Introduction

This dissertation will examine the genre of Teen TV-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 TV-dramas? Do they constitute a genre in its own right? How do teen television dramas interact with other cultural industries, such as those of cinema? What narrative forms does the Taiwanese young Teen TV-drama The Outsiders draw upon and why? What does 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 to prominence in the Western world since the Second World War. Indeed the idea of studying teenagers comes from the West (Davis et al., 2004, p2). Bill Osgerby regarded the period-of-post-war era in Britain as that of a new Britian-social “visibility” of youth (Osgerby,1998, p17). There are several factors to-support Osgerby’s argument. Firstly, spectacular working-class groups had existed among sections of youth since the nineteenth century; they sowed the seeds of a commercial youth market in the following years. Secondly, there was a significant “baby boom” in the period-of-post-war era, while during which the young population has rapidly increased. Taking the number of British youths, for example, there...
grew from 8 percent to 10 percent of the population in the 1950s (Osgerby, 1998, p. 18). Thus, a considerable number of young people have become a major manpower for within society and then they become while constituting a potential market. While a number of young audiences increased, the media industry increased its focuses more 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, p. 39). In short, because of 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 quite a unique and critical object of study in within many a number of fields, from economical to educational and sociological.

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.