

# TIME

## TIME IN TELEVISION NARRATIVE

Exploring Temporality in Twenty-First-Century Programming

EDITED BY MELISSA AMES

# TIME

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# Time In Television Narrative Exploring Temporality In Twenty First Century Programming

**JP Kelly**



## **Time In Television Narrative Exploring Temporality In Twenty First Century Programming:**

**Time in Television Narrative** Melissa Ames, 2012-08 This collection analyzes twenty first century American television programs that rely upon temporal and narrative experimentation These shows play with time slowing it down to unfold the narrative through time retardation and compression They disrupt the chronological flow of time itself using flashbacks and insisting that viewers be able to situate themselves in both the present and the past narrative threads Although temporal play has existed on the small screen prior to the new millennium never before has narrative time been so freely adapted in mainstream television The essayists offer explanations for not only the frequency of time play in contemporary programming but the implications of its sometimes disorienting presence Drawing upon the fields of cultural studies television scholarship and literary studies as well as overarching theories concerning postmodernity and narratology Time in Television Narrative offers some critical suggestions The increasing number of television programs concerned with time may stem from any and all of the following recent scientific approaches to quantum physics and temporality new conceptions of history and posthistory or trends in late capitalistic production and consumption in the new culture of instantaneity or in the recent trauma culture amplified after the September 11 attacks In short these televisual time experiments may very well be an aesthetic response to the climate from which they derive These essays analyze both ends of this continuum and also attend to another crucial variable the television viewer watching this new temporal play

**Time in Television Narrative** Melissa Ames, 2012-10-01 This collection analyzes twenty first century American television programs that employ temporal and narrative experimentation These shows play with time slowing it down to unfold narrative through time retardation and compression They disrupt the chronological flow of time itself using flashbacks and insisting that viewers be able to situate themselves in both the present and the past narrative threads Although temporal play has existed on the small screen prior to the new millennium never before has narrative time been so freely adapted in mainstream television The essayists offer explanations for not only the frequency of time play in contemporary programming but also the implications of its sometimes disorienting presence Drawing upon the fields of cultural studies television scholarship and literary studies as well as overarching theories concerning postmodernity and narratology Time in Television Narrative offers some critical suggestions The increasing number of television programs concerned with time may stem from any and all of the following recent scientific approaches to quantum physics and temporality new conceptions of history and post history or trends in late capitalistic production and consumption in the new culture of instantaneity or in the recent trauma culture amplified after the September 11 attacks In short these televisual time experiments may very well be an aesthetic response to the climate from which they derive These essays analyze both ends of this continuum and also attend to another crucial variable the television viewer watching this new temporal play

**Time, Technology and Narrative Form in Contemporary US Television Drama** JP Kelly, 2017-10-09 This book examines how television has been transformed over the past twenty years

by the introduction of new viewing technologies including DVDs DVRs and streaming services such as Netflix Hulu and Amazon Prime It shows that these platforms have profoundly altered the ways we access and watch television enabling viewers to pause rewind record and archive the once irreversible flow of broadcast TV JP Kelly argues that changes in the technological landscape of television has encouraged the production of narrative forms that both explore and embody new industrial temporalities Focusing on US television but also considering the role of TV within a global marketplace the author identifies three distinct narrative temporalities acceleration 24 Prison Break complexity Lost FlashForward and retrospection Mad Men Through industrial textual analysis of television shows this cross disciplinary study locates these narrative temporalities in their socio cultural contexts and examines connections between production distribution and narrative form in the contemporary television industry

**Chick TV** Yael Levy, 2022-03-14 Tony Soprano Don Draper and Walter White ushered in the era of the television antihero with compelling narratives and complex characters While critics and academics celebrated these characters the antiheroines who populated television screens in the twenty first century were pushed to the margins and dismissed as chick TV In this volume Yael Levy advances antiheroines to the forefront of television criticism revealing the varied and subtle ways in which they perform feminist resistance Offering a retooling of gendered media analyses Levy finds antiheroism not only in the morally questionable cop and tormented lawyer but also in the housewife and nurse who inhabit more stereotypical feminine roles By analyzing Girls Desperate Housewives Nurse Jackie Being Mary Jane Grey s Anatomy Six Feet Under Sister Wives and the Real Housewives franchise Levy explores the narrative complexities of chick TV and the radical feminist potential of these shows

**Mediated Terrorism in the 21st Century** Elena Caoduro, Karen Randell, Karen A. Ritzenhoff, 2021-06-19 Mediated Terrorism in the 21st Century offers new interpretations of figures emerging from representations of terrorism and counterterrorism the male hero female agent religious leader victim perpetrator and survivor This collection of essays by a broad array of international scholars reflects the altered image making processes that have developed from George W Bush s war on terror Building on current literature on media and terrorism this volume analyzes the most recent technological developments that have impacted the way we experience terrorism online videos social media cartoons media feeds and drones The authors address different time periods different terrorist groups and explore the way filmmakers and television producers from the USA Europe South Africa and the Middle East are documenting modern wars in popular culture

**Time on TV** Lorna Jowett, Kevin Robinson, David Simmons, 2016-06-22 From early examples such as Star Trek and Sapphire and Steel to more contemporary shows including Life on Mars and The Vampire Diaries time has frequently been used as a device to allow programme makers to experiment stylistically and challenge established ways of thinking Time on TV provides a range of exciting accessible yet intellectually rigorous essays that consider the many and varied ways in which telefantasy shows have explored this subject providing the reader with a greater understanding of the importance of time to the success of genre on the small screen

Brevity and the Short Form

in Serial Television Shannon Wells-Lassagne, Sylvaine Bataille, Florence Cabaret, 2024-07-30 Focuses on television fictions as short forms rather than expansive narratives and how this relates to their seriality 12 case studies focusing on the short form in television fiction Covers a wide array of television be it network cable or streaming from several different national origins Focuses not just on fiction but on relatively unstudied aspects of television miniseries web series video essays as a form of brevity in television aesthetics Studies both television production the TV series themselves as well as reception video essays Features an extended interview with a television practitioner Vincent Pymiro the screenwriter of the French series *En th rapie* an adaptation of *BeTipul In Treatment* This book offers various approaches to understanding the short form in television The collection is structured in three parts first engaging with the concept of brevity as inherent to television fiction before going on to examine how the rapidly changing landscape of television outside traditional networks might adapt this trope to new contexts made accessible by streaming platforms The final part of the study examines how this short form is inextricable from a larger context either in its relation to seriality from the crossover to the bottle episode and or a larger structure for example in the reception of a larger whole through short but evocative clips in order to better weigh their impact from Easter Egg fan videos to Analyses of The collection concludes with an interview with award winning screenwriter Vincent Pymiro about his French series *En th rapie* an adaptation of *BeTipul In Treatment* **Figures of**

**Time** Toni Pape, 2019-04-04 Many contemporary television series from *Modern Family* to *How to Get Away with Murder* open an episode or season with a conflict and then go back in time to show how that conflict came to be In *Figures of Time* Toni Pape examines these narratives showing how these leaps in time create aesthetic experiences of time that attune their audiences to the political doctrine of preemption a logic that justifies preemptive action to nullify a perceived future threat Examining questions of temporality in *Life on Mars* the political ramifications of living under the auspices of a catastrophic future in *FlashForward* and how *Damages* disrupts the logic of preemption Pape shows how television helps shift political culture away from a model of rational deliberation and representation toward a politics of preemption and conformity Exposing the mechanisms through which television supports a fear based politics Pape contends will allow for the rechanneling of television s affective force into building a more productive and positive politics **The Gothic Tradition in**

**Supernatural** Melissa Edmundson, 2016-04-27 The CW s long running series *Supernatural* follows the adventures of brothers Sam and Dean Winchester as they pursue the family business of hunting supernatural beings Blending monster of the week storylines with the unfolding saga of the brothers often troubled relationship the show represents Gothic concerns of anxiety the monstrous family trauma and of course the supernatural The lines between human and monster good and evil are blurred and individual identities and motivations resist easy categorization This collection of new essays examines how the series both incorporates and complicates Gothic elements related to traditional tropes storytelling women and gender issues and monstrosity **Concept TV** Luca Bandirali, Enrico Terrone, 2021-11-08 What is a television series A widespread

answer takes it to be a totality of episodes and seasons Luca Bandirali and Enrico Terrone argue against this characterization In Concept TV An Aesthetics of Television Series they contend that television series are concepts that manifest themselves through episodes and seasons just as works of conceptual art can manifest themselves through installations or performances In this sense a television series is a conceptual narrative a principle of construction of similar narratives While the film viewer directly appreciates a narrative made of images and sounds the TV viewer relies on images and sounds to grasp the conceptual narrative that they express Here lies the key difference between television and film Reflecting on this difference paves the way for an aesthetics of television series that makes room for their alleged prolixity their tendency to repetition and their lack of narrative closure Bandirali and Terrone shed light on the specific ways in which television series are evaluated arguing that some apparent flaws of them are indeed aesthetic merits when considered from a conceptual perspective Hence to maximize the aesthetic value of television series one should not assess them in the same framework in which films are assessed but rather in a distinct conceptual framework

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