

# Contents

<i>Acknowledgments</i>	ix
Introduction	1
<i>Laurie Ouellette and Susan Murray</i>	
I Genre	
1 “Stanley Milgram, Allen Funt, and Me”: Postwar Social Science and the “First Wave” of Reality TV	19
<i>Anna McCarthy</i>	
2 “I Think We Need a New Name for It”: The Meeting of Documentary and Reality TV	40
<i>Susan Murray</i>	
3 Teaching Us to Fake It: The Ritualized Norms of Television’s “Reality” Games	57
<i>Nick Couldry</i>	
4 “Expect the Unexpected”: Narrative Pleasure and Uncertainty due to Chance in <i>Survivor</i>	75
<i>Mary Beth Haralovich and Michael W. Trosset</i>	
5 Extraordinarily Ordinary: <i>The Osbournes</i> as “An American Family”	97
<i>Derek Kompare</i>	

II	Industry	
6	The Political Economic Origins of Reali-TV <i>Chad Raphael</i>	119
7	The End of TV 101: Reality Programs, Formats, and the New Business of Television <i>Ted Magder</i>	137
8	Court TV: The Evolution of a Reality Format <i>Chuck Kleinhans and Rick Morris</i>	157
III	Cultural Politics	
9	Country Hicks and Urban Cliques: Mediating Race, Reality, and Liberalism on MTV's <i>The Real World</i> <i>Jon Kraszewski</i>	179
10	What Do Women Watch? Tuning In to the Compulsory Heterosexuality Channel <i>Jennifer Maher</i>	197
11	Aliens, Nomads, Mad Dogs, and Road Warriors: The Changing Face of Criminal Violence on TV <i>Elayne Rapping</i>	214
12	"Take Responsibility for Yourself": <i>Judge Judy</i> and the Neoliberal Citizen <i>Laurie Ouellette</i>	231
13	See You in Hell, Johnny Bravo! <i>Jeffrey Sconce</i>	251
IV	Reception	
14	Got to Be Real: Mediating Gayness on <i>Survivor</i> <i>Kathleen LeBesco</i>	271

15	The Meaning of Real Life <i>Justin Lewis</i>	288
16	“Kiss Me Kat”: Shakespeare, <i>Big Brother</i> , and the Taming of the Self <i>John Hartley</i>	303
17	Jamming <i>Big Brother</i> : Webcasting, Audience Intervention, and Narrative Activism <i>Pamela Wilson</i>	323
	<i>About the Contributors</i>	345
	<i>Index</i>	349