

stories. We need to tell our stories and to see ourselves as subjects in all our messy humanity on-screen.

## Notes

- 1 Examples of complex comedies that won Emmys include *Fleabag* (2019), *Veep* (2015–17), *Modern Family* (2010–14), *30 Rock* (2007–09), *The Office* (2006), *Arrested Development* (2004), and *Sex and the City* (2001).
- 2 Also includes other dramas – *Big Little Lies* (2017–19), discussed in chapter 3, and *Top of the Lake* (2013–17) – as well as dramedies *GLOW* (2017–19), and *Orange is the New Black* (2013–19), likewise discussed in chapter 3.
- 3 I would be remiss if I did not mention some significant counternarratives produced by and featuring men of color. The Emmy Award winning *Atlanta* (2016–present, FX) is a racially conscious dramedy that is not made to please the white gaze and boasts an all-Black writers room that creates nuanced characters and addresses issues significant to in-group audiences, including police brutality, gun violence, homophobia, transphobia, and the prison system. Although the series revolves around men, its Black gaze is doing important work to deconstruct the political project of the white male gaze. Similarly, *Ramy* (2019–present, Hulu) is a racially conscious dramedy that constructs the Brown gaze of Arab American Muslims living in New Jersey, as both immigrant parents and first-generation adult children negotiate the pulls of bicultural identity. Though not about men of color, *Schitt's Creek* (2015–20, CBC, CA) also deserves mention here for its ground breaking normalization of a gay gaze in the titular small town, a safe space that functions as a retort to the homophobia meted out against gay men and women in the name of television realism.

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