

# The Revolution Was Televised The Cops Crooks Slingers And Slayers Who Changed Tv Drama Forever

[#TV drama revolution](#) [#changing television drama](#) [#cops crooks TV shows](#) [#iconic TV characters](#) [#evolution of TV drama](#)

Explore the profound revolution that redefined television drama forever, chronicling the unforgettable impact of "The Cops, Crooks, Slingers, and Slayers." This compelling narrative delves into how these iconic TV characters reshaped storytelling, leading to the evolution of TV drama as we know it today.

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## The Revolution Was Televised

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## The Revolution was Televised

In The Revolution Was Televised, celebrated TV critic Alan Sepinwall chronicles the remarkable transformation of the small screen over the past fifteen years. Focusing on twelve innovative television dramas that changed the medium and the culture at large forever, including The Sopranos, Oz, The Wire, Deadwood, The Shield, Lost, Buffy the Vampire Slayer, 24, Battlestar Galactica, Friday Night Lights, Mad Men and Breaking Bad, Sepinwall weaves his trademark incisive criticism with highly entertaining reporting about the real-life characters and conflicts behind the scenes. Drawing on interviews with writers David Chase, David Simon, David Milch, Joel Surnow and Howard Gordon, Damon Lindelof and Carlton Cuse, and Vince Gilligan, among others, along with the network executives responsible for green-lighting these groundbreaking shows, The Revolution Was Televised is the story of a new golden age in TV, one that's as rich with drama and thrills as the very shows themselves. One of New York Times Book Critic Michiko Kakutani's 10 Favourite Books of the Year One of Hollywood Reporter's 12 Best Hollywood-Related Books of the Year 'TV fans have a new must-read.' USA Today 'A smart and substantive walk through the past fifteen years of television drama.' Emily Nussbaum, The New Yorker 'A blast to read.' Time 'Addictive.' Hollywood Reporter

## The Revolution Was Televised

A phenomenal account, newly updated, of how twelve innovative television dramas transformed the medium and the culture at large, featuring Sepinwall's take on the finales of Mad Men and Breaking Bad. In The Revolution Was Televised, celebrated TV critic Alan Sepinwall chronicles the remarkable

transformation of the small screen over the past fifteen years. Focusing on twelve innovative television dramas that changed the medium and the culture at large forever, including *The Sopranos*, *Oz*, *The Wire*, *Deadwood*, *The Shield*, *Lost*, *Buffy the Vampire Slayer*, *24*, *Battlestar Galactica*, *Friday Night Lights*, *Mad Men*, and *Breaking Bad*, Sepinwall weaves his trademark incisive criticism with highly entertaining reporting about the real-life characters and conflicts behind the scenes. Drawing on interviews with writers David Chase, David Simon, David Milch, Joel Surnow and Howard Gordon, Damon Lindelof and Carlton Cuse, and Vince Gilligan, among others, along with the network executives responsible for green-lighting these groundbreaking shows, *The Revolution Was Televised* is the story of a new golden age in TV, one that's as rich with drama and thrills as the very shows themselves.

### Difficult Men

The 10th anniversary edition, now with a new preface by the author "A wonderfully smart, lively, and culturally astute survey." - *The New York Times Book Review* "Grand entertainment...fascinating for anyone curious about the perplexing miracles of how great television comes to be." - *The Wall Street Journal* "I love this book...It's the kind of thing I wish I'd been able to read in film school, back before such books existed." - Vince Gilligan, creator of *Breaking Bad* and co-creator of *Better Call Saul* In the late 1990s and early 2000s, the landscape of television began an unprecedented transformation. While the networks continued to chase the lowest common denominator, a wave of new shows on cable channels dramatically stretched television's narrative inventiveness, emotional resonance, and creative ambition. Combining deep reportage with critical analysis and historical context, Brett Martin recounts the rise and inner workings of this artistic watershed - a golden age of TV that continues to transform America's cultural landscape. *Difficult Men* features extensive interviews with all the major players - including David Chase (*The Sopranos*), David Simon and Ed Burns (*The Wire*), David Milch (*NYPD Blue*, *Deadwood*), Alan Ball (*Six Feet Under*), and Vince Gilligan (*Breaking Bad*, *Better Call Saul*) - and reveals how television became a truly significant and influential part of our culture.

### TV (The Book)

Is *The Wire* better than *Breaking Bad*? Is *Cheers* better than *Seinfeld*? What's the best high school show ever made? Why did *Moonlighting* really fall apart? Was the *Arrested Development* Netflix season brilliant or terrible? For twenty years—since they shared a TV column at Tony Soprano's hometown newspaper—critics Alan Sepinwall and Matt Zoller Seitz have been debating these questions and many more, but it all ultimately boils down to this: What's the greatest TV show ever? That debate reaches an epic conclusion in *TV (THE BOOK)*. Sepinwall and Seitz have identified and ranked the 100 greatest scripted shows in American TV history. Using a complex, obsessively all-encompassing scoring system, they've created a Pantheon of top TV shows, each accompanied by essays delving into what made these shows great. From vintage classics like *The Twilight Zone* and *I Love Lucy* to modern masterpieces like *Mad Men* and *Friday Night Lights*, from huge hits like *All in the Family* and *ER* to short-lived favorites like *Firefly* and *Freaky and Geeks*, *TV (THE BOOK)* will bring the triumphs of the small screen together in one amazing compendium. Sepinwall and Seitz's argument has ended. Now it's time for yours to begin!

### Cop Shows

From cops who are paragons of virtue, to cops who are as bad as the bad guys...from surly loners, to upbeat partners...from detectives who pursue painstaking investigation, to loose cannons who just want to kick down the door, the heroes and anti-heroes of TV police dramas are part of who we are. They enter our living rooms and tell us tall tales about the social contract that exists between the citizen and the police. Love them or loathe them—according to the ratings, we love them—they serve a function. They've entertained, informed and sometimes infuriated audiences for more than 60 years. This book examines *Dragnet*, *Highway Patrol*, *Naked City*, *The Untouchables*, *The F.B.I.*, *Columbo*, *Hawaii Five-O*, *Kojak*, *Starsky & Hutch*, *Hill Street Blues*, *Cagney & Lacey*, *Miami Vice*, *Law & Order*, *Homicide: Life on the Street*, *NYPD Blue*, *CSI*, *The Shield*, *The Wire*, and *Justified*. It's time to take another look at the "perps," the "vics" and the boys and girls in blue, and ask how their representation intersects with questions of class, gender, sexuality, and "race." What is their socio-cultural agenda? What is their relation to genre and televisuality? And why is it that when a TV cop gives a witness his card and says, "call me," that witness always ends up on a slab?

### Television

It is sometimes said that we are living in a Golden Age of television. What does that mean, and how did we get there? Readers find the answers as they trace the history of television, from its invention to the current age of "Peak TV." This fascinating story is presented to readers through informative main text, annotated quotations, detailed sidebars, primary sources, and a comprehensive timeline. Television has changed nearly every aspect of life in many countries, and readers are sure to be excited by this fun and fact-filled look at how history and television have influenced each other.

### Creating Australian Television Drama

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

### The Vampire in Folklore, History, Literature, Film and Television

This comprehensive bibliography covers writings about vampires and related creatures from the 19th century to the present. More than 6,000 entries document the vampire's penetration of Western culture, from scholarly discourse, to popular culture, politics and cook books. Sections by topic list works covering various aspects, including general sources, folklore and history, vampires in literature, music and art, metaphorical vampires and the contemporary vampire community. Vampires from film and television--from Bela Lugosi's Dracula to Buffy the Vampire Slayer, True Blood and the Twilight Saga--are well represented.

### ABC Family to Freeform TV

Launched in 1977 by the Christian Broadcasting Service (originally associated with Pat Robertson), the ABC Family/Freeform network has gone through a number of changes in name and ownership. Over the past decade, the network--now owned by Disney--has redefined "family programming" for its targeted 14- to 34-year-old demographic, addressing topics like lesbian and gay parenting, postfeminism and changing perceptions of women, the issue of race in the U.S., and the status of disability in American culture. This collection of new essays examines the network from a variety of perspectives, with a focus on inclusive programming that has created a space for underrepresented communities like transgender youth, overweight teens, and the deaf.

### TV Crime Drama

This book provides an historical analysis of the TV crime series as a genre, paying close attention not only to the nature of TV dramas themselves, but also to the context of production and reception.

### Disability and Popular Culture

As a response to real or imagined subordination, popular culture reflects the everyday experience of ordinary people and has the capacity to subvert the hegemonic order. Drawing on central theoretical approaches in the field of critical disability studies, this book examines disability across a number of internationally recognised texts and objects from popular culture, including film, television, magazines

and advertising campaigns, children's toys, music videos, sport and online spaces, to attend to the social and cultural construction of disability. While acknowledging that disability features in popular culture in ways that reinforce stereotypes and stigmatise, *Disability and Popular Culture* celebrates and complicates the increasing visibility of disability in popular culture, showing how popular culture can focus passion, create community and express defiance in the context of disability and social change. Covering a broad range of concerns that lie at the intersection of disability and cultural studies, including media representation, identity, the beauty myth, aesthetics, ableism, new media and sport, this book will appeal to scholars and students interested in the critical analysis of popular culture, across disciplines such as disability studies, sociology and cultural and media studies.

### The Sopranos

In *The Sopranos: Born under a Bad Sign*, Franco Ricci presents an insightful analysis of the groundbreaking HBO series and its complex psychological themes.

### Handbook of Research on Contemporary Storytelling Methods Across New Media and Disciplines

Stories are everywhere around us, from the ads on TV or music video clips to the more sophisticated stories told by books or movies. Everything comes wrapped in a story, and the means employed to weave the narrative thread are just as important as the story itself. In this context, there is a need to understand the role storytelling plays in contemporary society, which has changed drastically in recent decades. Modern global society is no longer exclusively dominated by the time-tested narrative media such as literature or films because new media such as videogames or social platforms have changed the way we understand, create, and replicate stories. The *Handbook of Research on Contemporary Storytelling Methods Across New Media and Disciplines* is a comprehensive reference book that provides the relevant theoretical framework that concerns storytelling in modern society, as well as the newest and most varied analyses and case studies in the field. The chapters of this extensive volume follow the construction and interpretation of stories across a plethora of contemporary media and disciplines. By bringing together radical forms of storytelling in traditional disciplines and methods of telling stories across newer media, this book intersects themes that include interactive storytelling and narrative theory across advertisements, social media, and knowledge-sharing platforms, among others. It is targeted towards professionals, researchers, and students working or studying in the fields of narratology, literature, media studies, marketing and communication, anthropology, religion, or film studies. Moreover, for interested executives and entrepreneurs or prospective influencers, the chapters dedicated to marketing and social media may also provide insights into both the theoretical and the practical aspects of harnessing the power of storytelling in order to create a cohesive and impactful online image.

### Hannibal for Dinner

NBC's *Hannibal* only lasted for three seasons but became a critical darling and quickly inspired a ravenous fanbase. Bryan Fuller's adaptation of Hannibal Lecter's adventures created a new set of fans and a cult audience through its stunning visuals, playful characters, and mythical tableaux of violence that doubled as works of art. The show became a nexus point for viewers that explored consumption, queerness, beauty, crime, and the meaning of love through a lens of blood and gore. Much like the show, this collection is a love letter to America's favorite cannibal, celebrating the multiple ways that *Hannibal* expanded the mythology, food culture, fandom, artistic achievements, and religious symbolism of the work of Thomas Harris. Primarily focusing on *Hannibal*, this book combines interviews and academic essays that examine the franchise, its evolution, creatively bold risks, and the art of creating a TV show that consumed the hearts and minds of its audience.

### James Bond and Popular Culture

The most recognizable fictional spy and one of the longest running film franchises, James Bond has inspired a host of other pop culture contributions, including *Doctor Who* (the Jon Pertwee era), the animated television comedy series *Archer*, Matt Kindt's comic book series *Mind MGMT*, Japan's *Nakano Spy School* Films, the 1960s Italian Eurospy genre, and the recent *007 Legends* video game. This collection of new essays analyzes Bond's phenomenal literary and filmic influence over the past 50-plus years. The 14 essays are categorized into five parts: film, television, literature, lifestyle (emphasis on fashion and home decor), and the Bond persona reinterpreted.

## New Television

Worlds on screen: the ontology of television series and/as the ontology of film -- Storytelling and worldhood: the screen and us -- "This America, man": tragic reconciliation, television, and *The Wire* -- The gangster, boredom, and family: *Weeds*, natality, and new television -- "Boyd and I dug coal together": *Justified*, moral perfectionism, and the United States of America -- Conclusion

## The Food Network Recipe

When the Television Food Network launched in 1993, its programming was conceived as educational: it would teach people how to cook well, with side trips into the economics of food and healthy living. Today, however, the network is primarily known for splashy celebrity chefs and spirited competition shows. These new essays explore how the Food Network came to be known for consistently providing comforting programming that offers an escape from reality, where the storyline is just as important as the food that is being created. It dissects some of the biggest personalities that emerged from the Food Network itself, such as Guy Fieri, and offers a critical examination of a variety of chefs' feminisms and the complicated nature of success. Some writers posit that the Food Network is creating an engaging, important dialogue about modes of instruction and education, and others analyze how the Food Network presents locality and place through the sharing of food culture with the viewing public. This book will bring together these threads as it explores the rise, development, and unique adaptability of the Food Network.

## The Antihero in American Television

The antihero prevails in recent American drama television series. Characters such as mobster kingpin Tony Soprano (*The Sopranos*), meth cook and gangster-in-the-making Walter White (*Breaking Bad*) and serial killer Dexter Morgan (*Dexter*) are not morally good, so how do these television series make us engage in these morally bad main characters? And what does this tell us about our moral psychological make-up, and more specifically, about the moral psychology of fiction? Vaage argues that the fictional status of these series deactivates rational, deliberate moral evaluation, making the spectator rely on moral emotions and intuitions that are relatively easy to manipulate with narrative strategies. Nevertheless, she also argues that these series regularly encourage reactivation of deliberate, moral evaluation. In so doing, these fictional series can teach us something about ourselves as moral beings—what our moral intuitions and emotions are, and how these might differ from deliberate, moral evaluation.

## Social TV

On March 15, 2011, Donald Trump changed television forever. The Comedy Central Roast of Trump was the first major live broadcast to place a hashtag in the corner of the screen to encourage real-time reactions on Twitter, generating more than 25,000 tweets and making the broadcast the most-watched Roast in Comedy Central history. The #trumproast initiative personified the media and tech industries' utopian vision for a multi-screen and communal live TV experience. In *Social TV: Multi-Screen Content and Ephemeral Culture*, author Cory Barker reveals how the US television industry promised—but failed to deliver—a social media revolution in the 2010s to combat the imminent threat of on-demand streaming video. Barker examines the rise and fall of Social TV across press coverage, corporate documents, and an array of digital ephemera. He demonstrates that, despite the talk of disruption, the movement merely aimed to exploit social media to reinforce the value of live TV in the modern attention economy. Case studies from broadcast networks to tech start-ups uncover a persistent focus on community that aimed to monetize consumer behavior in a transitional industry period. To trace these unfulfilled promises and flopped ideas, Barker draws upon a unique mix of personal Social TV experiences and curated archives of material that were intentionally marginalized amid pivots to the next big thing. Yet in placing this now-forgotten material in recent historical context, *Social TV* shows how the era altered how the industry pursues audiences. Multi-screen campaigns have shifted away from a focus on live TV and toward all-day "content" streams. The legacy of Social TV, then, is the further embedding of media and promotional material onto every screen and into every moment of life.

## Opening The X-Files

More than 20 years after it was first broadcast, *The X-Files* still holds the public imagination. Over nine seasons and two feature films, agents Mulder and Scully pursued monsters, aliens, mutants and

shadowy conspirators across the American landscape. Running for more than 200 episodes, the series transformed television, crafting a postmodern mythology that spoke to the anxieties and uncertainties of the end of the 20th century. Covering the entire series from its debut through the second feature film, this book examines how creator Chris Carter and his team of writers turned a scrappy cult favorite on Fox into a global phenomenon.

#### Watching Sympathetic Perpetrators on Italian Television

This book offers the first comprehensive study of recent, popular Italian television. Building on work in American television studies, audience and reception theory, and masculinity studies, *Sympathetic Perpetrators and their Audiences on Italian Television* examines how and why viewers are positioned to engage emotionally with—and root for—Italian television antiheroes. Italy's most popular exported series feature alluring and attractive criminal antiheroes, offer fictionalized accounts of historical events or figures, and highlight the routine violence of daily life in the mafia, the police force, and the political sphere. Renga argues that Italian broadcasters have made an international name for themselves by presenting dark and violent subjects in formats that are visually pleasurable and, for many across the globe, highly addictive. Taken as a whole, this book investigates what recent Italian perpetrator television can teach us about television audiences, and our viewing habits and preferences.

#### Political Pathologies from The Sopranos to Succession

*Political Pathologies from The Sopranos to Succession* argues that highly praised prestige TV shows reveal the underlying fantasies and contradictions of uppermiddle-class political centrists. Through a psychoanalytic interpretation of *The Sopranos*, *Breaking Bad*, *The Wire*, *House of Cards*, *Dexter*, *Game of Thrones*, and *Succession*, Robert Samuels uncovers how moderate “liberals” have helped to produce and maintain the libertarian Right. Samuels’ analysis explores the difference between contemporary centrists and the foundations of liberal democracy, exposing the myth of the “liberal media” and considers the consequences of these celebrated series, including the undermining of trust in modern liberal democratic institutions. *Political Pathologies from The Sopranos to Succession* contributes to a greater understanding of the ways media and political ideology can circulate on a global level through the psychopathology of class consciousness. This book will be of great interest to academics and scholars considering intersections of psychoanalytic studies, television studies, and politics.

#### The Age of Netflix

In 2016, Netflix—with an already enormous footprint in the United States—expanded its online streaming video service to 130 new countries, adding more than 12 million subscribers in nine months and bringing its total to 87 million. The effectiveness of Netflix's content management lies in its ability to appeal to a vastly disparate global viewership without a unified cache of content. Instead, the company invests in buying or developing myriad programming and uses sophisticated algorithms to “narrowcast” to micro-targeted audience groups. In this collection of new essays, contributors explore how Netflix has become a cultural institution and transformed the way we consume popular media.

## Cable Guys

From the meth-dealing but devoted family man Walter White of AMC's *Breaking Bad*, to the part-time basketball coach, part-time gigolo Ray Drecker of HBO's *Hung*, depictions of male characters perplexed by societal expectations of men and anxious about changing American masculinity have become standard across the television landscape. Engaging with a wide variety of shows, including *The League*, *Dexter*, and *Nip/Tuck*, among many others, Amanda D. Lotz identifies the gradual incorporation of second-wave feminism into prevailing gender norms as the catalyst for the contested masculinities on display in contemporary cable dramas. Examining the emergence of male-centered series such as *The Shield*, *Rescue Me*, and *Sons of Anarchy* and the challenges these characters face in negotiating modern masculinities, Lotz analyzes how these shows combine feminist approaches to fatherhood and marriage with more traditional constructions of masculine identity that emphasize men's role as providers. She explores the dynamics of close male friendships both in groups, as in *Entourage* and *Men of a Certain Age*, wherein characters test the boundaries between the homosocial and homosexual in their relationships with each other, and in the dyadic intimacy depicted in *Boston Legal* and *Scrubs*. *Cable Guys* provides a much needed look into the under-considered subject of how constructions of masculinity continue to evolve on television."

## Media Convergence Handbook - Vol. 2

The Media Convergence Handbook sheds new light on the complexity of media convergence and the related business challenges. Approaching the topic from a managerial, technological as well as end-consumer perspective, it acts as a reference book and educational resource in the field. Media convergence at business level may imply transforming business models and using multiplatform content production and distribution tools. However, it is shown that the implementation of convergence strategies can only succeed when expectations and aspirations of every actor involved are taken into account. Media consumers, content producers and managers face different challenges in the process of media convergence. Volume II of the Media Convergence Handbook tackles these challenges by discussing media business models, production, and users' experience and perspectives from a technological convergence viewpoint.

## Communication Yearbook 40

Communication Yearbook 40 completes four decades of publishing state-of-the-discipline literature reviews and essays. In the final Communication Yearbook volume, editor Elisia L. Cohen includes chapters representing international and interdisciplinary scholarship, demonstrating the broad global interests of the International Communication Association. The contents include summaries of communication research programs that represent the most innovative work currently. Emphasizing timely disciplinary concerns and enduring theoretical questions, this volume will be valuable to scholars throughout the communication discipline and beyond.

## The Hallmark Channel

Originally known as a brand for greeting cards, Hallmark has seen a surge in popularity since the early 2010s for its made-for-TV movies and television channels: the Hallmark Channel and its spinoffs, Hallmark Movie Channel (now Hallmark Movies & Mysteries) and Hallmark Drama. Hallmark's brand of comforting, often sentimental content includes standalone movies, period and contemporary television series, and mystery film series that center on strong, intuitive female leads. By creating reliable and consistent content, Hallmark offers people a calming retreat from the real world. This collection of new essays strives to fill the void in academic attention surrounding Hallmark. From the plethora of Christmas movies that are released each year to the successful faith-based scripted programming and popular cozy mysteries that air every week, there is a wealth of material to be explored. Specifically, this book explores the network's problematic relationship with race, the dominance of Christianity and heteronormativity, the significance placed on nostalgia, and the hiring and re-hiring of a group of women who thrived as child stars.

## The Legacy of Mad Men

For seven seasons, viewers worldwide watched as ad man Don Draper moved from adultery to self-discovery, secretary Peggy Olson became a take-no-prisoners businesswoman, object-of-the-gaze Joan Holloway developed a feminist consciousness, executive Roger Sterling tripped on LSD, and smarmy

Pete Campbell became a surprisingly nice guy. *Mad Men* defined a pivotal moment for television, earning an enduring place in the medium's history. This edited collection examines the enduringly popular television series as *Mad Men* still captivates audiences and scholars in its nuanced depiction of a complex decade. This is the first book to offer an analysis of *Mad Men* in its entirety, exploring the cyclical and episodic structure of the long form series and investigating issues of representation, power and social change. The collection establishes the show's legacy in televisual terms, and brings it up to date through an examination of its cultural importance in the Trump era. Aimed at scholars and interested general readers, the book illustrates the ways in which *Mad Men* has become a cultural marker for reflecting upon contemporary television and politics.

### The Methods of Breaking Bad

Vince Gilligan's *Breaking Bad* is a central work in the recent renaissance in television-making. The visionary scope and complexity of the series demand rigorous critical analysis. This collection of new essays focuses on a variety of themes. Walter White is discussed as father, psychopath and scientist and as an example of masculinity. The essayists examine the series in terms of gender, neo-liberal politics and health care reform, as well as the more traditional aesthetic categories of narrative construction, experimentation, allusion and genre. With television the dominant artistic medium of early 21st century America, *Breaking Bad* should be viewed as a superbly designed work reflecting widespread cultural concerns.

### Teaching The Wire

HBO's critically acclaimed drama *The Wire* has seen increasing use as course material in college classrooms since the 2008 series finale. This collection of new essays discusses various approaches for using *The Wire* to bring the experiences of marginalized communities into the post-secondary classroom. The contributors cover a range of topics including leadership, sexuality, class, gender and race.

### Cognitive Media Theory

Across the academy, scholars are debating the question of what bearing scientific inquiry has upon the humanities. The latest addition to the AFI Film Readers series, *Cognitive Media Theory* takes up this question in the context of film and media studies. This collection of essays by internationally recognized researchers in film and media studies, psychology, and philosophy offers film and media scholars and advanced students an introduction to contemporary cognitive media theory—an approach to the study of diverse media forms and content that draws upon both the methods and explanations of the sciences and the humanities. Exploring topics that range from color perception to the moral appraisal of characters to our interactive engagement with videogames, *Cognitive Media Theory* showcases the richness and diversity of cognitivist research. This volume will be of interest not only to students and scholars of film and media, but to anyone interested in the possibility of a productive relationship between the sciences and humanities.

### Digital Mosaic

The digital world has impacted the way Canadians socialize and interact with others, teach and learn, conduct business, experience culture, fight political battles, and acquire knowledge. The traditional forms of media, newspapers, radio, and television are being replaced by digital media which is fast, sporadic, and sometimes inaccurate. As a result, Canada is experiencing a number of overlapping crises simultaneously: a crisis in traditional media, a crisis in public broadcasting, a crisis in news and journalism, and a crisis in citizen engagement.

### Law and Popular Culture

Commentators have noted the extraordinary impact of popular culture on legal practice, courtroom proceedings, police departments, and government as a whole, and it is no exaggeration to say that most people derive their basic understanding of law from cultural products. Movies, television programs, fiction, children's literature, online games, and the mass media typically influence attitudes and impressions regarding law and legal institutions more than law and legal institutions themselves. *Law and Popular Culture: International Perspectives* enhances the appreciation of the interaction between popular culture and law by underscoring this interaction's multinational and international features. Two



dozen authors from nine countries invite readers to consider the role of law-related popular culture in a broad range of nations, socio-political contexts, and educational environments. Even more importantly, selected contributors explore the global transmission and reception of law-related cultural products and, in particular, the influence of assorted works and media across national borders and cultural boundaries. The circulation and consumption of law-related popular culture are increasing as channels of mass media become more complex and as globalization runs its uncertain course. *Law and Popular Culture: International Perspectives* adds to the critical understanding of the worldwide interaction of popular culture and law and encourages reflection on the wider implications of this mutual influence across both time and geography.

### Film School

Develop the tools you will need to succeed before, during, and after your film school education. *Film School: A Practical Guide to an Impractical Decision* is a specific, straightforward guide to applying, getting into, and thriving in film school and in the industry in general. Not only does this book appeal to both prospective and current film students, it also features an in depth discussion of the application process, both from the graduate and undergraduate perspectives. You will learn how to choose between different schools and programs, avoid debt, succeed at festivals, and transition out of film school and into the work world. Author Jason Kohl offers: Tips on how to develop your voice before attending film school A chronological layout that allows you to continually refer to the book throughout your film school process Advice on how to gauge the cost of attending film school Whether you are a recent film school graduate, or just starting the application process, *Film School* gives important advice and insider knowledge that will help you learn and grow in the film industry. *Film School* is a must-have for anyone who wants to know what it takes to succeed in film school and beyond.

### Framing the Apocalypse

The apocalypse's triumph is witnessed in the arts, literature, music, film, TV, and digital media thereby enabling us to view the very essence of Apocalypse as a cultural phenomenon.

### How to Survive the Apocalypse

Incisive insights into contemporary pop culture and its apocalyptic bent The world is going to hell. So begins this book, pointing to the prevalence of apocalypse -- cataclysmic destruction and nightmarish end-of-the-world scenarios -- in contemporary entertainment. In *How to Survive the Apocalypse* Robert Joustra and Alissa Wilkinson examine a number of popular stories -- from the Cylons in *Battlestar Galactica* to the purging of innocence in *Game of Thrones* to the hordes of zombies in *The Walking Dead* -- and argue that such apocalyptic stories reveal a lot about us here and now, about how we conceive of our life together, including some of our deepest tensions and anxieties. Besides analyzing the dystopian shift in popular culture, Joustra and Wilkinson also suggest how Christians can live faithfully and with integrity in such a cultural context.

### A Good Bad Boy

An artful and contemplative tribute to the late actor famed for his role as Dylan McKay in *Beverly Hills, 90210*. Best known for playing loner rebel Dylan McKay in *Beverly Hills 90210*, Luke Perry was fifty-two years old when he died of a stroke in 2019. There have been other deaths of 90's stars, but this one hit different. Gen X was reminded of their own inescapable mortality, and robbed of an exciting career resurgence for one of their most cherished icons—with recent roles in the hit series *Riverdale* and Quentin Tarantino's *Once Upon a Time in Hollywood* bringing him renewed attention and acclaim. Only upon his death, as stories poured out online about his authenticity and kindness, did it become clear how little was known about the exceedingly humble actor and how deeply he impacted popular culture. In *A Good Bad Boy*, Margaret Wappler attempts to understand who Perry was and why he was unique among his Hollywood peers. To do so, she uses an inventive hybrid narrative. She speaks with dozens who knew Perry personally and professionally. They share insightful anecdotes: how he kept connected to his Ohio upbringing; nearly blew his *90210* audition; tried to shed his heartthrob image by joining the HBO prison drama *Oz*; and in the last year of his life, sought to set up two of his newly divorced friends. (After his death, the pair bonded in their grief and eventually married.) Amid these original interviews and exhaustive archival research, Wappler weaves poignant vignettes of memoir in which she serves as an avatar to show how Perry shaped a generation's views on masculinity, privilege and the ideal of

“cool.” Timed to the fifth anniversary of Perry’s death, *A Good Bad Boy* is a profound and entertaining examination of what it means to be an artist and an adult.

### Ghost Hunters

The Pulitzer Prize-winning author of *The Poison Squad* and *The Poisoner's Handbook* tells the amazing story of William James's quest for empirical evidence of the spirit world. What if a world-renowned philosopher and professor of psychiatry at Harvard suddenly announced he believed in ghosts? At the close of the nineteenth century, the illustrious William James led a determined scientific investigation into "unexplainable" incidences of clairvoyance and ghostly visitations. James and a small group of eminent scientists staked their reputations, their careers, even their sanity on one of the most extraordinary quests ever undertaken: to empirically prove the existence of ghosts, spirits, and psychic phenomena. What they pursued—and what they found—raises questions as fascinating today as they were then.

### The Lifetime Network

For more than 30 years, Lifetime has aired a broad range of programming, including original movies, sitcoms, dramas and reality shows. As other networks dedicated to women have come and gone, Lifetime continues to thrive in an ever-expanding cable marketplace, exploring such sensitive topics as race, commercialism, eating disorders, rape and domestic violence. This collection of new essays is the first to focus on Lifetime and the programs that helped define the network's brand that appeals to both viewers and advertisers. Series like *Project Runway*, *Girlfriend Intervention* and *Army Wives* are explored in depth. The contributors discuss the network's large opus of original films, as well as its online presence.