

How the Television Series “Foxton Hall” continues the recent trend that reinterprets the Regency Romance Genre for a Modern Audience

By
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Bio:

Emily Joshua is an award-winning, disabled and neurodivergent screenwriter crafting inclusive genre stories across television and film. With years in theatre plus experience in research and broadcast at the BBC, she brings performance-trained character instincts to emotionally driven drama.

In September 2025, she earned a Distinction on the MA Writing for Script & Screen at Falmouth University and was selected for the New Writers’ Network SW cohort (Screen Cornwall and the BFI). Her Regency romance pilot script *Foxton Hall* has gained multiple competition wins and her produced micro-short *Olympian* (dir. Simon Jenner) explores disability through a darkly comic metaphor.

(99 words)

Abstract:

This paper examines how *Foxton Hall* contributes to the continuing reinvention of the Regency romance drama for contemporary television. Using the series as a case study, it argues that the script’s originality lies not in rejecting established genre conventions, but in

reworking them through modern production practices and contemporary forms of representation. While *Foxton Hall* retains the familiar concerns of Regency romance, including courtship, femininity, desire and social hierarchy, it reshapes these conventions to appeal to modern streaming audiences.

The paper explores how the series adapts the genre to subscription video on demand (SVOD) storytelling through features such as the cold open, shorter scenes, character-led narrative arcs and central dramatic questions (CDQs) designed to sustain viewer engagement. It also considers *Bridgerton* as an important point of comparison, arguing that Shondaland's production helped establish a contemporary model of the Regency romance through anachronism, inclusive casting, the female gaze and a more overtly feminist framing of women's lives.

Building on this trend, *Foxton Hall* extends the genre's modernisation while retaining a stronger attachment to the historical tone and visual style of the Regency setting. In particular, the paper highlights its treatment of disability, mental health, outsider figures, and female subjectivity as significant developments within the genre. These elements are presented not as token additions, but as integral to the emotional and narrative stakes of the series.

Ultimately, the paper argues that *Foxton Hall* demonstrates how the Regency romance can continue to evolve for contemporary audiences while preserving the emotional appeal, social tensions and romantic structures that define the genre.

(257 words)

Keywords:

Regency romance, period drama, adaptation, representation, anachronism, inclusion, subscription video on demand (SVOD), Central Dramatic Questions (CDQs), cold open, title sequence, Intellectual Property (IP), brand creation, proof of concept, racial inclusion.

