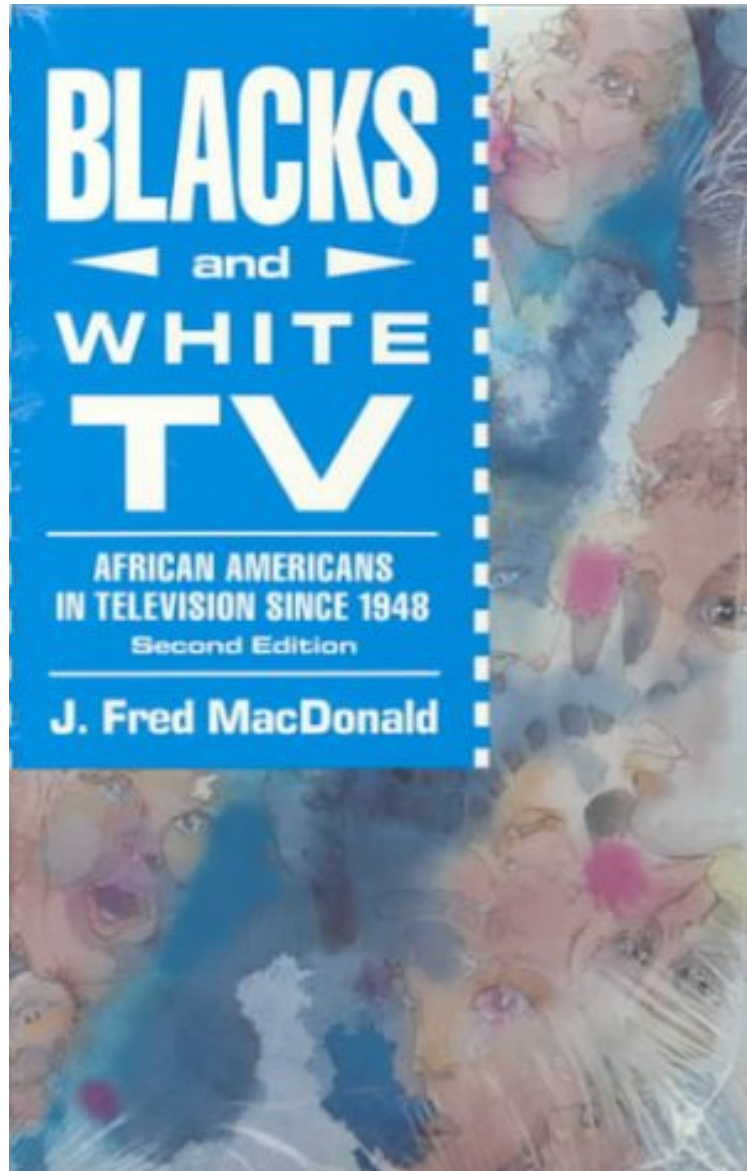


[PDF] Blacks and White TV: African Americans in Television Since 1948

Blacks and White TV: African Americans in Television Since 1948

Fred J. MacDonald

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Fred J. MacDonald : Blacks and White TV: African Americans in Television Since 1948 before purchasing it in order to gauge whether or not it would be worth my time, and all praised Blacks and White TV: African Americans in Television Since 1948:

0 of 0 people found the following review helpful. very good book By Ferne D. Spence the information contained in this book was very interesting and educational. the price was good as well as the condition of the book too. 0 of 0 people

found the following review helpful. good stuffBy Patrick Conlanhad a lot of information, and was an easy read. made my class a little easier to understand, good read.2 of 2 people found the following review helpful. Classic Study, Clear Limitations, Great Resource, thoughBy lalierMacDonald was one of the first to study the relationship between American television and African-Americans so extensively. He covers the time-period from the late 1940s until the early 1980s, documenting the transformations in entertainment and news programming, commercial and public television against the background of changing racial politics and popular attitudes. The book's strength is its breadth not its critical depth. MacDonald's focus on the absence or presence of 'stereotypes' or - plainly - the presence of black characters in dramatic or comedic programs precludes an analysis of the multiple layers of meanings of the programs. This binary approach also implies that television has an in-built telos to eradicate stereotypes. That the political message projected by a black character on television cannot be decoded so easily becomes apparent toward the end of the book, as MacDonald struggles to situate successful black comedies from the 1970s like the 'Flip Wilson Show' that relied on a supply of (stereo)types. He also touches on the intersection between children's programming and the role African-Americans in TV as the medium's efforts to be relevant moved to this genre. These are two examples of topics MacDonald outlines but does not explore further. While the analytical and critical engagement with the subject matter reflects the limits of media/television studies of the early 1980s, the encyclopedic overview that MacDonald has written remains valuable to this day. The book contains references to shows that were not shown in syndication reruns or released on DVD. Nor are these shows mentioned in more recent narrower - more analytical - studies. For anybody studying this subject or embarking on a research project of their own 'Blacks and White TV' should be a useful resource and guide to television of those decades.

The second edition of this powerful analysis of African-Americans in the television industry since 1948 is completely updated. The increased visibility of blacks in television, the success of the Cosby Show and other sitcoms featuring black actors, and the impact of cable TV on programming are described in detail. Professor MacDonald traces the stereotyping, tokenism, and unfair treatment of blacks from the early days of the industry, but expresses his hope and belief that a new video order is materializing that will finally fulfill the bright promise of television.