

Sample of PhD dissertation English editing

Field of research: Flim and Media

Introduction

This dissertation ~~will examine~~examines the genre of Teen ~~TV~~television drama, and those of genre offers a way for TV industries to control the teen drama context in the production of any cultural product. ~~A~~It addresses a number of fundamental questions about youth image on television ~~are addressed~~: wWhat do we see in Teen ~~TV~~television dramas? ~~Is~~Do they constitute it a genre in its own right? How ~~does~~ teen television dramas interact with other cultural industries, such as ~~those of~~ cinema? What narrative forms ~~does the~~Taiwanese young Teen TV-television drama *The Outsiders* draw upon and why? What dose ideological functioning of *The Outsiders* embodies its social cultural text and enacts particular range of values, beliefs and ideas?

~~This dissertation intends to answer these questions.~~

The 'teenager' is a relatively new subject, ~~coming~~having come to prominence in the West~~ern world~~ since the Second World War. Indeed the idea of studying teenagers ~~An ideal of studying 'teenager' subject~~ comes from the West (Davis et al., 2004, p2). Bill Osgerby ~~regarded~~regards the ~~period of~~ post-war era in Britain as that of a new Britian social "visibility" of young for youth (Osgerby, 1998, p17). ~~There are~~S several factors ~~to~~ support Osgerby's argument. Firstly, ~~since the nineteenth century,~~ spectacular working-class groups had existed among sections of youth since the nineteenth century; they sowed the seeds ~~of for~~ a commercial youth market in the ~~following the~~ years following the of Second World War. ~~Secondly~~Next, there was a significant "baby boom" in the ~~period of post-war~~post-war era, ~~while during which~~ the young youth population ~~has~~ rapidly increased. ~~Taking t~~The number of British youths, for example, ~~there-~~

Comment [EU1]: CHECK: Do you mean that through the creation of teen dramas, the television industry controls a number of cultural products beyond the actual drama itself (merchandising, etc.)? If this is the case, I would substitute "which also allows the television industry to control the production of a variety of cultural by-products."

Comment [EU2]: CHECK: I think it would be useful to add the transliterated Chinese title here.

Comment [EU3]: CHECK: I think this may be what you mean: "through which particular ideological devices does *The Outsiders* embody its socio-cultural text and manifest a particular range of values, ideas, and beliefs?"

Comment [EU4]: CHECK: Do you mean: "groups of spectators from the working class"?

grew from 8 percent to 10 percent of the population ~~in over the~~ course of the 1950s (Osgerby,1998, p18). Thus, ~~a considerable~~ ~~number of~~ young people ~~have~~ became a major ~~manpower for~~ a within society ~~and then they become~~ while constituting a (new?) potential market. ~~While a number of~~ As young audiences increased, the media industry increased its focus ~~es more~~ on youth market as well. The ~~is~~ expansion of the youth market had its great influence ~~in~~ ~~the field of~~ on entertainment industries such as popular music, film and television. Young people ~~become~~ became a market favorite (Osgerby,1998,39). In short, because of ~~economic~~ the new economic situation and baby boom ~~in the period of~~ the post-war era, the youth has geared many things. Thus, the 'teenager' ~~study~~ ~~becomes~~ became quite a ~~unique and~~ critical object of study ~~in~~ within ~~many a number of~~ fields, from ~~of~~ economy ical to, education ~~nal~~ and sociology. ical

Comment [EU5]: CHECK: had "a great influence," (one among others) or "its greatest influence" (if this is the segment of the economy that benefitted the most from this new market)

Comment [EU6]: CHECK: I am having difficulty understanding what you mean by using the verb "gear" here.

Final text

Introduction

This dissertation examines the genre of Teen television drama, and those of genre offers a way for TV industries to control the teen drama context in the production of any cultural product. It addresses a number of fundamental questions about youth image on television: what do we see in Teen television dramas? Do they constitute a genre in its own right? How do teen television dramas interact with other cultural industries, such as cinema? What narrative forms does the Taiwanese Teen television drama *The Outsiders* draw upon and why? What dose ideological functioning of *The Outsiders* embodies its social cultural text and enacts particular range of values, beliefs and ideas?

The 'teenager' is a relatively new subject, having come to

prominence in the West since the Second World War. Indeed the idea of studying teenagers comes from the West (Davis et al., 2004, p2). Bill Osgerby regards the post-war era in Britain as that of a new social “visibility” for youth (Osgerby,1998, p17). Several factors support Osgerby’s argument. First, spectacular working-class groups had existed among sections of youth since the nineteenth century; they sowed the seeds for a commercial youth market in the years following the Second World War. Next, there was a significant “baby boom” in the post-war era, during which the youth population rapidly increased. The number of British youths, for example, grew from 8 percent to 10 percent of the population over the course of the 1950s (Osgerby,1998, p18). Thus, young people became a major power within society while constituting a (new?) potential market. As young audiences increased, the media industry increased its focus on youth market as well. The expansion of the youth market had its great influence on entertainment industries such as popular music, film and television. Young people became a market favorite (Osgerby,1998,39). In short, because of the new economic situation and baby boom of the post-war era, the youth has geared many things. Thus, the ‘teenager’ became quite a critical object of study within a number of fields, from economy to education and sociology.