Beatrix Kiddo

Emily Fox-Kales

Mirror Images Diana Silberman-Keller,2008 This book considers education in both formal and informal settings, and looks critically at the accepted dichotomy between education and popular culture. It argues that popular culture is capable of educating and that education shares many characteristics with popular culture, and tries to overcome these dichotomous relationships while also trying to clarify the reciprocal effects between the two.

Film Theory and Contemporary Hollywood Movies Warren Buckland,2009-06-03 Film theory no longer gets top billing or plays a starring role in film studies today, as critics proclaim that theory is dead and we are living in a post-theory moment. While theory may be out of the limelight, it remains an essential key to understanding the full complexity of cinema, one that should not be so easily discounted or discarded. In this volume, contributors explore recent popular movies through the lens of film theory, beginning with industrial-economic analysis before moving into a predominately aesthetic and interpretive framework. The Hollywood films discussed cover a wide range from 300 to Fifty First Dates, from Brokeback Mountain to Lord of the Rings, from Spider-Man 3 to Fahrenheit 9/11, from Saw to Raiders of the Lost Ark, and much more. Individual essays consider such topics as the rules that govern new blockbuster franchises, the 'posthumanist realism' of digital cinema, video game adaptations, increasingly restricted stylistic norms, the spatial stories of social networks like YouTube, the mainstreaming of queer culture, and the cognitive paradox behind enjoyable viewing of traumatic events onscreen. With its cast of international film scholars, Film Theory and Contemporary Hollywood Movies demonstrates the remarkable contributions theory can offer to film studies and moviegoers alike.

The Oxford Handbook of Divine Revelation Balázs M. Mezei, Francesca Aran Murphy, Kenneth Oakes, 2021-06-08 The Oxford Handbook of Divine Revelation offers a systemic approach to the notion of revelation in its various theoretical contexts. It provides in-depth coverage of the theoretical and historical fields in which the notion of revelation is discussed. It does not reflect the views of a certain school; under the horizon of contemporary discussions it offers the broadest understanding of the notion. Its main parts include biblical, theological, philosophical, historical, comparative, and scientific-cultural approaches. The contributors discuss the most important contemporary questions in theology, philosophy, and science. The Handbook offers a unique overview of the key problems of revelation, an overview missing from scholarly literature. Featuring contributions from leading scholars, the collection opens up further possibilities of scholarly work and spiritual vistas concerning the notion and the fact of divine revelation.

You've Come a Long Way, Baby Lilly J. Goren,2009-05-22 "Provocative and diverse" essays on the image—and the reality—of feminism in the twenty-first century (Christine A. Kelly, author of Tangled Up in Red, White, and Blue). No matter what brand of feminism one may subscribe to, one thing is indisputable: the role of women in society during the past several decades has changed dramatically, and continues to change in a variety of ways. In You've Come a Long Way, Baby, Lilly J. Goren and an impressive group of contributors explore the remarkable advancement achieved by American women in a historically patriarchal social and political landscape, while

examining where women stand today and contemplating the future challenges they face worldwide. As comprehensive as it is accessible, You've Come a Long Way, Baby appeals to anyone interested in confronting the struggles and celebrating the achievements of women in modern society. "Some of the articles are down-to-earth, some are down-and-dirty. Some are matter-of-fact, others deliberately argumentative in tone. The book itself is a treasury." –Lincoln County News

Quentin Tarantino and Philosophy K. Silem Mohammad,2010 In Quentin Tarantino and Philosophy, seventeen professional thinkers shamelessly exploit the cinematic achievement of Tarantino for all the steamy, sensational metaphysics and epistemology they can wring out of it. Are these eruptions of intelligent thought merely a cynical hypnotic manipulation of our cerebral cortexes? Or can we somehow relate them to the human values that really matter pyrotechnic car chases, Mexican standoffs, and exploding heads? Is the philosophers' preoccupation with quoting other philosophers nothing more than incestuous indulgence? Or are they somehow conveying a deeper point about the enduring validity of amputated ears and anal rape? In the final analysis only you, the viewer, can decide. What can Reservoir Dogs teach us about the evolution of co-operation? Is Beatrix's revenge in Kill Bill both justified and self-destructive? Can we agree completely on what has happened and disagree on whether it was a miracle? How is Pulp Fiction's Vincent doomed because of his messy bathroom habits? Does Grind house/Death Proof reflect the epoch in which everything that actually occurs is unreal? With Tarantino and Philosophy, it's the little differences, like having your Royale with cheese dissected by a grease monkey with a blowtorch. It's so bad, it's good.

Presentations of the 29th Annual SW/Texas Regional Meeting of the Popular Culture and American Culture Association Gypsey Elaine Teague, 2008-12-18 Gender is an often misunderstood subject area, even within the discipline even to those who teach and write about it. One of my presenters, when she first approached me to present at the conference, asked, "What does my paper really have to do with gender"? To me the answer was obvious; everything has to do with gender. Gender is everywhere from the cradle to the grave. What color blanket are we given at birth? What clothes are we laid out in at death? We are bombarded with advertisements specifically targeted at our gender, either male, female, or somewhere in between. We are judged by our gender, which is often synonymous with our sex, although in many of the presentations through the years it is becoming evident that more and more people understand the difference. Our clothing, food, entertainment, and reading material are all tied to gender, in one form or another. Gender is like the air. It is all around us, seldom thought of, but always present. In an area that spans literature, politics, sex, religion, and personal choices it is hard to get finite and clear cut delineations. The contributors are the main focus here and I have just been the ringmaster of this incredible circus of ideas. Without them this could never have gone to press and it is all our hopes that you enjoy the volume and take something away from it that you did not anticipate.

Understanding Religion and Popular Culture Terry Ray Clark, Dan W. Clanton, 2012 This introductory text provides students with an extremely useful 'toolbox' of approaches for analyzing religion and popular culture.

Movies and the Meaning of Life Kimberly A. Blessing, Paul Tudico, 2013-12-01 The meaning of life is the most urgent of questions, said the existentiallist thinker Albert Camus. And no less a philosopher than Woody Allen has wondered: How is it possible to find meaning in a finite world, given my waist and shirt size? Movies and the Meaning of Life looks at popular and cult movies, examining their assumptions and insights on meaning-of-life questions: What is reality and how can I know it? (The Truman Show, Contact, Waking Life); How do I find myself and my true identity? (Fight Club, Being John Malkovich, Boys Don't Cry, Memento); How do I find meaning from my interactions with others? (Pulp Fiction, Shadowlands, Chasing Amy); What is the chief purpose in life? (American Beauty, Life is Beautiful, The Shawshank Redemption); and How ought I live my life? (Pleasantville, Spiderman, Minority Report, Groundhog Day).

The American Villain Richard A. Hall,2020-12-02 The American Villain: Encyclopedia of Bad Guys in Comics, Film, and Television seeks to provide one go-to reference for the study of the most popular and iconic villains in American popular culture. Since the 1980s, pop culture has focused on what makes a villain a villain. The Joker, Darth Vader, and Hannibal Lecter have all been placed under the microscope to get to the origins of their villainy. Additionally, such bad guys as Angelus from Buffy the Vampire Slayer and Barnabas Collins from Dark Shadows have emphasized the desire for redemption—in even the darkest of villains. Various incarnations of Lucifer/Satan have even gone so far as to explore the very foundations of what we consider evil. The American Villain: Encyclopedia of Bad Guys in Comics, Film, and Television seeks to collect all of those stories into one comprehensive volume. The volume opens with essays about villains in popular culture, followed by 100 A–Z entries on the most notorious bad guys in film, comics, and more. Sidebars highlight ancillary points of interest, such as authors, creators, and tropes that illuminate the motives of various villains. A glossary of key terms and a bibliography provide students with resources to continue their study of what makes the baddest among us so bad.

Multidisciplinary Perspectives Towards Building a Digitally Competent Society Bansal, Sanjeev, Ahuja, Vandana, Chaturvedi, Vijit, Jain, Vinamra, 2022-06-17 The world is undergoing a transformation as technology enters every ecosystem. Subsequently, there is a need to develop higher-order digital skills to ensure one's employability as professionals need to build digital competencies to remain competitive in the current work environment. Additionally, businesses must also continue to update their digital practices in order to remain relevant. Multidisciplinary Perspectives Towards Building a Digitally Competent Society explores multidisciplinary perspectives towards building a more digitally competent society, considers new business models and the need for organizations and individuals to develop the right mindset to embrace digitalization, and discusses how social capital can become a key driver in crafting a whole new digitally competent social fabric. Covering topics such as technological transformation, social media, and corporate social responsibility, this reference work is ideal for corporate practitioners, business owners, policymakers, scholars, researchers, practitioners, instructors, and students.

Emerging Vectors of Narratology Per Krogh Hansen, John Pier, Philippe Roussin, Wolf Schmid, 2017-08-07 Narratology

has been flourishing in recent years thanks to investigations into a broad spectrum of narratives, at the same time diversifying its theoretical and disciplinary scope as it has sought to specify the status of narrative within both society and scientific research. The diverse endeavors engendered by this situation have brought narrative to the forefront of the social and human sciences and have generated new synergies in the research environment. Emerging Vectors of Narratology brings together 27 state-of-the-art contributions by an international panel of authors that provide insight into the wealth of new developments in the field. The book consists of two sections. Contexts includes articles that reframe and refine such topics as the implied author, narrative causation and transmedial forms of narrative; it also investigates various historical and cultural aspects of narrative from the narratological perspective. Openings expands on these and other questions by addressing the narrative turn, cognitive issues, narrative complexity and metatheoretical matters. The book is intended for narratologists as well as for readers in the social and human sciences for whom narrative has become a crucial matrix of inquiry.

The Transatlantic Gaze Mary Ann McDonald Carolan, 2014-02-01 Tracks the influence of Italian cinema on American film from the postwar period to the present. In The Transatlantic Gaze, Mary Ann McDonald Carolan documents the sustained and profound artistic impact of Italian directors, actors, and screenwriters on American film. Working across a variety of genres, including neorealism, comedy, the Western, and the art film, Carolan explores how and why American directors from Woody Allen to Quentin Tarantino have adapted certain Italian trademark techniques and motifs. Allen⊓s To Rome with Love (2012), for example, is an homage to the genius of Italian filmmakers, and to Federico Fellini in particular, whose Lo sceicco bianco/The White Sheik (1952) also resonates with Allen∏s The Purple Rose of Cairo (1985) as well as with Neil LaBute∏s Nurse Betty (2000). Tarantino∏s Kill Bill saga (2003, 2004) plays off elements of Sergio Leone∏s spaghetti Western C∏era una volta il West/Once Upon a Time in the West (1968), a transatlantic conversation about the Western that continues in Tarantino∏s Oscar-winning Django Unchained (2012). Lee Daniels∏s Precious (2009) and Spike Lee∏s Miracle at St. Anna (2008), meanwhile, demonstrate that the neorealism of Roberto Rossellini and Vittorio De Sica, which arose from the political and economic exigencies of postwar Italy, is an effective vehicle for critiquing social issues such as poverty and racism in a contemporary American context. The book concludes with an examination of American remakes of popular Italian films, a comparison that offers insight into the similarities and differences between the two cultures and the transformations in genre, both subtle and obvious, that underlie this form of cross-cultural exchange.

<u>Movies (And Other Things)</u> Shea Serrano,2019-10-08 INSTANT #1 NEW YORK TIMES BESTSELLER WALL STREET JOURNAL BESTSELLER BARNES & NOBLE BESTSELLER AMAZON BESTSELLER Paging through Serrano's Movies (and Other Things) is like taking a long drive at night with a friend; there's that warmth and familiarity where the chat is more important than the fastest route from Point A to Point B...It's like a textbook gone right; your attention couldn't wander if it tried. -- Elisabeth Egan, New York Times Book Review Shea Serrano is back, and his new book, Movies (And Other Things), combines the fury of a John Wick shootout, the sly brilliance of Regina George holding court at a cafeteria table, and the sheer power of a Denzel monologue, all into one. Movies (And Other Things) is a book about, quite frankly, movies (and other things). One of the chapters, for example, answers which race Kevin Costner was able to white savior the best, because did you know that he white saviors Mexicans in McFarland, USA, and white saviors Native Americans in Dances with Wolves, and white saviors Black people in Black or White, and white saviors the Cleveland Browns in Draft Day? Another of the chapters, for a second example, answers what other high school movie characters would be in Regina George's circle of friends if we opened up the Mean Girls universe to include other movies (Johnny Lawrence is temporarily in, Claire from The Breakfast Club is in, Ferris Bueller is out, Isis from Bring It On is out...). Another of the chapters, for a third example, creates a special version of the Academy Awards specifically for rom-coms, the most underrated movie genre of all. And another of the chapters, for a final example, is actually a triple chapter that serves as an NBA-style draft of the very best and most memorable moments in gangster movies. Many, many things happen in Movies (And Other Things), some of which funny, others of which are sad, a few of which are insightful, and all of which are handled with the type of care and dedication to the smallest details and pockets of pop culture that only a book by Shea Serrano can provide.

A Deleuzian Approach to Curriculum J. Wallin,2010-12-20 This work examines the impoverished image of life presupposed by the legacy of transcendent and representational thinking that continues to frame the limits of curricular thought. Analyzing the ways in which modern institutions colonize desire and overdetermine the life of its subject, this book draws upon the anti-Oedipal philosophy of Gilles Deleuze, revolutionary artistic practice, and an unorthodox curriculum genealogy to rethink the pedagogical project as a task of concept creation for the liberation of life and instantiation of a people yet to come. This book invites academics, artists, and graduate students to engage the contemporary struggles of curriculum theory, educational philosophy, and pedagogical practice with a new set of conceptual tools for thinking radical difference.

Escape Into Meaning Evan Puschak,2023-07-11 Escape Into Meaning is the debut essay collection by the creator of the highly addictive, deeply informative, always unconventional Nerdwriter channel, which has 3 million subscribers on YouTube. In this debut collection of eleven incisive, engaging, and humorous essays, readers are immersed in a fascinating and multifaceted montage of subjects-from the origins of Superman to the future of the city of Venice to the life of Ralph Waldo Emerson to the oeuvre of Quentin Tarantino--

<u>Film Moments</u> James Walters, Tom Brown, 2017-10-07 Film is made of moments. In its earliest form, the cinema was a moment: mere seconds recorded and projected into the darkness. Even as film has developed into today's complex and intricate medium, it is the brief, temporary and transitory that combines to create the whole. Our memories of films are composed of the moments we deem to be crucial: touchstones for our understanding and appreciation. Moments matter. The 38 specially commissioned essays in Film Moments examine a wide selection of key scenes across a broad spectrum of national cinemas, historical periods and genres, featuring films by renowned auteurs including Alfred Hitchcock, Jean Renoir and Vincente Minnelli and important contemporary directors such as Pedro Costa, Zhang Ke Jia and Quentin Tarantino, addressing films including City Lights, Gone with the Wind, The Wizard of Oz,

The Night of the Hunter, Wild Strawberries, 8 1?2, Bonnie and Clyde, Star Wars, Conte d'été, United 93 and Lord of the Rings: Return of the King. Film Moments provides both an enlightening introduction for students to the diversity of approaches and concerns in the study of film, and a dynamic and vibrant account of key film sequences for anyone interested in enhancing their understanding of cinema.

Quentin Tarantino David Roche,2018-08-02 Quentin Tarantino's films beg to be considered metafiction: metacommentaries that engage with the history of cultural representations and exalt the aesthetic, ethical, and political potential of creation as re-re-creation and resignification. Covering all eight of Quentin Tarantino's films according to certain themes, David Roche combines cultural studies and neoformalist approaches to highlight how closely the films' poetics and politics are intertwined. Each in-depth chapter focuses on a salient feature, some which have drawn much attention (history, race, gender, violence), others less so (narrative structure, style, music, theatricality). Roche sets Tarantino's films firmly in the legacy of Howard Hawks, Jean-Luc Godard, Sergio Leone, and the New Hollywood, revising the image of a cool pop-culture purveyor that the American director cultivated at the beginning of his career. Roche emphasizes the breadth and depth of his films' engagement with culture, highbrow and lowbrow, screen and print, American, East Asian, and European.

<u>Body Shots</u> Emily Fox-Kales,2011-04-01 How do movie star bodies and celebrity culture influence the way real girls and women feel about their own size and shape? What effect can popular films have on everyday eating behavior and exercise rituals? Body Shots shows how Hollywood films, movie stars, and celebrity media help propagate the values of an eating disordered culture that promotes constant self-scrutiny and vigilance, denial of appetite and overcontrol of weight in the compulsive pursuit of an eternally elusive body ideal of slenderness and fitness. In a unique approach that merges the disciplines of film analysis, gender studies, and psychology, clinical psychologist and cinema studies scholar Emily Fox-Kales demonstrates how the body narratives of such Hollywood celebrities as Lindsay Lohan, Gwyneth Paltrow, and Oprah Winfrey and their battles with bulimia, post-maternal weight gain, and yo-yo dieting not only serve as public enactments of the same eating and weight struggles their fans endure, but create a new normal which naturalizes and even valorizes the chronic body dissatisfaction and weight obsession that are established risk factors for eating disorders in women and girls. Written for students of cultural and gender studies, parents, media literacy educators, as well as film buffs everywhere, this book aims to provide the moviegoer with the critical tools necessary to develop a resistant gaze at Hollywood productions and make healthier choices among the many viewing screens of our super-mediated world.

Quentin Tarantino Edward Gallafent,2014-09-11 Quentin Tarantino is one of the best-known living American filmmakers in the world, and the story of his career has been the subject of a number of books and articles. But what do his films mean? In this new study, Edward Gallafent does not look at Tarantino's story but at the films themselves. He asks to what extent Tarantino can be seen as a specifically American filmmaker, with the kinds of preoccupations and interests that have formed part of Hollywood's traditions, and also how he explores the expressive possibilities of current cinema. The book concentrates on the main feature films of Tarantino's career so far: Reservoir Dogs, Pulp Fiction, Jackie Brown, and the two volumes of Kill Bill. Apart from Kill Bill the films are not treated individually, but in terms of some of the subjects that connect them together, such as success and tradition, their notorious deployment of violence, and Tarantino's approach to story-telling: his interest in presenting events out of chronological order. The book also covers adaptations of Tarantino's work, looking at the screenplays of True Romance and Natural Born Killers as well as the films made from them, and compares Tarantino's approach to adapting Elmore Leonard with that of another important American filmmaker, Paul Schrader. The aim of the book is to explore these topics and to take the reader back to what the American critic Robert Warshow called the 'actual, immediate experience of seeing and responding to the movies'. It is designed to appeal both to those who were excited by the films on first seeing them in the cinema and to those taking the opportunity of reconsidering them on the screen or on DVD.

<u>Push Comes to Shove</u> Maud Lavin,2012-09-21 The new celebration of women's aggression in contemporary culture, from Kill Bill and Prime Suspect to the artists group Toxic Titties. In the past, more often than not, aggressive women have been rebuked, told to keep a lid on, turn the other cheek, get over it. Repression more than aggression was seen as woman's domain. But recently there's been a noticeable cultural shift. With growing frequency, women's aggression is now celebrated in contemporary culture—in movies and TV, online ventures, and art. In Push Comes to Shove, Maud Lavin examines these new images of aggressive women and how they affect women's lives. Aggression, says Lavin, need not entail causing harm to another; we can think of it as the use of force to create change—fruitful, destructive, or both. And over the past twenty years, contemporary culture has shown women seizing this power. Lavin chooses provocative examples to explore the complexity of aggression, including the surfer girls in Blue Crush, Helen Mirren as Jane Tennison in Prime Suspect, the homicidal women in Kill Bill, and artist Marlene McCarty's mural-sized Murder Girls. Women need aggression and need to use it consciously, Lavin writes. With Push Comes to Shove, she explores the crucial questions of how to manifest aggression, how to represent it, and how to keep open a cultural space for it.

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