; the language of violence, 178-81
 Watt, I., 163-4, 199
 Wogan, Terry, 132
 Westergaard, J., 101, 102, 111, 199
Wheeltappers' and Shunters' Social Club, The, 106
 Wheldon, H., 124, 199
 Williams, R., 87-8, 121-2, 199-200, 208, 215
 Woollacott, J., 208
 Woolen, P., 205
Working Papers in Cultural Studies (WPCS), 213
 Wright, C. R., 74-5, 200, 202, 208
 Young, Jimmy, 153