

The Culture Of Make Believe Derrick Jensen

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The Culture of Make Believe | The official Derrick Jensen site

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The Culture of Make Believe is a non-fiction book by Derrick Jensen, first published in 2002. In the book the author explores the origins of human destructiveness, primarily through the lens of racism, using historical, psychological, sociological, anthropological, and personal anecdotes as tools for understanding.

The Culture of Make Believe - Wikipedia

The Culture of Make Believe Quotes Showing 1-11 of 11. "For us to maintain our way of living, we must tell lies to each other and especially to ourselves. The lies are necessary because, without them, many deplorable acts would become impossibilities." ? Derrick Jensen, The Culture of Make Believe. 49 likes.

The Culture of Make Believe Quotes by Derrick Jensen

The official Derrick Jensen site | Author & environmental activist. Derrick Jensen is a co-author of Deep Green Resistance, and the author of Endgame, The Culture of Make Believe, A Language Older than Words, and many other books. He was named one of Utne Reader's "50 Visionaries Who Are Changing Your World" and won the Eric Hoffer Award in 2008. He has written for Orion, Audubon, and The Sun Magazine, among many others.

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In The Culture of Make Believe, Derrick Jensen sets the bar as high as possible, examining the atrocities that characterize so much of our culture — from lynchings in early 20th-century America, modern slavery, and corporate misdeeds to manufacturing disasters, death squads in developing nations, and the destruction of the natural world.

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Examines the dark heart of human civilization and the atrocities that frequently characterize culture from historical, philosophical, and political perspectives in a study of genocide, environmental destruction, and other cruelties.

Media and the Make-Believe Worlds of Children offers new insights into children's descriptions of their invented or "make-believe" worlds, and the role that the children's experience with media plays in creating these worlds. Based on the results of a cross-cultural study conducted in the United States, Germany, Israel, and South Korea, it offers an innovative look at media's role on children's creative lives. This distinctive volume: *outlines the central debates and research findings in the area of children, fantasy worlds, and the media; *provides a descriptive account of children's make-believe worlds and their wishes for actions they would like to take in these worlds; *highlights the centrality of media in children's make believe worlds; *emphasizes the multiple creative ways in which children use media as resources in their environment to express their own inner worlds; and *suggests the various ways in which the tension between traditional gender portrayals that continue to dominate media texts and children's wishes to act are presented in their fantasies. The work also demonstrates the value of research in unveiling the complicated ways in which media are woven into the fabric of children's everyday lives, examining the creative and sophisticated uses they make of their contents, and highlighting the responsibility that producers of media texts for children have in offering young viewers a wide array of role models and narratives to use in their fantasies. An enclosed CD provides full-color images of the artwork produced during the study. This book will appeal to scholars and graduate students in children

and media, early childhood education, and developmental psychology. It can be used in graduate level courses in these areas.

"In *The History of Make-Believe*, Holly Haynes acutely queries the relationship of historiography, historical reality, and symbolic representations of lived historical processes. This is a serious book, informed by wide reading, and full of startlingly original insights on some of the most prominent and significant themes in Tacitus's works. Indeed, it deserves close attention by anyone interested in the political and social strategies of high Imperial Rome."—T. Corey Brennan, author of *The Praetorship in the Roman Republic* "In Tacitus the historical truth is conveyed in literary truth-telling. Instead of leaving the two separated as we do, Holly Haynes shows that Tacitus put them together in what she calls the combination 'make-believe.' Her book shines with originality and intelligence while opening the way to Tacitus's canny wisdom."—Harvey Mansfield, author of *Machiavelli's Virtue*

In *The Case for Make Believe*, Harvard child psychologist Susan Linn tells the alarming story of childhood under siege in a commercialized and technology-saturated world. Although play is essential to human development and children are born with an innate capacity for make believe, Linn argues that, in modern-day America, nurturing creative play is not only countercultural—it threatens corporate profits. A book with immediate relevance for parents and educators alike, *The Case for Make Believe* helps readers understand how crucial child's play is—and what parents and educators can do to protect it. At the heart of the book are stories of children at home, in school, and at a therapist's office playing about real-life issues from entering kindergarten to a sibling's death, expressing feelings they can't express directly, and making meaning of an often confusing world. In an era when toys come from television and media companies sell videos as brain-builders for babies, Linn lays out the inextricable links between play, creativity, and health, showing us how and why to preserve the space for make believe that children need to lead fulfilling and meaningful lives.

Why technology is most transformative when it is playful, and innovative spatial design happens only when designers are both tinkerers and dreamers. In *Urban Play*, Fábio Duarte and Ricardo Álvarez argue that the merely functional aspects of technology may undermine its transformative power. Technology is powerful not when it becomes optimally functional, but while it is still playful and open to experimentation. It is through play—in the sense of acting for one's own enjoyment rather than to achieve a goal—that we explore new territories, create new devices and languages, and transform ourselves. Only then can innovative spatial design create resonant spaces that go beyond functionalism to evoke an emotional response in those who use them. The authors show how creativity emerges in moments of instability, when a new technology overthrows an established one, or when internal factors change a technology until it becomes a different technology. Exploring the role of fantasy in design, they examine Disney World and its outsize influence on design and on forms of social interaction beyond the entertainment world. They also consider Las Vegas and Dubai, desert cities that combine technology with fantasies of pleasure and wealth. Video games and interactive media, they show, infuse the design process with interactivity and participatory dynamics, leaving spaces open to variations depending on the users' behavior. Throughout, they pinpoint the critical moments when technology plays a key role in reshaping how we design and experience spaces.

Examines the dramatic changes that occurred in children's literature during the twentieth century, the growth and impact of major publishing houses, the influence of key publishing figures, and the contributions of pioneering editors, educators, and librarians.

'Terrifying...You may rethink your phone settings after reading' Christina Dalcher, author of *VOX* You create the fantasy. They control your mind. Cassie McAllister worked at Imagen, the tech giant behind the cutting-edge virtual reality experience *Make-Believe*™, and she got to know the product far too

well. Now Cassie has been blocked from Make-Believe and legally gagged by the company. With Imagen holding all the cards and personal and public freedoms at stake, how far will she go to expose their deception? 'A User's Guide to Make-Believe compels you to enter its world and refuses to let you out. Read it, read it now!' Helen Sedgwick, author of *The Comet Seekers* What is Make-Believe™? Whatever you want it to be. Ever wanted to fly? Live out your ultimate fantasies? Tell your boss what you think of them? The only limit is you. Cassie McAllister had the perfect job - bringing Make-Believe to life. Now the dream has been shattered, the nightmare has begun... 'A compelling thriller laced with paranoia ... While this novel succeeds as entertainment, it is also one to make you think' *The Scotsman*

In *Make Believe*, Diana Athill, acclaimed author of *Instead of a Letter and Stet*, remembers her turbulent friendship with Hakim Jamal, a young black convert to the teachings of Malcolm X, whom she met in London in the late 1960s. Despite a desperately troubled youth, he became an eloquent spokesman for the black underclass, was Jean Seberg's lover and published a book about Malcolm X, before descending into a mania that had him believing he was God. A witness to his struggles, Diana Athill writes with her characteristic honesty about her entanglement with Jamal, Jamal's relationship with the daughter of a British MP, Gail Benson, and Jamal's, and separately Gail's, eventual murders.

Magic, Monsters, and Make-Believe Heroes looks at fantasy film, television, and participative culture as evidence of our ongoing need for a mythic vision—for stories larger than ourselves into which we write ourselves and through which we can become the heroes of our own story. Why do we tell and retell the same stories over and over when we know they can't possibly be true? Contrary to popular belief, it's not because pop culture has run out of good ideas. Rather, it is precisely because these stories are so fantastic, some resonating so deeply that we elevate them to the status of religion. Illuminating everything from *Buffy the Vampire Slayer* to *Dungeons and Dragons*, and from *Drunken Master* to *Mad Max*, Douglas E. Cowan offers a modern manifesto for why and how mythology remains a vital force today.

Brutally honest memoir of an award-winning filmmaker who dropped his selfish focus on what he could become in Hollywood and learned to become totally dependent on God.

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