

Textual Poachers Television Fans And Participatory Culture Henry Jenkins

In the last two decades, both the conception and the practice of participatory culture have been transformed by the new affordances enabled by digital, networked, and mobile technologies. This exciting new book explores that transformation by bringing together three leading figures in conversation. Jenkins, Ito and boyd examine the ways in which our personal and professional lives are shaped by experiences interacting with and around emerging media. Stressing the social and cultural contexts of participation, the authors describe the process of diversification and mainstreaming that has transformed participatory culture. They advocate a move beyond individualized personal expression and argue for an ethos of “doing it together” in addition to “doing it yourself.” Participatory Culture in a Networked Era will interest students and scholars of digital media and their impact on society and will engage readers in a broader dialogue and conversation about their own participatory practices in this digital age. This is the story of the Mad Men fan phenomenon: how the show and its fans distinguished themselves in a market where it’s hard to make an impression, not unlike the driven ad execs at the center of the show. In this book, four media psychologists who also just happen to be dedicated Mad Men fans explore how the show’s viewers make meaning from fictional drama. The authors also interviewed several

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contemporary advertising industry professionals, getting their inside view of the business in its modern guise and what they make of the show's vision of their past. The result is cutting-edge psychological research that crunches and codes online fan commentary to understand the ways that people use the show to debate complex social issues, from sex and alcohol to gender roles, parenting, and advertising itself. What do the 1960s mean to us today, and how well does the twenty-first century measure up against that famously turbulent decade? Which characters do fans identify with—and which ones do they love to hate? How would fans unfurl the *Mad Men* storylines if they were in charge? What makes a good man, and has it changed over time? How should husbands and wives treat each other, and how should parents treat their children? In answering these questions, the authors explore not just the online commentary but also *Mad Men* fans' fan fiction, cosplay, cocktail making, and vintage furniture collecting. Whether tweeting as one of the main characters (or just a lowly mail clerk), setting Peggy up with the man who'll treat her right, or figuring out just which "Mad Man" they are at heart, fans integrate the show into their lives and use it to make sense of their own choices in work, leisure, and love.

Examines the continuing popularity of two television institutions through their fans and followers.

This essay collection explores the phenomenon of "teen TV" in the United States, analyzing the meanings and manifestations of this category of programming from a

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variety of perspectives. Part One views teen television through an industrial perspective, examining how networks such as WB, UPN, The CW, and The N have created a unique economic framework based on demographic niches and teen-focused narrowcasting. Part Two focuses on popular teen programs from a cultural context, evaluating how such programs reflect and at times stretch the envelope of the cultural contexts in which they are created. Finally, Part Three explores the cultures of reception (including the realms of teen consumerism, fan discourse, and unofficial production) through which teens and consumers of teen media have become authors of the teenage experience in their own right.

Everybody's got a theory . . . or do they? Thomas McLaughlin argues that critical theory—raising serious, sustained questions about cultural practice and ideology—is practiced not only by an academic elite but also by savvy viewers of sitcoms and TV news, by Elvis fans and Trekkies, by labor organizers and school teachers, by the average person in the street. Like academic theorists, who are trained in a tradition of philosophical and political skepticism that challenges all orthodoxies, the vernacular theorists McLaughlin identifies display a lively and healthy alertness to contradiction and propaganda. They are not passive victims of ideology but active questioners of the belief systems that have power over their lives. Their theoretical work arises from the circumstances they confront on the job, in the family, in popular culture. And their questioning of established institutions, McLaughlin contends, is essential and healthy,

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for it energizes other theorists who clarify the purpose and strategies of institutions and justify the existence of cultural practices. Street Smarts and Critical Theory leads us through eye-opening explorations of social activism in the Southern Christian anti-pornography movement, fan critiques in the 'zine scene, New Age narratives of healing and transformation, the methodical manipulations of the advertising profession, and vernacular theory in the whole-language movement. Emphasizing that theory is itself a pervasive cultural practice, McLaughlin calls on academic institutions to recognize and develop the theoretical strategies that students bring into the classroom. "This book demystifies the idea of theory, taking it out of the hands of a priestly caste and showing it as the democratic endowment of the people."—Daniel T. O'Hara, Temple University, author of *Radical Parody: American Culture and Critical Agency after Foucault and Lionel Trilling: The Work of Liberation*. "McLaughlin takes seriously the critical and theoretical activity of everyday people and does so in a way that will empower these very populations to take seriously their own activities as theorists. . . . A manifesto that is sure to be heard by the younger generation of thinkers in American cultural studies."—Henry Jenkins, MIT, author of *Textual Poachers: Television Fans and Participatory Culture*

Considers how comics display our everyday stuff—junk drawers, bookshelves, attics—as a way into understanding how we represent ourselves now For most of their history, comics were widely understood as disposable—you read them and discarded them, and

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the pulp paper they were printed on decomposed over time. Today, comic books have been rebranded as graphic novels—clothbound high-gloss volumes that can be purchased in bookstores, checked out of libraries, and displayed proudly on bookshelves. They are reviewed by serious critics and studied in university classrooms. A medium once considered trash has been transformed into a respectable, if not elite, genre. While the American comics of the past were about hyperbolic battles between good and evil, most of today's graphic novels focus on everyday personal experiences. Contemporary culture is awash with stuff. They give vivid expression to a culture preoccupied with the processes of circulation and appraisal, accumulation and possession. By design, comics encourage the reader to scan the landscape, to pay attention to the physical objects that fill our lives and constitute our familiar surroundings. Because comics take place in a completely fabricated world, everything is there intentionally. Comics are stuff; comics tell stories about stuff; and they display stuff. When we use the phrase “and stuff” in everyday speech, we often mean something vague, something like “etcetera.” In this book, stuff refers not only to physical objects, but also to the emotions, sentimental attachments, and nostalgic longings that we express—or hold at bay—through our relationships with stuff. In *Comics and Stuff*, his first solo authored book in over a decade, pioneering media scholar Henry Jenkins moves through anthropology, material culture, literary criticism, and art history to resituate comics in the cultural landscape. Through over one hundred full-

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color illustrations, using close readings of contemporary graphic novels, Jenkins explores how comics depict stuff and exposes the central role that stuff plays in how we curate our identities, sustain memory, and make meaning. Comics and Stuff presents an innovative new way of thinking about comics and graphic novels that will change how we think about our stuff and ourselves.

It is virtually impossible to watch a movie or TV show without preconceived notions because of the hype that precedes them, while a host of media extensions guarantees them a life long past their air dates. An onslaught of information from print media, trailers, internet discussion, merchandising, podcasts, and guerilla marketing, we generally know something about upcoming movies and TV shows well before they are even released or aired. The extras, or “paratexts,” that surround viewing experiences are far from peripheral, shaping our understanding of them and informing our decisions about what to watch or not watch and even how to watch before we even sit down for a show. *Show Sold Separately* gives critical attention to this ubiquitous but often overlooked phenomenon, examining paratexts like DVD bonus materials for *The Lord of the Rings*, spoilers for *Lost*, the opening credits of *The Simpsons*, Star Wars actions figures, press reviews for *Friday Night Lights*, the framing of *Batman Begins*, the videogame of *The Thing*, and the trailers for *The Sweet Hereafter*. Plucking these extra materials from the wings and giving them the spotlight they deserve, Jonathan Gray examines the world of film and television that exists before and after the show.

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"There is a widespread perception that the foundations of American democracy are dysfunctional and little is likely to emerge from traditional politics that will shift those conditions. Youth are often seen as emblematic of this crisis--frequently represented as uninterested in political life and ill-informed about current-affairs. By Any Media Necessary offers a profoundly different picture of contemporary American youth. Young men and women are tapping into the potential of new forms of communication, such as social media platforms and spreadable videos and memes, seeking to bring about political change--by any media necessary. In a series of case studies covering a diverse range of organizations, networks, and movements--from the Harry Potter Alliance, which fights for human rights in the name of the popular fantasy franchise, to immigration-rights advocates using superheroes to dramatize their struggles--By Any Media Necessary examines the civic imagination at work. Exploring new forms of political activities and identities emerging from the practice of participatory culture, By Any Media Necessary reveals how these shifts in communication have unleashed a new political dynamism in American youth."--Book jacket.

For decades after its invention, television was considered by many to be culturally deficient when compared to cinema, as analyses rooted in communication studies and the social sciences tended to focus primarily on television's negative impact on consumers. More recently, however, denigration has largely been replaced by serious critical consideration of what television represents in the post-network era. Once

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derided as a media wasteland, TV is now praised for its visual density and complexity. In the last two decades, media scholars have often suggested that television has become cinematic. Serial dramas, in particular, are acclaimed for their imitations of cinema's formally innovative and narratively challenging conventions. But what exactly does "cinematic TV" mean? In *Cinematic TV*, author Rashna Wadia Richards takes up this question comprehensively, arguing that TV dramas quote, copy, and appropriate (primarily) American cinema in multiple ways and toward multiple ends. Constructing an innovative theoretical framework by combining intertextuality and memory studies, *Cinematic TV* focuses on four modalities of intermedial borrowings: homage, evocation, genre, and parody. Through close readings of such exemplary shows as *Stranger Things*, *Mad Men*, *Damages*, and *Dear White People*, the book demonstrates how serial dramas reproduce and rework, undermine and idolize, and, in some cases, compete with and outdo cinema.

Rukmini Pande's examination of race in fan studies is sure to make an immediate contribution to the growing field. Until now, virtually no sustained examination of race and racism in transnational fan cultures has taken place, a lack that is especially concerning given that current fan spaces have never been more vocal about debating issues of privilege and discrimination. Pande's study challenges dominant ideas of who fans are and how these complex transnational and cultural spaces function, expanding the scope of the field significantly. Along with interviewing thirty-nine fans from nine different countries about their fan practices, she also positions media fandom as a postcolonial cyberspace, enabling

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scholars to take a more inclusive view of fan identity. With analysis that spans from historical to contemporary, Pande builds a case for the ways in which non-white fans have always been present in such spaces, though consistently ignored.

Hop on Pop showcases the work of a new generation of scholars—from fields such as media studies, literature, cinema, and cultural studies—whose writing has been informed by their ongoing involvement with popular culture and who draw insight from their lived experiences as critics, fans, and consumers. Proceeding from their deep political commitment to a new kind of populist grassroots politics, these writers challenge old modes of studying the everyday. As they rework traditional scholarly language, they search for new ways to write about our complex and compelling engagements with the politics and pleasures of popular culture and sketch a new and lively vocabulary for the field of cultural studies. The essays cover a wide and colorful array of subjects including pro wrestling, the computer games *Myst* and *Doom*, soap operas, baseball card collecting, the Tour de France, karaoke, lesbian desire in the *Wizard of Oz*, Internet fandom for the series *Babylon 5*, and the stress-management industry. Broader themes examined include the origins of popular culture, the aesthetics and politics of performance, and the social and cultural processes by which objects and practices are deemed tasteful or tasteless. The commitment that binds the contributors is to an emergent perspective in cultural studies, one that engages with popular culture as the culture that "sticks to the skin," that becomes so much a part of us that it becomes increasingly difficult to examine it from a distance. By refusing to deny or rationalize their own often contradictory identifications with popular culture, the contributors ensure that the volume as a whole reflects the immediacy and vibrancy of its objects of study. Hop on Pop will appeal to those engaged in the study of

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popular culture, American studies, cultural studies, cinema and visual studies, as well as to the general educated reader. Contributors. John Bloom, Gerry Bloustein, Aniko Bodroghkozy, Diane Brooks, Peter Chvany, Elana Crane, Alexander Doty, Rob Drew, Stephen Duncombe, Nick Evans, Eric Freedman, Joy Fuqua, Tony Grajeda, Katherine Green, John Hartley, Heather Hendershot, Henry Jenkins, Eithne Johnson, Louis Kaplan, Maria Koundoura, Sharon Mazer, Anna McCarthy, Tara McPherson, Angela Ndalians, Edward O'Neill, Catherine Palmer, Roberta Pearson, Elayne Rapping, Eric Schaefer, Jane Shattuc, Greg Smith, Ellen Strain, Matthew Tinkhom, William Uricchio, Amy Villarego, Robyn Warhol, Charles Weigl, Alan Wexelblat, Pamela Robertson Wojcik, Nabeel Zuberi

How popular culture is engaged by activists to effect emancipatory political change One cannot change the world unless one can imagine what a better world might look like. Civic imagination is the capacity to conceptualize alternatives to current cultural, social, political, or economic conditions; it also requires the ability to see oneself as a civic agent capable of making change, as a participant in a larger democratic culture. Popular Culture and the Civic Imagination represents a call for greater clarity about what we're fighting for—not just what we're fighting against. Across more than thirty examples from social movements around the world, this casebook proposes “civic imagination” as a framework that can help us identify, support, and practice new kinds of communal participation. As the contributors demonstrate, young people, in particular, are turning to popular culture—from Beyoncé to Bollywood, from Smokey Bear to Hamilton, from comic books to VR—for the vernacular through which they can express their discontent with current conditions. A young activist uses YouTube to speak back against J. K. Rowling in the voice of Cho Chang in order to challenge the superficial representation of Asian

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Americans in children's literature. Murals in Los Angeles are employed to construct a mythic imagination of Chicano identity. Twitter users have turned to #BlackGirlMagic to highlight the black radical imagination and construct new visions of female empowerment. In each instance, activists demonstrate what happens when the creative energies of fans are infused with deep political commitment, mobilizing new visions of what a better democracy might look like.

"What the future fortunes of [Gramsci's] writings will be, we cannot know. However, his permanence is already sufficiently sure, and justifies the historical study of his international reception. The present collection of studies is an indispensable foundation for this." —Eric Hobsbawm, from the preface Antonio Gramsci is a giant of Marxian thought and one of the world's greatest cultural critics. Antonio A. Santucci is perhaps the world's preeminent Gramsci scholar. Monthly Review Press is proud to publish, for the first time in English, Santucci's masterful intellectual biography of the great Sardinian scholar and revolutionary. Gramscian terms such as "civil society" and "hegemony" are much used in everyday political discourse. Santucci warns us, however, that these words have been appropriated by both radicals and conservatives for contemporary and often self-serving ends that often have nothing to do with Gramsci's purposes in developing them. Rather what we must do, and what Santucci illustrates time and again in his dissection of Gramsci's writings, is absorb Gramsci's methods. These can be summed up as the suspicion of "grand explanatory schemes," the unity of theory and practice, and a focus on the details of everyday life. With respect to the last of these, Joseph Buttigieg says in his Nota: "Gramsci did not set out to explain historical reality armed with some full-fledged concept, such as hegemony; rather, he examined the minutiae of concrete social, economic, cultural, and political relations as they are lived in by individuals in

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their specific historical circumstances and, gradually, he acquired an increasingly complex understanding of how hegemony operates in many diverse ways and under many aspects within the capillaries of society.” The rigor of Santucci’s examination of Gramsci’s life and work matches that of the seminal thought of the master himself. Readers will be enlightened and inspired by every page.

The twentieth anniversary edition of Henry Jenkins’s *Textual Poachers* brings this now-canonical text to a new generation of students interested in the intersections of fandom, participatory culture, popular consumption and media theory. Supplementing the original, classic text is an interview between Henry Jenkins and Suzanne Scott in which Jenkins reflects upon changes in the field since the original release of *Textual Poachers*. A study guide by Louisa Stein helps provides instructors with suggestions for the way *Textual Poachers* can be used in the contemporary classroom, and study questions encourage students to consider fan cultures in relation to consumer capitalism, genre, gender, sexuality, and more.

An essential introduction to a rapidly growing field of study, *The Fan Fiction Studies Reader* gathers in one place the key foundational texts of the fan studies corpus, with a focus on fan fiction. Collected here are important texts by scholars whose groundbreaking work established the field and outlined some of its enduring questions. Editors Karen Hellekson and Kristina Busse provide cogent introductions that place each piece in its historical and intellectual context, mapping the historical development of fan studies and suggesting its future trajectories. Organized into four thematic sections, the essays address fan-created works as literary artifacts; the relationship between fandom, identity, and feminism; fandom and affect; and the role of creativity and performance in fan activities. Considered as literary artifacts, fan

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works pose important questions about the nature of authorship, the meaning of “originality,” and modes of transmission. Sociologically, fan fiction is and long has been a mostly female enterprise, from the fanzines of the 1960s to online forums today, and this fact has shaped its themes and its standing among fans. The questions of how and why people become fans, and what the difference is between liking something and being a fan of it, have also drawn considerable scholarly attention, as has the question of how fans perform their fannish identities for diverse audiences. Thanks to the overlap between fan studies and other disciplines related to popular and cultural studies—including social, digital, and transmedia studies—an increasing number of scholars are turning to fan studies to engage their students. Fan fiction is the most extensively explored aspect of fan works and fan engagement, and so studies of it can often serve as a basis for addressing other aspects of fandom. These classic essays introduce the field’s key questions and some of its major figures. Those new to the field or in search of context for their own research will find this reader an invaluable resource. Fans have been responding to literary works since the days of Homer's *Odyssey* and Euripedes' *Medea*. More recently, a number of science fiction, fantasy, media, and game works have found devoted fan followings. The advent of the Internet has brought these groups from relatively limited, face-to-face enterprises to easily accessible global communities, within which fan texts proliferate and are widely read and even more widely commented upon. New interactions between readers and writers of fan texts are possible in these new virtual communities. From *Star Trek* to *Harry Potter*, the essays in this volume explore the world of fan fiction--its purposes, how it is created, how the fan experiences it. Grouped by subject matter, essays cover topics such as genre intersection, sexual relationships between

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characters, character construction through narrative, and the role of the beta reader in online communities. The work also discusses the terminology used by creators of fan artifacts and comments on the effects of technological advancements on fan communities. Instructors considering this book for use in a course may request an examination copy [here](#).

"Get a life" William Shatner told Star Trek fans. Yet, as *Textual Poachers* argues, fans already have a "life," a complex subculture which draws its resources from commercial culture while also reworking them to serve alternative interests. Rejecting stereotypes of fans as cultural dupes, social misfits, and mindless consumers, Jenkins represents media fans as active producers and skilled manipulators of program meanings, as nomadic poachers constructing their own culture from borrowed materials, as an alternative social community defined through its cultural preferences and consumption practices. Written from an insider's perspective and providing vivid examples from fan artifacts, *Textual Poachers* offers an ethnographic account of the media fan community, its interpretive strategies, its social institutions and cultural practices, and its troubled relationship to the mass media and consumer capitalism. Drawing on the work of Michel de Certeau, Jenkins shows how fans of Star Trek, Blake's 7, The Professionals, Beauty and the Beast, Starsky and Hutch, Alien Nation, Twin Peaks, and other popular programs exploit these cultural materials as the basis for their stories, songs, videos, and social interactions. Addressing both academics and fans, Jenkins builds a powerful case for the richness of fan culture as a popular response to the mass media and as a challenge to the producers' attempts to regulate textual meanings. *Textual Poachers* guides readers through difficult questions about popular consumption, genre, gender, sexuality, and interpretation, documenting practices and processes which test and challenge basic assumptions of

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contemporary media theory.

Having ninety percent of its members who are women, this is a study of the worldwide community of fans of "Star Trek" and other genre television series who create and distribute fiction and art based on their favorite series. This community includes people from various walks of life - housewives, librarians, and professors of medieval literature.

Fandom is generally viewed as an integral part of everyday life which impacts upon how we form emotional bonds with ourselves and others in a modern, mediated world. Whilst it is inevitable for television series to draw to a close, the reactions of fans have rarely been considered. Williams explores this everyday occurrence through close analysis of television fans to examine how they respond to, discuss, and work through their feelings when shows finish airing. Through a range of case studies, including *The West Wing* (NBC, 2000-2006), *Lost* (ABC 2004 -2010), *Buffy the Vampire Slayer* (1997-2003), *Doctor Who* (BBC 1963-1989; 2005-), *The X-Files* (FOX, 1993-2002), *Firefly* (FOX, 2002) and *Sex and the City* (HBO, 1998-2004), Williams considers how fans prepare for the final episodes of shows, how they talk about this experience with fellow fans, and how, through re-viewing, discussion and other fan practices, they seek to maintain their fandom after the show's cessation.

First published in 1992. Routledge is an imprint of Taylor & Francis, an informa

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company.

Henry Jenkins's pioneering work in the early 1990s promoted the idea that fans are among the most active and socially connected consumers of popular culture. This volume maps the core theoretical and methodological issues in fan studies, and also charts the growth of participatory culture on the Web.

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"Spreadable Media" maps fundamental changes taking place in the contemporary media environment, a space where corporations no longer tightly control media distribution. This book challenges some of the prevailing frameworks used to describe contemporary media.

The three-volume Encyclopedia of Consumer Culture covers consuming societies around the world, from the Age of Enlightenment to the present, and shows how consumption has become intrinsic to the world's social, economic, political, and cultural landscapes. Offering an invaluable interdisciplinary approach, this reference work is a useful resource for researchers in sociology, political science, consumer science, global studies, comparative studies, business and management, human geography, economics, history, anthropology, and psychology. The first encyclopedia to outline the parameters of consumer culture, the Encyclopedia provides a critical, scholarly resource on

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consumption and consumerism over time. Key topics: Theories and concepts
Socio-economic change Socio-demographic change Identity and social
differentiation Media Style and taste Mass consumptions Ethical Consumption
Civil society Environment Domestic consumption Leisure Technology Work
Production Markets Institutions Welfare Urban life

Reveals the systematic marginalization of women within pop culture fan
communities When Ghostbusters returned to the screen in 2016, some male fans
of the original film boycotted the all-female adaptation of the cult classic, turning
to Twitter to express their disapproval and making it clear that they considered
the film's "real" fans to be white, straight men. While extreme, these responses
are far from unusual, with similar uproars around the female protagonists of the
new Star Wars films to full-fledged geek culture wars and harassment
campaigns, as exemplified by the #GamerGate controversy that began in 2014.
Over the past decade, fan and geek culture has moved from the margins to the
mainstream as fans have become tastemakers and promotional partners, with
fan art transformed into official merchandise and fan fiction launching new
franchises. But this shift has left some people behind. Suzanne Scott points to
the ways in which the "men's rights" movement and antifeminist pushback
against "social justice warriors" connect to new mainstream fandom, where

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female casting in geek-nostalgia reboots is vilified and historically feminized forms of fan engagement—like cosplay and fan fiction—are treated as less worthy than male-dominant expressions of fandom like collection, possession, and cataloguing. While this gender bias harkens back to the origins of fandom itself, Fake Geek Girls contends that the current view of women in fandom as either inauthentic masqueraders or unwelcome interlopers has been tacitly endorsed by Hollywood franchises and the viewer demographics they selectively champion. It offers a view into the inner workings of how digital fan culture converges with old media and its biases in new and novel ways.

White Cargo is the forgotten story of the thousands of Britons who lived and died in bondage in Britain's American colonies. In the seventeenth and eighteenth centuries, more than 300,000 white people were shipped to America as slaves. Urchins were swept up from London's streets to labor in the tobacco fields, where life expectancy was no more than two years. Brothels were raided to provide "breeders" for Virginia. Hopeful migrants were duped into signing as indentured servants, unaware they would become personal property who could be bought, sold, and even gambled away. Transported convicts were paraded for sale like livestock. Drawing on letters crying for help, diaries, and court and government archives, Don Jordan and Michael Walsh demonstrate that the

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brutalities usually associated with black slavery alone were perpetrated on whites throughout British rule. The trade ended with American independence, but the British still tried to sell convicts in their former colonies, which prompted one of the most audacious plots in Anglo-American history. This is a saga of exploration and cruelty spanning 170 years that has been submerged under the overwhelming memory of black slavery. *White Cargo* brings the brutal, uncomfortable story to the surface.

A revealing look at the pleasure we get from hating figures like politicians, celebrities, and TV characters, showcased in approaches that explore snark, hate-watching, and trolling The work of a fan takes many forms: following a favorite celebrity on Instagram, writing steamy fan fiction fantasies, attending meet-and-greets, and creating fan art as homages to adored characters. While fandom that manifests as feelings of like and love are commonly understood, examined less frequently are the equally intense, but opposite feelings of dislike and hatred. Disinterest. Disgust. Hate. This is anti-fandom. It is visible in many of the same spaces where you see fandom: in the long lines at ComicCon, in our politics, and in numerous online forums like Twitter, Tumblr, Reddit, and the ever dreaded comments section. This is where fans and fandoms debate and discipline. This is where we love to hate. *Anti-Fandom*, a collection of 15 original

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and innovative essays, provides a framework for future study through theoretical and methodological exemplars that examine anti-fandom in the contemporary digital environment through gender, generation, sexuality, race, taste, authenticity, nationality, celebrity, and more. From hatewatching *Girls* and *Here Comes Honey Boo Boo* to trolling celebrities and their characters on Twitter, these chapters ground the emerging area of anti-fan studies with a productive foundation. The book demonstrates the importance of constructing a complex knowledge of emotion and media in fan studies. Its focus on the pleasures, performances, and practices that constitute anti-fandom will generate new perspectives for understanding the impact of hate on our identities, relationships, and communities.

The discipline of fan studies is famously undisciplined. But that doesn't mean it isn't structured. This is the first comprehensive primer for classroom use that shows students how to do fan studies in practical terms. With contributions from a range of established and emerging scholars, coeditors Paul Booth and Rebecca Williams pull together case studies that demonstrate the wide array of methodologies available to fan studies scholars, such as auto/ethnography, immersion, interviews, online data mining, historiography, and textual analysis. This collection also probes the ethical questions that are unique to fan studies work, such as the use of online fan content for research,

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interview methods, consent, and privacy.

An amazing journey through the thriving worlds of fantasy and gaming What could one man find if he embarked on a journey through fantasy world after fantasy world? In an enthralling blend of travelogue, pop culture analysis, and memoir, forty-year-old former D&D addict Ethan Gilsdorf crisscrosses America, the world, and other worlds—from Boston to New Zealand, and Planet Earth to the realm of Aggramar. “For anyone who has ever spent time within imaginary realms, the book will speak volumes. For those who have not, it will educate and enlighten.” —Wired.com “Gandalf’s got nothing on Ethan Gilsdorf, except for maybe the monster white beard. In his new book, *Fantasy Freaks and Gaming Geeks*, Gilsdorf . . . offers an epic quest for reality within a realm of magic.” —Boston Globe “Imagine this: *Lord of the Rings* meets Jack Kerouac’s *On the Road*.” —National Public Radio’s “Around and About” “What does it mean to be a geek? . . . *Fantasy Freaks and Gaming Geeks* tackles that question with strength and dexterity. . . . part personal odyssey, part medieval mid-life crisis, and part wide-ranging survey of all things freaky and geeky . . . playful . . . funny and poignant. . . . It’s a fun ride and it poses a question that goes to the very heart of fantasy, namely: What does the urge to become someone else tell us about ourselves?” —Huffington Post

Mr. Exley, a schoolteacher in a dismal rural New York town, finds pleasure in rooting for the Giants and his own survival in modern American society

Split into four sections, *Seeing Fans* analyzes the representations of fans in the mass

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media through a diverse range of perspectives. This collection opens with a preface by noted actor and fan Orlando Jones (*Sleepy Hollow*), whose recent work on fandom (appearing with Henry Jenkins at Comic Con and speaking at the Fan Studies Network symposium) bridges the worlds of academia and the media industry. Section one focuses on the representations of fans in documentaries and news reports and includes an interview with Roger Nygard, director of *Trekkies* and *Trekkies 2*. The second section then examines fictional representations of fans through analyses of television and film, featuring interviews with Emily Perkins of *Supernatural*, Robert Burnett, director of the film *Free Enterprise*, and Luminosity, a fan who has been interviewed in the *New York Magazine* for her exemplary work in fandom. Section three explores cultural perspectives on fan representations, and includes an interview with Laurent Malaquais, director of *Bronies: The Extremely Unexpected Adult Fans of My Little Pony*. Lastly, the final section looks at global perspectives on the ways fans have been represented and finishes with an interview with Jeanie Finlay, director of the music documentary *Sound it Out*. The collection then closes with an afterword by fan studies scholar Professor Matt Hills.

First Published in 1992. Routledge is an imprint of Taylor & Francis, an informa company.

"This book re-evaluates the way we examine today's digital media environment By looking at how popular culture uses different digital technologies, *Digital Fandom*

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bolsters contemporary media theory by introducing new methods of analysis Using the exemplars of alternate reality gaming and fan studies, this book takes into account a particular "philosophy of playfulness" in today's media in order to establish a "new media studies." "Digital Fandom augments traditional studies of popular media fandom with descriptions of the contemporary fan in a converged media environment. The book shows how changes in the study of fandom can be applied in a larger scale to the study of new media in general, and formulates new conceptions of traditional media theories." "In this web 2.0 world, where community and not content is king, the fan marks a new form of interactive subjectivity that deconstructs the usual categories of consumer and producer. Paul Booth's Digital Fandom breaks new ground in the investigation of this subject, demonstrating how it reorganizes and reorients the field of new media studies" ---David J. Gunkel, Presidential Teaching Professor, Northern Illinois University, Author of Hacking Cyberspace and Thinking Otherwise" "From blogs to ARGs, wikis to social networking sites, Paul Booth provides an in-depth tour of how fans straddle and traverse the boundary between television and digital media. With a theoretically rich analytic eye, Digital Fandom breaks new ground for the next generation of media scholarship" ---Jason Mittell, Middlebury College, Author of Television & American Culture"--BOOK JACKET.

Stock market euphoria and blind faith in the post cold war economy have driven the topic of poverty from popular and scholarly discussion in the United States. At the same

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time the gap between the rich and poor has never been wider. The New Poverty Studies critically examines the new war against the poor that has accompanied the rise of the New Economy in the past two decades, and details the myriad ways poor people have struggled against it. The essays collected here explore how global, national, and local structures of power produce poverty and affect the material well-being, social relations and politicization of the poor. In updating the 1960s encounter between ethnography and U.S. poverty, The New Poverty Studies highlights the ways poverty is constructed across multiple scales and multiple axes of difference. Questioning the common wisdom that poverty persists because of the pathology, social isolation and welfare state "dependency" of the poor, the contributors to The New Poverty Studies point instead to economic restructuring and neoliberal policy "reforms" which have caused increased social inequality and economic polarization in the U.S. Contributors include: Georges Fournon, Donna Goldstein, Judith Goode, Susan B. Hyatt, Catherine Kingfisher, Peter Kwong, Vin Lyon-Callo, Jeff Maskovsky, Sandi Morgen, Leith Mullings, Frances Fox Piven, Matthew Rubin, Nina Glick Schiller, Carol Stack, Jill Weigt, Eve Weinbaum, Brett Williams, and Patricia Zavella. "These contributions provide a dynamic understanding of poverty and immiseration" --North American Dialogue, Vol. 4, No. 1, Nov. 2001

"This book makes a significant contribution to the growing body of scholarship surrounding the participatory communities--i.e. fandoms--that surround cult television

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shows and films. . . . It will cut across disciplines, finding a readership among sociologists, anthropologists, media scholars, and performance scholars, as well as among fans and lay readers." --Henry Jenkins, author of *Textual Poachers: Television Fans and Participatory Culture* Much of the pleasure of science fiction and fantasy stems from the genres' ability to transport fans into imaginary worlds that often feel more "real" than ordinary life. This pioneering book uses the insights of performance theory to explore how fans of the television show *Babylon 5* actively immerse themselves in its imaginary environment by role-playing games and fan fiction, through which the fans perform--make real--fantasies they previously watched on television. Kurt Lancaster opens with a background analysis of *Babylon 5*, including creator-producer J. Michael Straczynski's online interaction with fans. Then he thoroughly examines the performance aspects of all the participatory media surrounding the show--the role-playing game, collectable card game, war game, CD-ROM "guidebook," fan fiction, and web pages. His use of performance theory offers a new way of understanding the enormous popularity of imaginary entertainment environments and the fandom surrounding other popular sites of science fiction and fantasy, including *Star Trek*, *Star Wars*, and J. R. R. Tolkien's *Middle-earth*. Since the early 1990s the media and cultural fields in China have become increasingly commercialized, resulting in a massive boom in the cultural and entertainment industries. This evolution has also brought about fundamental changes in media

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behaviour and communication, and the enormous growth of entertainment culture and the extensive penetration of new media into the everyday lives of Chinese people. Against the backdrop of the rapid development of China's media industry and the huge growth in social media, this book explores the emotional content and public discourse of popular media in contemporary China. It examines the production and consumption of blockbuster films, television dramas, entertainment television shows, and their corresponding online audience responses, and describes the affective articulations generated by cultural and media texts, audiences and social contexts. Crucially, this book focuses on the agency of audiences in consuming these media products, and the affective communications taking place in this process in order to address how and why popular culture and entertainment programs exert so much power over mass audiences in China. Indeed, Shuyu Kong shows how Chinese people have sought to make sense of the dramatic historical changes of the past three decades through their engagement with popular media, and how this process has created a cultural public sphere where social communication and public discourse can be launched and debated in aesthetic and emotional terms. Based on case studies that range from television drama to blockbuster films, and reality television programmes to social media sites, this book will be of great interest to students and scholars of Chinese culture and society, media and communication studies, film studies and television studies.

Emphasising the contradictions of fandom, Matt Hills outlines how media fans have

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been conceptualised in cultural theory. Drawing on case studies of specific fan groups, from Elvis impersonators to X-Philes and Trekkers, Hills discusses a range of approaches to fandom, from the Frankfurt School to psychoanalytic readings, and asks whether the development of new media creates the possibility of new forms of fandom. Fan Cultures also explores the notion of "fan cults" or followings, considering how media fans perform the distinctions of 'cult' status.

Fans used to be seen as an overly obsessed fraction of the audience. In the last few decades, shifts in media technology and production have instead made fandom a central mode of consumption. A range of ideas has emerged to explore different facets of this growing phenomenon. With a foreword by Matt Hills, *Understanding Fandom* introduces the whole field of fan research by looking at the history of debate, key paradigms and methodological issues. The book discusses insights from scholars working with fans of different texts, genres and media forms, including television and popular music. Mark Duffett shows that fan research is an emergent interdisciplinary field with its own key thinkers: a tradition that is distinct from both textual analysis and reception studies. Drawing on a range of debates from media studies, cultural studies and psychology, Duffett argues that fandom is a particular kind of engagement with the power relations of media culture.

This is an innovative contribution to the study of popular culture, focusing on the youth cultures that revolve around dance clubs and raves.

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The Essential vocabulary of Media Studies Keywords for Media Studies introduces and aims to advance the field of critical media studies by tracing, defining, and problematizing its established and emergent terminology. The book historicizes thinking about media and society, whether that means noting a long history of “new media,” or tracing how understandings of media “power” vary across time periods and knowledge formations. Bringing together an impressive group of established scholars from television studies, film studies, sound studies, games studies, and more, each of the 65 essays in the volume focuses on a critical concept, from “fan” to “industry,” and “celebrity” to “surveillance.” Keywords for Media Studies is an essential tool that introduces key terms, research traditions, debates, and their histories, and offers a sense of the new frontiers and questions emerging in the field of media studies. The twentieth anniversary edition of Henry Jenkins's Textual Poachers brings this now-canonical text to a new generation of students interested in the intersections of fandom, participatory culture, popular consumption and media theory. Supplementing the original, classic text is an interview between Henry Jenkins and Suzanne Scott in which Jenkins reflects upon changes in the field since the original release of Textual Poachers. A study guide by Louisa Stein helps provides instructors with suggestions for the way Textual Poachers can be used in the contemporary classroom, and study questions encourage students to consider fan cultures in relation to consumer capitalism, genre, gender, sexuality, and more.

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