

Caprica Police

Kevin J. Wetmore, Jr.

Battlestar Galactica and Philosophy Jason T. Eberl,2011-08-31 PHILOSOPHY/POP CULTURE “The contributors to Battlestar Galactica and Philosophy strive to make things relevant to fans of the show, and they put their information out in a way that is accessible to folks who wouldn't know Heidegger from Heineken.” Green Man Review, Spring 2009 The writers are well versed in their subjects...The book is most effective at making the reader rethink what they thought they knew. Neo-opsis What’s the point of living after your world has been destroyed? This is one of many questions raised by the Sci-Fi Channel’s critically acclaimed series Battlestar Galactica. More than just an action-packed “space opera,” each episode offers a dramatic character study of the human survivors and their Cylon pursuers as they confront existential, moral, metaphysical, theological, and political crises. This volume addresses some of the key questions to which the Colonials won’t find easy answers, even when they reach Earth: Are Cylons persons? Is Baltar’s scientific worldview superior to Six’s religious faith? Can Starbuck be free if she has a special destiny? Is it ethical to cut one’s losses and leave people behind? Is collaboration with the enemy ever the right move? Is humanity a “flawed creation?” Should we share the Cylon goal of “transhumanism?” Is it really a big deal that Starbuck’s a woman?

Battlestar Galactica and Philosophy Josef Steiff,Tristan D. Tamplin,2008 A collection of essays exploring philosophical, political, and cultural themes of the television show Battlestar Galactica-- Provided by publisher.

Cylons in America Tiffany Potter,C. W. Marshall,2008-01-01 With its fourth season due to air in January 2008, the award-winning Battlestar Galactica continues to be exceptionally popular for non-network television, combining the familiar features of science fiction with direct commentary on life in mainstream America. Cylons in America is the first collection of critical studies of Battlestar Galactica (its 2003 miniseries, and the ongoing 2004 television series), examining its place within popular culture and its engagement with contemporary American society. Battlestar Galactica depicts the remnants of the human race fleeing across space from a robotic enemy called the Cylons. The fleet is protected by a single warship, the Battlestar, and is searching for a lost colony that settled on the legendary planet Earth. Originally a television series in the 1970s, the current series maintains the mythic sense established with the earlier quest narrative, but adds elements of hard science and aggressive engagement with post-9/11 American politics. Cylons In America casts a critical eye on the revived series and is sure to appeal to fans of the show, as well as to scholars and researchers of contemporary television.

The Black Imagination, Science Fiction and the Speculative Sandra Jackson,Julie Moody Freeman,2013-10-18 This book expands the discourse as well as the nature of critical commentary on science fiction, speculative fiction and futurism – literary and cinematic by Black writers. The range of topics include the following: black superheroes; issues and themes in selected works by Octavia Butler; selected work of Nalo Hopkinson; the utopian and dystopian impulse in the work of W.E. B. Du Bois and George Schuyler; Derrick Bell’s Space Traders; the Star Trek Franchise; female protagonists through the lens of race and gender in the Alien and Predator film franchises; science fiction in the Caribbean Diaspora; commentary on select African films regarding near-future narratives; as well as a science fiction/speculative literature writer’s discussion of why she writes and how. This book was published as a special issue of African Identities: An International Journal.

Terrorism TV Stacy Takacs,2012-04-30 The Fox-TV series 24 might have been in production long before its premier just two months after 9/11, but its storyline—and that of many other television programs—has since become inextricably embedded in the nation's popular consciousness. This book marks the first comprehensive survey and analysis of War on Terror themes in post-9/11 American television, critiquing those shows that—either blindly or intentionally—supported the Bush administration's security policies. Stacy Takacs focuses on the role of entertainment programming in building a national consensus favoring a War on Terror, taking a close look at programs that comment both directly and allegorically on the post-9/11 world. In show after show, she chillingly illustrates how popular television helped organize public feelings of loss, fear, empathy, and self-love into narratives supportive of a controversial and unprecedented war. Takacs examines a spectrum of program genres—talk shows, reality programs, sitcoms, police procedurals, male melodramas, war narratives—to uncover the recurrent cultural themes that helped convince Americans to invade Afghanistan and Iraq and compromise their own civil liberties. Spanning the past decade of the ongoing conflict, she reviews not only key touchstones of post-9/11 popular culture such as 24, Rescue Me, and Sleeper Cell, but also less remarked-upon but relevant series like JAG, Off to War, Six Feet Under, and Jericho. She also considers voices of dissent that have emerged through satirical offerings like The Daily Show and science fiction series such as Lost and Battlestar Galactica. Takacs dissects how the War on Terror has been broadcast into our living rooms in programs that routinely offer simplistic answers to important questions—Who exactly are we fighting? Why do they hate us?—and she examines the climate of fear and paranoia they've created. Unlike cultural analyses that view the government's courting of Hollywood as a conspiracy to manipulate the masses, her book considers how economic and industry considerations complicate state-media relations throughout the era. Terrorism TV offers fresh insight into how American television directly and indirectly reinforced the Bush administration's security agenda and argues for the continued importance of the medium as a tool of collective identity formation. It is an essential guide to the televisual landscape of American consciousness in the first decade of the twenty-first century.

Frak You! Jo Storm,2007-10 Spanning the life of the series'from the1970s original, through theinternet webisodes, andup tothe end of thecurrent series' third season'this guideis the ultimate resource forBattlestar Galactica. Featuring an interview with producer Ron Moore a

Internet Horror, Science Fiction and Fantasy Television Series, 1998–2013 Vincent Terrace,2014-05-30 This is the first ever compilation on Internet television and provides details of 405 programs from 1998 to 2013. Each entry contains the storyline, descriptive episode listings, cast and crew lists, the official website and comments. An index of personnel and programs concludes the book. From Barry the Demon Hunter to Time Traveling Lesbian to Hamilton Carver, Zombie P.I., it is a previously undocumented entertainment medium that is just now coming into focus. Forty-eight photos accompany the text.

Battlestar Galactica Roz Kaveney,Jennifer Stoy,2010-07-02 The West Wing or Generation Kill in Space? A show about God-fearing sex-obsessed robots? Or a complex meditation on fate, dreaming and eternal recurrence? Of all recent television science fiction series, the reimagined Battlestar Galactica is the most highly praised and consistently inventive and intelligent. Where the original show was a straightforward space opera, the new one is rich, strange and above all unpredictable. This book covers the new Battlestar Galactica from beginning to end, covering all of the show's principal themes from the depiction of sexuality in an era of artificial people and downloaded memories to what it means to be a member of a military organization when the stakes are not victory or defeat but survival. Like all the best shows about the future or the past - we are never sure when all this is supposed to be happening - Battlestar Galactica is a series about the present; chapters here cover its depiction of the post-9.11 world and such issues as abortion and worker's rights. This definitive book on the full new Battlestar Galactica also includes an interview with Jane Espenson, co-executive producer of the show's last seasons and writer/director of the Battlestar Galactica prequel film The Plan, with a complete episode guide.

How to Watch Television, Second Edition Ethan Thompson, Jason Mittell, 2020-03-31 A new edition that brings the ways we watch and think about television up to the present. We all have opinions about the television shows we watch, but television criticism is about much more than simply evaluating the merits of a particular show and deeming it “good” or “bad.” Rather, criticism uses the close examination of a television program to explore that program’s cultural significance, creative strategies, and its place in a broader social context. *How to Watch Television, Second Edition* brings together forty original essays—more than half of which are new to this edition—from today’s leading scholars on television culture, who write about the programs they care (and think) the most about. Each essay focuses on a single television show, demonstrating one way to read the program and, through it, our media culture. From fashioning blackness in *Empire* to representation in *Orange Is the New Black* and from the role of the reboot in *Gilmore Girls* to the function of changing political atmospheres in *Roseanne*, these essays model how to practice media criticism in accessible language, providing critical insights through analysis—suggesting a way of looking at TV that students and interested viewers might emulate. The contributors discuss a wide range of television programs past and present, covering many formats and genres, spanning fiction and non-fiction, broadcast, streaming, and cable. Addressing shows from TV’s earliest days to contemporary online transformations of the medium, *How to Watch Television, Second Edition* is designed to engender classroom discussion among television critics of all backgrounds. To access additional essays from the first edition, visit the full list here bit.ly/HowToWatchTV2e.

How To Watch Television Ethan Thompson, Jason Mittell, 2013-09-16 Examines social and cultural phenomena through the lens of different television shows. We all have opinions about the television shows we watch, but television criticism is about much more than simply evaluating the merits of a particular show and deeming it ‘good’ or ‘bad.’ Rather, criticism uses the close examination of a television program to explore that program’s cultural significance, creative strategies, and its place in a broader social context. *How to Watch Television* brings together forty original essays from today’s leading scholars on television culture, writing about the programs they care (and think) the most about. Each essay focuses on a particular television show, demonstrating one way to read the program and, through it, our media culture. The essays model how to practice media criticism in accessible language, providing critical insights through analysis—suggesting a way of looking at TV that students and interested viewers might emulate. The contributors discuss a wide range of television programs past and present, covering many formats and genres, spanning fiction and non-fiction, broadcast and cable, providing a broad representation of the programs that are likely to be covered in a media studies course. While the book primarily focuses on American television, important programs with international origins and transnational circulation are also covered. Addressing television series from the medium’s earliest days to contemporary online transformations of television, *How to Watch Television* is designed to engender classroom discussion among television critics of all backgrounds.

Breaching the Colonial Contract Arlo Kempf, 2009-05-30 Almost a decade in, *Empire* remains the 21st Century’s dominant mode of cultural production, and North America remains at the apex of the colonial imperative. The contributors to this volume argue that, far from being a post-colonial world, the struggle for independence of polity and culture is still alive and relevant. The book brings together relevant examples of anti-colonial discourse and struggle from across the US and Canada, providing unique perspectives on resistance, activism, scholarship and pedagogy. Anti-colonialism is an evolving framework to which this book hopes to make a unique contribution, with the range, depth and analytical approach of the chapters it contains. The emphasis on anti-colonial resistance here is significant, as it consistently reveals the personal commitment required for the undoing of domination, as well as the ways in which people can collectively pursue radical politics in their aim of bringing about social justice. The book examines a multitude of actions which could be termed anti-colonial, from student walkouts along the US/Mexico border, to interrogations of the relationship between indigenous and anti-racist struggles in North America, to analyses of the implications of anti-colonialism for community unionism as well as disability rights struggles. Chapters also look at the movement for Africentric schools in Toronto, provide an annotated and comparative look at the myriad struggles for and by the Fourth World and Fourth World nations, and analyze the creation of an anti-colonial classroom in a Montreal university. They also explore the colonial underpinnings of multicultural education in the US. With contributions from leading thinkers such as Henry Giroux, Ward Churchill, and Peter McLaren, as well as fresh perspectives from junior academics, this book provides a diverse and varied survey of anti-colonialism in the US and Canada. It will be a thought-provoking read for those working in a wide variety of disciplines, from Sociology to Politics. In daring and incisive ways, Arlo Kempf’s collection further positions anti-colonialism as the necessary educational project for the colonizer and colonized within us all; it reflectively re-sets the radical education agenda, with telling historical and current instances that are used by the book’s authors to move constructively forward in critical ways. John Willinsky, Stanford University, USA

Religious Science Fiction in Battlestar Galactica and Caprica Jutta Wimmer, 2015-10-16 Why did it seem strange when *Battlestar Galactica* ended its narrative on a religious note instead of providing a scientific explanation? And what does this have to do with gender? This book explores the connection between the triumph of religion and the dominance of femininity in *Battlestar Galactica* and its prequel series *Caprica*. Both series breached science fiction’s convention of representing the “irrationality” of femininity and religion. Analyzing the connections (and disconnections) between women and men, and theology and technology, the author argues that the “Battlestarverse” depicts women as zones of contact between the seemingly contradictory spheres of science and religion by simultaneously employing and breaking gender stereotypes.

10-4 Coffee That Caprica Publishing, 2019-11-28 Do you LOVE coffee? If so, this book is the perfect companion to your daily cup of joe. This the ideal gift for your favorite police officer or any other caffeine motivated individual! This 6 x 9, 120 page book contains the following: Yearly overview page and reminders Daily to do and priority lists Lined pages and sketch areas Coffee sayings prominently featured throughout * Please note that this is a journal for you to write in. It contains lined pages, prompts and areas to write or sketch ideas and things you want to remember or preserve.

Envisioning Legality Timothy Peters, Karen Crawley, 2017-11-30 *Envisioning Legality: Law, Culture and Representation* is a path-breaking collection of some of the world’s leading cultural legal scholars addressing issues of law, representation and the image. Law is constituted in and through the representations that hold us in their thrall, and this book focuses on the ways in which cultural legal representations not only reflect or contribute to an understanding of law, but constitute the very fabric of legality itself. As such, each of these ‘readings’ of cultural texts takes seriously the cultural as a mode of envisioning, constituting and critiquing the law. And the theoretically sophisticated approaches utilised here encompass more than simply an engagement with ‘harmless entertainment’. Rather they enact and undertake specific political and critical engagements with timely issues, such as: the redressing of past wrongs, recognising and combatting structural injustices, and orienting our political communities in relation to uncertain futures. *Envisioning Legality* thereby presents a cultural legal studies that provides the means for engaging in robust, sustained and in-depth encounters with the nature and role of law in a global, mediated world.

The Theology of Battlestar Galactica Kevin J. Wetmore, Jr., 2014-01-10 The reimagined television series *Battlestar Galactica* (2005 to 2009 on the Sci Fi Channel), features religion and theology among its central concerns—but does not simply use its myriad faiths as plot devices or background material. *Battlestar Galactica* is, in and of itself, a theological text. Over the course of 87 episodes and two television movies, the series’ narrative arc explores the meanings of salvation, prophecy, exile, apocalypse, resurrection, and messianism, and clearly demonstrates the working of

a divine will in a material world. The book offers a systematic theology for each of Battlestar Galactica’s invented religions and surveys echoes of American Christianity in the groundbreaking series.

Cops Mark Baker,1986

Battlestar Galactica and International Relations Nicholas J. Kiersey,Iver B. Neumann,2013-02-15 Looking at a television franchise like Battlestar Galactica (BSG) is no longer news within the discipline of International Relations. A growing number of scholars in and out of IR are studying the importance of cultural artifacts – popular or otherwise – for the phenomena that make up the core of our discipline. The genre of science fiction offers the analyst an opportunity that cannot be matched by more mimetic genres, namely the chance to look at how sets of widely-circulating expectations of the social serve to constrain authors as they work to introduce as yet unexplored problematiques, the fantasy aspect in much of science fiction storytelling is premised simply on a material difference. As such, while the physical setting of a science fiction tale might appear novel, its imaginative life world will likely retain many elements of the world we already live in and which we can readily recognize as similar to our own. For Critical IR scholarship then, BSG presents an opportunity to examine how these purported homologies or elements of redundancy between the fantastic and the real have been drawn and perhaps to consider, too, whether the show can teach us things about world politics, its various logics and structures, which we might not otherwise be sensitive to. Tackling some of the key contemporary issues in IR, the writers of BSG have taken on a range of important political themes and issues, including the legitimacy of military government, the tactical utility of genocide, and even the philosophical implications of artificial intelligence technologies for the very category of what it means to be 'human'. The contributors in this book explore in depth the argument that one of the most important aspects of popular culture is to naturalize or normalise a certain social order by further entrenching the expectations of social behaviour upon which our mentalities of rule are founded. This work will be of interest to student and scholars of international relations, popular culture and security studies.

Manhattan Beach Police Department Jan Dennis,2003 The small community of Manhattan Beach, located in the county of Los Angeles, is situated on the shore of the Santa Monica Bay. Late in the 1800s, there was little need for law enforcement: this unspoiled terrain along the ocean coastline with its shifting sands, scrub brush, and native wildflowers had yet to be cultivated. By 1912, the sparsely populated area had been incorporated and the city fathers appointed the first peace officer, Fred W. Petway, who was one of three marshals to serve the new town. In 1924, the position of police chief was created with the appointment of Fred Garvin. However, it would be many years before a first-class police department would oversee the safety and security of the growing community. This volume tracks a century of social change and dramatic episodes that challenged a long line of dedicated men and women in law enforcement. Each of these professionals raised the bar on the high standard of police department service that operates in this seaside municipality today.

The Routledge Companion to Transmedia Studies Matthew Freeman,Renira Rampazzo Gambarato,2018-10-09 Around the globe, people now engage with media content across multiple platforms, following stories, characters, worlds, brands and other information across a spectrum of media channels. This transmedia phenomenon has led to the burgeoning of transmedia studies in media, cultural studies and communication departments across the academy. The Routledge Companion to Transmedia Studies is the definitive volume for scholars and students interested in comprehending all the various aspects of transmediality. This collection, which gathers together original articles by a global roster of contributors from a variety of disciplines, sets out to contextualize, problematize and scrutinize the current status and future directions of transmediality, exploring the industries, arts, practices, cultures, and methodologies of studying convergent media across multiple platforms.

Battlestar Galactica and Philosophy Jason T. Eberl,2008-01-14 PHILOSOPHY/POP CULTURE “The contributors to Battlestar Galactica and Philosophy strive to make things relevant to fans of the show, and they put their information out in a way that is accessible to folks who wouldn't know Heidegger from Heineken.” Green Man Review, Spring 2009 The writers are well versed in their subjects...The book is most effective at making the reader rethink what they thought they knew. Neo-opsis What’s the point of living after your world has been destroyed? This is one of many questions raised by the Sci-Fi Channel’s critically acclaimed series Battlestar Galactica. More than just an action-packed “space opera,” each episode offers a dramatic character study of the human survivors and their Cylon pursuers as they confront existential, moral, metaphysical, theological, and political crises. This volume addresses some of the key questions to which the Colonials won’t find easy answers, even when they reach Earth: Are Cylons persons? Is Baltar’s scientific worldview superior to Six’s religious faith? Can Starbuck be free if she has a special destiny? Is it ethical to cut one’s losses and leave people behind? Is collaboration with the enemy ever the right move? Is humanity a “flawed creation?” Should we share the Cylon goal of “transhumanism?” Is it really a big deal that Starbuck’s a woman?

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