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| 1. Record Nr. | UNINA9910138024703321 |
| Titolo | Teatro e censura // a cura di Annalisa Goldoni, Carlo Martinez |
| Pubbl/distr/stampa | Napoli, : Liguori, 2004 |
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| Descrizione fisica | VIII, 165 p |
| Collana | Domini. Monografie del Dipartimento di scienze linguistiche e letterarie, Università degli studi G. D'Annunzio, Chieti-Pescara ; ; 7 |
| Disciplina | 792 973 303 940 |
| Soggetti | Theater - Censorship - History Drama - Censorship - History |
| Lingua di pubblicazione | Italiano |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Note generali | Collected essays. |
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| 2. Record Nr. | UNINA9910818464003321 |
| Autore | Cook Bernie <1968-> |
| Titolo | Flood of images : media, memory, and Hurricane Katrina // Bernie Cook |
| Pubbl/distr/stampa | Austin, Texas : , : University of Texas Press, , 2015 ©2015 |
| ISBN | 0-292-77135-5 |
| Edizione | [First edition.] |
| Descrizione fisica | 1 online resource (431 p.) |
| Disciplina | 976/.044 |
| Soggetti | Hurricane Katrina, 2005 - Press coverage Mass media - Objectivity - United States Hurricane Katrina, 2005 - Social aspects United States Social conditions 21st century |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
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| Note generali | Description based upon print version of record. |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | ""Preface""; ""Acknowledgments""; ""Introduction. Where Y'at?""; ""Part One. Television News""; ""1. There Is No Wide Shot: Television News and Collective Memory""; ""2. Weather Citizens: Sunday, August 28""; ""3. These Are the First Pictures from the Air: Monday, August 29""; ""4. The Sort of Disaster Humans Cause: Tuesday, August 30""; ""5. The Walking Dead: Wednesday, August 31""; ""6. Over My Drowned Body: Thursday, September 1""; ""7. Not Sure What Is the Truth or Rumor Anymore: Friday, September 2""; ""8. A Big Corner Turned: Saturday, September 3"" ""9. A Violent Day: Sunday, September 4""""10. 99 Percent of It Is Bullshit: The Weeks After""; ""Part Two. Documentary""; ""11. Familiar from Television: Documentary as Collected Memory""; ""12. A Requiem in Four Acts: When the Levees Broke""; ""13. Ain't Nobody Got What I Got: Trouble the Water""; ""14. How Can Our Past Help Us to Survive This Time? Faubourg Treme""; ""15. We Were Not on the Map: A Village Called Versailles""; ""16. Our Mayor: Race""; ""17. Re-Occupying New Orleans: Land of Opportunity""; ""18. Disappeared People: Law & Disorder""; ""Part Three. Fiction"" ""19. My Fiction Seems a Bit Inconsequential to Me Now: Treme's Truth |

Claim""20. In the David Simon Business: Treme's Mode of Production""; ""21. The Continuance of Culture""; ""22. All These Trucks Got Bodies?Dramatizing Injustice""; ""Conclusion. Desitively Katrina""; ""Bibliography""; ""Films and Media""; ""Index""

Sommario/riassunto

Anyone who was not in New Orleans during Hurricane Katrina and the subsequent flooding of the city experienced the disaster as a media event, a flood of images pouring across television and computer screens. The twenty-four-hour news cycle created a surplus of representation that overwhelmed viewers and complicated understandings of the storm, the flood, and the aftermath. As time passed, documentary and fictional filmmakers took up the challenge of explaining what had happened in New Orleans, reaching beyond news reports to portray the lived experiences of survivors of Katrina. But while these narratives presented alternative understandings and more opportunities for empathy than TV news, Katrina remained a mediated experience. In *Flood of Images*, Bernie Cook offers the most in-depth, wide-ranging, and carefully argued analysis of the mediation and meanings of Katrina. He engages in innovative, close, and comparative visual readings of news coverage on CNN, Fox News, and NBC; documentaries including Spike Lee's *When the Levees Broke* and *If God Is Willing and Da Creek Don't Rise*, Tia Lessin and Carl Deal's *Trouble the Water*, and Dawn Logsdon and Lolis Elie's *Faubourg Treme*; and the HBO drama *Treme*. Cook examines the production practices that shaped Katrina-as-media-event, exploring how those choices structured the possible memories and meanings of Katrina and how the media's memory-making has been contested. In *Flood of Images*, Cook intervenes in the ongoing process of remembering and understanding Katrina.
