

INVESTIGATING THE POSTMODERN MEMORY CRISIS ON THE SMALL SCREEN SUSAN A. GEORGE pdf

1: Film: General Studies | MCLC Resource Center

"These essays address the intersections among the reading, writing, and teaching of science fiction, placing analytical and pedagogical research next to each other to reveal how SF can be both an object of study and a teaching tool, examining SF as a genre of mediation between the sciences and the humanities, and SF in the media"--Provided by publisher.

By presenting these ideas together, we hope to show the synergy between these modes of engagement and analysis. No edited volume has addressed the intersection among these three topics. The concerns of reading, writing, gender, and media—the topics that comprise the four sections of the book—are used to distance and critique concerns of interest to those interested in intellectual growth. The contributors to the teaching section discuss how science fiction texts lend themselves to teaching things other than SF literature. The writing section is not a how-to, but rather analyses of inscription and reinscription of knowledge and tradition through reading and writing. Finally, the sections on media and women contain close readings of exemplar texts related to larger issues such as female agency, memory, and ecodystopia that are usefully articulated through the distancing of SF. Teaching Teaching with Science Fiction Section edited by Craig Jacobsen The essays in this section demonstrate that pedagogical studies are integral to, rather than tangential to, the scholarship of science fiction. Understanding science fiction requires more than just being able to dissect a story or novel, or apply a theoretical viewpoint to a film. A profound understanding of science fiction means realizing what science fiction can be made to reveal about the world. Grokking Rhetoric through Science Fiction: A Practical Examination of Course Construction Jen Gunnels Traditional teaching methods and materials for core curriculum all too often leave the student disengaged, or worse, confused. It can leave the students bored and unconnected, and it can give them an inaccurate perception of rhetorical thought and the writing process. That is not to say that the canon is not important—it is—but often undergraduate core courses, especially mass courses such as rhetoric and composition, fall back on the same few texts. A reliance on canonical material—canonical to the instructor, but often unfamiliar to undergraduates—splits student focus between understanding the materials used to illustrate the concepts and the concepts themselves. A more accessible literature has the potential to free the student to concentrate on the new, often complicated, ideas being presented, and science fiction in particular can engage students who are studying core subjects by providing exemplar texts that clearly and compellingly illustrate major fundamental points. Here, I examine the use of science fiction in teaching basic undergraduate rhetoric and composition, and I envision its implementation. Klein Many of the scientific and technological achievements of the past century were prefigured by writers of speculative or science fiction. The scientific and technological achievements we view as commonplace e. In that spirit, I decided to expand the traditional canon of works I used in a scientific rhetoric course to include works of science fiction. The students in the course compared and contrasted the representation of science and scientists in fictional and factual accounts, examined the ways in which texts become important to a culture and a discourse community, and identified the means by which science informed science fiction, and vice versa, during the past century. I found that for undergraduates, the addition of literature made the concepts of scientific rhetoric more accessible and fostered greater conversation between students studying different subjects. The students in the humanities and social sciences used the literary works as a stepping stone to understanding the discourse within the scientific community. Conversely, students in the sciences and engineering recognized and appreciated the humanistic elements of science by seeing parallels in the works of fiction. These results speak to the benefits of increased dialogue among disciplines that address the concepts of science and technology. A Legend of Past and Future , that engages critical poststructuralist theory and postcolonial theory for the purpose of providing a way to advance these theories in relation to the here and now of college undergraduate students. Nomadology and rhizomatic resistance may provide a means to solve the problem represented in the novel. The novel explores models and provides examples of the online

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technologies that digital nomad students may use for self-empowerment and personal protection from the encroachment on their lives by the state and by global capital. Reading Reading and Writing SF Section edited by Patrick Sharp The attempts of some to divide the sciences and humanities into two cultures ignore the fact that both contribute to the same system of genres that circulate throughout our culture. Scientists regularly draw on SF to make the case for why their science is important and worthy of funding. The essays in this section explore specific texts as sites of this ongoing exchange between the interconnected subcultures of science and literature. They also address the importance of literacy—in regards to both science and literature—to the traditions of SF reading and writing. Wells interrogates this cultural blindness and fosters competency by presenting his narrator as a scientific—that is, a knowing—spectator of the Martian invasion. The narrator strives to distinguish himself from those who exhibit nescience in relation to the attack. His insight proceeds from his ability to read—to comprehend and translate—what emerges from the Martian cylinders. Despite the forbidding nature of this futuristic world, the possibility remains that it may be averted. This story appeared well before the establishment of the Manhattan Project for the development of an atomic bomb. Development of the story, while retaining the basic weapon concept, was then taken by Heinlein in a different direction than had been originally suggested to him. Possible sources of technical information available to Heinlein are then considered, and a connection shown to a friend of Heinlein who had just received his PhD in the field of nuclear physics, Robert Cornog. The dust idea presented in the story occurred shortly before the same idea appeared in a report developed to suggest possible military applications of atomic fission. Although the close timing between the work of fiction and the report has been noted previously in the literature, no effort had apparently been made to establish a connection. In this essay, I propose a definite connection. Further, I like his storytelling both for its ease and for its consistency. So this essay is one of several I have written attempting to account for genre effects in SF. I write in part as a fan, as well as an academic who hopes to set enthusiasm into the larger context of literary study. I argue that the vigorous generation, or family sense, in these science stories allows us to see beyond. Media Media and Science Fiction Section edited by Karen Hellekson The proliferation of nonprint SF texts, such as film, television, Web content, comic books, and video games, indicates that SF remains a valuable and generative mode of storytelling. All three essays use close readings of exemplar nonprint texts to draw conclusions about contemporary concerns. And all three essays rely on texts that are themselves part of a larger multimedia megatext, be it the Doctor Who or Watchmen universes, or the film megatext created by the subgenre of the ecodystopia. All three essays rely on displacement—of genre, of medium, of message, of memory. They illustrate the power of nonprint SF as a tool to effectively engage with contemporary concerns. These qualities define the human and separate the human from the nonhuman. Memory is the locus of these qualities, not some metaphysical or religious construct called the human soul. These films shed light on Brazilian anxieties regarding modernization in the atomic era that reflect greater world ecological concerns that are only becoming more compelling. These questions are very much at the heart of the four essays included in this section. The first two authors examine how two iconic women writers, Joanna Russ and Octavia Butler, complicate received ideas about the nature of the science fiction hero. The second set of authors explore how women writing science fiction use their narrative practices to meditate on the nature of storytelling itself. Many feminists believe it is gender stereotyping to suggest that women are unable to possess the force of the archetypal warrior hero and that this archetype is ultimately available to both men and women. Essentialism and Constructionism in Octavia E. Joanna Russ and the Murder of the Female Child: I interpret this murder as an interrogation of the metaphysics of presence implicit in the rescue thematic, a move to a deconstructive writing practice and a liberation of the child from service as the site of future redemption. Learning to Listen, Listening to Learn: The Taoist Way in Ursula K. It is, in fact, an attempt to make a political point by imagining a novel in a Taoist mode. Her protagonist moves beyond merely studying the Telling, a way of life modeled on Taoism, to becoming a practitioner herself.

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2: Past Events - - Institute of East Asian Studies, UC Berkeley

Susan A. George, Ph.D. *"Remembering Torchwood: Investigating the Postmodern Memory Crisis on the Small Screen"*
Practicing Science Fiction: Critical Essay on Writing, Reading, and Teaching the Genre.

Decasia splices together decomposing film stock from the silent era featuring images of coal miners seemingly being crushed by mold pressing down from the top of the film frame and shots of a boxer in the ring fighting against an empty void within the frame. Because of these changes, many essays have sought to predict or anticipate how a digital base might transform cinemas as it existed for over a century. While such attempts to use digital media to rethink identity are enticing, these futuristic projections allow us to miss much of what is happening right now. These comments should not be taken to imply that the changes that are taking place are insignificant or that they are completely subsumed under the profit motive. I am less interested in privileging new media texts as fostering a new avant-garde affiliated with one form of revolutionary politics or another or in privileging high-tech productions over their cheaper counterparts. In this context, the enigma of the now is inseparable from the utopian aspirations we have identified with new media, specifically with its capacity for democratizing access to the means of production, and the do-it-yourself DIY cinema movement affiliated with new media speaks volumes about contemporary desires for greater autonomy. It no longer makes sense to talk about a film in isolation from the technological and institutional factors that were involved in the production and reception processes. In other words, one of the crucial questions for new media theorists should not simply be what we watch, but how we watch and under what conditions. It would be impossible to produce an encyclopedic representation of all of the varied practices associated with digital media, and because of the very technological innovations that make the new internet cinema possible, much of what is happening right now might be lost to future analysis, much like the decaying film sequences in Decasia. With that in mind, some directions for analysis might include the following: How are the new production technologies, such as cheap DV cameras, camera phones, and Final Cut Pro, enabling people to imagine themselves as amateur filmmakers? How have sites such as YouTube [http:](http://) And, finally, how have these changes reshaped concepts of community, identity, and politics? In this essay, Cheshire anticipates the potential changes associated with the introduction of digital projection in movie theaters. In fact, CGI only supplements the logic of the high-concept film without radically altering it. Instead, I am interested in examining what Patricia R. This transitional moment might also be measured in the renaming of the Society for Cinema and Media Studies, a shift debated in a forum on the pages of Cinema Journal. At the same time, digital technologies have also generated a similar identity crisis for television. These new forms of televisual time-shifting may significantly reshape not only our perceptions of time and space but may also have political consequences. In thinking about the new internet cinema, I find it productive to import some of the more important advancements in both film theory and in television studies, specifically the turn towards thinking historically about spectatorship, placing a greater emphasis on how consumers access and watch new media texts, as well as the new modes of production, distribution, and exhibition. Movies, Multiplexes and Global Culture, for example, reminds us that modes of spectatorship, such as the dominant model of the cinematic gaze are not universal but a temporary stage in the history of cinema, illustrating that our movie watching practices are shaped as much by architecture, screen size, and other contingencies as by the films themselves. In this sense, the model of spectatorship based upon classical Hollywood cinema appears to be temporary, while more fluid models, based upon distraction and mobility appear to be the norm. In this context, what I am imagining is a model of new media studies that attends to how and where watch moving picture entertainment and how that, in turn, shapes the kinds of movies, films, and videos we watch and the implications of these practices for what might best be understood as a cinematic public sphere. While many critics lament the end of a certain mode of cinematic production augured by the contemporary keywords of portability, instantaneity, and ubiquity, it is well worth investigating the motivations for declaring that cinema is dead. Now a film such as Decasia, with

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its melting, dissolving, and disappearing celluloid images, might be understood as seeking to recapture the lost aura of cinema. Grant correctly reads this loss of aura phenomenologically rather than in a strictly Benjaminian sense, as movies become more integrated into our everyday environment. In *The Big Picture*, Edward Jay Epstein exhaustively documents the declining relevance of theatrical screenings of Hollywood films, noting that most studios are more focused on the lucrative DVD market. While the decline in theatrical attendance may in fact be cyclical and only tells part of the story when it comes to changing movie watching habits, this narrative of decline has taken on tremendous power. This decline has been attributed to any number of factors including the cheaper availability of high-quality home entertainment systems and the collapse of the window between theatrical and DVD release, as well as complaints about cell phone use, pre-movie advertising, and poor movies. However, the point is not that fewer people are seeing commercial cinema. As theatrical attendance continues its apparent decline, studios find themselves scrambling to find new strategies for finding wider audiences for their increasingly expensive, special effects-laden films. This is not to suggest that home screenings are inherently worse than theatrical screenings or even to suggest that watching movies at home constitutes an anti-collectivist retreat into the private sphere but merely to argue that how we watch visual entertainment is changing rapidly and to call for a more nuanced consideration of how people are adapting to the new mobile cinema. At the same time, the new internet cinema also seems far more vital than its bigger-screen predecessors. In both cases, the brevity of the videos and the ease of sharing them via email or blogs contributed to their popularity. In addition to these more overtly political examples, an entire culture of fake movie trailers has emerged on the web, taking scenes from Hollywood films and remixing them with voice-overs and other sound cues to suggest the film belongs to an entirely different genre. Rather than masking the effect of these codes, these online videos foreground and parody how these codes operate. At the same time, the brevity of these short videos—few of them last more than two or three minutes—make them easy to download and share through email, blogs, and other forms of informal distribution. While Edward Jay Epstein places emphasis on the role of home entertainment, the new internet cinema should be understood more precisely in terms of portability. Now, with video-enabled cell phones and the invention of the video iPod, the screen itself becomes mobile, with individual spectators capable of watching their personal libraries of films, television shows, and videos wherever they wish, from crowded subway trains to long checkout counters at the grocery store. These portable screens also challenge our ability to think about the boundaries between public and private viewing experiences. If movie theaters offered a collective experience, then the video iPod seems to suggest highly individualized experiences, albeit in public spaces such as subway cars, grocery store lines, airports, or other locations where people are compelled to wait. In that regard, the appeal of video iPods and MP3 players might be seen as a form of resistance against the ubiquity of television screens in these public spaces. While the video-enabled iPod is still in its relative infancy, it has already achieved some degree of notoriety, especially in terms of its relationship to and potential colonization of urban space. Typically handheld video technologies are seen as intruding into public space and making people more distracted and less capable of social interaction. For now, the new mobile cinema must fit the technological imperatives of a small screen with limited bandwidth. Slow streaming rates also place limits on camera movement as cell phones transmit at 15 frames per second fps rather than the 30 fps of television. While these slow streaming rates will likely prove to be temporary, they can be used as a starting point for thinking about the production process, as media conglomerates are forced to adjust to the new screen sizes and the narratives they allow. Mobile video also seems to encourage narratives that seem far more personal than traditional television or film. In short, the tiny screen suggests a new relationship to cinema. No longer are screens housed in massive movie palaces, but instead extend comfortably into everyday life, into our most banal daily experiences. The new internet cinema may transform exhibition in other ways as well. Already, the new internet cinema is fostering forms of niche exhibition, perhaps most prominently the house parties organized by MoveOn. The portability of new media shapes our relationship to visual entertainment in other ways as well, as viewers encounter cinema in a variety of contexts and formats. The

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result is a renewed attention to the hardware, the means by which video is distributed. Rombes notes that these texts convey an awareness of the cinematic codes that produce meaning. At the same time, it is important to note that the DVD commentaries and making-of documentaries that now accompany most Hollywood productions still promote an ideology of mastery, usually caught up in the assumption that technological mastery or authorial intent can be seen as the most crucial factors in understanding the film. At the same time, digital media work against the notion that media objects can ever be truly finished. But it also illustrates the ways in which the digital archive compels us to rethink the idea of a final version of a film or video. As Rombes observes, in the commentary track for *Donnie Darko*, director Richard Kelly frequently comments on scenes he wished he could have included in the final cut of the film. Again, the documentaries of Robert Greenwald serve as useful examples. After the success of the house parties, Greenwald re-edited his documentary, adding updated footage for a second version of the film, which was released to movie theaters in the weeks before the election. At the same time, given that a potentially limitless number of versions of a film could be produced, incompleteness can feed into the desire of multinational media conglomerates to profit off of consumers who feel compelled to collect multiple versions of a film or video. As I have argued, one of the most significant changes implied by the new internet cinema has to do with the wider access to inexpensive cameras and editing programs which would theoretically make it possible for anyone to make and publish a video on a public archive such as YouTube or Google video, with the implicit assumption that anyone now has the potential to become a producer of media texts rather than a mere consumer. In this sense, the new era of homemade video radically transforms concepts of authorship in ways that are still being defined. Of course this potential has been available through earlier media. Even in the early twentieth century, movie cameras were available to amateurs for personal use, and camcorders figured heavily in representations of the nuclear family as well as supporting a vibrant avant-garde and experimental video culture. However, movie sharing sites such as YouTube have made it far easier for videomakers to share their work with others. Videos are also ranked on a five-point scale, allowing popular content to gain further visibility. Like the viral videos that circulate the web, most videos hosted by YouTube are relatively short, with most clocking in at less than five minutes. The development and promotion of these new technologies blur the boundaries between amateur and professional filmmakers in productive ways. Foregrounding their status as independent filmmakers, Buice and Crumley depict the challenges of making a feature film throughout the podcast series, with episodes focusing on their efforts to obtain financing, their guilt at borrowing money from family members, the challenges of getting into film festivals, and even the ways in which DIY filmmaking upsets traditional notions of authorship. However this online video culture should not be seen as eliminating place, as many critics have been tempted to do. In fact, the new internet cinema culture can foster geographically specific independent film communities and other forms of niche exhibition that are highly localized. At the same time, digital media seem to offer unprecedented access to the cinematic past. In this sense, the digital archive not only changes what we study but also how we study it. Digital storage supports the availability of unprecedented moving image materials, seemingly making possible D. Perhaps by addressing this question, film and media scholars can revisit the ways in which new processes of production, distribution, and exhibition can be used not to destroy cinema but re-invent it. The questions raised by the new internet cinema are relevant to the field of cinema studies and the work we do as historians and theorists. In gesturing towards such disparate examples of homemade videos, I recognize that I risk selfishly taking the reader on a whirlwind tour of my leisure-time surfing habits at the expense of countless other video materials available online and other media including the immensely popular online gaming industry, as well as social networks such as MySpace, Facebook, and Friendster, where many of our students spend hours of their leisure time. However, I remain interested in how homemade videos have the potential to reshape the institution and experience of cinema as we know it. If digitalization makes the screen increasingly mobile, then new forms of niche exhibition also become available. If DVDs, with chapter stops and commentary tracks disrupt the linear flow of narrative cinema, then audiences may find themselves rethinking how we watch films and how they produce meaning. Because of the rapid

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transformations of popular entertainment, it becomes far more difficult to see the present media moment as a universal norm. As the homemade or DIY movie culture continues to evolve, amateur moviemakers have begun to rethink the language of cinema and television via online videos, flash animations, and remixes. At the same time, consumers of these homemade movies find themselves engaging with these videos in new ways. In this sense, I see the work being done in homemade movies to be one of the most significant engagements with our cinematic past, present, and future. He has published essays on *Dark City* and *San Soleil*. He has also published on using blogs in the freshman composition classroom. He is currently working on a book project focusing on time-travel film and television. Works Cited Acland, Charles. *Movies, Multiplexes, and Global Culture*. Duke University Press, History, Technology, Hollywood, Apocalypse. American Film in the s. New York University Press, Gregg Spiridellis and Evan Spiridellis. *Technological Convergence as Trauma and Business Plan*. David Thornburn and Henry Jenkins.

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3: What It Was by George Pelecanos

Investigating the Postmodern Memory Crisis on the Small Screen – SUSAN A. GEORGE 8. *Text's Resistance to Being Interpreted.*

Temple University Press, Examines the cultural meaning behind contemporary American advertising. The author shows how gender identities are emphasized and how advertising created a gendered relationship with the consumer. Advertising and the Tobacco Industry. Examines advertising as a form of communication in contemporary society and places it in its wider cultural and economic context. Beginning with the origins of advertising in the nineteenth century, the book discusses the history of advertising to the present day. The Codes of Advertising: New American Library, An exploration of the use of subliminal images in advertising. Leiss, William et al. Social Communication in Advertising: The book looks at how advertising encompasses three influential domains of our lives: Moog wants us to understand the psychological effects of advertising by putting the reader into an active dialogue with the creative process.: Public Relations and The Media. Between The Lines Press, Investigation of recent PR tactics for "the manufacture of consent". Also looks at specific PR campaigns. Discussion of topics such as good and bad advertising campaigns and how to write successful copy. The book examines the present structure of advertising institutions, its explicit and explicit mechanism of social control, and control exerted over advertising. Ideology and Symbolic Expression. A detailed analysis of advertisements as promotional texts showing how its impact on cultural formation has become increasingly fundamental with the spread of the market into every facet of social life. Ideology and Meaning in Advertising. A detailed examination of advertisements attractiveness and appeal. And a discussion of the economic and ideological functions of advertising. Desperately Seeking The Audience. Looking closely to American and European approaches to the TV audience, Ang gives us new insights into television culture, with the audience seen not as an object to be controlled, but as active social subjects, engaging with television in stubbornly contradictory ways. Audience and Social Structure. A sociological study of the media audience as active individuals who consumer media products in pursuit of their personal and social goals. Barwise, Patrick and Ehrenberg, Andrew. Television and its Audience. The book looks at the nature of television starting from an audience perspective. The Changing Television Audience in America. Columbia University Press, Based on twenty years of research, the book looks at attitudes towards television. Young People and The Media. Manchester University Press, Examines the diverse roles the media play in the family and peer group and also the complex ways in which young people make sense of what they watch and read. Summarizes much of what is known about how people watch television. Television Fans and Participatory Culture. An ethnographic account of the media fan community, its interpretive strategies, social institutions and cultural practices, and its troubled relationships to the mass media and consumer capitalism. An Exploration of Television and Its Audience. Lewis suggests that the medium influences us in unpredictable ways, depending upon what we bring to the experience of watching television. He employs two major qualitative studies, one of TV news and the other of The Cosby show. Working from an ethnographic perspective, Lull constructs a dialogue between the traditionally differing fields of quantitative and qualitative research in communications and cultural studies. Seiter, Ellen et al. Audiences and Cultural Power. Essays investigating how viewers watch television and what they think about the programs they see. University of Illinois Press, An annotated selected book list covering general communications, book publishing, broadcasting, editorial journalism, film, magazines, and advertising. The successor to the and editions of Basic Books in the Mass Media has been updated to and extensively revised and expanded. Intended primarily for teachers new to the field of Media Education and to complement the separate reading lists on film and television which are produced by the British Film Institute - Guide To Film Studies in secondary and Further Education and Television Studies: A Selected Book List. International Annotated Bibliography on Media Education. Provides an introductory guide to the study of Christian communication by surveying and

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annotating a fairly representative cross section of literature in all areas of communication studies. *The Making of Television Literacy*. The Falmer Press, New Society Publishers, *Television is Good For Your Kids*. The book draws on recent research and first-hand evidence from children. It shows how children bring their own resources of common sense, scepticism and creativity to bear on television; and that their lives and imaginations can be stimulated and enhanced by the use of television. *A Special Medium for a Special Audience*. Written for parents who want to understand how to deal with the explicit messages on tv that bombard their children. *The Effects of Television. Computers and Video Games. The One Eyed Monster?* Examines how children use television, their response to it, and the effects it has on them, and concludes that children are far more selective and critical viewers than we give them credit for. Hodge, Bob and Tripp, David. An analysis of the messages of television cartoons and an examination of how children interpret these messages. University of California Press, *Traces the commercial and stylistic exchanges and interconnections among movies. Out of The Garden: Examines how toy commercials provide a hots of stereotyped figures around which children can organize their imaginative experience.* Livesley, Jack and Trotz, Frank. *Television and Your Child: A Guide For Concerned Parents.* Kagan and Woo, A practical guide for parents on how to teach children to watch television. Second Story Press, Examines why pop culture is an irresistable lure to kids and at the same time an adhesive which binds them together in a subculture of their own Neuman, Susan B. *Literacy in The Television Age: The Myth of the TV Age.* A review and synthesis of the major studies on how television influences children as well as a discussion of a new series of studies which analyze the relationship between media and literacy using both quantitative and qualitative measures Palmer, Edward L. *A Crisis of Neglect.* Oxford University Press, Allen and Unwin, The book reveals how children interact with television, how they incorporate it into their lives, and how television means very different things to different children. Provenzo, Eugene F, Jr.. *Making Sense Of Nintendo.* Harvard University Press, The author argues that from a social and cultural point of view, video games reflect and pass on the particular values of mainstream culture. NTC Business Books, *Taming The Wild Tube:* North Carolina University Press, Written by a media professional and parent, the book proposed a genuinely constructive role for television in the lives of families and shows how to do this. Over videotapes and programs are reviewed along with ways to influence network offerings. A ratings guide to the most popular video games, as well as discussion of how to make playing video games a family experience, how to choose the best system, how to manage the time children spend with video games and other topics. *Parents and Children in Consumer Culture.* Rutgers University Press, *Traces the history of Nintendo, its marketing techniques and its plans.*

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4: Popular Articles & Stories for October 01, - latimes

Remembering Torchwood: Investigating the Postmodern Memory Crisis on the Small Screen Susan A. George In this analysis of the importance and reliability of memory in the context of postmodern SF, I use close readings of two exemplar episodes ("Adam" and "Sleeper") of the television program *Torchwood* () to explore the.

Please contact mpub-help umich. Alexander Gardner albumen print of Lincoln delivering his second inaugural address, March 4, "Abraham Lincoln as a Typical American" before a record crowd of people on May 19 at the 11th annual R. The 10th annual R. Lincoln and His Father, by John T. Simon, has been published by the library. Lattimer delivered the annual address before the Lincoln Club of Delaware on February "Prints of the Lost Cause" on March Richard Mudd discussed the role of his grandfather, Samuel A. Turner presented the fourth annual dinner address, "The Lincoln Assassination: Olson, a charter member of the group. For the occasion, a 50th anniversary booklet was published, edited by Sylvia Bernard Larson. The April meeting featured Paul J. From Poetry to Statesmanship" and Frank J. Williams "John Hay and Abraham Lincoln: Martin presented "Sounds of the Civil War" at the September 20 meeting. On October 18, Jean H. Baker presented "Mary Todd Lincoln: Newspapers and the Gettysburg Address. Degnan delivered the address at the rd annual dinner of the Lincoln Association of Jersey City on February "Personal Physician to the Lincolns" was distributed in April. Johannsen, author of the definitive biography of Stephen A. LMU has published this lecture. The newly formed Lincoln Group of Illinois has become one of the most active and fastest growing groups in the country with more than members. Craig Colten discussed the evolution of Lincoln placenames. Thomas Keiser analyzed the abuse heaped upon Lincoln in the North and in England. Chief Justice William Rehnquist and members of the Pennsylvania legislature were in the audience. Luncheon speaker Mark E. It was carried on that date in the Illinois State Journal-Register. Formerly under the aegis of Roger D. While supported by the State of Illinois, your tax-deductible contribution would help the present budgetary shortfall. Through the good detective work of William D. Beard, assistant editor of the project, six previously unknown cases in which Lincoln was counsel and which were argued before the Illinois Supreme Court were uncovered in the basement of the Illinois Supreme Court building. Illinois Governor James R. Thompson delivered the major address. Lincoln Home employee Judith Winkelmann portrayed Mrs. Edwards in "Finding Mrs. Elizabeth Todd Edwards" on July Herndon July 26 in "The Real Lincoln? Lincoln at Vandalia" on August Postville and Mount Pulaski Courthouses" on August The second session heard papers by Jim R. Baker, "Mary Todd Lincoln: Everson of Sangamon State University. The Prairie Capitol Singers presented a musical drama in the House of Representatives following the annual Association dinner. William Hanchett chaired and Larry E. Davis, Joseph George, and Mark E. A conference in honor of retiring professor James A. A Comparison" by Hans L. Chase and the Republican Presidential Nominating Conventions of and Bolingbroke or Radical Reformer? Among the papers delivered were Richard N. Papers were delivered by Gordon B. McKinney, "The Other Victims: Editorials The fuss over senator and presidential candidate Joseph R. May alluded to the natural function of politicians to paraphrase or plagiarize others. Baker pretended to ask questions to which Biden would respond with portions of speeches made by others not relating to the question asked. Lincoln when Bush presented himself to the New Hampshire electorate after his defeat in Iowa. Lacey believes as we have disavowed this by being content with a wage in most cases, two economy which only exacerbates individual and national debt. Greenburg described the lineup of presidential candidates as "a vague collection of Buchanans and Pierces and Fillmores. Yet, years later, Mr. Hay attempted to present a different image of Lincoln by amending the quote to read "I begin to believe there is no North. In his essay, Vidal had cited Current as the very authority on whom he could rely for such a policy. Current concluded that, if Ben Butler could be believed, Lincoln had remained a colonizationist to the end of his life. In his essay, "Past Reality, Present Fantasy" Christian Science Monitor, June 28, , Current took to task those books and the resulting miniseries that distort historical characters and cause them to say or do things they never actually did.

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This is not so. Neither did he go before a congressional committee to intimidate his fellow Republicans into keeping quiet about Mrs. Senator Paul Simon noted in "What I learned, reflections on my run" New York Times Magazine, July 3, , adapted from his book, *Winners and Losers* about the presidential primaries , that while there were more debates in than in any prior presidential campaign, they did not really come up to the standard of a true "debate" and were "as different from the Lincoln-Douglas debates as a Beethoven symphony is from a radio jingle. Arts President and Mrs. Healey portrait of Lincoln prominently displayed. Thomas William Jones of Bellevue, Washington, was the watercolor artist. Gilman, Madison, WI has reproduced its A. Lincoln film script for a 35mm slide and cassette presentation as well as in a video cassette format. Ernest Kinnoy wrote the television script. Despite the efforts of these two fine actors, this author gave the production a "C" for entertainment and "D" for historical accuracy. It is unfortunate that millions of viewers came away with an inaccurate view of Lincoln. Ellen Burstyn portrayed Mrs. McGowan, director of the Clement C. Maxwell Library, accepted a diorama of the third day of the Battle of Gettysburg, created by Paul Abrahamson, who presented it to the college in memory of his brother, Murray Abrahamson. Box , Chattanooga, TN has for sale a one-pound silver coin featuring presidential profiles sculpted by Thomas D. Monitor," on March The article appeared in the Oregonian on January Newport News Shipbuilding, which constructed the U. Abraham Lincoln, issued a handsome brochure for the christening ceremonies, held February 13, which contained much Lincoln material, including a fine survey by John Y. The Stephen Foster Memorial of the University of Pittsburgh has produced a tape cassette of *The Blues and the Grays*, containing music from both sections of the country at the time of the Civil War. Filmmaker James Agee E. Lincoln appeared in the K-O Times and shows a shocked Lincoln as he views nuclear leaks, church scandals, terrorism, drugs, and alcohol abuse. Each Sunday afternoon Bill and Joy Groves offer various biographical productions in their Lincoln cabin. The Petrarch Press W. Lincoln with Henry Fonda and Alice Brady. This is the production by Darryl Zanuck, directed by John Ford. *The Monitor and the Merrimac*. Please write for a questionnaire and assist in this worthwhile historical undertaking. Half Lincolnesque figure, half huckster in his black top hat and suit, Mr. Eichelberger plays his accordion and sings, recites the Gettysburg Address and delivers some skewed aphorisms and a knock-knock joke *The War Years* with Raymond Massey. The exhibit was shown at the Old State Capitol in Springfield. Rockefeller Empire State Plaza. Lee, from the private collection of David L.

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5: Lincolniana in

Investigating the Postmodern Memory Crisis on the Small Screen. GEORGE 8. 99 –KAREN HELLEKSON within STS added another means of investigating.

Who Belongs at BC? Gjelten quotes Mark Massa, S. This rise has not gone unnoticed, especially by groups such as the Anti Defamation League and the Southern Poverty Law Center, but these groups increasingly appear to be standing alone as many do not raise their voices against this hate. This rare development caters to low income individuals in an area which has rapidly gentrified in recent years, but has some long-time residents feeling skeptical. On Tuesday, September 25th, Andrew Prevot visited the Boisi Center for a luncheon colloquium on understanding prayer, suffering, and those working to achieve justice throughout the world. Grounded in case studies of antiterrorism legislation in Australia and other western countries, he discovers that political leaders are leveraging fears around border policy to augment political power and challenge postwar democratic principles. On Wednesday, September 26th, the Boisi Center gathered distinguished panelists for a discussion on faith and border ethics. Utopia on the Small Screen A article in the Washington Post reflects on the way we use technology and the need to step back and maintain perspective on its role in our lives. A Man of His Word. Elie describes the film as capturing "an aesthetic of nearness" that reflects a "conviction that the central Christian mystery—God becoming man, the father sending his son—is about the divine effort to draw nearer to humanity, and vice versa. Francis of Assisi, "the apostle of the ear". Panelists included James Glassman George W. On April 5, E. Millennials, young adults born between and , are less likely to attend church regularly or to consider religion an important part of their lives according to Hoult. He also posits that with respect to the Catholic Church, "lack of trust is fueled by the sexual abuse scandals in the church. Religion, Spirituality, and Compassionate Healthcare: A Conversation with Dr. Ronald Lacro The Schwartz Center for Compassionate Healthcare, located in Boston, was founded to advocate for building compassionate relationships with patients receiving care. This summer, the center hosted its inaugural Compassion in Action Healthcare Conference. One of the topics discussed was that healthcare providers and non providers alike are concerned with where compassionate care practices are headed. They worry about the current state of these practices, but are also concerned about the impact the evolving healthcare system may have upon the ability to maintain compassionate practices. On February 13, Dr. Ronald Lacro will speak about the importance of religion, spirituality, and compassionate care in the medical field. Moss, in her January feature story , written alongside Joel Baden, details the efforts by the Hobby Lobby family to acquire Biblical antiquities. The portal will arrive at BC on Friday, November 10, in anticipation of programming starting November 13, On November 2, David Decosimo will discuss the genealogy of understandings of religious freedom in his luncheon lecture at the Boisi Center. Check out this article in the Economist, which discusses the Muslim Brotherhood. Once a force for revolution and change during the Arab Spring, the group is now in hiding from the same autocratic governments it once hoped to overthrow. Is there a future for a political Islam? On September 26, join the Boisi Center and our distinguished panelists in discussing the future of public monuments in a post-Charlottesville world. Luther in America marks the 450th anniversary of the Protestant Reformation, begun in Germany by a monk named Martin Luther and his 95 Theses. More locally, the Lutheran Church-Missouri Synod maintains a website dedicated to Reformation focused events and resources throughout the year. An Intimate Portrait of My Grandmother. Erik Owens, interim director of the Boisi Center, will discuss civility, public action, and shifting ideals of citizenship on April The Boisi Center will host a screening of the movie, "Silence," and host a panel discussion of the film after. Holding Difficult Conversations FacingHistory. For more information on having difficult conversations, click here! We will tackle having hard conversations of substance at our next town hall. Professor Landy will discuss the many ethical issues behind the U. A New Era for U. Presidential Elections According to an August report published by the Pew Research Center , Millennials and members of Generation X now constitute the majority of

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eligible voters in the United States, replacing Baby Boomers and those born in prior generations. On September 28, the Boisi Center held a town-hall discussion in which Boston College student leaders reflected on the upcoming presidential election, as well as other noteworthy topics in U. He was joined by Rev. Now, the University is confronting its debt to the descendants of the people they sold. Author James Martin, S. Professor Martin Summers Boston College will respond.

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6: Bibliography: Mass Communications

But we do not have to go postmodern to expose the repression of postwar traumas. As Susan A. George claims in Gendering Science Fiction Films, the s Hollywood invasion film betrays the era's cultural tensions just as well.

Especially for overly hyped movies supported by millions of marketing dollars and a sycophantic press. Alas, now I am prejudiced beyond belief and have wasted two hours of my life. Perhaps some small screen tales deserve to remain on the small screen. That is the only explanation for what transpired today on the big screen. Pop psychology drivel as dialogue that would seem sophisticated on a Jerry Springer show as the explanation for neo-Nazi cross dressing beastialist vegetarians. Direction that barely extends beyond one head talking on screen to another talking head That head, allowed only to blink, easily surpasses the dramatic range of the principals. Acceptable, I suppose, to audiences when the heads in question are four inches from chin to forehead, not ten feet high. It must have been difficult to create big screen tensions when one had to use character names like, "Mulder", "Scully", "Moseley", and "Dakota. It is, at best, what must have been a ludicrous television show based on an infatuation with conspiracies blown up to a big screen. The transfer does not work. I predict both reruns and re-viewings will work best on an iPhone. Then the screen will not overwhelm the minor images, the infantile screen play, or the abilities of actors and director. Jeeze-louise, the IMDb reviewer cries after reading through the almost universal condemnation of this movie. Did everyone have a bad day the day they saw it? What was there is a competent Maxwell Smart saving the world and getting the girl which made its humor earnest not anarchic. The willing grin became a dyspeptic grimace as plot and heroism replaced comedy. A non comedic comedy. OK, penis jokes, flatulence, a midget, cross eyes Mike Myers is shameless, who knew? He is over the top, quelle surprise! He is cross cultural and topical in allusion and jokes, what a nightmare! Let him go, accept that it is a Mike Myers film. Let an ashram, sitar, elephant, Oprah, chastity belt, tasteless, adolescent, Deeprak, motorized carpet hockey movie wash over you. Let your inner self be itself, admit that if even every fourth penis joke is actually funny, in a movie with 4. Finally, with a great deal of trepidation, I went to see this movie on a day that felt like November rather than almost June in Chicago. There was just one other soul in the theater which is a real shame. It uses the screen in new ways, has incredible art direction, a psychedelic palette of primary colors and a primary color screenplay: I asked the girl who was the only other attendee if she liked the movie: Aliens must have taken over the bodies and minds of Jon Hurwitz and Hayden Schlossberg. Not a laugh in ninety two minutes a guess dreck. Dreck that gives dreck a bad name dreck. How bad a movie? Let me count the ways: I could go on. The worst movie of the year. The worst sequel of the decade. The premier must have been more a wake than happy occasion with all the principals present. They had to know. And, yet they released it on to an unsuspecting group of White Castle fans. Fitzgerald wrote that there are no second acts in American lives. Tries to be light hearted. Tries to be a comedy. Tries to be a love affair. I would bet George Clooney thought channeling John Ford would be easy as well. How hard could it be: It takes a master to make fight scenes flow. Slapstick a lost art. I once read that you never wanted to sit too close to a ballet performance. This movie is like that Yes, it does take effort. Listless characters that it would take a saint to care about, turgid plot movements that make watching CSPAN seem an adventure in action movies, and a love interest that rivals the sparks thrown off by Pat and Richard Nixon dancing at a state dinner. Oh, I almost forgot It would be hard to care for these characters even if you were related to the actors. Dull, dumb, and unique in being the worst Vegas movie ever. This may be the first post postmodern film. A MTV inspired style of self-conscious life narrated in real time with a herky-jerky style that becomes a topsy turvy big screen reality. A real time reality not found in traditional movies. Sure, the Blair Witch Project pioneered the style, but Cloverfield, a big movie, a big budget movie, a big story movie, that takes The Real World and makes it an epic movie. With a story that is universal: A behind the camera Falstaffian figure telling the story, and the story told entirely in the moment. Despite the shakiness of the camera and the rules of the reality game, a movie with a delicate suppleness

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showing time suspended through the replay of the discovered disk containing a preexisting real-time love story caught in calmer more innocent times. The camera captures the sensibility of a younger generation in its use of language, raw feelings of young love, and a realism that engages viewers of any age. The story is simple enough: Told with in a self-indulgent egocentric style of narrative familiar to us all from television. A style that has leapt from the small screen to the big and creates a new effective form of movie making. Off putting at first, the various narratives spoken to the camera keep us up front and close to the action and up to date with their stories, viscerally involved, with the fantastical growing disaster that has torn their comfortable lives and New York to pieces. Interesting movie making, done with incredible art direction, control of crowd scenes, special effects, believable nightmarish monsters, and style. What it might have been like if a camera had been found in the rubble of the Twin Towers detailing the lives of real people the same age as the characters in Cloverfield with the same hopes and dreams and desire to live long lives as they confront a fate they could not have imagined as they woke up and got ready for the day on that beautiful morning. I am still a bit sea sick and oppressed by what I saw on the screen. I am also incredibly impressed by this post postmodern movie. He did not appreciate the new style and stylized violence of the movie. Digital, high speed downloads, cell phone movies, blogs, iPods, iPhones, electronic books bang bang boom and poof I watch a downloaded mini movie by Martin Scorsese late one night, a take off on Hitchcock for a Spanish champagne, and it is so good I smile in bed like an idiot. I email it to a friend in London and ten minutes later he emails me a video taken with his phone that day of a walk in a park with leaves so golden and red that the video seems hand painted. Cloverfield, a movie as metaphor on many levels: Cloverfield, first person self conscious narratives with more Oh My Gods than a Catholic mass, a life boat in a stormy sea mounted camera, focus and film quality that would not have been allowed in the Golden Age of Hollywood, and the lives and fates of a group of generation Xers or is it Yers? The Promethean rise of a driven man in a young oil industry gives this movie moments that make it as good any movie seen in a long while. Rise and fall stories are a familiar trope in movies, especially American movies. There Will Be Blood takes a different and strange detour that is not really a fall, but a sudden sidestep into demented isolation. His, a hell hectored to a captive movie audience, who are expected to be entertained by his very personal denial of faith in an otherwise interesting semi-historical story of how little oil became big oil. What begins with a bit of religious weirdness a third of the way into the movie, becomes an ongoing relentless evisceration of all that faith or salvation represents to some people. Daniel Day Lewis, worth the price of admission to any movie, dominates every scene despite what many of the improbable scenes in There Will Be Blood require him to do. Filmed in sweating close up to excess, in shadow, or eerily in interrogation room quality bright light, he is alternately sublime and ridiculous. Allowed to be an oilman on the make, he is one of the remarkable movie characters of our time. The bludgeon bludgeons, no rhyme, no reason, against a religious jones that makes a crack cocaine addiction seem a taste for a third chocolate chip cookie in comparison. Maybe being named after two apostles is a heavier burden that can be imagined. The final scenes of degradation and violence caused me to almost turn my head. What personal experience brought Paul Thomas Anderson to such a nihilistic world view? This movie lover sat silent at the end wondering at what he had been subjected to and for what purpose? In There Will Be Blood, there is little exposition as to character motivation, and one personality who dominates the movie from beginning to end. I just saw Juno on a cold and dreary day. Theater a third filled, but that third almost all young girls, high school, late middle school, a few early college maybe, no older women, no older men. The movie is about a high school girl who has sex with her dorky boy friend, seduced by a chair she says, and the act is told in flashback as she tries again and again, with the Greek chorus of a convenience store clerk and customer, to make a pregnancy test change from positive to negative through sheer will and repetitive testing. With the actors speaking in a vernacular that rings true. Using language hidden from those beyond high school that is so descriptive and so natural that it makes TBHS those beyond high school think, for at least a second, beyond inherent cultural and age superiority, that true beings, as true as when they were in high school, actually walk the corridors and unlock lockers and have sex and become jealous and fall in love and make the

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same dumb mistakes that you made too. Juno the movie and Juno the person have true emotions, and show us real lives rather than the familiar dross of sit com exploitations, MTV reality shows, and adolescent sex comedies which appear with some regularity at our local multiplex. It was embarrassing and contemptible. They had no ear, no empathy, nor sympathy for what we thought or felt or were.

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7: b / Practicing Science Fiction [abstracts] – Karen Hellekson

For now, the new mobile cinema must fit the technological imperatives of a small screen with limited bandwidth. Videos produced for mobile screens are typically no more than three minutes long, and in contrast to early cinema's emphasis on the long-shot, mobile videos typically make heavy use of close-ups.

Berkeley Red, White, and Bruised: But, after , these living casualties of war had to endure not only the trauma of battle and the unease of newly-acquired disabilities but also military occupation by the very-same foe that battered their bodies and shattered their lives. In what ways did total war and total defeat shape the Japanese disabled veteran of the Second World War? Excessive Cult or Proper Ritual?: Challenges for the 21st Century William C. It argues that Chinese, European and American universities share many common objectives and common problems. It focuses on efforts to revitalize undergraduate education, and the often-contested role of the humanities as part of the "general education" of undergraduates at leading universities, seeking to educate individuals with the capacity for critical leadership, rather than students trained in skills that will become obsolete in their lifetimes. By examining the text of the "original" letters kept at Yale and analyzing the dilemmas of both the addressor and the addressee, however, I have tried to rediscover its meaning in the context of Japanese dawning relations with the United States and other western nations. I see no foundation for the assertion that Shoin was a terrorist trying to kill Perry. In this, Shoin had recognized the importance of learning about – and from – the English-speaking world fully five years before Fukuzawa Yukichi began to advocate shifting from "Dutch learning" to Anglo-American learning. Japanese scholarship has not, to date, seen the encounter between Shoin and Perry in terms of human rights, largely because Shoin was regarded a national hero making extraordinary contributions to the Meiji Restoration, and his role as mentor of such leading Choshu politicians as Ito Hirobumi and Yamagata Aritomo. Therefore, his attempt to stow away has been considered as motivated solely for the national cause, without interrogating his personal motivations, as I have done here. By "reducing" a hero to an average person and simply looking on Shoin as an ordinary stowaway, however, it has become possible to read the complexities of this historic event and the dilemmas on the both sides. Working in a wide range of media, the internationally-acclaimed, Chinese-born artist creates complex, haunting works that call into question how meaning is communicated through language. In preparation for an extended residency at the Arts Research Center in Spring , Xu Bing will present and discuss his work. Who Cares About the Environment in Japan? In particular, they have become a rallying point for a large but disparate group of civil society organizations. Faced with a continuing reliance on construction in concrete on the part of many state officials and the construction industry, these groups have been fighting to win acceptance for a more eco-friendly approach to river re-landscaping. In his talk, the author uses these groups as a prism for a discussion about the nature of civil society in Japan and in particular its relation to the state. He refines simplistic interpretations that see civil society as being led or coopted by the state on the one hand or locked into an antagonistic relationship on the other. Instead he advances the idea of a "soft elite" of government officials, academics and other professionals working in the field of landscape and the environment who use their ambivalent position on the borders of civil society and both in and outside the state to campaign for and establish a consensus around a benign view of nature and the environment. He concludes this talk by transferring the concept of a soft elite to the related sphere of town planning and community development to examine the extent to which it may be applicable in these similar contexts. Religion and the Rise of Printing Reconsidered Timothy Barrett, School of Oriental and African Studies, University of London March 10, Center for Buddhist Studies, Center for Chinese Studies This talk will pick up from a short paper published in and not widely circulated which has been cited surprisingly frequently in the absence of any other account of the religious roots of printing in China. The remarks in that paper are now to be restated and extended in The Woman Who Discovered Printing, which tries to set out a provisional narrative of the factors affecting printing up till the end of the Tang dynasty. But after completing this account, consideration of what happened

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next, in the early decades of the tenth century, has suggested to me that we need to look carefully at the political and social factors prevailing at that point to understand the widespread acceptance of printing thereafter. And once again, we need to look very carefully at religious materials to get some picture of what was going on, even if paradoxically they have nothing to do with printing at all. Barrett graduated from Cambridge and received his doctorate from Yale. After teaching at Cambridge for over ten years he became Professor of East Asian History at the School of Oriental and African Studies, London, in , where he has taught ever since, first in the Department of History and more recently in the Department of the Study of Religions. He has published *Li Ao*: At the time, she was the leading actress in the contemporary Taiwanese cinematic world. In , when she was at the pinnacle of her career, she left the film world and instead devoted herself to modern Chinese crystal glass art. She established her first glass studio and worked at mastering the unique technique of *cire-perdu* glass art creation. For over twenty years, she has fulfilled and maintained her stated intention of exploring, experimenting with, and creating a Chinese style of modern glass art work; she has also been at the forefront of pushing the boundaries of modern Chinese glass art. Yang has used her individual artistic gifts and her acute powers of observation to create sculptured works in glass which are richly imbued with a traditional Chinese artistic vocabulary and human philosophy, enabling herself to take her place among the most influential Chinese glass artists of the day. After graduation from "Shih-chieh hsin-wen University" he began his career as a film director. The grand finale to his film-making career, the film "My Love," was cited by the *Variety International Filmguide* as one of the ten masterpieces of a century "of film-making in Taiwan. In , Chang decided to blaze a new trail in the Chinese art of "liuli" crystal glass work by founding the first-ever glass art studio in Taiwan. With this unique Liuli Glass Art Workshop Liuli Gongfang , he has opened up new possibilities for this traditional Chinese artistic handicraft. In his artistic designs, he not only lays stress on the fundamental concepts of creation in contemporary art but also incorporates and embodies strong sentiments of Chinese national heritage, including ancient totemisms that manifest traditional Chinese ethical codes and concepts of the universe. In his designs can be seen a deep love for the Chinese nation. The new dynamics of rivalry and cooperation among states at both the intraregional and transregional levels is now shaping a new institutional architecture. Political and business leaders from Northeast and Southeast Asia interact with each other more frequently. As we show, the future institutional trajectory of Asia is still open, but we believe that the book provides a timely examination of key shifts in the region. In doing so, our hope is to provide policymakers and analysts with an institutional road map for the future. *Regional Arrangements for Trade in Northeast Asia. Security Institutions in Northeast Asia.* Program followed by reception and book-signing. It is shown that Y. More specifically, I will elaborate on some important issues in the field, including 1 the northern American tradition of Direct Method established by Professor Yuen Ren Chao, 2 the Neuroscience-based evidence for Yuenren-Tradition, and 3 some empirical principles and results derived from the "structural-function approach" developed recently. Finally, it is argued that no matter how the L2 theories are formed, drilling always goes first. Ishizaka served as senior vice president and chief coordinating officer of Toyota Motor Sales, U. Ishizaka then became general manager of the Europe division at Toyota in . In that position, he supervised accelerating efforts to build an integrated, local organization in Europe to support expanded manufacturing, marketing and product development there. Ishizaka returned to the U. He returned to Japan in , whereupon he was promoted to senior managing director in charge of overseas operations. In , he became senior advisor to the board. In April of that same year, Mr. In this talk, Mr. While critics pointed to the hostage situation as indicative of misguided missionary zeal and recklessness, mission advocates continued to claim that the hostages should be described as "church volunteers" or "humanitarian aid workers. But claims of secularity also arise out of mission strategies that espouse voluntarism and humanitarianism over conspicuous evangelism and conversion"an important feature of the new evangelical internationalism. Open to the public. For further information, contact Christine Hong cjhong@berkeley.edu. *Facts and Consequences Sake J.* During the past half century, more than , children have been adopted into white families in Western Europe, North America, and Australia. Part of a larger project

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that frames these adoptions as forms of global intimacy and transnational biopolitics, this talk examines how the initial crisis of "mixed-race" orphans or "GI babies" was solved in the s by their adoptions into American families. These children became enmeshed in Cold War geopolitics as "Americans" who belonged in America, and also provided a solution for childless couples during a period of heightened pronatalism in the U. In addition, I track the shift in the demographics of adopted children from "mixed-race" to full-Korean children starting in the late s, which initiated a radical expansion of the international adoption system. Children were simultaneously excluded from the national body through population control policies and social welfare institutions and also enrolled as "cultural ambassadors" through the rhetoric and policy of "civil diplomacy.

Chinese and Indian Buddha Images: She specialises in ancient Indian art and iconography. Her forthcoming publications include: From Nisa to Niya: Large-scale dissemination of a distinctive material seems to have been fairly common at the beginning of civilizations, probably the best known instance being the "Uruk expansion" in ancient Mesopotamia. In all four cases, the homogeneity of material culture over a large area suggests something more than casual contact: Although writing seems to have been in use in all four civilizations, inscriptions are few and poorly understood, so it is only from material culture that we can hope to learn anything about the archaeological problem. By comparing the four material cultures, I hope to draw up a list of possible models for cultural expansion, models that might not occur to us if we focused just on one region. Two major questions will be addressed. What are the criteria for correlating archaeological remains with political structures? What is the logic of privileging elite objects or utilitarian utensils in describing and interpreting the evidence of expansion? This drift accompanied a shift in the idea of the "real" from an existential category to an epistemological or even metaphysical category. Ironically, the formal drift in revolutionary cinema, though corresponding to an ever increasing importance of ideology, may have helped to set the stage for the collapse of the authority of Maoism. The Word of the Buddha or the Disputations of his Disciples?: It has been argued by scholars that these different schemes represent competing voices within early Buddhist texts, and some scholars even argue that it is possible to identify the authentic voice of the Buddha among these voices. His book *The Foundations of Buddhism* is frequently used in university-level classes on Buddhism in English-speaking countries. Dating from about 16, to years ago, the Jomon culture is known for its artistic pottery, large settlements and complex ritual sites such as stone circles. Unlike most prehistoric pottery-using peoples in other parts of the world, the people of the Jomon period are thought to have been hunter-gatherer-fishers. It is also known that characteristics of the Jomon culture changed significantly through time, and between regions. By examining such temporal and regional variability, Jomon archaeology can contribute to understanding the Japanese past and the mechanisms of long-term culture change in human history. Scholars who work on other archaeological cultures along the Pacific Rim, such as California, have pointed out the importance of comparative studies. Similarities between Jomon and Native American cultures include a heavy reliance on marine food and various nuts, including acorns. Recent developments in new scientific techniques, such as AMS radiocarbon dating, and bioarchaeological studies, have further stimulated academic interaction between Japanese and North American archaeologists. The goals of this symposium are thus twofold: By doing so, we hope to demonstrate that Jomon archaeology is an exciting and emerging regional field. Together these four campuses have some two dozen faculty specialists in the art, architecture, culture, history, literature, and philosophy of Buddhism. While these faculty members are all familiar with the research interests and published work of their peers from other programs, to date there has been little attempt to collaborate on research or coordinate teaching across institutions. The only formal effort at cross-campus collaborative teaching was a joint Buddhist studies graduate seminar between UC Berkeley and Stanford that ran through much of the s and s. Berkeley and Stanford recently revived this cooperative spirit, putting together a joint colloquium series as well as sponsoring an annual Berkeley-Stanford Graduate Student conference. The student conference met over the past three years, alternating between the two campuses, and was a tremendous success. This inaugural conference provides an opportunity not only for graduate students to present their research to a broad group of specialists, but also a venue to explore possibilities for greater

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cooperation and collaboration among Buddhist Studies programs throughout the UC system and with other, non-UC programs in California.

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8: mjjusa-1's Profile - IMDb

What It Was is the fifth novel in the Derek Strange/Terry Quinn series. This time Pel Do you remember getting letters in the mail? Handwritten letters, words like precious gems, filling up sheets of paper with thoughts from friends, family, pen-pals.

Karen Hellekson sent me a complimentary copy of the book that she edited along with Craig B. Please pick up a copy from the publisher here or on amazon. Critical Essays on Writing, Reading and Teaching the Genre ISBN seeks to add to the academic literature related to reading, writing, and teaching science fiction. By presenting these ideas together, we hope to show the synergy between these modes of engagement and analysis. No edited volume has addressed the intersection among these three topics. The concerns of reading, writing, gender, and media—the topics that comprise the four sections of the book—are used to distance and critique concerns of interest to those interested in intellectual growth. The contributors to the teaching section discuss how science fiction texts lend themselves to teaching things other than SF literature. The writing section is not a how-to, but rather analyses of inscription and reinscription of knowledge and tradition through reading and writing. Finally, the sections on media and women contain close readings of exemplar texts related to larger issues such as female agency, memory, and ecodystopia that are usefully articulated through the distancing of SF. Abstracts From Practicing Science Fiction: Teaching Teaching with Science Fiction Section edited by Craig Jacobsen The essays in this section demonstrate that pedagogical studies are integral to, rather than tangential to, the scholarship of science fiction. Understanding science fiction requires more than just being able to dissect a story or novel, or apply a theoretical viewpoint to a film. A profound understanding of science fiction means realizing what science fiction can be made to reveal about the world. Grokking Rhetoric through Science Fiction: A Practical Examination of Course Construction Jen Gunnels Traditional teaching methods and materials for core curriculum all too often leave the student disengaged, or worse, confused. It can leave the students bored and unconnected, and it can give them an inaccurate perception of rhetorical thought and the writing process. That is not to say that the canon is not important—it is—but often undergraduate core courses, especially mass courses such as rhetoric and composition, fall back on the same few texts. A reliance on canonical material—canonical to the instructor, but often unfamiliar to undergraduates—splits student focus between understanding the materials used to illustrate the concepts and the concepts themselves. A more accessible literature has the potential to free the student to concentrate on the new, often complicated, ideas being presented, and science fiction in particular can engage students who are studying core subjects by providing exemplar texts that clearly and compellingly illustrate major fundamental points. Here, I examine the use of science fiction in teaching basic undergraduate rhetoric and composition, and I envision its implementation. Klein Many of the scientific and technological achievements of the past century were prefigured by writers of speculative or science fiction. The scientific and technological achievements we view as commonplace. In that spirit, I decided to expand the traditional canon of works I used in a scientific rhetoric course to include works of science fiction. The students in the course compared and contrasted the representation of science and scientists in fictional and factual accounts, examined the ways in which texts become important to a culture and a discourse community, and identified the means by which science informed science fiction, and vice versa, during the past century. I found that for undergraduates, the addition of literature made the concepts of scientific rhetoric more accessible and fostered greater conversation between students studying different subjects. The students in the humanities and social sciences used the literary works as a stepping stone to understanding the discourse within the scientific community. Conversely, students in the sciences and engineering recognized and appreciated the humanistic elements of science by seeing parallels in the works of fiction. These results speak to the benefits of increased dialogue among disciplines that address the concepts of science and technology. A Legend of Past and Future, that engages critical poststructuralist theory and postcolonial theory for the purpose of providing a way to advance these

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theories in relation to the here and now of college undergraduate students. Ivory simultaneously promotes and challenges the practices of Orientalism, but my purpose is to engender further discussion regarding potential solutions to the problem of Orientalism presented in the text. Nomadology and rhizomatic resistance may provide a means to solve the problem represented in the novel. Ivory represents these concerns by showing how the fictional problem and its solution in fact epitomize our everyday digitalized and online existence. The novel explores models and provides examples of the online technologies that digital nomad students may use for self-empowerment and personal protection from the encroachment on their lives by the state and by global capital. Reading Reading and Writing SF Section edited by Patrick Sharp The attempts of some to divide the sciences and humanities into two cultures ignore the fact that both contribute to the same system of genres that circulate throughout our culture. Scientists regularly draw on SF to make the case for why their science is important and worthy of funding. The essays in this section explore specific texts as sites of this ongoing exchange between the interconnected subcultures of science and literature. They also address the importance of literacy in regards to both science and literature to the traditions of SF reading and writing. Wells interrogates this cultural blindness and fosters competency by presenting his narrator as a scientific—that is, a knowing—spectator of the Martian invasion. The narrator strives to distinguish himself from those who exhibit nescience in relation to the attack. His insight proceeds from his ability to read—to comprehend and translate—what emerges from the Martian cylinders. Despite the forbidding nature of this futuristic world, the possibility remains that it may be averted. With *The War of the Worlds*, Wells suggests that science fiction must be knowing fiction. This story appeared well before the establishment of the Manhattan Project for the development of an atomic bomb. Development of the story, while retaining the basic weapon concept, was then taken by Heinlein in a different direction than had been originally suggested to him. Possible sources of technical information available to Heinlein are then considered, and a connection shown to a friend of Heinlein who had just received his PhD in the field of nuclear physics, Robert Cornog. The dust idea presented in the story occurred shortly before the same idea appeared in a report developed to suggest possible military applications of atomic fission. Although the close timing between the work of fiction and the report has been noted previously in the literature, no effort had apparently been made to establish a connection. In this essay, I propose a definite connection. Further, I like his storytelling both for its ease and for its consistency. So this essay is one of several I have written attempting to account for genre effects in SF. I write in part as a fan, as well as an academic who hopes to set enthusiasm into the larger context of literary study. I argue that the vigorous generation, or family sense, in these science stories allows us to see beyond. Media Media and Science Fiction Section edited by Karen Hellekson The proliferation of nonprint SF texts, such as film, television, Web content, comic books, and video games, indicates that SF remains a valuable and generative mode of storytelling. All three essays use close readings of exemplar nonprint texts to draw conclusions about contemporary concerns. And all three essays rely on texts that are themselves part of a larger multimedia megatext, be it the Doctor Who or Watchmen universes, or the film megatext created by the subgenre of the ecodystopia. All three essays rely on displacement of genre, of medium, of message, of memory. They illustrate the power of nonprint SF as a tool to effectively engage with contemporary concerns. Torchwood asserts that some essential qualities escape quantification. These qualities define the human and separate the human from the nonhuman. Memory is the locus of these qualities, not some metaphysical or religious construct called the human soul. Watchmen ultimately claims that interpretation, or the act of finding truth or meaning, is meaningless for our postmodern reality. These films shed light on Brazilian anxieties regarding modernization in the atomic era that reflect greater world ecological concerns that are only becoming more compelling. These questions are very much at the heart of the four essays included in this section. The first two authors examine how two iconic women writers, Joanna Russ and Octavia Butler, complicate received ideas about the nature of the science fiction hero. The second set of authors explore how women writing science fiction use their narrative practices to meditate on the nature of storytelling itself. Many feminists believe it is gender stereotyping to suggest that women are unable to possess the force of the

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archetypal warrior hero and that this archetype is ultimately available to both men and women. Essentialism and Constructionism in Octavia E. Joanna Russ and the Murder of the Female Child: I assert that *We Who Are About To* ends open this closed loop through its refusal of proper narrative structure and its murder of the female child. I interpret this murder as an interrogation of the metaphysics of presence implicit in the rescue thematic, a move to a deconstructive writing practice and a liberation of the child from service as the site of future redemption. *Learning to Listen, Listening to Learn: The Taoist Way* in Ursula K. It is, in fact, an attempt to make a political point by imagining a novel in a Taoist mode. Her protagonist moves beyond merely studying the Telling, a way of life modeled on Taoism, to becoming a practitioner herself.

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9: Obituaries - , - Your Life Moments

Holmes, Su, ' Looking at the Wider Picture on the Small Screen: Reconsidering British Television and Widescreen Cinema in the s ', *Quarterly Review of Film and Video*, 21 / 2 (), Holmes, Su, ' Starring .

Third World Film Making and the West. University of California Press, A Guide to the New Era. Women in Chinese Cinema. Barlow, Tani and Donald Lowe. Le cinema chinois Perspectives on Chinese Cinema. Cornell East Asia Papers, British Film Institute, Chinese Films in Focus: Chinese Film and the Politics of Nationalism. Or, Do Movies Make China? Rethinking National Cinema and National Agency. Berry, Chris and Mary Farquhar. Rethinking the National in Transnational Chinese Cinemas. Columbia University Press, Berry and Farquhar explore more than one hundred years of Chinese cinema and nation. With this approach, they show how movies from China, Hong Kong, Taiwan, and the Chinese diaspora construct and contest different ideas of Chinese nationâ€™as empire, republic, or ethnicity, and complicated by gender, class, style, transnationalism, and more. Among the issues and themes covered are the tension between operatic and realist modes, male and female star images, transnational production and circulation of Chinese films, the image of the good foreignerâ€™all related to different ways of imagining nation. A History of Pain: A Companion to Chinese Cinema. Interviews with Contemporary Chinese Filmmakers. Directory of World Cinema: Bettison, Gary and James Udden, eds. The Poetics of Chinese Cinema. This book examines the aesthetic qualities of particular Chinese-language films and the rich artistic traditions from which they spring. By illuminating the form and style of Chinese films from across cinema history, The Poetics of Chinese Cinema testifies to the artistic value and uniqueness of Chinese-language filmmaking. Toward a Poetics of Chinese Film. Taipei and Beijing Cinematic Poetics of Demolition. The Emergence of a Critical Concept. Professionalization and Its Discontents. Braester, Yomi and James Tweedie, eds. Film and Urban Networks in East Asia. University of Washington Press, But recent city films betray an awareness that the experience of urban life has changed with the dynamic energies and burdens of globalization, with the era of digital video now upon us, and with the emergence of almost limitless megacities throughout East Asia. Contemporary films from the region help define the urban experience in these new environments. These essays trace common concerns among East Asian cinemas of Hong Kong, Japan, South Korea, the PRC, and Taiwan, and go beyond the now familiar notion that the Asian metropolises are successful iterations of local identity within a global network. Genre Remaking and the Hollywood Transnational Factor. Politics, Popularity and State of the Arts. Zhongguo shehui kexue, Four Traditions, Four Masterpieces. Dreaming of a Better World. China Information, 14, 1 China as Crisis, Spectacle, and Woman. Third World Women and the Politics of Feminism. Indiana University Press, , Sentimental Fabulations, Contemporary Chinese Films: Attachment in the Age of Global Visuality. What is the sentimental? How can we understand it by way of the visual and narrative modes of signification specific to cinema and through the manners of social interaction and collective imagining specific to a particular culture in transition? What can the sentimental tell us about the precarious foundations of human coexistence in this age of globalization? In contemporary Chinese films, she argues, the sentimental consistently takes the form not of revolution but of compromise, not of radical departure but of moderation, endurance, and accommodation. By naming these films sentimental fabulationsâ€™screen artifacts of cultural becoming with irreducible aesthetic, conceptual, and speculative logics of their ownâ€™Chow presents Chinese cinema first and foremost as an invitation to the pleasures and challenges of critical thinking. Oxford University Press, , Culture and Politics Since Cambridge University Press, Women Through the Lens: Gender and Nation in a Century of Chinese Cinema. University of Hawaii Press, Masculinity and Sexuality Reconsidered. In this provocative analysis of screen industries in China, Hong Kong, Taiwan, and Singapore, Michael Curtin delineates the globalizing pressures and opportunities that since the s have dramatically transformed the terrain of Chinese film and television, including the end of the cold war, the rise of the World Trade Organization, the escalation of democracy movements, and the emergence of an East Asian youth

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culture. Reaching beyond national frameworks, Curtin examines the prospect of a global Chinese audience that will include more viewers than in the United States and Europe combined. Kexue jishu wenxian, Jing Wang and Tani Barlow. *After the Post-Cold War: The Future of Chinese History*. Duke University Press, Dai Jinhua interrogates history, memory, and the future of China as a global economic power in relation to its socialist past, profoundly shaped by the Cold War. This narrative, Dai contends, leaves little hope of moving from the capitalist degradation of the present into a radical future that might offer a more socially just world. *Musical Moments in Chinese Movies*. Adapted for the Screen: Deppman unites aesthetics with history in her argument that the rise of cinema in China, Hong Kong, and Taiwan in the late s was partly fueled by burgeoning literary movements. Delving equally into the individual approaches of directors and writers, Deppman initiates readers into the exciting possibilities emanating from the world of Chinese cinema. The seven in-depth studies include a diverse array of forms cinematic adaptation of literature, literary adaptation of film, auto-adaptation, and non-narrative adaptation and a variety of genres martial arts, melodrama, romance, autobiography, documentary drama. Complementing this formal diversity is a geographical range that far exceeds the cultural, linguistic, and physical boundaries of China. The directors represented here also work in the U. Perhaps no art form in China has engendered as much controversy or has had such a checkered past as film. From the horrors of war to the red carpet at Cannes, the history of Chinese film has illustrated the extremes of politics and art in a delicate dance that has captivated the attention of art and film historians for decades. Ding traces the development of Chinese film as a source of high culture from the s to the present day. *Cinema and Cultural Identity: Reflections on Films from Japan, India and China*. University Press of America, Problems with History and Feminism. Aldershot, UK ; Brookfield, Vt. *Between Orientalism and Silence*. Public Secrets, Public Spaces: Cinema and Civility in China. Rowan and Littlefield, Rowman and Littlefield, *Film and Politics in the Third World*. Xingzheng yuan wenhua jianshe weiyuanhui, *The Chinese Silver Screen: Hong Kong and Taiwanese Motion Pictures in the s*. Orient Culture Service, Eleftheriotis, Dimitris and Gary Needham, eds. *A Reader and Guide*. This book examines a number of detailed case studies such as the films of Ozu, Bruce Lee, Hong Kong and Turkish cinema, Hindi melodramas, Godzilla films, Taiwanese directors, and Fifth Generation Chinese cinema and uses them to investigate the limitations of Anglo-U. Erlich, Linda and David Desser, eds. University of Texas Press,

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A Dimmer Sun _____10 The political progress of Britain, or, An impartial account of the principal abuses in the government of The Dandenongs in colour. The New York Quarterly, Number 3 All aboard trains Religious Radicalism in England, 1535-1565 Jesus, Physician 521 Children at Worship Led zeppelin bass tab anthology A market for murder Mucosal immunity to Francisella Dennis Metzger Ing as a psychosocial process At last i see the light piano Agricultural groundwater revolution Java servlet programming book Limca book of records 2013 Ford f 350 6.0 repair manual Making people talk farber Achilles in Greek Tragedy (Cambridge Classical Studies) Health Services in Britain (Reference Pamphlet) The Payroll Department All Men will cry out, and God will hear Analyzing skeletal muscle Michael McGuigan, Matthew Sharman Fifty shades full circle The same answer everywhere, that they might be received among the faithful, but not again exercise their The years of magical thinking Everyday Heroes of the Quality Movement My sister the vampire book 2 Telugu to bengali learning Cruising under power Dry-Land Gardening The design and development of anti-aging formulations Domnica Cernasov Rights and subjectivity Michelangelos Sistine Chapel Ceiling in Cross-stitch Spirit of Champions Chess in ten lessons. Form 205 (Zeitschrift Form) The history of the hen fever Prayers for my Needs The mission-book of the Congregation of the Most Holy Redeemer