

Teacher Student Relationship Film

Ya-chen Chen

Filmed School James Stillwaggon, David Jelinek, 2016-05-12 *Filmed School* examines the place that teaching holds in the public imaginary through its portrayal in cinema. From early films such as *Mädchen in Uniform* and *La Maternelle* to contemporary images of teaching in *Notes on a Scandal* and *The History Boys*, teachers' roles in film have been consistently contradictory, portraying teachers as both seducers and selfless heroes, social outcasts and moral models, contributing to a similarly divided popular understanding of teachers as both salvific and sinister. In this book, Stillwaggon and Jelinek present these contradictory images of teaching through the concept of transference—the fantastical belief in another's knowing that founds a teacher's authority in relation to her students and, to some degree, the public at large. Tracing the place of transference across a century of school films, each chapter demonstrates the persistence of this fantasy in one of the dreams or nightmares of teaching that recurs thematically in school films: the teacher-as-savior, seducer, signifier in a moribund discourse, and sacrificial object. Through these analyses, the authors suggest that something might be missing in our attempts to theorize education when we leave our unthought fantasies of teaching out of the picture. This book will be of key interest to academics, researchers, and postgraduate students in the fields of educational theory, teacher education, philosophy of education, film and media studies, psychoanalysis, sociology of education, curriculum studies, and cultural studies.

Women in Chinese Martial Arts Films of the New Millennium Ya-chen Chen, 2012-01-01 *Women and Gender in Chinese Martial Arts Films of the New Millennium*, by Ya-chen Chen, is an excavation of underexposed gender issues focusing mainly on contradictory and troubled feminism in the film narratives. In the cinematic world of martial arts films, one can easily find representations of women of Ancient China released from the constraints of patriarchal social order to revel in a dreamlike space of their own. They can develop themselves, protect themselves, and even defeat or conquer men. This world not only frees women from the convention of foot-binding, but it also unbinds them in terms of education, critical thinking, talent, ambition, opportunities to socialize with different men, and the freedom or right to both choose their spouse and decide their own fate. Chen calls this phenomenon Chinese cinematic martial arts feminism. The liberation is never sustaining or complete, however; Chen reveals the presence of a glass ceiling marking the maximal exercise of feminism and women's rights which the patriarchal order is willing to accept. As such, these films are not to be seen as celebrations of feminist

liberation, but as enunciations of the patriarchal authority that suffuses Chinese cinematic martial arts feminism. The film narratives under examination include *Crouching Tiger, Hidden Dragon* (directed by Ang Lee); *Hero* (Zhang Yimou); *House of the Flying Daggers* (Zhang Yimou); *Seven Swords* (Tsui Hark); *The Promise* (Chen Kaige); *The Banquet* (Feng Xiaogang); and *Curse of the Golden Flower* (Zhang Yimou). Chen also touches upon the plots of two of the earliest award-winning Chinese martial arts films, *A Touch of Zen* and *Legend of the Mountain*, both directed by King Hu.

Soviet Films of the 1970s and Early 1980s Marina Rojavin, Tim Harte, 2021-05-30 This book explores a new character archetype that permeated Soviet film during what became known as the era of Stagnation, a stark period of loneliness, disappointment, and individual despair. This new type of character was neither negative nor positive, but nevertheless systematically undermined Soviet norms of behaviour, hairstyle, dress, lifestyle, and perspective, in stark contrast to Socialist Realism's traditional, positive hero who fought for Soviet values and who vanquished the enemies of socialism. The book discusses a wide range of films from the period, showing how the new antiheroic archetype of Stagnation resonated through a multitude of characters, mostly male, and vividly reflected the realities of Soviet life. The book thereby provides great insight into the lives, outlook, and psychology of citizens in the late Soviet period.

Virginity on Screen Caroline Madden, 2024-09-06 Virginity--a major adolescent rite of passage--has been explored in the coming-of-age film genre for many decades. This book examines the evolution of teen movies over the past 40 years, posing crucial questions about how film shapes our cultural understanding of virginity. By surveying more than 30 mainstream and independent coming-of-age films from the 1980s to the present, it considers what types of first-time sexual experiences are represented on screen, how they are different for men and women, and whether they are subverting or reinforcing gender stereotypes. Drawing from notable teen movies such as *Dirty Dancing* (1987), *American Pie* (1999), *Real Women Have Curves* (2002), *Lady Bird* (2017), and *Plan B* (2021), the book identifies a progressive shift toward more sex-positive and feminist representations of first-time sexual experiences on screen. Each chapter studies how the political climate, sex education policies, and cultural norms specific to each era impact the film's release and its teenage audience.

Untethering Educational Leadership Chenwei Ma, Roger C. Shouse, 2023-12-20 Lingdao, the Chinese word for leadership, is rarely used to denote acts of social persuasion that occur outside of contexts of formal rank or status. However, the ubiquity of informal leadership in China raises a number of practical and theoretical questions. Based on an analysis of selected Chinese cinematic works depicting settings of educational practice and policy, the book explores how Western understandings of leadership emerge from these texts to form discursive media for social change. It also offers a new understanding of lingdao and leadership; how they represent a natural human desire, regardless of formal rank or position, to mobilize collective will, change minds, and achieve social change. The book will be of interest to professional scholars and graduate students of Chinese culture, educational leadership, mass media, and popular culture.

The Films of Carlos Saura Marvin D'Lugo, 2021-01-12 Spanish filmmaker Carlos Saura, who began his career under the censorship of Franco's regime, has forged an international reputation for his unique cinematic treatment of emotional and spiritual responses to repressive political conditions. In films such as *Carmen* and *El Dorado*, where reality and fantasy are deliberately fused together, Saura reveals the illusions of Franco's mythologized Spain--a chaste, Catholic, and heroic Spain of the Golden Age--that tend to isolate Spaniards from the rest of Europe, from each other, and from their own individuality. In this first English-language book on Saura, Marvin D'Lugo looks at the social and artistic forces behind this film auteur's highly personal cinema. Tracing Saura's career over three decades, D'Lugo discusses each work from *Hooligans* (1959), a realist film about a Madrid street-gang member trying to become a bullfighter, to *The Dark Night* (1989), a film dealing with the persecution of the religious reformer St. John of the Cross in the late sixteenth century. Throughout he argues that Saura's cinematic style results from a highly original response to the political and historical constraints of Spanish culture. D'Lugo shows how in order to explore the complex cultural politics of Spanishness as it was institutionalized under Franco, Saura frames his narrations through the eyes of characters who question the forces that shape personal and collective identity. Moving beyond the limits of traditional auteur studies, this book addresses the relationship between the filmmaker and the cultural ideology that historically has thwarted and manipulated the expressions of individuality in Spanish society.

Research in Education, 1970

The Latin American Road Movie Verónica Garibotto, Jorge Pérez, 2016-07-28 This volume explores the ways films made by Latin American directors and/or co-produced in Latin American countries have employed the road movie genre to address the reconfiguration of the geographical, sociopolitical, economic, and cultural landscape of Latin America.

Filmmaker's Philosopher Alyssa DeBlasio, 2019-09-27 Exploring Mamardashvili's extensive philosophical output, as well as a range of recent Russian films, Alyssa DeBlasio reveals the intellectual affinities amongst directors of the Mamardashvili generation - including Alexander Sokurov, Andrey Zvyagintsev and Alexei Balabanov.

Tuning the Student Mind Molly Beauregard, 2020-06-01 How can we rethink teaching practices to include and engage the whole student? What would student experience look like if we integrated silence and feeling with empirical analysis? *Tuning the Student Mind* is the story of one teacher's attempt to answer these questions by creating an innovative college course that marries the spiritual and the theoretical, integrating meditation and self-reflection with more conventional academic curriculum. The book follows Molly Beauregard and her students on their intellectual and spiritual journey over the course of a semester in her class, *Consciousness, Creativity, and Identity*. Interweaving personal stories, student writing, and Beauregard's responses, along with recommendations for further reading and a research appendix, it makes the case for the transformative power of consciousness-centered education. Written in a warm, engaging voice that reflects Beauregard's teaching style, *Tuning the Student Mind* provides an accessible, step-by-step template for other educators, while inviting

readers more broadly to reconnect with the joy of learning in and beyond the classroom.

Remaking Chinese Cinema Yiman Wang, 2013-11-01 From melodrama to Cantonese opera, from silents to 3D animated film, *Remaking Chinese Cinema* traces cross-Pacific film remaking over the last eight decades. Through the refractive prism of Hollywood, Shanghai, and Hong Kong, Yiman Wang revolutionizes our understanding of Chinese cinema as national cinema. Against the diffusion model of national cinema spreading from a central point—Shanghai in the Chinese case—she argues for a multilocal process of co-constitution and reconstitution. In this spirit, Wang analyzes how southern Chinese cinema (huanan dianying) morphed into Hong Kong cinema through transregional and trans-national interactions that also produced a vision of Chinese cinema. Among the book's highlights are a rereading of *The Goddess*—one of the best-known silent Chinese films in the West—from the perspective of its wartime Mandarin-Cantonese remake; the excavation of a hybrid genre (the Western costume Cantonese opera film) inspired by Hollywood's fantasy films of the 1930s and produced in Hong Kong well into the mid-twentieth century; and a rumination on Hollywood's remake of Hong Kong's *Infernal Affairs* and the wholesale incorporation of "Chinese elements" in *Kung Fu Panda 2*. Positing a structural analogy between the utopic vision, the national cinema, and the location-specific collective subject position, the author traces their shared urge to infinitesimally approach, but never fully and finitely reach, a projected goal. This energy precipitates the ongoing processes of cross-Pacific film remaking, which constitute a crucial site for imagining and enacting (without absolving) issues of national and regional border politics. These issues unfold in relation to global formations such as colonialism, Cold War ideology, and postcolonial, postsocialist globalization. As such, *Remaking Chinese Cinema* contributes to the ongoing debate on (trans-)national cinema from the unique perspective of century-long border-crossing film remaking.

Using Film to Understand Childhood and Practice Sue Aitken, 2018-02-08 *Using Film to Understand Childhood and Practice* is an innovative and lively text which allows complex and challenging issues within childhood studies to be explored using the medium of filmed drama. By utilising popular culture, this book provides accessible narratives to students and lecturers needing to engage with complex theoretical ideas. In exposing theories to tangible situations often from more than one perspective in films, readers are helped to identify and recognise how theories about children and childhood can be applied. Each chapter uses a specific film to provide the basis for discussion in order to explore and analyse key concepts within childhood studies which include identity, social construction, families, political and biological narratives, children's rights and participation. A range of international films are used including *Charlie and the Chocolate Factory*, *Rabbit Proof Fence*, *The Hunger Games* and *The Red Balloon*. First introducing the theoretical perspective to be discussed, chapters also include a contextual explanation of the film and list the specific scenes that will be used to guide students through. Concluding with discussion questions, students are asked to consider how the theories discussed might be translated in to their own experiences of children, childhood and practice. Not only supporting understanding of core principles and key

ideas across any childhood studies degree, this book supports students throughout their university career and beyond by engaging with the journey of becoming a graduate as well as discussion of workplace issues and concepts after graduation.

The Social Seminar National Institute of Mental Health (U.S.),1972

The Social Seminar, Handbook National Institute of Mental Health (U.S.),1972

Resources in Education ,2000-10

Approaches to Behavior and Classroom Management W. George Scarlett,Iris Chin Ponte,Jay P. Singh,2008-11-21

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Public Health Service Publication ,1969

Publications Issued by the Public Health Service United States. Public Health Service,1969

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Kurosawa Mitsuhiro Yoshimoto,2000 This work will become not only the newly definitive study of Kurosawa, but will redefine the field of Japanese cinema studies, particularly as the field exists in the west.

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web the person in charge of the selection process in buna was elie managed to skip the selection process by as fast as he could elie did not fast like the other prisoners for the jewish new year because he was mad at the holiday celebrated at the end of the jewish year as a day of atonement is called

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web night by elie wiesel crossword sensitive subjects the main character where the jews were kept where jews were burned a 7713 event the story is on dictator that chose the death of so many jews part of elie's body that was infected and swollen a concentration camp place where elie was born where the concentration camps were located

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