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# LEARNING WITH THE LIGHTS OFF

Educational Film in the United States

# Learning With The Lights Off Educational Film In The United States

**Allyson Nadia Field, Marsha Gordon**



## **Learning With The Lights Off Educational Film In The United States:**

**Learning with the Lights Off** Devin Orgeron, Marsha Gordon, Dan Streible, 2012-01-19 A vastly influential form of filmmaking seen by millions of people educational films provide a catalog of twentieth century preoccupations and values As a medium of instruction and guidance they held a powerful cultural position producing knowledge both inside and outside the classroom This is the first collection of essays to address this vital phenomenon The book provides an ambitious overview of educational film practices while each essay analyzes a crucial aspect of educational film history ranging from case studies of films and filmmakers to broader generic and historical assessments Offering links to many of the films *Learning With the Lights Off* provides readers the context and access needed to develop a sophisticated understanding of and a new appreciation for a much overlooked film legacy

*Learning with the Lights Off* Devin Orgeron, Marsha Orgeron, Dan Streible, 2012-01-06 *Learning With the Lights Off* is the first collection of essays to address the phenomenon of film s educational uses in twentieth century America Each essay analyzes in close detail some crucial aspect of educational film history ranging from case studies of films and filmmakers to analyses of genres and broader historical assessments

**The New Enlightenment and the Fight to Free Knowledge** Peter B. Kaufman, 2021-02-23 How do we create a universe of truthful and verifiable information available to everyone In *The New Enlightenment and the Fight to Free Knowledge* MIT Open Learning s Peter B Kaufman describes the powerful forces that have purposely crippled our efforts to share knowledge widely and freely Popes and their inquisitors emperors and their hangmen commissars and their secret police throughout history all have sought to stanch the free flow of information Kaufman writes of times when the Bible could not be translated you d be burned for trying when dictionaries and encyclopedias were forbidden when literature and science and history books were trashed and pulped sometimes along with their authors and when efforts to develop public television and radio networks were quashed by private industry In the 21st century the enemies of free thought have taken on new and different guises giant corporate behemoths sprawling national security agencies gutted regulatory commissions Bereft of any real moral compass or sense of social responsibility their work to surveil and control us are no less nefarious than their 16th and 18th and 20th century predecessors They are all part of what Kaufman calls the Monsterverse *The New Enlightenment and the Fight to Free Knowledge* maps out the opportunities to mobilize for the fight ahead of us With the Internet and other means of media production and distribution video especially at hand knowledge institutions like universities libraries museums and archives have a special responsibility now to counter misinformation disinformation and fake news and especially efforts to control the free flow of information A film and video producer and former book publisher Kaufman begins to draft a new social contract for our networked video age He draws his inspiration from those who fought tooth and nail against earlier incarnations of the Monsterverse including William Tyndale in the 16th century Denis Diderot in the 18th untold numbers of Soviet and Central and East European dissidents in the 20th many of whom paid the ultimate price Their

successors Advocates of free knowledge like Aaron Swartz of free software like Richard Stallman of an enlightened public television and radio network like James Killian of a freer Internet like Tim Berners Lee of fuller rights and freedoms like Edward Snowden All have been striving to secure for us a better world marked by the right balance between state society and private gain The concluding section of the book its largest piece builds on their work drawing up a progressive agenda for how today s free thinkers can band together now to fight and win With everything shut and everyone going online The New Enlightenment and the Fight to Free Knowledge is a rousing call to action that expands the definition of what it means to be a citizen in the 21st century

**The Institutionalization of Educational Cinema** Marina Dahlquist,Joel Frykholm,2020-01-14 Essays by scholars on how film has been used by schools libraries governments and organizations for educational purposes The potential of films to educate has been crucial for the development of cinema intended to influence culture and is as important as conceptions of film as a form of art science industry or entertainment Using the concept of institutionalization as a heuristic for generating new approaches to the history of educational cinema contributors to this volume study the co evolving discourses cultural practices technical standards and institutional frameworks that transformed educational cinema from a convincing idea into an enduring genre The Institutionalization of Educational Cinema examines the methods of production distribution and exhibition established for the use of educational films within institutions such as schools libraries and industrial settings in various national and international contexts and takes a close look at the networks of organizations individuals and government agencies that were created as a result of these films circulation Through case studies of educational cinemas in different North American and European countries that explore various modes of institutionalization of educational film this book highlights the wide range of vested interests that framed the birth of educational and nontheatrical cinema

**The Image in Early Cinema** Scott Curtis,Philippe Gauthier,Tom Gunning,Joshua Yumibe,2018-03-22 In The Image in Early Cinema the contributors examine intersections between early cinematic form technology theory practice and broader modes of visual culture They argue that early cinema emerged within a visual culture composed of a variety of traditions in art science education and image making Even as methods of motion picture production and distribution materialized they drew from and challenged practices and conventions in other mediums This rich visual culture produced a complicated overlapping network of image making traditions innovations and borrowing among painting tableaux vivants photography and other pictorial and projection practices Using a variety of concepts and theories the contributors explore these crisscrossing traditions and work against an essentialist notion of media to conceptualize the dynamic interrelationship between images and their context

*George Kleine and American Cinema* Joel Frykholm,2019-07-25 George Kleine was a New York City optician who moved to Chicago in 1893 to set up an optical store In 1896 he branched out and began selling motion picture equipment and films Within a few years he became America s largest film distributor and a pivotal figure in the movie business In chronicling the career of this motion picture pioneer including

his rapid rise to fame and fortune but also his gradual downfall after 1915 as the era of Hollywood began Joel Frykholm provides an in depth account of the emergence of the motion picture business in the United States and its development throughout the silent era Through the lens of Kleine s fascinating career this book explores how motion pictures gradually transformed from a novelty into an economic and cultural institution central to both American life and an increasingly globalised culture of mass entertainment

**Schools and Screens** Victoria Cain,2024-02-06 Why screens in schools from film screenings to instructional television to personal computers did not bring about the educational revolution promised by reformers Long before Chromebook giveaways and remote learning screen media technologies were enthusiastically promoted by American education reformers Again and again as schools deployed film screenings television programs and computer games screen based learning was touted as a cure for all educational ills But the transformation promised by advocates for screens in schools never happened In this book Victoria Cain chronicles important episodes in the history of educational technology as reformers technocrats public television producers and computer scientists tried to harness the power of screen based media to shape successive generations of students Cain describes how beginning in the 1930s champions of educational technology saw screens in schools as essential tools for training citizens and presented films to that end Among the films screened for educational purposes was the notoriously racist *Birth of a Nation* In the 1950s and 1960s both technocrats and leftist educators turned to screens to prepare young Americans for Cold War citizenship and from the 1970s through the 1990s as commercial television and personal computers arrived in classrooms screens in schools represented an increasingly privatized vision of schooling and civic engagement Cain argues that the story of screens in schools is not simply about efforts to develop the right technological tools rather it reflects ongoing tensions over citizenship racial politics private funding and distrust of teachers Ultimately she shows that the technologies that reformers had envisioned as improving education and training students in civic participation in fact deepened educational inequities

*Screening Race in American Nontheatrical Film* Allyson Nadia Field,Marsha Gordon,2019-11-15 The contributors to *Screening Race in American Nontheatrical Film* examine the place and role of race in educational films home movies industry and government films anthropological films church films and other forms of noncommercial filmmaking throughout the twentieth century

**The Oxford Handbook of the History of Education** John L. Rury,Eileen H. Tamura,2019-06-17 This handbook offers a global view of the historical development of educational institutions systems of schooling ideas about education and educational experiences Its 36 chapters consider changing scholarship in the field examine nationally oriented works by comparing themes and approaches lend international perspective on a range of issues in education and provide suggestions for further research and analysis Like many other subfields of historical analysis the history of education has been deeply affected by global processes of social and political change especially since the 1960s The handbook weighs the influence of various interpretive perspectives including revisionist viewpoints taking particular note of changes in the past

half century Contributors consider how schooling and other educational experiences have been shaped by the larger social and political context and how these influences have affected the experiences of students their families and the educators who have worked with them The Handbook provides insight and perspective on a wide range of topics including pre modern education colonialism and anti colonial struggles indigenous education minority issues in education comparative international and transnational education childhood education non formal and informal education and a range of other issues Each contribution includes endnotes and a bibliography for readers interested in further study

Mainstreaming Palestine  
Umayyah Cable, 2025-10-14 A history of cinema s role in popularizing the politics of Palestinian liberation For decades Arab American activists and allies have used film video and multimedia to mobilize support for the Palestinian cause in the United States In this detailed history of cinema s role within the broader solidarity movement Umayyah Cable analyzes the various strands of cinematic activism that have helped move Palestinian liberation politics from the periphery and into the mainstream Cable charts the shifting discourse around Palestine as it has been shaped by grassroots film production and alternative media distribution networks as well as more conventional outlets Ranging from the circulation of educational filmstrips by the Association of Arab American University Graduates in the 1970s to the treatment of Palestinian solidarity at contemporary Hollywood awards ceremonies and film festivals Mainstreaming Palestine tells the story of how cinema has promoted Palestinian liberation and solidarity politics While highlighting various public controversies and struggles against censorship Cable also acknowledges the drawbacks of the Palestinian cause being subsumed by the mainstream discussing how activism risks becoming fashionable undermining the radical potential of the very tools that helped bring it there Combining archival research ethnographic observation and interviews text analysis and visual analysis of film video and multimedia Mainstreaming Palestine encourages readers to critically assess the relationship between the politics of liberation and the all consuming engine of contemporary capitalism By underscoring the impact of visual media on the evolution of the Palestinian solidarity discourse this book offers both a treatise on the practical power of cinema and a necessary historicization of an urgent issue in American politics Retail e book files for this title are screen reader friendly with images accompanied by short alt text and or extended descriptions

*Television at Work* Kit Hughes, 2019-12-05  
Television has never been exclusive to the home In *Television at Work* Kit Hughes explores the forgotten history of how U S workplaces used television to secure industrial efficiency support corporate expansion and manage the hearts minds and bodies of twentieth century workers Challenging our longest held understandings of the medium Hughes positions television at the heart of a post Fordist reconfiguration of the American workplace revolving around dehumanized technological systems Among other things business and industry built private television networks to distribute programming created complex CCTV data retrieval systems encouraged the use of videotape for worker self evaluation used video cassettes for training distributed workforces and wired cantinas for employee entertainment In uncovering industrial television as a

prolific sphere of media practice Television at Work reveals how labor arrangements and information architectures shaped by these uses of television were foundational to the rise of the digitally mediated corporation and to a globalizing economy

**The Product of Medicine** Caitjan Gainty,2025-03-07 In *The Product of Medicine* Caitjan Gainty traces the history of the early twentieth century medical efficiency movement in the United States restoring it as a significant driver of medicine's modernization while also revealing its broader significance as a cultural force shaping modern American life Covering a range of efficiency's uses in medicine from the assembly line structure of the early Mayo Clinic and Henry Ford Hospital to the landmark Flexner Report and the prosecution of the American Medical Association as a monopoly Gainty challenges long standing presumptions about how medicine acquired power and prestige during the Progressive Era Gainty demonstrates how rather than as a result of pathbreaking scientific advance or the rise of professional organizations medicine came to be understood as modern through the more prosaic processes of standardization and organization In doing so Gainty uncovers medical efficiency as not only a function of industrial capitalism but also a vehicle for balancing populist and autocratic tendencies to maintain a workable American democracy

*Uplift Cinema* Allyson Nadia Field,2015-05-22 In *Uplift Cinema* Allyson Nadia Field recovers the significant yet forgotten legacy of African American filmmaking in the 1910s Like the racial uplift project this cinema emphasized economic self sufficiency education and respectability as the keys to African American progress Field discusses films made at the Tuskegee and Hampton Institutes to promote education as well as the controversial *The New Era* which was an antiracist response to D W Griffith's *The Birth of a Nation* She also shows how Black filmmakers in New York and Chicago engaged with uplift through the promotion of Black modernity Uplift cinema developed not just as a response to onscreen racism but constituted an original engagement with the new medium that has had a deep and lasting significance for African American cinema Although none of these films survived Field's examination of archival film ephemera presents a method for studying lost films that opens up new frontiers for exploring early film culture

*On the Screen* Ariel Rogers,2019-07-30 Today in a world of smartphones tablets and computers screens are a pervasive part of daily life Yet a multiplicity of screens has been integral to the media landscape since cinema's golden age In *On the Screen* Ariel Rogers rethinks the history of moving images by exploring how experiments with screen technologies in and around the 1930s changed the way films were produced exhibited and experienced Marshalling extensive archival research Rogers reveals the role screens played at the height of the era of classical Hollywood cinema She shows how filmmakers technicians architects and exhibitors employed a variety of screens within diverse spaces including studio soundstages theaters homes stores and train stations Far from inert screens served as means of structuring mediated space and time contributing to the transformations of modern culture *On the Screen* demonstrates how particular approaches to the use of screens traversed production and exhibition theatrical and extratheatrical practice mainstream and avant garde modes and even cinema and television Rogers's history challenges conventional narratives about the novelty of the twenty first century

multiscreen environment showing how attention to the variety of historical screen practices opens up new ways to understand contemporary media

*Medical Visions* Kirsten Ostherr, 2013-04-11 How do visual images shape the practice of medicine What role does visual representation play in the cultivation of medical ways of seeing And how has medicine s visual culture changed in the digital age Kirsten Ostherr s ambitious study explores 120 years of medical image making to explain how visual representations shape medical education and practice Marshaling powerful vivid examples she demonstrates how medical images created by the healthcare industry documentary filmmakers experimental artists and the mass media acquire cultural meaning and influence doctors and patients understandings of health and disease Her analysis proceeds chronologically turning from the earliest experiments with medical filmmaking by the American College of Surgeons to the place of health films in the golden age of instructional film in the 1960s Ostherr considers the shift to television as the dominant medium of health education highlighting the evolving status of realism the techniques employed to bridge the entertainment education divide the role of expert consultants and sponsors and the tradeoffs made by professionals to reach a broad audience The rise of physician advice segments on newsmagazines forms a transition between medical dramas like *Marcus Welby MD* and more recent reality shows like *Boston Med* and *Doctor 90210* Concluding with a section on advertising and social media in the health care setting the book ends with ten key lessons for the future of medical media

*Hollywood Vault* Eric Hoyt, 2014-07-03 *Hollywood Vault* is the story of how the business of film libraries emerged and evolved spanning the silent era to the sale of feature libraries to television Eric Hoyt argues that film libraries became valuable not because of the introduction of new technologies but because of the emergence and growth of new markets and suggests that studying the history of film libraries leads to insights about their role in the contemporary digital marketplace The history begins in the mid 1910s when the star system and other developments enabled a market for old films that featured current stars After the transition to films with sound the reissue market declined but the studios used their libraries for the production of remakes and other derivatives The turning point in the history of studio libraries occurred during the mid to late 1940s when changes in American culture and an industry wide recession convinced the studios to employ their libraries as profit centers through the use of theatrical reissues In the 1950s intermediary distributors used the growing market of television to harness libraries aggressively as foundations for cross media expansion a trend that continues today By the late 1960s the television marketplace and the exploitation of film libraries became so lucrative that they prompted conglomerates to acquire the studios The first book to discuss film libraries as an important and often underestimated part of Hollywood history *Hollywood Vault* presents a fascinating trajectory that incorporates cultural legal and industrial history

**The Celluloid Specimen** Benjamin Schultz-Figueroa, 2023-02-28 *The Celluloid Specimen* examines twentieth century behaviorist films that captured animal experiments revealing the central role of cinema in generating psychosocial definitions of species race identity and culture that continue to shape our contemporary political and scientific discourses Benjami 1n



Schultz Figueroa analyzes rarely seen archival films made by Robert Yerkes in the 1930s at the first experimental primate colonies in North America the rat films made to simulate human society at Yale University in the 1930s and 1940s and the promotional films made by B F Skinner to sell the U S military on his design for a pigeon guided missile during World War II These laboratory films have long been categorized as passive recordings of scientific research but when examined in their own right they become rich historical political and aesthetic texts that played a crucial role in the history of science

**The Classical Animated Documentary and Its Contemporary Evolution** Cristina Formenti, 2022-03-24 The Classical Animated Documentary and Its Contemporary Evolution is the first book to provide an historical insight into the animated documentary Drawing on archival research and textual analysis it shows how this form usually believed to be strictly contemporaneous instead took shape in the 1940s Cristina Formenti integrates a theoretical and a historical approach in order to shed new light on the animated documentary as a form as well as on the work of renowned studios such as The Walt Disney Studios Halas Batchelor National Film Board of Canada and never before addressed ones such as Corona Cinematografica She also highlights the differences and the similarities existing among the animated documentaries created between the 1940s and the mid 1980s and those produced today so as to demonstrate how the latter do not represent a complete otherness in respect to the former but rather an evolution

**Everyday Movies** Haidee Wasson, 2020-11-10 Everyday Movies documents the twentieth century rise of portable film projectors It demonstrates that since World War II the vast majority of movie watching did not happen in the glow of the large screen but rather took place alongside the glitches distortions and clickety clack of small machines that transformed home classroom museum community government industrial and military venues into sites of moving image display Reorienting the history of cinema away from the magic of the movie theater Haidee Wasson illustrates the remarkable persistence and proliferation of devices that fundamentally rejected the sleek highly professionalized film show She foregrounds instead another kind of apparatus one that was accessible affordable adaptable easy to use and crucially programmable Revealing rich archival discoveries this book charts a compelling and original history of film that brings to light new technologies and diverse forms of media engagement that continue to shape contemporary life

**Cinema and the Wealth of Nations** Lee Grieveson, 2018-01-02 The silver screen and the gold standard The Panama Caper Empire of liberty Liberty bonds The State of extension The work of film in the age of Fordist mechanization The Pan American road to happiness and friendship Highways of Empire League of corporations The silver chains of mimesis The golden harvest of the silver screen Welfare media The world of tomorrow today

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