

Audiences and Reception Theory

By Julie Martin

Stuart Hall's "Encoding-Decoding" model of communication essentially states that meaning is encoded by the sender and decoded by the receiver and that these encoded meanings may be decoded to mean something else. That is to mean, the senders encode meaning in their messages according to their ideals and views and the messages are decoded by the receivers according to their own ideals and views, which may lead to miscommunication or to the receiver understanding something very different from what the sender intended. (Hall 1993, 91)

Hall says that there are three different positions audiences (receivers) take in order to decode the meanings within cultural texts, particularly televisual discourses. They are the dominant-hegemonic position, the negotiated position and the oppositional position. (Hall 1993, 101)

The dominant-hegemonic position is when the viewer, or audience member, is located within the dominant point of view. (Hall 1993, 101) Within this position, there is little misunderstanding and miscommunication, as both sender and receiver are working under the same rule set, assumptions and cultural biases. It is this position that will allow the transmission of ideas to be understood the best, despite certain frictions that may occur due to issues of class structure and power, specifically between the elites who are able to dictate the rule set and the non-elites who must adopt the elite's rules as dominant. (Hall 1993, 101)

The negotiated position is when the audience member, or receiver, is able to decode the sender's message within the context of the dominant cultural and societal views. (Hall 1993, 102) The messages are largely understood, but in a different sense than the dominant-hegemonic position. The receivers in the negotiated position are not necessarily working within the hegemonic viewpoint, but are familiar enough with dominant society to be able to adequately decode cultural texts in an abstract sense. (Hall 1993, 102) However, it is entirely possible for the audience member to decipher the message as a more personal message, which is when their own biases and viewpoints muddy the decoding process. This "near view" of the message usually occurs in certain situations that are close to the audience member, as opposed to the general "long view" they take of cultural texts in the abstract. (Hall 1993, 102)

The oppositional view is when the audience member is capable of decoding the message in the way it was intended to be decoded, but based on their own societal beliefs, often sees another, unintended meaning within the message. (Hall 1993, 103)

Examples of oppositional views in modern television programming are plentiful in Internet discussion communities (either mailing lists or message forums or weblogs). Perhaps the earliest documented cases of modern-day defiant/oppositional views of a television program were in the late 1970s in *Star Trek* 'zines (fan-produced magazine-like newsletters) which had a tendency to showcase stories that focused on the relationship between Captain Kirk and Mr. Spock on the original *Star Trek* program from the 1960s. Authors, typically female, often wrote fiction implying or outright stating that Kirk and Spock were lovers, referring to the pairing as K/S, spawning the "slash" genre that usually describes male/male romantic relationships and, sometimes, sexually explicit fiction between the characters. Slash fiction is not limited to males but can also be applied to female/female relationships that are

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Reception Study James L. Machor, Philip Goldstein, 2001 First Published in 2001 Routledge is an imprint of Taylor Francis an informa company **Audience as Performer** Caroline Heim, 2015-07-30 Actors always talk about what the audience does I don't understand we are just sitting here Audience as Performer proposes that in the theatre there are two troupes of performers the actors and the audience Although academics have scrutinised how audiences respond make meaning and co create while watching a performance little research has considered the behaviour of the theatre audience as a performance in and of itself This insightful book describes how an audience performs through its myriad gestural vocal and paralingual actions and considers the following questions If the audience are performers who are their audiences How have audiences roles changed throughout history How do talkbacks and technology influence the audience's role as critics What influence does the audience have on the creation of community in theatre How can the audience function as both consumer and co creator Drawing from over 140 interviews with audience members actors and ushers in the UK USA and Australia Heim reveals the lived experience of audience members at the theatrical event It is a fresh reading of mainstream audiences activities bringing their voices to the fore and exploring their emerging new roles in the theatre of the Twenty First Century

Teaching Religion and Film Gregory J Watkins, 2008-08-22 In a culture increasingly focused on visual media students have learned not only to embrace multimedia presentations in the classroom but to expect them Such expectations are perhaps more prevalent in a field as dynamic and cross disciplinary as religious studies but the practice nevertheless poses some difficult educational issues the use of movies in academic coursework has far outpaced the scholarship on teaching religion and film What does it mean to utilize film in religious studies and what are the best ways to do it In Teaching Religion and Film an interdisciplinary team of scholars thinks about the theoretical and pedagogical concerns involved with the intersection of film and religion in the classroom They examine the use of film to teach specific religious traditions religious theories and perspectives on fundamental human values Some instructors already teach some version of a film and religion course and many have integrated film as an ancillary to achieving central course goals This collection of essays helps them understand the field better and draws the sharp distinction between merely watching movies in the classroom and comprehending film in an informed and critical way *Presence and Desire* Jill Dolan, 1993 Explores current controversies and significant concerns in feminist theater and performance **Television, History, and American Culture** Mary Beth Haralovich, Lauren Rabinovitz, 1999 In less than a century the flickering blue gray light of the television screen has become a cultural icon What do the images transmitted by that screen tell us about power authority gender stereotypes and ideology in the United States Television History and American Culture addresses this question by illuminating how television both reflects and influences American culture and identity The essays collected here focus on women in front of behind and on the TV screen as producers viewers and characters Using feminist and historical criticism the contributors investigate how

television has shaped our understanding of gender power race ethnicity and sexuality from the 1950s to the present The topics range from the role that women broadcasters played in radio and early television to the attempts of Desilu Productions to present acceptable images of Hispanic identity from the impact of TV talk shows on public discourse and the politics of offering viewers positive images of fat women to the negotiation of civil rights feminism and abortion rights on news programs and shows such as I Spy and Peyton Place Innovative and accessible this book will appeal to those interested in women s studies American studies and popular culture and the critical study of television Contributors Julie D Acci Mary Desjardins Jane Feuer Mary Beth Haralovich Michele Hilmes Moya Luckett Lauren Rabinovitz Jane M Shattuc Mark Williams

Routledge Handbook of Disinformation and National Security Rubén Arcos,Irena Chiru,Cristina Ivan,2023-11-17 This interdisciplinary Handbook provides an in depth analysis of the complex security phenomenon of disinformation and offers a toolkit to counter such tactics Disinformation used to propagate false inexact or out of context information is today a frequently used tool of political manipulation and information warfare both online and offline This Handbook evidences a historical thread of continuing practices and modus operandi in overt state propaganda and covert information operations Further it attempts to unveil current methods used by propaganda actors the inherent vulnerabilities they exploit in the fabric of democratic societies and last but not least to highlight current practices in countering disinformation and building resilient audiences The Handbook is divided into six thematic sections The first part provides a set of theoretical approaches to hostile influencing disinformation and covert information operations The second part looks at disinformation and propaganda in historical perspective offering case study analysis of disinformation and the third focuses on providing understanding of the contemporary challenges posed by disinformation and hostile influencing The fourth part examines information and communication practices used for countering disinformation and building resilience The fifth part analyses specific regional experiences in countering and deterring disinformation as well as international policy responses from transnational institutions and security practitioners Finally the sixth part offers a practical toolkit for practitioners to counter disinformation and hostile influencing This handbook will be of much interest to students of national security propaganda studies media and communications studies intelligence studies and International Relations in general **Forays into**

Contemporary South African Theatre ,2019-11-11 In the years that followed the end of apartheid South African theatre was characterized by a remarkable productivity which resulted in a process of constant aesthetic reinvention After 1994 the protest theatre template of the apartheid years morphed into a wealth of diverse forms of stage idioms detectable in the works of Greg Homann Mike van Graan Craig Higginson Lara Foot Omphile Molusi Nadia Davids Magnet Theatre Rehane Abrahams Amy Jephta and Reza de Wet to cite only a few prominent examples Marc and Jessica Maufort s multivocal edited volume documents some of the various ways in which the rainbow nation has forged these innovative stage idioms This book s underlying assumption is that creolization reflects the processes of identity renegotiation in contemporary South Africa and

their multi faceted theatrical representations Contributors Veronica Baxter Marcia Blumberg Vicki Briault Manus Petrus du Preez Paula Fourie Craig Higginson Greg Homann Jessica Maufort Marc Maufort Omphile Molusi Jessica Murray Jill Planche Ksenia Robbe Mathilde Rogez Chris Thurman Mike van Graan and Ralph Yarrow **New Theatre Quarterly 33: Volume 9, Part 1** Clive Barker, Simon Trussler, 1993-04 One of a series discussing topics of interest in theatre studies from theoretical methodological philosophical and historical perspectives **Identifying Hollywood's Audiences** Melvyn Stokes, Richard Maltby, 1999-09-26 No Marketing Blurb *Arguments and Arguing* Thomas A. Hollihan, Kevin T. Baaske, 2022-05-06 Arguing is a fundamental human activity it is a process of making sense of the world and negotiating understandings with others Arguing can be and often is healthy for both relationships and societies The values of the community are shaped through people sharing their opinions offering reasons in support of their beliefs and deliberating Hollihan and Baaske present techniques for effective analysis logical reasoning and socially constructive argumentation They illustrate their discussions of theory and practice with multiple engaging examples The book focuses on narrative argument as a story backed by evidence to evaluate courses of action or to resolve conflicts A chapter on visual argumentation highlights the power of visual elements in arguments Effective arguing requires a sensitivity to the demands of different argumentative contexts Readers will become familiar with the elements of argument essential for politics the law debate business and relationships Narrative arguments are rational arguments Learning about the narrative reasoning process helps us tell more convincing credible and compassionate stories and to become better critics of the stories we hear **The Musical Leader** , 1928 **Robert Whitman** Robert Whitman, 2003 One of the pioneers of performance and multimedia work constantly cited as key to the burgeoning postwar genres now considered standard fare in art galleries and museums Robert Whitman s work of the 1960s and 1970s has long been inaccessible because of its ephemeral nature This publication and the exhibition it accompanies are the first to reexamine his seminal early work begun under the influence of Allan Kaprow in the late 1950s Early performances in conjunction with fellow artists Jim Dine and Claes Oldenburg paralleled exhibitions in some of the more influential experimental galleries of the time including Hansa Reuben and Martha Jackson The 1960s saw Whitman become highly interested in multimedia projections which he incorporated into installations as well as into his increasingly elaborate performances Together with Robert Rauschenberg Billy Kliver and others Whitman later spearheaded the collaborations between artists and scientists that resulted in such landmark exhibitions as Art Technology at the Los Angeles County Museum of Art in 1971 and Pavillion E A T at the Pepsi pavillion Expo 70 in Osaka Japan An incisive volume for artists and scholars interested in the major movements of the 1960s and 1970s including happenings performance theater pop art multimedia installation work and interdisciplinary collaboration MLA International Bibliography of Books and Articles on the Modern Languages and Literatures , 2008 *The Nation* , 2004 *Journal of Illinois History* , 2001 *Library Journal* , 1995 **A Teacher's Introduction to Reader-response Theories** Richard Beach, 1993 This book

offers teachers a convenient means of broadening their understanding of reader response theory and criticism and applying this theory to the teaching of literature in high school and college classrooms The book is designed to arouse individual teachers interest in reader response theory and encourage them to apply it to their teaching The book covers the various branches of reader response theory the key ideas of its many proponents and the advantages and disadvantages of each branch of theory as perceived by critics Individual chapters include 1 Introduction 2 Textual Theories of Response 3 Experiential Theories of Response 4 Psychological Theories of Response 5 Social Theories of Response 6 Cultural Theories of Response and 7 Applying Theory to Practice Making Decisions about Eliciting Response A glossary of key terms in reader response theory along with an extensive bibliography covering the many facets of the entire field are appended HB

Making the Scene Oscar G. Brockett, Margaret A. Mitchell, Linda Hardberger, 2010-02-15 A lively beautifully illustrated history of theatrical stage design from ancient Greek times to the present coauthored by the world's leading authority Oscar G Brockett **The Cosby Show** Linda K. Fuller, 1992-09-30 This volume chronicles the phenomenon of a television program that commanded first place for much of the time since its premiere in September 1984 Each week in the United States it has consistently drew a loyal audience of up to 60 million people breaking records for ratings and shares The show is credited with lifting a third place network into commanding leadership advancing the image of black families being the object of the greatest syndication barter deal in history and regenerating the sitcom genre Approached from a systems theoretical perspective this book considers The Cosby Show historically economically politically legally and socioculturally The book provides detailed examination of the show's production audience profiles and international reviews and reactions to it Fuller includes the results of a survey conducted by her and translated into appropriate languages for more than 800 responses from a dozen countries Media scholars continue to call for future research on acculturation effects of television and for research on complete contextual studies of specific television genres The Cosby Show Audiences Impact and Implications attempts to fill those gaps The Michigan Journal ,2006

The Top Books of the Year Audiences And Reception Theory By Julie Martin The year 2023 has witnessed a remarkable surge in literary brilliance, with numerous captivating novels captivating the hearts of readers worldwide. Lets delve into the realm of top-selling books, exploring the engaging narratives that have charmed audiences this year. Audiences And Reception Theory By Julie Martin : Colleen Hoover's "It Ends with Us" This poignant tale of love, loss, and resilience has captivated readers with its raw and emotional exploration of domestic abuse. Hoover expertly weaves a story of hope and healing, reminding us that even in the darkest of times, the human spirit can triumph. Audiences And Reception Theory By Julie Martin : Taylor Jenkins Reids "The Seven Husbands of Evelyn Hugo" This captivating historical fiction novel unravels the life of Evelyn Hugo, a Hollywood icon who defies expectations and societal norms to pursue her dreams. Reids captivating storytelling and compelling characters transport readers to a bygone era, immersing them in a world of glamour, ambition, and self-discovery. Audiences And Reception Theory By Julie Martin : Delia Owens "Where the Crawdads Sing" This mesmerizing coming-of-age story follows Kya Clark, a young woman who grows up alone in the marshes of North Carolina. Owens crafts a tale of resilience, survival, and the transformative power of nature, captivating readers with its evocative prose and mesmerizing setting. These popular novels represent just a fraction of the literary treasures that have emerged in 2023. Whether you seek tales of romance, adventure, or personal growth, the world of literature offers an abundance of captivating stories waiting to be discovered. The novel begins with Richard Papen, a bright but troubled young man, arriving at Hampden College. Richard is immediately drawn to the group of students who call themselves the Classics Club. The club is led by Henry Winter, a brilliant and charismatic young man. Henry is obsessed with Greek mythology and philosophy, and he quickly draws Richard into his world. The other members of the Classics Club are equally as fascinating. Bunny Corcoran is a wealthy and spoiled young man who is always looking for a good time. Charles Tavis is a quiet and reserved young man who is deeply in love with Henry. Camilla Macaulay is a beautiful and intelligent young woman who is drawn to the power and danger of the Classics Club. The students are all deeply in love with Morrow, and they are willing to do anything to please him. Morrow is a complex and mysterious figure, and he seems to be manipulating the students for his own purposes. As the students become more involved with Morrow, they begin to commit increasingly dangerous acts. The Secret History is a brilliant and gripping novel that will keep you wondering until the very end. The novel is a warning tale about the dangers of obsession and the power of evil.

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