

# A Television Drama

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**Biographical Television Drama** Hannah Andrews 2022-04-28 “Biographical Television Drama breaks new ground as, to my knowledge, the first book-length exploration of the terms in which television engages in biographical storytelling. Backed by robust research in biography studies and British television history, Hannah Andrews deftly unravels the complexities behind the accessibility of biographical television drama. Her book tackles key questions head-on, notably rhetorics and style, narrative and performance and, innovatively, ethics, while also shedding light on the interconnections with other biographical screen forms through a rich corpus. This is an essential critical study that vindicates television drama’s unique place in the histories and practices of screen biography.” -Belén Vidal, Senior Lecturer in Film Studies at King’s College London and co-editor of *The Biopic in Contemporary Film Culture* This book explores what happens when biography and television meet, in a novel fusion of the two fields of study. Andrews compares core concepts in biography and television studies such as intimacy, the presentation of the self and the uneasy relationship between fact and fiction. The book examines biographical drama’s generic hybridity, accounting for the influence of the film biopic, docudrama, melodrama and period drama. It discusses biographical television drama’s representation of real lives in terms of visual style, performance and self-reflexivity. Andrews also assesses how life stories are shaped for televisual narrative formats and analyses the adaptation process for the biographical drama. Finally, the book considers various kinds of reputation – of the broadcast institution, author, biographical subject – in relation to the ethics of televisual biography.

**Filmed Television Drama, 1952-1958** William Hawes 2001-12-26 This work examines the change from live to filmed television dramas during the period 1952-1958 and the characteristics and programs that are most associated with filmed television drama. Along with many technical changes that had to be made in the industry in order to convert live television to filmed television came an interesting social one. The American society in general was developing a growing interest in the lives of ordinary people, and television moved with them, offering more programs that concentrated on the middle and lower classes. Because of the inherent qualities of filming, television began to feature more documentary-like realism, began to broaden its interpretation of traditional romantic escapism to include more outer space and supernatural science fiction, began to better fulfill materialistic desires through well-designed, enjoyable commercials, and began to offer the best dramas and most popular personalities, often leading viewers to greater self-appreciation and richer lives. This work focuses on the important anthology programs and specials that were on the air from 1952 to 1958 such as Kraft Television Theatre, Philco Television Playhouse, and The Hallmark Hall of Fame, filmed serials like Colgate Theatre, Amos 'n' Andy, and I Love Lucy, and the challenges of converting from live to filmed television drama.

TV Drama in China Ying Zhu 2008-10-01 This collection of essays brings together the first comprehensive

study of TV drama in China. Examining in depth the production, distribution and consumption of TV drama, the international team of experts demonstrate why it remains the pre-eminent media form in China. The examples are diverse, highlighting the complexity of producing narrative content in a rapidly changing political and social environment. Genres examined include the revisionist Qing drama, historical and contemporary domestic dramas, anti-corruption dramas, "pink" dramas, Red Classics, stories from the Diaspora, and sit-coms. In addition to genres, the collection explores industry dynamics: how TV dramas are marketed and consumed on DVD, and China's aspirations to export its television drama rights. The book provides an international and cross-cultural perspective with chapters on Taiwanese TV drama in China, the impact of South Korean drama, and trans-border production between the Mainland and Hong Kong.

*Television Drama in the Age of Streaming* Vilde Schanke Sundet 2021-04-02 This book examines television drama in the age of streaming—a time when television has been reshaped for national and international consumption via both linear 'flow' and on-demand user modes. It builds on an in-depth study of the Norwegian public service broadcaster (NRK) and some of its game-changing drama productions (Lilyhammer, SKAM, blank). The book portrays the formative first decade of television streaming (2010-2019), how new streaming services and incumbent television providers intersect and act in a new drama landscape, and how streaming impacts existing television production cultures, publishing models and industry-audience relations. The analysis draws on insight gained through more than a hundred interviews with television experts and fans, hundreds of hours of observations, and unique access to industry conferences, meetings, working documents, and ratings. The book combines perspectives from production studies, media industry studies, and fan studies to inform its analysis.

British Television Drama J. Bignell 2014-05-12 Featuring leading scholars of British television drama and noted writers and producers from the television industry, this new edition of *British Television Drama* evaluates past and present TV fiction since the 1960s, and considers its likely future.

**Television Drama** Trisha Dunleavy 2009-06-15 Investigating the leading drama genres of different television eras in both Britain and the US, this book traces the evolution of television drama from the 'high culture' aspirations and technical limitations of its early days to the intense commercial competition that informs the creation of television drama today.

*Contemporary British Television Drama* James Chapman 2020-05-28 The early twenty-first century has seen the emergence of a new style of television drama in Britain that adopts the professional practices and production values of high-end American television while remaining emphatically 'British' in content and outlook. This book analyses eight of these dramas - *Spooks*, *Foyle's War*, *Hustle*, *Life on Mars*, *Ashes to Ashes*, *Downton Abbey*, *Sherlock* and *Broadchurch* - which have all proved popular with audiences and in their different ways represent the thematic and formal paradigms of post-millennial drama. James Chapman locates new British drama in its institutional and economic contexts, considers their critical and popular reception, and analyses their social politics in relation to their representations of class, gender and nationhood. He demonstrates how contemporary drama has mobilised both new and residual elements in re-configuring genres such as the spy series, cop show and costume drama for the cultural tastes of modern audiences. And it concludes that television drama has played an integral role in both the economic and the cultural export of 'Britishness'.

*The Largest Theatre in the World* Shaun Sutton 1982

American Television Drama William Hawes 1986 Anchored in fact and sprinkled with anecdotes, this

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volume chronicles the early years in the development of television drama, prior to the emergence of television networks. Between the years 1928 -- the year of the first television drama -- and 1947 -- the year of the first dramatic anthology series--hundreds of television dramas were produced. Hawes focuses on the administrative, artistic, and technological concerns that arose at the National Broadcasting Company, the Columbia Broadcasting System and other experimental television stations in Chicago, Philadelphia, and Los Angeles. He also discusses the contribution of television critics, the significance of radio and motion picture industries, and the role of advertising in television drama. ISBN 0-8173-0276-XL \$29.95.

*Danish Television Drama* Anne Marit Waade 2020-08-04 This book explores how to understand the international appeal of Danish television drama and Nordic Noir in the 2010s. Focusing on production and distribution as well as the series and their reception, the chapters analyse how this small nation production culture was suddenly regarded as an example of best practice in the international television industries, and how the distribution and branding of particular series - such as *Forbrydelsen/The Killing*, *Borgen* and *Bron/The Bridge* - led to dedicated audiences around the world. Discussing issues such as cultural proximity, transnationalism and glocalisation, the chapters investigate the complex interplays between the national and international in the television industries and the global lessons learned from the way in which screen ideas, production frameworks and public service content from Denmark suddenly managed to travel widely. The book builds on extensive empirical material and case studies conducted as part of the transnational research project 'What Makes Danish Television Drama Travel?'

*Transatlantic Television Drama* Matt Hills 2019-01-11 "This collection explores the current wave of US/UK television dramas, focusing on industry strategies, performance styles, issues of 'quality,' and audience receptions. It covers key programs including *Black Mirror*, *Downton Abbey*, *Game of Thrones* and *Sherlock*. Issues of national identity, streaming services, and transnational fan cultures are all explored"

**Mainstream Culture Refocused** Xueping Zhong 2019-01-31 Serialized television drama (dianshiju), perhaps the most popular and influential cultural form in China over the past three decades, offers a wide and penetrating look at the tensions and contradictions of the post-revolutionary and pro-market period. Zhong Xueping's timely new work draws attention to the multiple cultural and historical legacies that coexist and challenge each other within this dominant form of story telling. Although scholars tend to focus their attention on elite cultural trends and avant garde movements in literature and film, Zhong argues for recognizing the complexity of dianshiju's melodramatic mode and its various subgenres, in effect "refocusing" mainstream Chinese culture. *Mainstream Culture Refocused* opens with an examination of television as a narrative motif in three contemporary Chinese art-house films. Zhong then turns her attention to dianshiju's most important subgenres. "Emperor dramas" highlight the link between popular culture's obsession with emperors and modern Chinese intellectuals' preoccupation with issues of history and tradition and how they relate to modernity. In her exploration of the "anti-corruption" subgenre, Zhong considers three representative dramas, exploring their diverse plots and emphases. "Youth dramas'" rich array of representations reveal the numerous social, economic, cultural, and ideological issues surrounding the notion of youth and its changing meanings. The chapter on the "family-marriage" subgenre analyzes the ways in which women's emotions are represented in relation to their desire for "happiness." Song lyrics from music composed for television dramas are considered as "popular poetics." Their sentiments range between nostalgia and uncertainty, mirroring the social contradictions of the reform era. The Epilogue returns to the relationship between intellectuals and the production of mainstream cultural meaning in the context of China's post-revolutionary social, economic, and cultural transformation. Provocative and insightful, *Mainstream Culture Refocused* will appeal to scholars and students in studies of modern China generally and of contemporary Chinese media and

popular culture specifically.

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**Writing and Producing Television Drama in Denmark** Eva Novrup Redvall 2013-01-01 Offering unique insights into the writing and production of television drama series such as *The Killing* and *Borgen*, produced by DR, the Danish Broadcasting Corporation, Novrup Redvall explores the creative collaborations in writers' rooms and 'production hotels' through detailed case studies of Denmark's public service production culture.

**The Politics of Love** Rebecca Joubin 2013-10-03 Dramatic miniseries are the primary arena for the expression of postcolonial Syrian culture and artistic talent, an arena that unites diverse aspects of artisanship in a struggle over visions of the past, present, and future of the nation. As the tour de force of the television medium, blossoming amidst persisting authoritarianism, these miniseries serve as a crucial and complex artistic avenue through which political and social opposition manifests. Scholars have tried to come to terms with a highly critical culture produced within attempted state co-optation, and argue that politically critical culture operates as a "safety valve" to release frustrations so that dissenters are less likely to mobilize against the government. Through research fueled by a viewing of over two hundred and fifty miniseries ranging from the 1960s to the present—as well as an examination of hundreds of press reports, Facebook pages, and extensive interviews with drama creators—this book turns away from the dominant paradigm that focuses on regime intent. When turning attention instead to the drama creators themselves we witness the polyphony of voices employing love and marriage metaphors and gender (de)constructions to explore larger issues of nationalism, self-identity, and political critique. At the heart of constructions of femininity are the complications that arise with the symbiosis of pure femininity with authentic national identity. Deconstructing masculinity as political critique has been less complicated since it is not implicated in Western identity issues; on the contrary, illustrations of

subservient masculinity serve to subtly denounce government corruption and oppression. Miniseries from the 1960s demonstrate that the focus of the qabaday (tough man) on female sexuality comes from his own political alienation vis-à-vis the state, and is part of a vicious cycle of state violence vis-à-vis the citizen. In recent years, and in particular after the uprising, we can see the emerging definition of the true qabaday as one who does not suppress a woman's sexuality, thereby allowing for full equality in relationships as the basis of a truly free society.

*Producing British Television Drama* Ruth McElroy 2019-06-04 This book presents a compelling case for a paradigmatic shift in the analysis of television drama production that recentres questions of power, control and sustainability. Television drama production has become an increasingly lucrative global export business as drama as a form enjoys increased prestige. However, this book argues that the growing emphasis on international markets and global players such as Netflix and Amazon Prime neglects the realities of commissioning and making television drama in specific national and regional contexts. Drawing on extensive empirical research, *Producing British Television Drama* demonstrates the centrality of public service broadcasters in serving audiences and sustaining the commercial independent sector in a digital age. It attends closely to three elements—the role of place in the production of content; the experiences of those working in the sector; and the interventions from cultural intermediaries in articulating and ascribing value to television drama. With chapters examining the evolution of British TV drama, as well as what might be in store in its future, this book offers invaluable insights into the UK as a major supplier of and market for television drama.

*Popular television drama* Jonathan Bignell 2017-06-01 *Popular television drama: critical perspectives* is a collection of essays examining landmark programmes of the last forty years, from 'Doctor Who' to 'The Office', and from 'The Demon Headmaster' to 'Queer As Folk'. Contributions from prominent academics focus on the full range of popular genres, from sitcoms to science fiction, gothic horror and children's drama, and challenge received wisdom by reconsidering how British television drama can be analysed. Each section is preceded by an introduction in which the editors discuss how the essays address existing problems in the field and also suggest new directions for study. The book is split into three sections, addressing the enduring appeal of popular genres, the notion of 'quality' in television drama, and analysing a range of programmes past and present. *Popular television drama: critical perspectives* will be of interest to students and researchers in many academic disciplines that study television drama. Its breadth and focus on popular programmes will also appeal to those interested in the shows themselves.

**TV Creators** James L. Longworth, Jr. 2002-05-01 Interviews featured in Volume One include: Dick Wolf; David Chase; Ed Zwick; Steven Bochco; and John Wells. Interviews featured in Volume Two include: Aaron Sorkin; Aaron Spelling; Joss Whedon; and Anthony Zuiker.

*Difficult Women on Television Drama* Isabel C. Pinedo 2021-02-16 *Difficult Women on Television Drama* analyses select case studies from international TV dramas to examine the unresolved feminist issues they raise or address: equal labor force participation, the demand for sexual pleasure and freedom, opposition to sexual and domestic violence, and the need for intersectional approaches. Drawing on examples from *The Killing*, *Orange is the New Black*, *Big Little Lies*, *Wentworth*, *Outlander*, *Westworld*, *Being Mary Jane*, *Queen Sugar*, *Vida*, and other television dramas with a focus on complex female characters, this book illustrates how female creative control in key production roles (direct authorship) together with industrial imperatives and a conducive cultural context (indirect authorship) are necessary to produce feminist texts. Placed within the larger context of a rise in feminist activism and political participation by women; the growing embrace of a feminist identity; and the ascendance of post-

feminism, this book reconsiders the unfinished nature of feminist struggle(s) and suggests the need for a broader sweep of economic change. This book is a must-read for scholars of media and communication studies; television and film studies; cultural studies; American studies; sociology of gender and sexualities; women and gender studies; and international film, media and cinema studies.

*Social Class and Television Drama in Contemporary Britain* David Forrest 2017-06-29 This collection is a wide-ranging exploration of contemporary British television drama and its representations of social class. Through early studio-set plays, soap operas and period drama, the volume demonstrates how class provides a bridge across multiple genres and traditions of television drama. The authors trace this thematic emphasis into the present day, offering fascinating new insights into the national conversation around class and identity in Britain today. The chapters engage with a range of topics including authorial explorations of Stephen Poliakoff and Jimmy McGovern, case studies of television performers Maxine Peake and Jimmy Nail, and discussions of the sitcom genre and animation form. This book offers new perspectives on popular British television shows such as *Goodnight Sweetheart* and *Footballers' Wives*, and analysis of more recent series such as *Peaky Blinders* and *This is England*.

**Transnational European Television Drama** Ib Bondebjerg 2017-11-09 This book deals with the role of television drama in Europe as enabler of transnational, cultural encounters for audiences and the creative community. It demonstrates that the diversity of national cultures is a challenge for European TV drama but also a potential richness and source of creative variation. Based on data on the production, distribution and reception of recent TV drama from several European countries, the book presents a new picture of the transnational European television culture. The authors analyse main tendencies in television policy and challenges for national broadcasters coming from new global streaming services. Comparing cases of historical, contemporary and crime drama from several countries, this study shows the importance of creative co-production and transnational mediated cultural encounters between national cultures of Europe.

*Popular Television Drama* Jonathan Bignell 2005-10-21 This collection of essays examines landmark British television programs of the last forty years, from *Doctor Who* to *The Office*, and from *The Demon Headmaster* to *Queer As Folk*. Contributions from prominent academics focus on the full range of popular genres, from sitcoms to science fiction, gothic horror and children's drama, and reconsider how British television drama can be analyzed. This book will be of interest to students and researchers in many academic disciplines that study television drama.

**TV Creators** James L. Longworth, Jr. 2000-11-01 *ER*, *Law & Order*, and *The Sopranos* are just a few of the dramas that launched a new era of television at the turn of the millennium. *TV Creators* gives scholars and fans alike an exclusive, firsthand account of the lives, philosophies, and contributions of the writers and producers responsible for these and other outstanding prime time programs. James Longworth affords twelve outstanding creators of television drama an open, uncensored forum in which they discuss everything from their work ethic to the political and social issues affecting the television industry.

*Television Drama Series Programming* Larry James Gianakos 1980 For more than a decade, Gianakos' comprehensive chronicles of American television dramatic programming have been considered classic references. Following a descriptive and critical review for each period, an exhaustive *Days and Times* section includes detailed listings for all dramatic specials. Program sections for all seasons provide writer and director credits. This is the first volume of the 6-volume series.

**Television Drama in Contemporary China** Shenshen Cai 2016-09-13 Due to high audience numbers

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and the significant influence upon the opinions and values of viewers, the political leadership in China attributes great importance to the impact of television dramas. Many successful TV serials have served as useful conduits to disseminate official rhetoric and mainstream ideology, and they also offer a rich area of research by providing insight into the changing Chinese political, social and cultural context. This book examines a group of recently released TV drama serials in China which focus upon, and to various degrees represent, topical political, social and cultural phenomena. Some of the selected TV serials reflect the present ideological proclivities of the Chinese government, whilst others mirror social and cultural occurrences or provide coded and thought-provoking messages on China's socio-economic and political reality. Through in-depth textual analysis of the plots, scenes and characters of these selected TV serials, the book provides timely interpretations of contemporary Chinese society, its political inclinations, social fashions and cultural tendencies. The book also demonstrates how popular media narratives of TV drama serials engage with sensitive civic issues and cultural phenomena of modern-day China, which in turn encourages a broader social imagination and potential for change. Advancing our understanding of contemporary China, this book will appeal to students and scholars of contemporary Chinese culture, society and politics, as well as those with research interests in television studies more generally.

**Television Drama** Sue Thornham 2004-10-29 At a time when distinctions between television and film have blurred, and multiple TV channels offer us the chance to re-view TV dramas, there is still little attention paid to television drama as text or to ways of theorising such texts. This book offers both a clear account of theoretical approaches to television drama and readings of a range of television drama texts. Arguing that TV drama is a key site for exploring the usefulness of contemporary theories of identity, culture and representation, it offers a framework which links this analysis to theoretical concepts explored elsewhere in cultural, media and film studies over recent years. Each chapter provides a critical account of a specific theoretical approach, outlining its history and scope, and demonstrating its application across a range of TV dramas, ending with a close reading of particular examples. Organised around the themes of identity and subjectivity, the book encompasses a wide range of approaches and texts, from sitcom, to docudrama, to sci fi and is an ideal resource for undergraduate students of Media Studies, Cultural studies, Communication Studies and Television and Film Studies.

**Writing Television Drama: Get Your Scripts Commissioned: Teach Yourself** Nicholas Gibbs 2012-09-21 Break Into Writing For Television takes you from the very first line of the script through to becoming a regular writer for soaps and 'continuing dramas'. It starts with the basics of different types of script and production, and moves on to getting ideas, shaping character and dialogue, re-writing, pitching work and the practicalities of who does what in the production world, in both the UK and the US. Structured around a practical, progressive, goal-orientated approach, each chapter contains a diagnostic test, case studies, practical exercises and Aide Memoire boxes. Each chapter concludes with a reminder of the key points of the chapter (Focus Points) and a round-up of what to expect in the next (Next Step), which will whet your appetite for what's coming and how it relates to what you've just read.

[Creating Australian Television Drama](#) Susan Lever 2020-11-13 Television drama has been the dominant form of popular storytelling for more than sixty years, shaping the imaginations of millions of people. This book surveys the careers of the central creators of those stories for Australian television—the writers who learnt how to work in a new medium, adapting to its constraints and exploring its creative possibilities. Informed by interviews with many writers, it describes the establishment of Australian television drama production, observing the way writers grasped the creative and business opportunities that television presented. It examines the development of Australian versions of the major television genres—the sitcom, the police drama, the historical series, docudrama, and social drama—presenting a 'canon' of

significant Australian television drama productions that deserve to be remembered. It offers an account of the emergence of work by Indigenous writers for television and it argues for the consideration of television drama alongside histories of Australian film and stage drama. 'For years, Susan Lever has been talking to Australia's best television writers about their work, their craft and their industry. Now it's all here in this book; a toast to a vital part of Australian culture.' – Geoffrey Atherden 'This is a wonderful book. Meticulously researched and engagingly written, it tells in fascinating detail, from the writers' points of view, the story of Australian scripted television from its beginnings in the 1950's, to the present. Better yet, Susan Lever has allowed the writers themselves to speak about the work, about their visions and processes, their joys and frustrations. I am delighted to see television drama, docudrama and comedy acknowledged so generously for their role in Australian culture.' – Sue Smith 'Brilliantly researched, lucid, comprehensive ... the big picture on writers for the small screen in Australia.' – Ian David

**Live Television Drama, 1946-1951** William Hawes 2001-03-15 The "live era" or "golden age" of television drama originating from New York, 1946 through 1951, was an exciting time of creative and commercial accomplishment. This is a complete history and reference guide to the live dramas that aired during those six years. Extensive coverage is given to the NBC anthologies Kraft Television Theatre and Philco Television Playhouse, and the CBS anthologies Ford Theater and Studio One, as well as to "the competitors"--the 28 new anthologies that appeared in the prime time schedule during 1950 and 1951. Appendices comprehensively list the day-by-day program logs for BBC, CBS and NBC dramas from 1946 through 1951.

**Viewing America** C. W. E. Bigsby 2013-10-10 Christopher Bigsby explores the potential of television drama to offer a radical critique of American politics, myths and values.

**The Intimate Screen** Jason Jacobs 2000 This book explores the formative period of British television drama, concentrating on the years 1936-55. It examines the continuities and changes of early television drama, and the impact this had upon the subsequent 'golden age'. In particular, it questions the caricature of early television drama as 'photographed stage plays' and argues that early television pioneers in fact produced a diverse range of innovative drama productions, using a wide range of techniques.

*Play For Today* Irene Shubik 2000 Writing from first-hand experience, the author describes the role of the producer in the making of an original television play, from the initial discussions with writers to the transmission. Irene Shubik worked on "Play for Today" for the BBC and was also a drama producer for ITV.

*Biographical Television Drama* Hannah Andrews 2021-04-13 "Biographical Television Drama breaks new ground as, to my knowledge, the first book-length exploration of the terms in which television engages in biographical storytelling. Backed by robust research in biography studies and British television history, Hannah Andrews deftly unravels the complexities behind the accessibility of biographical television drama. Her book tackles key questions head-on, notably rhetorics and style, narrative and performance and, innovatively, ethics, while also shedding light on the interconnections with other biographical screen forms through a rich corpus. This is an essential critical study that vindicates television drama's unique place in the histories and practices of screen biography." -Belén Vidal, Senior Lecturer in Film Studies at King's College London and co-editor of *The Biopic in Contemporary Film Culture* This book explores what happens when biography and television meet, in a novel fusion of the two fields of study. Andrews compares core concepts in biography and television studies such as intimacy, the presentation of the self

and the uneasy relationship between fact and fiction. The book examines biographical drama's generic hybridity, accounting for the influence of the film biopic, docudrama, melodrama and period drama. It discusses biographical television drama's representation of real lives in terms of visual style, performance and self-reflexivity. Andrews also assesses how life stories are shaped for televisual narrative formats and analyses the adaptation process for the biographical drama. Finally, the book considers various kinds of reputation – of the broadcast institution, author, biographical subject – in relation to the ethics of televisual biography.

**Adapting Television Drama** Christopher Hogg 2022-01-01 This book explores adaptation in its various forms in contemporary television drama. It considers the mechanics of adaptation as an ever-more prevalent form of production, most notably in the reworking of literary sources for television. It also explores the broader process through which the television industry as a whole is currently making necessary adaptations in how it tells stories, especially in relation to important concerns of equality, diversity and inclusion. Offering and analysing 16 original interviews with leading British television producers, writers, directors, production designers, casting directors and actors, and with a particular focus on female and/or minority-ethnic industry perspectives, the book examines some of the key professional and creative approaches behind television adaptations today. The book connects these industry insights to the existing conceptual and critical frameworks of television studies and adaptation studies, illuminating the unique characteristics of television adaptation as a material mode of production, and revealing television itself as an inherently adaptive artform.

Turn Up the Contrast Mary Jane Miller 2011-11-01 From Shakespeare to cop shows, sitcoms to docudramas, for over three decades the CBC has presented viewers with every variety of television drama and has become Canada's closest equivalent to a national theatre. Turn Up the Contrast is the first book to explore the content of Canadian television drama and is both a critical analysis and a survey history of how Canadians have used the medium to tell themselves their own stories. As a part of her research, Mary Jane Miller watched thousands of hours of television, sampling series and viewing in their entirety shorter programs such as movies and mini-series. Asking a variety of questions, she selected a number of programs for detailed analysis, and devotees of The Beachcombers, King of Kensington, Seeing Things, Cariboo Country, Wojeck or A Gift to Last will be pleased to find their favourites among those discussed at length. A University of British Columbia Press / CBC Enterprises Co-Publication.

**Television Dramas and the Global Village** Diana I. Ríos 2021-10-18 This book analyzes the ways in which television dramas allow audiences to vicariously experience fantasy-indulging, escapism-satisfying, and reality-reckoning stories. Contributors discuss how our innate desire to tell human stories both binds us together and motivates us to persevere as a community on a global scale.

**Transnational Television Drama** Elke Weissmann 2012-08-30 This history of British and American television drama since 1970 charts the increased transnationalisation of the two production systems. From The Forsyte Saga to Roots to Episodes , it highlights the close relationship that drives innovation and quality on both sides of the Atlantic.

The West Wing Peter C. Rollins 2003-04-01 Informed by historical scholarship and media analysis, this book takes a critical look at the award-winning show from a wide range of perspectives. Media scholars Peter C. Rollins and John E. O'Connor make an important contribution to the field with an eclectic mix of essays, which translate the visual language of the onscreen politics of the series.

**Television Drama in Spain and Latin America** Paul Julian Smith 2018-07 Television Drama in Spain

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and Latin America addresses two major topics within current cultural, media, and television studies: the question of fictional genres and that of transnational circulation. While much research has been carried out on both TV formats and remakes in the English-speaking world, almost nothing has been published on the huge and dynamic Spanish-speaking sector. This book discusses and analyses series since 2000 from Spain (in both Spanish and Catalan), Mexico, Venezuela, and (to a lesser extent) the US, employing both empirical research on production and distribution and textual analysis of content. The three genres examined are horror, biographical series, and sports-themed dramas; the three examples of format remakes are of a period mystery (Spain, Mexico), a romantic comedy (Venezuela, US), and a historical epic (Catalonia, Spain). Paul Julian Smith is Distinguished Professor at the Graduate Center, City University of New York. He was previously Professor of Spanish at the University of Cambridge. He is the author of twenty books and one hundred academic articles.

*British Television Drama* Lez Cooke 2015-04-09 This widely-respected history of British television drama is an indispensable guide to the significant developments in the area; from its beginnings on the BBC in the 1930s and 40s to its position in the twenty-first century, as television enters a multichannel digital era. Embracing the complete spectrum of television drama, Lez Cooke places programmes in their social, political and industrial contexts, and surveys the key dramas, writers, producers and directors. Thoroughly revised and updated, this second edition includes new images and case studies, new material on British television drama before 1936, an expanded bibliography and a substantial new chapter that explores the renaissance in the quality, variety and social ambition of television drama in Britain since 2002. Comprehensive and accessible, this book will be of value to anyone interested in the rich history of British television and modern drama.