## CONTENTS

	Acknowledgments	ix xii
	RT I evision Structures and Systems	1
1	An Introduction to Television Structures and Systems: Ebb and Flow in the Network Era	3
	Television's Not-So-Distant Past: The Network Era 4 Polysemy, Heterogeneity, Contradiction 5 Interruption and Sequence 12	
	Segmentation 13 Summary 13 Further Readings 15	
2	Television in the Contemporary Media Environment AMANDA D. LOTZ	16
	Internet-Distributed Television: Digital Endemic and Legacy Media 17 But I Don't Have a TV 20 We Can All Make Television 21 Summary 22 Further Readings 22	
3	Narrative Structure: Television Stories	24
	The Theatrical Film 24 The Television Series 34 The Television Serial 40 Transmedia Starutelling and Bings Watshing 40	
	Transmedia Storytelling and Binge-Watching 48 Summary 51 Further Readings 52	
4	Building Narrative: Character, Actor, Star	54
	Building Characters 54 A Typology of Character Signs 57	

	A Typology of Performance Signs 63	
	Strategies of Performance 66	
	The Star System? 75	
	Summary 85	
	Further Readings 86	
5	Beyond and Beside Narrative Structure	89
	Television's Reality 90	
	Television's Reality: Forms and Modes 92	
	Television's Reality: Genres 102	
	Summary 125	
	Further Readings 128	
6	The Television Commercial	13'
	U.S. Linear-TV's Economic Structure 131	
	The Polysemy of Commodities 140	
	The Persuasive Style of Commercials 153	
	Summary: "Capitalism in Action" 177	
	Further Readings 180	
DA	RT II	
	evision Style: Image and Sound	102
		183
7	An Introduction to Television Style: Modes of Production	185
	Single-Camera Mode of Production 186	
	Multiple-Camera Mode of Production 192 Hybrid Modes of Production 195	
	Summary 196	
	Further Readings 197	
8	Style and Setting: Mise-en-Scene	199
	Set Design 199	
	Costume Design 210	*
	Lighting Design 211	
	Actor Movement 217	
	Summary 218	
	Further Readings 219	
9	Style and the Camera: Videography and Cinematography	220
	Basic Optics: The Camera Lens 221	
	Image Definition and Resolution 227	
	Color and Black-and-White 234	

vi Contents

Building Performances 62

	Aspect Ratio 245 In-Camera Visual Effects 253 Summary 255 Further Readings 256	
10	O Style and Editing	257
	The Single-Camera Mode of Production 257 The Multiple-Camera Mode of Production 274 Continuity Editing and Hybrid Modes of Production 278 Summary 280 Further Readings 281	231
11	Style and Sound	282
	Types of Television Sound 282 Audio's Mode of Production 289 Purposes of Sound on Television 290 Acoustic Properties and Sound Technology 295 Space, Time, and Narrative 302 Summary 305 Further Readings 306	
	RT III levision Studies	309
2	An Introduction to Television Studies	311
	Critical Research and Television 312 Further Readings 315	
3	Textual Analysis	317
	Television Authorship 317 Style and Stylistics 319 Genre Study 323 Semiotics 328 Summary 336 Further Readings 337	raine to pro-
1	Discourse and Identity	339
	Ideological Criticism and Cultural Studies 339	559

Framing 235

## viii Contents

Discourse and Identity III: Race and Ethnicity 358 Summary 361 Further Readings 364

Appendix I: Sample Analyses and Exercises	367
Appendix II: Mass Communication Research	37
Glossary	378
Index	396