## **Contents**

	Introduction SETH FRIEDMAN AND AMANDA KEELER	I
	Part I The Fringes of Prestige TV: Genre and Markers of Distinction	
1	Spies Like Us: Genre Mixing, Brand Building, and Reagan's 1980s in <i>The Americans</i> DAVID R. COON	21
2	Disrupting the Pattern of Prestige TV: Fringe AMANDA KEELER	38
3	"But Is It <i>Star Trek</i> ?": Prestige, Fandom, and the Return of <i>Star Trek</i> to Television  MURRAY LEEDER	55
4	Negotiating Prestige on The CW: Is <i>Roswell, New Mexico</i> "Another Show about Teenagers Getting F-cked Up and Having Sex" or a Sophisticated Exploration of Racial and Gender Politics?  CATHERINE MARTIN	74
	Part II How Contemporary Programming Met Prestige TV: Unconventional Depictions of Cultural and Televisual Norms	
5	Prestige Adaptation by Design: The Commercial Appeal of Latinx Tropes in <i>Queen of the South</i> JAVIER RAMIREZ	95

6	"Tell Them We Are Gone": Imperial Narratives, Indigenous Perspectives, and Prestige in <i>The Terror</i> JUSTIN O. RAWLINS				
7	Prestige Comedy: Contemporary Sitcom Narrative and Complexity in <i>How I Met Your Mother</i> ANDREW J. BOTTOMLEY	131			
	Part III Top of the Media Hierarchy: Cinematization and Television's Elevation				
8	Running <i>The Knick</i> Show: Transfusing Steven Soderbergh's Authorial Persona into the Prestige Medical Series SETH FRIEDMAN				
9	Legitimating <i>Top of the Lake</i> : Jane Campion, the Film Fest, and the Miniseries W. D. PHILLIPS				
10	Specters of Serling: Authorship, Television History, and Inherited Prestige in <i>The Twilight Zone</i> (2019–2020)  JOSIE TORRES BARTH	189			
	Acknowledgments	207			
	Selected Bibliography	209			
	Notes on Contributors	217			
	Index	219			

