

Palm Sunday An Autobiographical Collage

In this unique book, David Fillingim explores country music as a mode of theological expression. Following the lead of James Cone's classic, "The Spirituals and the Blues, Fillingim looks to country music for themes of theological liberation by and for the redneck community. The introduction sets forth the book's methodology and relates it to recent scholarship on country music. Chapter 1 contrasts country music with Southern gospel music--the sacred music of the redneck community--as responses to the question of theodicy, which a number of thinkers recognize as the central question of marginalized groups. The next chapter "The Gospel according to Hank," outlines the career of Hank Williams and follows that trajectory through the work of other artists whose work illustrates how the tradition negotiates Hank's legacy. "The Apocalypse according to Garth" considers the seismic shifts occurring during country music's popularity boom in the 1980s. Another chapter is dedicated to the women of country music, whose honky-tonky feminism parallels and intertwines with mainstream country music, which was dominated by men for most of its history. Written to entertain as well as educate and advance, "Redneck Liberation will appeal to anyone who is interested in country music, Southern religion, American popular religiosity, or liberation theology.

This history of one of the most contentious educational issues in America examines bilingual instruction in the United States from the common school era to the recent federal involvement in the 1960s and 1970s. Drawing from school reports, student narratives, legal resources, policy documents, and other primary sources, the work teases out the underlying agendas and patterns in bilingual schooling during much of America's history. The study demonstrates clearly how the broader context - the cultural, intellectual, religious, demographic, economic, and political forces - shaped the contours of dual-language instruction in America between the 1840s and 1960s. Ramsey's work fills a crucial void in the educational literature and addresses not only historians, linguists, and bilingual scholars, but also policymakers and practitioners in the field.

An odd book in that it mixes elements of science fiction with psychological analysis, Slaughterhouse-Five tells the story of Billy Pilgrim, a GI prisoner of war. He time-travels and wanders through a mysterious ether where spatial-temporal relationships are at odds with what we accept as reality.

Collected essays by noted scholars covering the breadth and influence of Kurt Vonnegut's literature.

More than ten years in the making, this comprehensive single-volume literary survey is for the student, scholar, and general reader. The Continuum Encyclopedia of American Literature represents a collaborative effort, involving 300 contributors from across the US and Canada. Composed of more than 1,100 signed biographical-critical entries, this Encyclopedia serves as both guide and companion to the study and appreciation of American literature. A special feature is the topical article, of which there are 70.

The title of this book, Forever Pursuing Genesis, derives from a statement that Vonnegut once made about the nature of the universe and humankind's place in it. This study applies that statement to the narrative themes that Vonnegut has treated in his career.

Vonnegut in Fact offers a thorough assessment of the artistry of Kurt Vonnegut, known not only as the best-selling author of Slaughterhouse-Five, Timequake, and a dozen other novels, but also as the most widely recognized public spokesperson among writers since Mark Twain. Jerome Klinkowitz traces the emergence of Vonnegut's nonfiction since the 1960s, when commentary and feature journalism replaced the rapidly dying short story market. Offering close readings and insightful criticism of Vonnegut's three major works of nonfiction, his many uncollected pieces, and his unique manner of public speaking, Klinkowitz explains how Vonnegut's personal visions developed into a style of great public responsibility that mirrored the growth of his fiction. Klinkowitz views his subject as a gentle manipulator of popular forms and an extremely personable figure; what might seem radically innovative and even iconoclastic in his fiction becomes comfortably avuncular and familiarly American when followed to its roots in his public spokespersonship.

In this revised edition of a volume originally published in 1989, Lawrence Broer extends his comprehensive critique of the body of writing by Kurt Vonnegut. Broer offers a broad psychoanalytic study of Vonnegut's works from Player Piano to Hocus Pocus, taking a decisively new approach to the work of one of America's most important, yet often misinterpreted writers. A compelling and original analysis, Sanity Plea, explores how Vonnegut incorporates his personal experiences into an art that is not defeatist, but rather creatively therapeutic and life-affirming.

"In a digitally powered society, social workers, are challenged to embrace new interventions and enhance existing strategies in order to effectively promote social justice. The cases in this volume present engaging examples of technology tools in use across micro, mezzo and macro practice, illuminating the knowledge, skills, and values required of those who practice social work 2.0"--Provided by publisher.

An autobiographical collage from the renowned novelist includes previously unpublished articles, essays, letters, drawings, songs, and talks in which Vonnegut reflects on his life and times. Offers an examination of the works of the American science fiction writer.

A Kirkus Reviews Best Book of the Year The witty and exuberant New York Times bestselling author Ken Jennings relays the history of humor in "lively, insightful, and crawling with goofy factlings," (Maria Semple, author of Where'd You Go Bernadette)—from fart jokes on clay Sumerian tablets to the latest Twitter gags and Facebook memes. Where once society's most coveted trait might have been strength or intelligence or honor, today, in a clear sign of evolution sliding off the trails, it is being funny. Yes, funniness. Consider: Super Bowl commercials don't try to sell you anymore; they try to make you laugh. Airline safety tutorials—those terrifying laminated cards about the possibilities of fire, explosion, depressurization, and drowning—have been replaced by joke-filled videos with multimillion-dollar budgets and dance routines. Thanks to social media, we now have a whole Twitterverse of amateur comedians riffing around the world at all hours of the day—and many of them even get popular enough online to go pro and take over TV. In his "smartly structured, soundly argued, and yes—pretty darn funny" (Booklist, starred review) Planet Funny, Ken Jennings explores this brave new comedic world and what it means—or doesn't—to be funny in it now. Tracing the evolution of humor from the caveman days to the bawdy middle-class antics of Chaucer to Monty Python's game-changing silliness to the fast-paced meta-humor of The Simpsons, Jennings explains how we built our humor-saturated modern age, where lots of us get our news from comedy shows and a comic figure can even be elected President of the United States purely on showmanship. "Fascinating, entertaining and—I'm being dead serious here—important" (A.J. Jacobs, author of The Year of Living Biblically), Planet Funny is a full taxonomy of what spawned and defines the modern sense of humor.

"Who is an American?" asked the Ku Klux Klan. It is a question that echoes as loudly today as it did in the early twentieth century. But who really joined the Klan? Were they "hillbillies, the Great Unteachables" as one journalist put it? It would be comforting to think so, but how then did they become one of the most powerful political forces in our nation's history? In The Ku Klux

Klan in the Heartland, renowned historian James H. Madison details the creation and reign of the infamous organization. Through the prism of their operations in Indiana and the Midwest, Madison explores the Klan's roots in respectable white protestant society. Convinced that America was heading in the wrong direction because of undesirable "un-American" elements, Klan members did not see themselves as bigoted racist extremists but as good Christian patriots joining proudly together in a righteous moral crusade. The Ku Klux Klan in the Heartland offers a detailed history of this powerful organization and examines how, through its use of intimidation, religious belief, and the ballot box, the ideals of Klan in the 1920s have on-going implications for America today.

A witty, intelligent, first-person account of what Kurt Vonnegut, Jerzy Kosinski, Donald Barthelme, and other important writers of the last three decades wrote, how they wrote it, and what it means for the development of American fiction.

A New York Times Notable Book for 2011 A Washington Post Notable Nonfiction Book for 2011 The first authoritative biography of Kurt Vonnegut Jr., a writer who changed the conversation of American literature. In 2006, Charles Shields reached out to Kurt Vonnegut in a letter, asking for his endorsement for a planned biography. The first response was no ("A most respectful demurring by me for the excellent writer Charles J. Shields, who offered to be my biographer"). Unwilling to take no for an answer, propelled by a passion for his subject, and already deep into his research, Shields wrote again and this time, to his delight, the answer came back: "O.K." For the next year—a year that ended up being Vonnegut's last—Shields had access to Vonnegut and his letters. And So It Goes is the culmination of five years of research and writing—the first-ever biography of the life of Kurt Vonnegut. Vonnegut resonates with readers of all generations from the baby boomers who grew up with him to high-school and college students who are discovering his work for the first time. Vonnegut's concise collection of personal essays, *Man Without a Country*, published in 2006, spent fifteen weeks on the New York Times bestseller list and has sold more than 300,000 copies to date. The twenty-first century has seen interest in and scholarship about Vonnegut's works grow even stronger, and this is the first book to examine in full the life of one of the most influential iconoclasts of his time.

This short-story collection *Welcome to the Monkey House* (1968) incorporates almost completely Vonnegut's 1961 "Canary in a Cathouse," which appeared within a few months of *Slaughterhouse-Five* and capitalized upon that breakthrough novel and the enormous attention it suddenly brought. Drawn from both specialized science fiction magazines and the big-circulation general magazines which Vonnegut had been one of the few science writers to sell, the collection includes some of his most accomplished work from 1950 to 1968. The title story may be his most famous—a diabolical government asserts control through compulsory technology removing orgasm from sex—but Vonnegut's bitterness and wit, not in his earlier work as poisonous or unshielded as it later became, is well demonstrated.

Most people just want to be happy and to make a difference in the world. We're often told we'll achieve this by being ourselves. But when we begin to reflect, that's not quite as simple as it sounds. All sorts of questions and countercultural notions arise. Maybe trying to 'be yourself' is not such a good idea after all? This book dares us to let go of some of the assumptions we make about life. Drawing on current research, contemporary events and ancient wisdom, it offers an invitation to journey to places we may never have imagined before. It vividly reveals how the revolution that Christianity began can still make remarkable sense of our experience of wonder, love, evil, justice, identity and freedom. 'Intriguing and provocative, speaking to our deepest concerns and heaviest questions.' James Mumford, author of *Vexed: Ethics beyond political tribes* 'I kept saying "YES!" as I turned the pages of this book.' Pete Greig, author of *How to Pray*

In *Unstuck in Time*, Gregory Sumner guides us, with insight and passion, through a biography of fifteen of Kurt Vonnegut's best known works, his fourteen novels starting with *Player Piano* (1952) all the way to an epilogue on his last book, *A Man Without a Country* (2005), to illustrate the quintessential American writer's profound engagement with the "American Dream" in its various forms. Sumner gives us a poignant portrait of Vonnegut and his resistance to celebrating the traditional values associated with the American Dream: grandiose ambition, unbridled material success, rugged individualism, and "winners" over "losers." Instead of a celebration of these values, we read and share Vonnegut's outrage, his brokenhearted empathy for those who struggle under the ethos of survival-of-the-fittest in the frontier mentality—something he once memorably described as "an impossibly tough-minded experiment in loneliness." Heroic and tragic, Vonnegut's novels reflect the pain of his own life's experiences, relieved by small acts of kindness, friendship, and love that exemplify another way of living, another sort of human utopia, an alternative American Dream, and the reason we always return to his books.

Since its first edition in 2010, the OECD Development Centre's *Perspectives on Global Development* report has tracked development trends and policy priorities in developing countries. This new report examines the phenomenon of discontent. Between the global financial crisis and the COVID-19 pandemic, discontent surged around the world.

From childhood through to adulthood - if not necessarily maturity - *The Book of Life* offers the literary journal of a lifetime, in the company of the most fascinating and talented figures in history. From Alan Bennett's wartime childhood in Yorkshire to Mahatma Gandhi's experiment with cigarettes; Katherine Hepburn on her first acting job aged 21 and Primo Levi on being captured by Fascist militia at the same age; Darwin on his lifelong love - his work - and Nelson Mandela on his release from prison aged 71 ... life and living in all its manifold glories is represented. With insights that encompass generations and continents, this is a uniquely enjoyable immersion in some of the world's best, and most personal, writing.

In the United States the conventional left/right distinction has become increasingly irrelevant, if not harmful. The reigning political, cultural, and economic visions of both the Democrats and the Republicans have reached obvious dead ends. Liberalism, with its hostility to any limits, is collapsing. So-called Conservatism has abandoned all pretense of conserving anything at all. Both dominant parties seem fundamentally incapable of offering coherent solutions for the problems that beset us. In light of this intellectual, cultural, and political stalemate, there is a need for a new vision. *Localism in the Mass Age: A Front Porch Republic Manifesto* assembles thirty-one essays by a variety of scholars and practitioners—associated with Front Porch Republic—seeking to articulate a new vision for a better future. The writers are convinced that human apprehension of the true, the good, and the beautiful is best realized within a dense web of meaningful family, neighborhood, and community relationships. These writers seek to advance human flourishing through the promotion of political decentralism, economic localism, and cultural regionalism. In short, Front Porch Republic is dedicated to renewing American culture by fostering the ideals necessary for strong communities.

Four volumes present a comprehensive reference guide to American literature from the colonial period through the present.

A collection of reminiscences that illuminate the career and private life of the iconic author of 'Slaughterhouse-Five' Kurt Vonnegut (1922-2007), who began his writing career working for popular magazines, held both literary aspirations and an attraction to genre fiction. His conspicuous refusal to respect literary boundaries was part of what made him a countercultural icon in the 1960s and 1970s. Vonnegut's personal life was marked in large part by public success and private turmoil. Two turbulent marriages, his sudden adoption of his late sister's four children (and the equally sudden removal of one of those

children), and a mid-eighties suicide attempt all signaled the extent of Vonnegut's inner troubles. Yet, he was a generous friend to many, maintaining close correspondences throughout his life. Kurt Vonnegut Remembered gathers reminiscences--by those who knew him intimately, and from those met him only once--that span Vonnegut's entire life. Among the anecdotes in this collection are remembrances from his immediate family, reflections from his comrades in World War II, and tributes from writers he worked with in Iowa City and from those who knew him when he was young. Editor Jim O'Loughlin offers biographical notes on Vonnegut's relationship with each of these figures. Since Vonnegut's death, much has been written on his life and work, but this new volume offers a more generous view of his life, particularly his last years. In O'Loughlin's introduction to the volume, he argues that we can locate and understand Vonnegut's best self through his public persona, and that in his performance as the kind and humane figure that many of the speakers here knew him as, Vonnegut became a better person than he ever felt himself to be.

First Corinthians is one of the most relevant NT documents for both younger churches seeking maturity in the majority world and older churches seeking renewal in the Western world in the twenty-first century. The reason this epistle is so relevant is that it focuses on renewing the church through believing and living out the good news that because of Jesus's death and resurrection God has begun his new creation agenda amid the broken world of today. This is not just another commentary (there are many very good ones) but rather we present a biblical theology of church renewal, based on solid exegesis, and our experience as teachers and pastors in both Africa and North America. This book will pull out the essential teaching of Paul on renewal in ten manageable principles, or "great ideas." Church renewal is not just following certain steps but results from nurturing a culture that practices both cross power and a life of new creation hope. When churches make the shift from traditionalism to radical community and evangelical activism through a new experience of the gospel seen as both personal liberation and the transformation of all things, the church begins to move, and the world begins to change.

Explains why audiences dislike certain media and what happens when they do The study and discussion of media is replete with talk of fans, loves, stans, likes, and favorites, but what of dislikes, distastes, and alienation? Dislike-Minded draws from over two-hundred qualitative interviews to probe what the media's failures, wounds, and sore spots tell us about media culture, taste, identity, representation, meaning, textuality, audiences, and citizenship. The book refuses the simplicity of Pierre Bourdieu's famous dictum that dislike is (only) snobbery. Instead, Jonathan Gray pushes onward to uncover other explanations for what it ultimately means to dislike specific artifacts of television, film, and other media, and why this dislike matters. As we watch and listen through gritted teeth, Dislike-Minded listens to what is being said, and presents a bold case for a new line of audience research within communication, media, and cultural studies.

Presents a collection of critical essays about Kurt Vonnegut's Slaughterhouse-five.

First Published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

A Study Guide to Kurt Vonnegut's "Harrison Bergeron," excerpted from Gale's acclaimed Short Stories for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Short Stories for Students for all of your research needs.

A Study Guide for Kurt Vonnegut's "Cat's Cradle," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs.

Teleology brings together John Hartley's work on television. The book draws on current critical theory in cultural studies to develop a wide-ranging and thought-provoking view of television broadcasting in Britain, Australia and the USA. Neighbours, Hancock's Half Hour, Dallas, Monty Python, Miami Vice, Beverly Hillbillies and Bonanza are among the examples of TV art that are discussed in Hartley's exploration of cultural politics. He takes in TV truth and propaganda; populism in the news; mythologies of the audience; TV drama as a 'photopoetic' genre in the tradition of Shakespeare; Kylie Minogue, Madonna and gardening shows.

FROM THE ONE-OF-A-KIND IMAGINATION THAT BROUGHT US SLAUGHTERHOUSE 5 AND CAT'S CRADLE 'Kurt Vonnegut is either the funniest serious writer around or the most serious funny writer' Los Angeles Times Book Review An 'autobiographical collage' of speeches, stories and essays, in Palm Sunday, Kurt Vonnegut writes beguilingly about everything from country music to George Bush, his favourite comedians to his mother's midnight mania, and bittersweet tributes to a dead best friend and a dead marriage. Resonating with his singular voice, this is a self-portrait in writing that showcases why Kurt Vonnegut is as genius an essayist and commentator on American society as he is a novelist.

Philosopher Blaise Pascal famously insisted that it was better to wager belief in God than to risk eternal damnation. More recently, Richard Kearney has offered a wager of his own—the atheistic wager, or return to God after the death of God. In this volume, an international group of contributors consider what Kearney's spiritual wager means. They question what is at stake with such a wager and what atheism demands of the self and of others. The essays explore the dynamics of religious atheistic performativity, its demarcations and limits, and its motives. A recent interview with Kearney focuses on crucial questions about philosophy, theology, and religious commitment. As a whole, this volume interprets and challenges Kearney's philosophy of religion and its radical impact on contemporary views of God.

In this book, Steve Gronert Ellerhoff explores short stories by Ray Bradbury and Kurt Vonnegut, written between 1943 and 1968, with a post-Jungian approach. Drawing upon archetypal theories of myth from Joseph Campbell, James Hillman and their forbearer C. G. Jung, Ellerhoff demonstrates how short fiction follows archetypal patterns that can illuminate our understanding of the authors, their times, and their culture. In practice, a post-Jungian 'mythology' is shown to yield great insights for the literary criticism of short fiction. Chapters in this volume carefully contextualise and historicize each story, including Bradbury and Vonnegut's earliest and most imaginatively fantastic works. The archetypal constellations shaping Vonnegut's early works are shown to be war and fragmentation, while those in Bradbury's are family and the wholeness of the sun. Analysis is complemented by the explored significance of illustrations that featured alongside the stories in their first publications. By uncovering the ways these popular writers redressed old myths in new tropes—and coined new narrative elements for hopes and fears born of their era—the book reveals a fresh method which can be applied to all imaginative short stories, increasing understanding and critical engagement. Post-Jungian Psychology and the Short Stories of Ray Bradbury and Kurt Vonnegut is an important text for a number of fields, from Jungian and Post-Jungian studies to short story theories and American studies to Bradbury and Vonnegut studies. Scholars and students of literature will come away with a renewed appreciation for an archetypal approach to criticism, while the book will also be of great interest to practising depth psychologists seeking to incorporate short stories into therapy.

Memoirs, autobiographies, and diaries represent the most personal and most intimate of genres, as well as one of the most abundant and popular. Gain new understanding and better serve your readers with this detailed genre guide to nearly 700 titles that also includes notes on more than 2,800 read-alike and other related titles. • A list of subjects and suggested "read-alikes" accompany each title • Appendixes cover awards, websites, and resources • Detailed indexes provide further points of access

This work explores what lies behind the fantastic barrier in a borderland that C. G. Jung called the unconscious, the avant-garde writer Kafka termed incomprehensible, and Whitlark argues is an entire spectrum of muted awareness.

"A guide to English grammar and usage for the twenty-first century, pairing grammar rules with interesting and humorous quotations from American popular culture"--

The Twenty-First Century Performance Reader combines extracts from over 70 international practitioners, companies, collectives, and makers from the fields of Dance, Theatre, Music, Live and Performance Art, and Activism to form an essential sourcebook for students, researchers, and practitioners. This is the follow-on text from The Twentieth Century Performance Reader, which has been the key introductory text to all kinds of performance for over 20 years since it was first published in 1996. Contributions from new and emerging practitioners are placed alongside those of long-established individual artists and companies, representing the work of this century's leading practitioners through the voices of over 140 individuals. The contributors in this volume reflect the diverse and eclectic culture of practices that now make up the expanded field of performance, and their stories, reflections and working processes collectively offer a snapshot of contemporary artistic concerns. Many of the pieces have been specially commissioned for this edition and comprise a range of written forms – scholarly, academic, creative, interviews, diary entries, autobiographical, polemical, and visual. Ideal for university students and instructors, this volume's structure and global span invites readers to compare and cross-reference significant approaches outside of the constraints and simplifications of genre, encouraging cross-disciplinary understandings. For those who engage with new, live, and innovative approaches to performance and the interplay of radical ideas, The Twenty-First Century Performance Reader is invaluable.

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