

# Colossusnet Student Tech Club

Richard Raskin

**Way of the Ferret** Judi Harris, 1994

Reinventing Cinema Chuck Tryon, 2009-06-29 For over a century, movies have played an important role in our lives, entertaining us, often provoking conversation and debate. Now, with the rise of digital cinema, audiences often encounter movies outside the theater and even outside the home. Traditional distribution models are challenged by new media entrepreneurs and independent film makers, user-generated video, film blogs, mashups, downloads, and other expanding networks. *Reinventing Cinema* examines film culture at the turn of this century, at the precise moment when digital media are altering our historical relationship with the movies. Spanning multiple disciplines, Chuck Tryon addresses the interaction between production, distribution, and reception of films, television, and other new and emerging media. Through close readings of trade publications, DVD extras, public lectures by new media leaders, movie blogs, and YouTube videos, Tryon navigates the shift to digital cinema and examines how it is altering film and popular culture.

*Dream* Stephen Duncombe, 2007 What practical lessons can we learn from corporate theme parks, ad campaigns, video games,

celebrity culture and Las Vegas? Can such examples of popular fantasy help us define and make possible a new political future? This is the case for a progressive political strategy that embraces a new set of tools. Although fantasy and spectacle have become the lingua franca of our time, Duncombe points out that liberals continue to depend upon sober reason to guide them. Instead, they need to learn how to communicate in today's spectacular vernacular.

**Generation Multiplex** Timothy Shary, 2009-01-27 When teenagers began hanging out at the mall in the early 1980s, the movies followed. Multiplex theaters offered teens a wide array of perspectives on the coming-of-age experience, as well as an escape into the alternative worlds of science fiction and horror. Youth films remained a popular and profitable genre through the 1990s, offering teens a place to reflect on their evolving identities from adolescence to adulthood while simultaneously shaping and maintaining those identities. Drawing examples from hundreds of popular and lesser-known youth-themed films, Timothy Shary here offers a comprehensive examination of the representation of teenagers in American cinema in the 1980s and 1990s. He focuses on five subgenres—school, delinquency, horror, science, and

romance/sexuality—to explore how they represent teens and their concerns, how these representations change over time, and how youth movies both mirror and shape societal expectations and fears about teen identities and roles. He concludes that while some teen films continue to exploit various notions of youth sexuality and violence, most teen films of the past generation have shown an increasing diversity of adolescent experiences and have been sympathetic to the particular challenges that teens face.

*The Cinema Effect* Sean Cubitt, 2005 A history of images in motion that explores the special effect of cinema.

The Organization Man William H. Whyte, 2013-05-31 Regarded as one of the most important sociological and business commentaries of modern times, *The Organization Man* developed the first thorough description of the impact of mass organization on American society. During the height of the Eisenhower administration, corporations appeared to provide a blissful answer to postwar life with the marketing of new technologies—television, affordable cars, space travel, fast food—and lifestyles, such as carefully planned suburban communities centered around the nuclear family. William H. Whyte found this phenomenon alarming. As an editor for *Fortune* magazine, Whyte was well placed to

observe corporate America; it became clear to him that the American belief in the perfectibility of society was shifting from one of individual initiative to one that could be achieved at the expense of the individual. With its clear analysis of contemporary working and living arrangements, *The Organization Man* rapidly achieved bestseller status. Since the time of the book's original publication, the American workplace has undergone massive changes. In the 1990s, the rule of large corporations seemed less relevant as small entrepreneurs made fortunes from new technologies, in the process bucking old corporate trends. In fact this new economy appeared to have doomed Whyte's original analysis as an artifact from a bygone day. But the recent collapse of so many startup businesses, gigantic mergers of international conglomerates, and the reality of economic globalization make *The Organization Man* all the more essential as background for understanding today's global market. This edition contains a new foreword by noted journalist and author Joseph Nocera. In an afterword Jenny Bell Whyte describes how *The Organization Man* was written.

**Protection of Human Genetic Information Australia. Law Reform Commission, Australian Health Ethics Committee, 2001 13.**  
Law enforcement issues

Cultural Resistance Reader Stephen Duncombe, 2002 From the Diggers seizing St. George Hill in 1649 to Hacktivists staging virtual sit-ins in the 21st century, from the retributive fantasies of Robin Hoods to those of gangsta rappers, culture has long been used as a political weapon. This expansive and carefully crafted reader brings together many of the classic texts that help to define culture as a tool of resistance. With concise, illuminating introductions throughout, it presents a range of theoretical and historical writings that have influenced contemporary debate, and includes a number of new activist authors published here for the first time. Cultural Resistance Reader is both an invaluable scholarly resource and a tool for political activists. But most importantly it will inspire everyday readers to resist.

Monstrous adaptations Richard Hand, Jay McRoy, 2017-06-01 The fifteen groundbreaking essays contained in this book address the concept of adaptation in relation to horror cinema. Adaptation is not only a key cultural practice and strategy for filmmakers, but it is also a theme of major importance within horror cinema as a whole. The history of the genre is full of adaptations that have drawn from fiction or folklore, or that have assumed the shape of remakes of pre-existing films. The horror genre itself also abounds with its own

myriad transformations and transmutations. The essays within this volume engage with an impressive range of horror texts, from the earliest silent horror films by Thomas Edison and Jean Epstein through to important contemporary phenomena, such as the western appropriation of Japanese horror motifs. Classic works by Alfred Hitchcock, David Cronenberg and Abel Ferrara receive cutting-edge re-examination, as do unjustly neglected works by Mario Bava, Guillermo del Toro and Stan Brakhage.

*Movies About the Movies* Christopher Ames, 2021-11-21

Hundreds of Hollywood-on-Hollywood movies can be found throughout the history of American cinema, from the days of silents to the present. They include films from genres as far ranging as musical, film noir, melodrama, comedy, and action-adventure. Such movies seduce us with the promise of revealing the reality behind the camera. But, as part of the very industry they supposedly critique, they cannot take us behind the scenes in any true sense. Through close analysis of fifteen critically acclaimed films, Christopher Ames reveals how the idea of Hollywood is constructed and constructs itself. Films discussed: *What Price Hollywood?* (1952), *A Star Is Born* (1937), *Stand-In* (1937), *Boy Meets Girl* (1938), *Sullivan's Travels* (1941), *In a Lonely Place*

(1950), Sunset Boulevard (1950), The Star (1950), Singin' in the Rain (1952), The Bad and the Beautiful (1952), Pennies from Heaven (1981), The Purple Rose of Cairo (1985), The Player (1992), Last Action Hero (1993).

**Femme Fatalities** Rikke Schubart, Anne Gjelsvik, 2004

**Mathematical Thinking and Problem Solving** Alan H.

Schoenfeld, Alan H. Sloane, 2016-05-06 In the early 1980s there was virtually no serious communication among the various groups that contribute to mathematics education -- mathematicians, mathematics educators, classroom teachers, and cognitive scientists. Members of these groups came from different traditions, had different perspectives, and rarely gathered in the same place to discuss issues of common interest. Part of the problem was that there was no common ground for the discussions -- given the disparate traditions and perspectives. As one way of addressing this problem, the Sloan Foundation funded two conferences in the mid-1980s, bringing together members of the different communities in a ground clearing effort, designed to establish a base for communication. In those conferences, interdisciplinary teams reviewed major topic areas and put together distillations of what was known about them.\* A more recent conference -- upon which



this volume is based -- offered a forum in which various people involved in education reform would present their work, and members of the broad communities gathered would comment on it. The focus was primarily on college mathematics, informed by developments in K-12 mathematics. The main issues of the conference were mathematical thinking and problem solving.

**The Functional Analysis of Art Richard Raskin, 1983**

Notes from Underground Stephen Duncombe, 1997 Slug & Lettuce, Pathetic Life, I Hate Brenda, Dishwasher, Punk and Destroy, Sweet Jesus, Scrambled Eggs, Maximunrocknroll—these are among the thousands of publications which circulate in a subterranean world rarely illuminated by the searchlights of mainstream media commentary. In this multifarious underground, Pynchonesque misfits rant and rave, fans eulogize, hobbyists obsess. Together they form a low-tech publishing network of extraordinary richness and variety. Welcome to the realm of zines. In this, the first comprehensive study of zine publishing, Stephen Duncombe describes their origins in early-twentieth-century science fiction cults, their more proximate roots in 60s counter-culture and their rapid proliferation in the wake of punk rock. While Notes from Underground pays full due to the political importance of zines as a

vital web of popular culture, it also notes the shortcomings of their utopian and escapist outlook in achieving fundamental social change. Duncombe's book raises the larger question of whether it is possible to rebel culturally within a consumer society that eats up cultural rebellion. Packed with extracts and illustrations from a wide array of publications, past and present, *Notes from Underground* is the first book to explore the full range of zine culture and provides a definitive portrait of the contemporary underground in all its splendor and misery.

*Loving the Body* D. Hopkins, 2004-12-09 In this book, contributors argue that the Black Church must begin to address the significance of sexuality if it is to actually present liberation as a mode of existence that fully appreciates the body. The contributors argue that we not only have to look at the Black Church in this discussion, but also explore black Christianity in general.

*Microtimes* , 1988

**On-Demand Culture** Chuck Tryon, 2013-07-18 The movie industry is changing rapidly, due in part to the adoption of digital technologies. Distributors now send films to theaters electronically. Consumers can purchase or rent movies instantly online and then watch them on their high-definition televisions, their laptops, or

even their cell phones. Meanwhile, social media technologies allow independent filmmakers to raise money and sell their movies directly to the public. All of these changes contribute to an “on-demand culture,” a shift that is radically altering film culture and contributing to a much more personalized viewing experience. Chuck Tryon offers a compelling introduction to a world in which movies have become digital files. He navigates the complexities of digital delivery to show how new modes of access—online streaming services like YouTube or Netflix, digital downloads at iTunes, the popular Redbox DVD kiosks in grocery stores, and movie theaters offering digital projection of such 3-D movies as *Avatar*—are redefining how audiences obtain and consume motion picture entertainment. Tryon also tracks the reinvention of independent movies and film festivals by enterprising artists who have built their own fundraising and distribution models online. Unique in its focus on the effects of digital technologies on movie distribution, *On-Demand Culture* offers a corrective to address the rapid changes in the film industry now that movies are available at the click of a button.

*Kung Fu Cult Masters* Leon Hunt, 2003 Chinese Martial Arts films have captured audiences' imaginations around the world. In

this wide-ranging study, Hunt looks at the mythic allure of the Shaolin Temple, the 'Clones' of Bruce Lee, gender-bending swordswomen, and the knockabout comedy of Sammo Hung, bringing new insights to a hugely popular and yet critically neglected genre. 12 photos.

*The Action and Adventure Cinema* Yvonne Tasker, 2004-08-19

This exciting collection addresses action and adventure from the silent to the contemporary period exploring diverse questions of aesthetics, industry and ideology. Action has established itself as one of the leading commercial genres of the New Hollywood cinema, generating extensive debate in the process. Contributors consider how action might best be defined, how it has developed historically, and how it works formally. The critical reception and standing of action and adventure cinema is considered in relation to questions of national culture, violence and the 'art' of cinema. Themes explored include genre and definitions; early action, sensation and melodrama; authorship and action; national and transnational action-adventure traditions; action aesthetics; spectacle and narrative; stars and bodies; class; gender; race and ethnicity. Attempting to evaluate the significance of this type of filmmaking for both popular cinema and film studies, the book

underlines the central place of action and adventure within film history.

**Motion picture specialist United States. Department of the Army,1980**

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