
Claire Danes

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XIMENA AMARIS

48 Shades of Brown HarperCollins

A fascinating deep-dive into how shows from Buffy the Vampire Slayer to The Equalizer have changed the way women are portrayed on television. The last three decades of television have been a formative and progressive time for female characters, as stronger, more independent women have appeared on screen to guide a new generation of viewers into their own era of power. These characters battle vampires, demons, corrupt government officials, and scientific programs all while dealing with the same real-world concerns their audiences face every day. In *Fierce Females on Television: A Cultural History*, Nicole Evelina examines ten shows from the past thirty years to unveil the enormous impact they have had on the way women are portrayed on television. She reveals how Buffy the Vampire Slayer, Charmed, Alias, Nikita, Agent Carter, Jessica Jones,

Homeland, House of Cards, Orphan Black, and The Equalizer feature extraordinary lead characters who are at the same time utterly relatable, facing surprisingly familiar questions in their everyday lives regarding sexuality, gender, and how to fight back in a patriarchal world. *Fierce Females on Television* shows how, even with their captivating mix of melodrama, mystery, magic, and martial arts, these shows nevertheless represent the audience's own desires and fears. Finally, viewers of science fiction, fantasy, spy, and political shows have strong, modern women to watch, admire, and emulate.

[Mother Jones Magazine](#) Infobase Learning

NOW AN APPLE TV+ SERIES A Washington Post Notable Work of Fiction * Winner of the British Book Awards Fiction Book of the Year and overall Book of the Year *A Kirkus Reviews Best Book of The Year * Waterstones Book of the Year * Costa Book Award Finalist "A novel of almost insolent ambition—lush and fantastical, a wild Eden behind a garden gate...it's part ghost story and part natural history lesson, part romance and part

feminist parable. I found it so transporting that 48 hours after completing it, I was still resentful to be back home.” —New York Times London, 1893. When Cora Seaborne’s brilliant, domineering husband dies, she steps into her new life as a widow with as much relief as sadness: her marriage was an unhappy one, and she never suited the role of society wife. Seeking refuge in fresh air and open space, she leaves the metropolis for coastal Essex, accompanied by her inquisitive and obsessive eleven-year-old son, Francis, and the boy’s nanny, Martha, her fiercely protective friend. Once there, they hear rumors that after nearly three hundred years, the mythical Essex Serpent, a fearsome creature that once roamed the marshes, has returned. When a young man is mysteriously killed on New Year’s Eve, the community’s dread transforms to terror. Cora, a keen amateur naturalist with no patience for religion or superstition, is immediately enthralled, certain that what locals think is a magical sea beast may be a previously undiscovered species. Eager to investigate, she is introduced to parish vicar William Ransome, who is equally suspicious of the rumors but for different reasons: a man of faith, he is convinced the alarming reports are caused by moral panic, a flight from the correct and righteous path. As Cora and William attempt to discover the truth about the Essex Serpent’s existence, these seeming opposites find themselves inexorably drawn together in an intense relationship that will change both of them in ways entirely unexpected. And as they search for answers, Cora’s London past follows her to the coast, with striking consequences. Told with exquisite grace and intelligence, *The Essex Serpent* masterfully explores questions of science and religion, skepticism and faith,

but it is most of all a celebration of love, and the many different—and surprising—guises it can take.

Mr. Mikey's Video Views; Volume One Bloomsbury Publishing USA
A collection of original essays on Hayao Miyazaki's Princess Mononoke, exploring its production, aesthetics, themes, and cultural significance.

Dear Angela Rowman & Littlefield

This is a brief overview of some of the key aspects of our personality and inner life that can affect how well we access and express creative talents. Especially for teens and adults with multipotentiality. Included are references to creativity research, perspectives of psychologists, creativity coaches and personal development leaders, as well as comments by a wide range of actors, directors, writers and other creative people. A free PDF version of the book is available to purchasers of the paperback.

Surveillance Cinema NYU Press

Teen TV explores the history of television’s relationship to teens as a desired, but elusive audience, and the ways in which television has embraced youth subcultures, tracing the shifts in American and global televisual and teen media. Organized chronologically to cover each generation since the inception of the medium in the 1940s, the book examines a wide range of historical and contemporary programming: from the broadcast bottleneck, multi-channel era that included youth-targeted spaces like MTV, the WB, and the CW, to the rise of streaming platforms and global crossovers. It covers the thematic concerns and narrative structure of the coming-of-age story, and the prevalent genre formations of teen TV and milestones faced by teen characters. The book also includes interviews with creators

and showrunners of hit network television teen series, including Degraasi's Linda Schuyler, and the costume designer that established a heightened turn in the significance of teen fashion on the small screen in *Gossip Girl*, Eric Daman. This book will be of interest to students, scholars, and teachers interested in television aesthetics, TV genres, pop culture, and youth culture, as well as media and television studies.

Television Performance Springer

Dear Angela includes fourteen critical essays that examine the brief-lived but landmark television series, *My So-Called Life* (1994-1995). Tackling a broad range of topics--from identity politics, to music, to infidelity, and death--each essay builds upon a belief that *My So-Called Life* is a particularly rich text worth studying for the clues it offers about a particular moment in cultural and television history.

Fierce Females on Television ECW Press

The last ten years have seen a shift in television storytelling toward increasingly complex storylines and characters. In this study, Hagelin and Silverman zoom in on a key figure in this transformation: the archetype of the female antihero. Across genres, these female protagonists eschew the part of good girl or role model in their rejection of social responsibility

The Essex Serpent McFarland

The same week his private equity firm forced massive layoffs at a national grocery chain, Rick Hannel threw himself an extravagant engagement party, setting off a publicity nightmare. Fortunately, Seth, one of Rick's partners, has a dream of a deal to invest in an American-made luggage company for a song that will rescue his boss from the PR disaster. But Jenny, Rick's other partner, has an

entirely different plan: to maximize returns, no matter the consequences. The game is on in this gripping, razor-sharp play about the price of success and the real cost of getting the deal done.

Mother-Daughter Movies Bloomsbury Publishing USA

"With a new epilogue by the author"--Cover.

e-Pedia: Game of Thrones (season 6) e-Pedia

Some acting careers are made by one great role and some fall into obscurity when one is declined. Would Al Pacino be the star he is today if Robert Redford had accepted the role of Michael Corleone in *The Godfather*? Imagine Tom Hanks rejecting Uma Thurman, saying that she acted like someone in a high school play when she auditioned to play opposite him in *The Bonfire of the Vanities*. Picture Danny Thomas as *The Godfather*, or Marilyn Monroe as Cleopatra. This reference work lists hundreds of such stories: actors who didn't get cast or who turned down certain parts. Each entry, organized alphabetically by film title, gives the character and actor cast, a list of other actors considered for that role, and the details of the casting decision. Information is drawn from extensive research and interviews. From *About Last Night* (which John Belushi turned down at his brother's urging) to *Zulu* (in which Michael Caine was not cast because he didn't look "Cockney" enough), this book lets you imagine how different your favorite films could have been.

I'll Let You Go Vintage

This exquisite, resonant novel by PEN/Faulkner winner James Salter is a brilliant portrait of a marriage by a contemporary American master. It is the story of Nedra and Viri, whose favored life is centered around dinners, ingenious games with their

children, enviable friends, and near-perfect days passed skating on a frozen river or sunning on the beach. But even as he lingers over the surface of their marriage, Salter lets us see the fine cracks that are spreading through it, flaws that will eventually mar the lovely picture beyond repair. Seductive, witty, and elegantly nuanced, *Light Years* is a classic novel of an entire generation that discovered the limits of its own happiness—and then felt compelled to destroy it.

Fashion's Big Night Out Bloomsbury Publishing USA

The Met Gala or Met Ball is one of the world's biggest events for celebrity, fashion and pop culture. Founded by Eleanor Lambert, and organised by Vogue, it began in 1948 as an annual fundraising gala held for the benefit of the Metropolitan Museum of Art's Costume Institute in New York, raising more than \$200 million to date. And Anna Wintour is in charge. An irresistible invitation to this annual stunning spectacle, *Fashion's Big Night Out* is the perfect gift for celebrity and fashion fans alike. Just as important as the costume exhibition is the star-studded red-carpet and the depth of global interest this generates. Alongside the costumes, couture story, and social/celebrity context, the book showcases all the extravagant and risk-taking fashion and celebrity moments that have graced this fabulous red carpet in the 21st century.

Casting Might-Have-Beens St. Martin's Griffin

Considering the fact that the academic essay continues to be widely used as an assessment tool within education, there is a need for students to develop their skills in this area. However, it is often the case that students perceive instruction in academic writing, if it is offered at all, as boring. This book addresses these

two issues. First, the book can be used by students themselves, even in the absence of academic writing classes, as a self-help guide, from which they can develop their knowledge of academic writing and subsequent proficiency. Second, by discussing the components of academic writing in terms—such as film—which are familiar to today's generation, students are enabled to relate to the material better and see what might have been perceived as dull from a brand new perspective. Visual learners in particular will enjoy the analogous link between films and essays, and students today are arguably more visually literate than previous generations, being exposed to visuals on a daily basis through text message iconography, computer games and the Internet. The visual instruction provided in turn helps to facilitate mental visuals in students' minds, from which their knowledge of essay writing can start to develop.

Here to Stay Simon and Schuster

Written by a world expert in Science Fiction, *From Alien to The Matrix* is a hugely entertaining and enlightening read and a new critical approach to SF films that considers them as autonomous creations and contributions to the genre and to the broader culture. Kaveney looks at the movies of alien invasion and movie franchises, and offers a celebration of *Galaxy Quest*; deep readings of the Alien quartet, of *Dark City*, *Starship Troopers* and *Strange Days*; extended consideration of the Star Wars series and the Terminator films, and much more.

Princess Mononoke Bloomsbury Publishing

This carefully crafted ebook is formatted for your eReader with a functional and detailed table of contents. The sixth season of the fantasy drama television series *Game of Thrones* premiered on

HBO on April 24, 2016, and concluded on June 26, 2016. It consists of ten episodes, each of approximately 50–60 minutes, largely of original content not found in George R. R. Martin's *A Song of Ice and Fire* series. Some material is adapted from the upcoming sixth novel *The Winds of Winter* and the fourth and fifth novels, *A Feast for Crows* and *A Dance with Dragons*. The series was adapted for television by David Benioff and D. B. Weiss. HBO ordered the season on April 8, 2014, together with the fifth season, which began filming in July 2015 primarily in Northern Ireland, Spain, Croatia, Iceland and Canada. Each episode cost over \$10 million. This book has been derived from Wikipedia: it contains the entire text of the title Wikipedia article + the entire text of all the 593 related (linked) Wikipedia articles to the title article. This book does not contain illustrations. e-Pedia (an imprint of e-artnow) charges for the convenience service of formatting these e-books for your eReader. We donate a part of our net income after taxes to the Wikimedia Foundation from the sales of all books based on Wikipedia content.

Prime Time Soap Operas Bloomsbury Publishing

This book offers a look at the lives of Elizabethan era women in the context of the great female characters in the works of William Shakespeare. Like the other entries in this fascinating series, *Women in the Age of Shakespeare* shows the influence of the world William Shakespeare lived in on the worlds he created for the stage, this time by focusing on women in the Elizabethan and Jacobean eras in general and in Shakespeare's works in particular. *Women in the Age of Shakespeare* explores the ancient and medieval ideas that Shakespeare drew upon in creating his great comedic and tragic heroines. It then looks at

how these ideas intersected with the lived experiences of women of Shakespeare's time, followed by a close look at the major female characters in Shakespeare's plays and poems. Later chapters consider how these characters have been enacted on stage and in film, interpreted by critics and scholars, and re-imagined by writers in our own time.

From Alien to the Matrix Algonquin Books

Nobody has a perfect mother. And, despite what some pushy moms would have us believe, nobody has a perfect daughter, either. It's sometimes hard to communicate with each other, but what can you do? Should you turn to Dr. Phil, psychotropic drugs, a hit man? No! Here's the solution: It's so simple, so obvious, so painless---the movies! Drawing on more than twenty years of watching movies together, real-life mother and daughter Rosemary Rogers and Nell Rogers Michlin offer plot synopses, cast reviews, and behind-the-scenes gossip for more than one hundred of their all-time-favorite movies, including invaluable ratings you won't find anywhere else, such as: *Bonding Potential: Looking for serious mother-daughter time? Try one of their top picks, like *Terms of Endearment*, *Freaky Friday*, or *The Joy Luck Club*. *Hunk Factor: Hannah and Her Sisters may only rate a 1 (Michael Caine and Woody Allen have other important qualities....), but *School Ties*, with a shirtless Matt Damon, Ben Affleck, and Brendan Fraser, gets a well-earned 10. *Hankie Factor: Because sometimes we all need a good cry. *Squirming in Your Seat Watching a Sex Scene with Your Mother/Daughter: Trust us, you'll want to know ahead of time. Wise and witty, *Mother-Daughter Movies* offers a fresh perspective on life's most important issues---from family conflict to surviving high school to

understanding when tweezed eyebrows can totally change your life.

Visual Writing Cambridge Scholars Publishing

This book "renders the singular arc of a woman's life through letters Mary-Louise Parker composes to the men, real and hypothetical, who have informed the person she is today. Beginning with the grandfather she never knew, the letters range from a missive to the beloved priest from her childhood to remembrances of former lovers to an homage to a firefighter she encountered to a heartfelt communication with the uncle of the infant daughter she adopted"--

The Snow Queen Farrar, Straus and Giroux

"A powerful YA novel about identity and prejudice."

—Entertainment Weekly Bijan Majidi is: Shy around girls Really into comics Decent at basketball Bijan Majidi is not: A terrorist What happens when a kid who's flown under the radar for most of high school gets pulled off the bench to make the winning basket in a varsity playoff game? If his name is Bijan Majidi, life is suddenly high fives in the hallways and invitations to exclusive parties—along with an anonymous photo sent by a school cyberbully that makes Bijan look like a terrorist. The administration says they'll find and punish the culprit. Bijan wants to pretend it never happened. He's not ashamed of his Middle Eastern heritage; he just doesn't want to be a poster child for Islamophobia. Lots of classmates rally around Bijan. Others make it clear they don't want him or anybody who looks like him at

their school. But it's not always easy to tell your enemies from your friends. *Here to Stay* is a painfully honest, funny, authentic story about growing up, speaking out, and fighting prejudice.

Dry Powder Infobase Learning

The thirty chapters of this innovative international study are all devoted to the topic of the play within the play. The authors explore the wide range of aesthetic, literary-theoretical and philosophical issues associated with this rhetorical device, not only in terms of its original meta-theatrical setting - from the baroque idea of a *theatrum mundi* onward to contemporary examples of postmodern self-referential dramaturgy - but also with regard to a variety of different generic applications, e.g. in narrative fiction, musical theatre and film. The authors, internationally recognized specialists in their respective fields, draw on recent debates in such areas as postcolonial studies, game and systems theories, media and performance studies, to analyze the specific qualities and characteristics of the play within the play: as ultimate affirmation of the 'self' (the 'Hamlet paradigm'), as a self-reflective agency of meta-theatrical discourse, and as a vehicle of intermedial and intercultural transformation. The challenging study, with its underlying premise of play as a key feature of cultural anthropology and human creativity, breaks new ground by placing the play within the play at the centre of a number of intersecting scholarly discourses on areas of topical concern to scholars in the humanities.