

1. Record Nr.	UNINA9910456292203321
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Titolo	Ugly war, pretty package [[electronic resource] ] : how CNN and Fox News made the invasion of Iraq high concept / / Deborah L. Jaramillo
Pubbl/distr/stampa	Bloomington, : Indiana University Press, c2009
ISBN	1-282-31974-4 9786612319747 0-253-00340-7
Descrizione fisica	1 online resource (268 p.)
Disciplina	956.7044/31
Soggetti	Iraq War, 2003-2011 - Television and the war Television broadcasting of news - United States War in mass media Mass media - Objectivity - United States Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Bibliographic Level Mode of Issuance: Monograph
Nota di bibliografia	Includes bibliographical references (p. [227]-237) and index.
Nota di contenuto	Introduction: the spectacle of televised war -- High concept, media conglomeration, and commercial news -- The high-concept war narrative -- Intertextuality, genres, and stars -- War characters -- The look and sound of high-concept war coverage -- The marketing of the 2003 invasion of Iraq -- Conclusion: the narrative exits screen right, the coverage fizzles, and news is what, exactly?