

Chapter 1 : Nanook of the North - Wikipedia

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Early masterpiece of cinema BrandtSponseller 20 April A group of astronomers hold a meeting where they discuss how to travel to the Moon. The head astronomer proposes that they build something like a huge gun or cannon and fire themselves at the lunar face. After some argument, this is agreed upon, and we see the construction of the cannon and its bullet-like capsule. Once on the moon, the astronomers discover the strange civilization of the Selenites. The fact that it was intended as something of a parody is often overlooked, and recontextualizes its sci-fi progenitor status quite a bit, but in a positive way. Like horror, sci-fi frequently walks a fine line between camp and seriousness, so it is appropriate for the token seminal film to have parodic elements. The result is a film that is as much an example of surrealism as anything else. If you have a taste for those genres--as well as for sci-fi, the absurd, and so on--as I do, and you are acclimated to silent films, you are sure to love *A Trip to the Moon*. The sets are amazing. The painted backdrops merge seamlessly with the constructed portions and props, creating locations with great "depth", in worlds that seem to surreal exist and have a long history. Although some of the special effects and illusions are fairly transparent--such as the descending portions of scenery to enhance the effect of the "Earthrise", most are surprisingly sophisticated. He certainly trumps much low-budget science fiction--even through the s and s--in this department, plus the surrealistic touches give him an edge that I would like to see more in modern films. Just as important, the story is very entertaining. The pacing and narrative construction sustains your interest and manages to make a short that is less than minutes long seem as substantial as a minute feature. This greatly enhances the film, especially as it is frequently but dryly funny. Much has been said, and maybe not just by Freudians, of the sexual subtexts of *A Trip to the Moon*. For example, the astronomers are assisted by Parisian showgirls, or "manservants", in sexy clothing they now seem somewhat prescient of the costumed and uniformly choreographed showgirls to come in Hollywood musicals. This is truly one of the earliest masterpieces of cinema. Was this review helpful? Sign in to vote. Combined with live action as well as models, the movie tells a story about astronauts who take a trip to the moon. The moon, having a human face captures the astronauts after they crash into its eye. Melies wrote, directed and starred in this movie. He used many important techniques in his films to make them successful. Not only did he develop editing skills and superimposed images, he also used double exposure to complete the magic behind his films. The use of self-painted sets, real people along with animated figures and the placement of real faces on objects helped this movie draw in his audience and leave them with many astonished looks.

Chapter 2 : NOVA | Transcripts | Absolute Zero | PBS

Topics include beginnings of film itself, first attempts at nature and expedition filming, technical developments of the period involving cameras and lenses, and the role film has played in wilderness preservation.

Film industry Founded in , the Babelsberg Studio near Berlin was the first large-scale film studio in the world, and the forerunner to Hollywood. It still produces global blockbusters every year. The making and showing of motion pictures became a source of profit almost as soon as the process was invented. In each country, they would normally add new, local scenes to their catalogue and, quickly enough, found local entrepreneurs in the various countries of Europe to buy their equipment and photograph, export, import, and screen additional product commercially. The Oberammergau Passion Play of [citation needed] was the first commercial motion picture ever produced. Other pictures soon followed, and motion pictures became a separate industry that overshadowed the vaudeville world. Dedicated theaters and companies formed specifically to produce and distribute films, while motion picture actors became major celebrities and commanded huge fees for their performances. By Charlie Chaplin had a contract that called for an annual salary of one million dollars. From to , film was also the only image storage and playback system for television programming until the introduction of videotape recorders. In the United States, much of the film industry is centered around Hollywood, California. Yet many filmmakers strive to create works of lasting social significance. The Academy Awards also known as "the Oscars" are the most prominent film awards in the United States , providing recognition each year to films, based on their artistic merits. There is also a large industry for educational and instructional films made in lieu of or in addition to lectures and texts. Revenue in the industry is sometimes volatile due to the reliance on blockbuster films released in movie theaters. The rise of alternative home entertainment has raised questions about the future of the cinema industry, and Hollywood employment has become less reliable, particularly for medium and low-budget films. Film theory , Product placement , and Propaganda Derivative academic fields of study may both interact with and develop independently of filmmaking, as in film theory and analysis. Fields of academic study have been created that are derivative or dependent on the existence of film, such as film criticism , film history , divisions of film propaganda in authoritarian governments, or psychological on subliminal effects e. These fields may further create derivative fields, such as a movie review section in a newspaper or a television guide. Sub-industries can spin off from film, such as popcorn makers, and film-related toys e. Sub-industries of pre-existing industries may deal specifically with film, such as product placement and other advertising within films. Terminology The terminology used for describing motion pictures varies considerably between British and American English. In British usage, the name of the medium is "film". The word "movie" is understood but seldom used. In other countries, the place where movies are exhibited may be called a cinema or movie theatre. By contrast, in the United States, "movie" is the predominant form. Although the words "film" and "movie" are sometimes used interchangeably, "film" is more often used when considering artistic , theoretical , or technical aspects. The term "movies" more often refers to entertainment or commercial aspects, as where to go for fun evening on a date. Further terminology is used to distinguish various forms and media used in the film industry. A reproduction based on such is called a "transfer. For many decades, tape was solely an analog medium onto which moving images could be either recorded or transferred. However, the act of shooting images with other visual media, such as with a digital camera, is still called "filming" and the resulting works often called "films" as interchangeable to "movies," despite not being shot on film. The word, " Talkies ," refers to the earliest sound films created to have audible dialogue recorded for playback along with the film, regardless of a musical accompaniment. The " silver screen " refers to the projection screen used to exhibit films and, by extension, is also used as a metonym for the entire film industry. An " independent " is a film made outside the conventional film industry. In US usage, one talks of a " screening " or " projection " of a movie or video on a screen at a public or private "theater. Theaters can still screen movies in them, though the theater would be retrofitted to do so. One might propose "going to the cinema" when referring to the activity, or sometimes "to the pictures" in British English, whereas the US expression is usually "going to the movies.

But, cinemas may also show theatrical movies from their home video transfers that include Blu-ray Disc, DVD, and videocassette when they possess sufficient projection quality or based upon need, such as movies that exist only in their transferred state, which may be due to the loss or deterioration of the film master and prints from which the movie originally existed. Due to the advent of digital film production and distribution, physical film might be absent entirely. A "double feature" is a screening of two independently marketed, stand-alone feature films. A "viewing" is a watching of a film. A "release" is the distribution and often simultaneous screening of a film. A "preview" is a screening in advance of the main release. Any film may also have a "sequel", which portrays events following those in the film. *Bride of Frankenstein* is an early example. When there are more films than one with the same characters, story arcs, or subject themes, these movies become a "series," such as the James Bond series. And, existing outside a specific story timeline usually, does not exclude a film from being part of a series. A film that portrays events occurring earlier in a timeline with those in another film, but is released after that film, is sometimes called a "prequel," an example being *Butch and Sundance: The First in Time*. The "credits," or "end credits," is a list that gives credit to the people involved in the production of a film. Films from before the 1950s usually start a film with credits, often ending with only a title card, saying "The End" or some equivalent, often an equivalent that depends on the language of the production [citation needed]. The credits appearing at or near the beginning of a film are usually called "titles" or "beginning titles. A star is an actor or actress, often a popular one, and in many cases, a celebrity who plays a central character in a film. Occasionally the word can also be used to refer to the fame of other members of the crew, such as a director or other personality, such as Martin Scorsese. A "film goer," "movie goer," or "film buff" is a person who likes or often attends films and movies, and any of these, though more often the latter, could also see oneself as a student to films and movies or the filmic process. Intense interest in films, film theory, and film criticism, is known as cinephilia. A film enthusiast is known as a cinephile or cineaste. Test screening A preview performance refers to a showing of a film to a select audience, usually for the purposes of corporate promotions, before the public film premiere itself. Previews are sometimes used to judge audience reaction, which if unexpectedly negative, may result in recutting or even refilming certain sections based on the audience response. After the test audience responded very negatively to the death of protagonist John Rambo, a Vietnam veteran, at the end of the film, the company wrote and re-shot a new ending in which the character survives. Film trailer Trailers or previews are advertisements for films that will be shown in 1 to 3 months at a cinema. Back in the early days of cinema, with theaters that had only one or two screens, only certain trailers were shown for the films that were going to be shown there. The term "trailer" comes from their having originally been shown at the end of a film program. That practice did not last long because patrons tended to leave the theater after the films ended, but the name has stuck. Trailers are now shown before the film or the "A film" in a double feature program begins. Trailers are created to be engaging and interesting for viewers. As a result, in the Internet era, viewers often seek out trailers to watch them. Of the ten billion videos watched online annually in 2014, film trailers ranked third, after news and user-created videos. Teasers are used to get patrons excited about a film coming out in the next six to twelve months. Teasers may be produced even before the film production is completed. Education and propaganda Main articles: Educational film and Propaganda film Film is used for a range of goals, including education and propaganda. When the purpose is primarily educational, a film is called an "educational film". Examples are recordings of academic lectures and experiments, or a film based on a classic novel. They may also be works of political protest, as in the films of Andrzej Wajda, or more subtly, the films of Andrei Tarkovsky. The same film may be considered educational by some, and propaganda by others as the categorization of a film can be subjective. Filmmaking At its core, the means to produce a film depend on the content the filmmaker wishes to show, and the apparatus for displaying it: The necessary steps for almost any film can be boiled down to conception, planning, execution, revision, and distribution. The more involved the production, the more significant each of the steps becomes. In a typical production cycle of a Hollywood-style film, these main stages are defined as development, pre-production, production, post-production and distribution. This production cycle usually takes three years. The first year is taken up with development. The second year comprises preproduction and production. The third year, post-production and distribution. Film crew A film

crew is a group of people hired by a film company, employed during the "production" or "photography" phase, for the purpose of producing a film or motion picture. Crew is distinguished from cast, who are the actors who appear in front of the camera or provide voices for characters in the film. The crew interacts with but is also distinct from the production staff, consisting of producers, managers, company representatives, their assistants, and those whose primary responsibility falls in pre-production or post-production phases, such as screenwriters and film editors. Medium-to-large crews are generally divided into departments with well-defined hierarchies and standards for interaction and cooperation between the departments. Other than acting, the crew handles everything in the photography phase: Caterers known in the film industry as "craft services" are usually not considered part of the crew. Cinematic techniques Film stock consists of transparent celluloid, acetate, or polyester base coated with an emulsion containing light-sensitive chemicals. Cellulose nitrate was the first type of film base used to record motion pictures, but due to its flammability was eventually replaced by safer materials. The soundtrack can be recorded separately from shooting the film, but for live-action pictures, many parts of the soundtrack are usually recorded simultaneously. As a medium, film is not limited to motion pictures, since the technology developed as the basis for photography. It can be used to present a progressive sequence of still images in the form of a slideshow. Film has also been incorporated into multimedia presentations and often has importance as primary historical documentation. However, historic films have problems in terms of preservation and storage, and the motion picture industry is exploring many alternatives. Most films on cellulose nitrate base have been copied onto modern safety films. Some studios save color films through the use of separation masters: Digital methods have also been used to restore films, although their continued obsolescence cycle makes them as of a poor choice for long-term preservation.

"This book examines wilderness filming from all angles. Topics include beginnings of film itself, first attempts at nature and expedition filming, technical developments of the period involving cameras and lenses, and the role film has played in wilderness preservation.

Early years, "Origins The illusion of motion pictures is based on the optical phenomena known as persistence of vision and the phi phenomenon. The first of these causes the brain to retain images cast upon the retina of the eye for a fraction of a second beyond their disappearance from the field of sight, while the latter creates apparent movement between images when they succeed one another rapidly. Together these phenomena permit the succession of still frames on a motion-picture film strip to represent continuous movement when projected at the proper speed traditionally 16 frames per second for silent films and 24 frames per second for sound films. Before the invention of photography, a variety of optical toys exploited this effect by mounting successive phase drawings of things in motion on the face of a twirling disk the phenakistoscope, c. As photography was innovated and refined over the next few decades, it became possible to replace the phase drawings in the early optical toys and devices with individually posed phase photographs, a practice that was widely and popularly carried out. There would be no true motion pictures, however, until live action could be photographed spontaneously and simultaneously. This required a reduction in exposure time from the hour or so necessary for the pioneer photographic processes to the one-hundredth and, ultimately, one-thousandth of a second achieved in It also required the development of the technology of series photography by the British American photographer Eadweard Muybridge between and During that time, Muybridge was employed by Gov. Leland Stanford of California, a zealous racehorse breeder, to prove that at some point in its gallop a running horse lifts all four hooves off the ground at once. Conventions of 19th-century illustration suggested otherwise, and the movement itself occurred too rapidly for perception by the naked eye, so Muybridge experimented with multiple cameras to take successive photographs of horses in motion. Finally, in , he set up a battery of 12 cameras along a Sacramento racecourse with wires stretched across the track to operate their shutters. Marey invented the chronophotographic gun, a camera shaped like a rifle that recorded 12 successive photographs per second, in order to study the movement of birds in flight. These images were imprinted on a rotating glass plate later, paper roll film , and Marey subsequently attempted to project them. Like Muybridge, however, Marey was interested in deconstructing movement rather than synthesizing it, and he did not carry his experiments much beyond the realm of high-speed, or instantaneous, series photography. Muybridge and Marey, in fact, conducted their work in the spirit of scientific inquiry; they both extended and elaborated existing technologies in order to probe and analyze events that occurred beyond the threshold of human perception. Those who came after would return their discoveries to the realm of normal human vision and exploit them for profit. In in Newark, New Jersey, an Episcopalian minister named Hannibal Goodwin developed the idea of using celluloid as a base for photographic emulsions. The inventor and industrialist George Eastman , who had earlier experimented with sensitized paper rolls for still photography, began manufacturing celluloid roll film in at his plant in Rochester, New York. This event was crucial to the development of cinematography: It remained for someone to combine the principles embodied in the apparatuses of Muybridge and Marey with celluloid strip film to arrive at a viable motion-picture camera. Such a device was created by French-born inventor Louis Le Prince in the late s. He shot several short films in Leeds, England, in , and the following year he began using the newly invented celluloid film. He was scheduled to show his work in New York City in , but he disappeared while traveling in France. Instead it was William Kennedy Laurie Dickson , working in the West Orange, New Jersey, laboratories of the Edison Company, who created what was widely regarded as the first motion-picture camera. Seeking to provide a visual accompaniment to the phonograph, Edison commissioned Dickson, a young laboratory assistant, to invent a motion-picture camera in Building upon the work of Muybridge and Marey, Dickson combined the two final essentials of motion-picture recording and viewing technology. These were a device, adapted from the escapement mechanism of a clock, to ensure the intermittent but regular motion of the film strip through

the camera and a regularly perforated celluloid film strip to ensure precise synchronization between the film strip and the shutter. Department of the Interior, National Park Service, Edison National Historic Site Dickson was not the only person who had been tackling the problem of recording and reproducing moving images. Inventors throughout the world had been trying for years to devise working motion-picture machines. In fact, several European inventors, including the Englishman William Friese-Greene, applied for patents on various cameras, projectors, and camera-projector combinations contemporaneously or even before Edison and his associates did. Because Edison had originally conceived of motion pictures as an adjunct to his phonograph, he did not commission the invention of a projector to accompany the Kinetograph. Rather, he had Dickson design a type of peep-show viewing device called the Kinetoscope, in which a continuous foot metre film loop ran on spools between an incandescent lamp and a shutter for individual viewing. In April of that year the first Kinetoscope parlour was opened in a converted storefront in New York City. The parlour charged 25 cents for admission to a bank of five machines. Kinetoscope, invented by Thomas A. The syndicate of Maguire and Baucus acquired the foreign rights to the Kinetoscope in and began to market the machines. Edison opted not to file for international patents on either his camera or his viewing device, and, as a result, the machines were widely and legally copied throughout Europe, where they were modified and improved far beyond the American originals. It was given its first commercial demonstration on Dec. This naturally affected the kinds of films that were made with each machine: In both cases, however, the films themselves were composed of a single unedited shot emphasizing lifelike movement; they contained little or no narrative content. In the United States the Kinetoscope installation business had reached the saturation point by the summer of , although it was still quite profitable for Edison as a supplier of films. Raff and Gammon persuaded Edison to buy the rights to a state-of-the-art projector, developed by Thomas Armat of Washington, D. It also encouraged the activities of such successful Edison rivals as the American Mutoscope and Biograph Company, which was formed in to exploit the Mutoscope peep-show device and the American Biograph camera and projector patented by W. Vaudeville houses, locked in intense competition at the turn of the century, headlined the name of the machines rather than the films e. The producer, or manufacturer, supplied projectors along with an operator and a program of shorts. During the novelty period, the film industry was autonomous and unitary, with production companies leasing a complete film service of projector, operator, and shorts to the vaudeville market as a single, self-contained act. Starting about , however, manufacturers began to sell both projectors and films to itinerant exhibitors who traveled with their programs from one temporary location vaudeville theatres, fairgrounds, circus tents, lyceums to another as the novelty of their films wore off at a given site. This new mode of screening by circuit marked the first separation of exhibition from production and gave the exhibitors a large measure of control over early film form, since they were responsible for arranging the one-shot films purchased from the producers into audience-pleasing programs. The putting together of these programsâ€”which often involved narration, sound effects, and musicâ€”was in effect a primitive form of editing, so that it is possible to regard the itinerant projectionists working between and as the earliest directors of motion pictures. Several of them, notably Edwin S. Porter, were, in fact, hired as directors by production companies after the industry stabilized in the first decade of the 20th century. Smith subsequently developed the first commercially successful photographic colour process Kinemacolor, c. Another important early British filmmaker was Cecil Hepworth, whose *Rescued by Rover* is regarded by many historians as the most skillfully edited narrative produced before the Biograph shorts of D. The following year he organized the Star Film company and constructed a small glass-enclosed studio on the grounds of his house at Montreuil, where he produced, directed, photographed, and acted in more than films between and These films were widely imitated by producers in England and the United States. By he had produced the influential scene narrative *Le Voyage dans la lune* *A Trip to the Moon*. Adapted from a novel by Jules Verne, it was nearly one reel in length about feet [metres], or 14 minutes. The first film to achieve international distribution mainly through piracy, *Le Voyage dans la lune* was an enormous popular success. He ultimately lost his audience in the late s to filmmakers with more sophisticated narrative techniques. Porter, a freelance projectionist and engineer who joined the Edison Company in as production head of its new skylight studio on East 21st Street in New York City. The process of selecting one-shot films and arranging

them into a minute program for screen presentation was very much like that of constructing a single film out of a series of separate shots. It was for years the subject of controversy because in a later version the last two scenes were intercut, or crosscut, into a shot parallel sequence. It is now generally believed that in the earliest version of the film these scenes, which repeat the same rescue operation from an interior and exterior point of view, were shown in their entirety, one after the other. This repetition, or overlapping continuity, which owes much to magic lantern shows, clearly defines the spatial relationships between scenes but leaves temporal relationships underdeveloped and, to modern sensibilities, confused. Contemporary audiences, however, were conditioned by lantern slide projections and even comic strips; they understood a sequence of motion-picture shots to be a series of individual moving photographs, each of which was self-contained within its frame. Spatial relationships were clear in such earlier narrative forms because their only medium was space. Motion pictures, however, exist in time as well as space, and the major problem for early filmmakers was the establishment of temporal continuity from one shot to the next. Running about 12 minutes, it also helped to boost standard film length toward one reel, or 1, feet metres [about 16 minutes at the average silent speed]. He experimented with model animation in *The Dream of a Rarebit Fiend* and *The Teddy Bears* but lost interest in the creative aspects of filmmaking as the process became increasingly industrialized. He left Edison in to pursue a career as a producer and equipment manufacturer. From to its studios at La Villette, France, were the largest in the world. In the United States a similar pattern was emerging through the formation of film exchanges and the consolidation of an industrywide monopoly based on the pooling of patent rights. About producers had adopted the practice of selling prints outright, which had the effect of promoting itinerant exhibition and discriminating against the owners of permanent sites. In , in response to the needs of theatre owners, Harry J. Miles and Herbert Miles opened a film exchange in San Francisco. The exchange functioned as a broker between producers and exhibitors, buying prints from the former and leasing them to the latter for 25 percent of the purchase price in subsequent practice, rental fees were calculated on individual production costs and box-office receipts. The exchange system of distribution quickly caught on because it profited nearly everyone: Between November and March , for example, producers increased their weekly output from 10, to 28, feet [3, to 8, metres] and still could not meet demand. The most immediate effect of the rapid rise of the distribution sector was the nickelodeon boom, the exponential growth of permanent film theatres in the United States from a mere handful in to between 8, and 10, by Originally identified with working-class audiences, nickelodeons appealed increasingly to the middle class as the decade wore on, and they became associated with the rising popularity of the story film. Their spread also forced the standardization of film length at one reel, or 1, feet metres , to facilitate high-efficiency production and the trading of products within the industry. By there were about 20 motion-picture production companies operating in the United States. They were constantly at war with one another over business practices and patent rights, and they had begun to fear that their fragmentation would cause them to lose control of the industry to the two new sectors of distribution and exhibition. The use of its patents was granted only to licensed equipment manufacturers; film stock could be sold only to licensed producers; licensed producers and importers were required to fix rental prices at a minimum level and to set quotas for foreign footage to reduce competition; MPPC films could be sold only to licensed distributors, who could lease them only to licensed exhibitors; and only licensed exhibitors had the right to use MPPC projectors and rent company films. To solidify its control, in “the same year in which motion-picture attendance in the United States rose to 26 million persons a week” the MPPC formed the General Film Company, which integrated the licensed distributors into a single corporate entity. Although it was clearly monopolistic in practice and intent, the MPPC helped to stabilize the American film industry during a period of unprecedented growth and change by standardizing exhibition practice, increasing the efficiency of distribution, and regularizing pricing in all three sectors. Its collusive nature, however, provoked a reaction that ultimately destroyed it. Almost from the outset there was widespread resistance to the MPPC on the part of independent distributors numbering 10 or more in early and exhibitors estimated at 2, to 2, , and in January they formed their own trade association, the Independent Film Protective Association”reorganized that fall as the National Independent Moving Picture Alliance”to provide financial and legal support against the Trust. A more effective and powerful anti-Trust organization was the Motion Picture Distributing and

Sales Company, which began operation in May three weeks after the inception of General Film and which eventually came to serve 47 exchanges in 27 cities. For nearly two years, independents were able to present a united front through the company, which finally split into two rival camps in the spring of the Mutual Film Corporation and the Universal Film Manufacturing Company. By imitating MPPC practices of joining forces and licensing, the early independents were able to compete effectively against the Trust in its first three years of operation, netting about 40 percent of all American film business. The independents later revolutionized the industry, however, by adopting the multiple-reel film as their basic product, a move that caused the MPPC to embrace the one-reeler with a vengeance, hastening its own demise. Page 1 of 5.

Chapter 4 : Introduction to Sociology/Race and Ethnicity - Wikibooks, open books for an open world

*Real film continuity, involving action moving from one sequence into another, is attributed to British film pioneer Robert W. Paul's *Come Along, Do!*, made in and one of the first films to feature more than one shot.*

Nanook Allakariallak , [6] Nyla, wife of Nanook The documentary follows the lives of an Inuk, Nanook, and his family as they travel, search for food, and trade in the Ungava Peninsula of northern Quebec , Canada. Nanook; his wife, Nyla; and their family are introduced as fearless heroes who endure rigors no other race could survive. The audience sees Nanook, often with his family, hunt a walrus, build an igloo, go about his day, and perform other tasks. By , Flaherty had enough footage that he began test screenings and was met with wide enthusiasm. However, in , Flaherty dropped a cigarette onto the original camera negative which was highly flammable nitrate stock and lost 30, feet of film. As a main character, Flaherty chose the celebrated hunter of the Itivimuit tribe, Allakariallak. On the other hand, while Flaherty made his Inuit actors use spears instead of guns during the walrus and seal hunts, the prey shown in the film were genuine, wild animals. Flaherty also exaggerated the peril to Inuit hunters with his claim, often repeated, that Allakariallak had died of starvation two years after the film was completed, whereas in fact he died at home, likely of tuberculosis. Building an igloo large enough for a camera to enter resulted in the dome collapsing, and when they finally succeeded in making the igloo it was too dark for photography. Going to trade his hunt from the year, including the skins of foxes, seals, and polar bears, Nanook comes in contact with the white man and there is a funny interaction as the two cultures meet. Bending forward and staring at the machine, Nanook puts his ear closer as the trader cranks the mechanism again. The trader removes the record and hands it to Nanook who at first peers at it and then puts it in his mouth and bites it. The scene is meant to be a comical one as the audience laughs at the naivete of Nanook and people isolated from Western culture. In truth, the scene was entirely scripted and Allakariallak knew what a gramophone was. The film is not technically sophisticated; how could it be, with one camera, no lights, freezing cold, and everyone equally at the mercy of nature? But it has an authenticity that prevails over any complaints that some of the sequences were staged. What shines through is the humanity and optimism of the Inuit. Reception As the first "nonfiction" work of its scale, *Nanook of the North* was ground-breaking cinema. It captured many authentic details of a culture little-known to outsiders, and was filmed in a remote location. Hailed almost unanimously by critics, the film was a box office success in the United States and abroad. In its earliest years approx. The book *The Zombie Survival Guide* , by Max Brooks, references the film, though it erroneously reaffirms that the lead character "starved to death a year after that documentary was shot. Since Tanya Tagaq has performed interpretations of the entire film accompanied variously by a drummer, violinist, guitarist and thereminist. Film *Kabloonak* is a film about the making of *Nanook of the North*. In the documentary *Unzipped*, Isaac Mizrahi gets the inspiration for his collection from the movie *Nanook of the North*. In the *Star Trek: In the cartoon Hey Arnold! The Rugrats* episode, "The Blizzard", [21] featured an attempt by the babies to reach the "North Pole" in their back yard, aided by "Angelinook of the North". Part 2", episode season 6 , Dan is rescued from a plane crash in Alaska by an Inuit family. The episode contains several overt and situational references to *Nanook of the North*. In the animated television special *Frosty the Snowman*, the railroad ticket agent mentioned that the route to the North Pole would make a stop at "Nanook of the North". The character Bolin, one of the main cast and a foreigner to the South, becomes the first film star in the *Avatar* universe. In the final episode of the TV series *Homicide: In episode 3 of the series Documentary Now! IFC* , "Kunuk Uncovered" is a mockumentary parodying the documentary about the making of *Nanook of the North* titled *Nanook Revisited*, especially addressing the staging and manipulation of the original documentary.

Chapter 5 : History of film - Wikipedia

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This article first appeared in the Christian Research Journal, volume 40, number 04. The full text of this article in PDF format can be obtained by clicking [here](#). For further information or to subscribe to the Christian Research Journal go to: [Confusing on a first viewing](#), the meaning behind the movies is often veiled in mystery. The difficulty is part of the design. The viewer must wrestle with the meaning behind the movies, just as the main characters struggle to make sense of a chaotic and confusing universe. Given their apparent atheism, if we had to ascribe a worldview to the Coens, the viewer may be tempted to see them as nihilists. In this sense, the Coens might be grouped more safely with absurdists such as Albert Camus, who see the tragedy and comedy in the human striving for meaning, and our perpetual failure to find it. Though the filmmakers themselves are not spiritual, they are deeply interested in religious issues, returning again and again to the questions of faith and morality. Sometimes with a sense of disappointment. Never without some unresolved questions: Is that the end? What about the rug? But they never found the briefcase?! But it almost always comes with an appreciation that follows after with the determination of Anton Chigurh. I recall two personal instances. I too, thought the film a disappointment. The main character dies suddenly, offscreen. What did that final dream mean? I watched it again soon after, realizing that the person I thought was the main character was not the main character. Then I assigned *No Country in my film class*. This long, autobiographical introduction has a point. Commenting on the book of Job, G. For one thing, they made a modern-day retelling of Job with *A Serious Man*, which is perhaps their most autobiographical film to date. The story of a confused man beset by misfortune is set in the time period, locale, and Jewish religious world in which the Coens grew up. Poor Larry Gopnik, cuckolded, kicked around, and disaster prone, consults three rabbis who give him confusing advice and cold comfort. In every film, most of the heroes are in the dark about answers to the big questions in life. They often edit their own films under the pseudonym Roderick Jaynes, who they pretend is a real person. They spin false narratives about their films in interviews and create bonus materials for their blu-rays that deliberately mislead. One wonders if they are even brothers. All of this, clearly, makes unpacking the meaning of a Coen film difficult for a critic, especially for a religious critic, whose deepest concerns always are fundamentally earnest. I do not envy the task the writers of a recent set of religiously focused essays on the Coens faced in trying to speak straightforwardly of these riddling filmmakers. Are they mocking their characters? Are they mocking us? In the latter film, one key prayer seems to be answered providentially only to be immediately dismissed by the fleetingly penitent Everett. The Dude and Walter Sobchak debate whether a possible kidnapping is enough of an emergency to permit Walter a Polish Catholic turned Jew to drive on shomer Shabbos. Though Hollywood films often seem to take place in a world in which religion never existed, the Coens often face it dead on. They rarely treat religion reverently, but they allow their characters to take it seriously. This raises the question, then, about what role God plays in the Coenverse? Even atheism is a theology of sorts. Rather, the theology of the Coens looks much like the philosophy of Socrates: This philosophical tone is unsurprising; Ethan Coen studied philosophy at Princeton. The Coens may not accept the answers of Midwestern Rabbis or born-again Southerners, but they do seem to like listening to their questions and watching their struggles with faith. Sullivan wants to break with his pattern of directing lighthearted comedies to tell a heart-wrenching story about poverty. The studio execs fight him tooth and nail, trying to talk him out of it. The problems that confront the average man! I want this to be a picture of dignity! A true canvas of the suffering of humanity! However, an early line in the film points to how ill-prepared Sullivan is to tell a serious story, and forecasts his later troubles. Sullivan idolizes a recent hard-nosed art film depicting the struggle of the common man. One additional connection is worth mentioning. What is this serious film Sullivan aims to make that will hold a mirror up to life and discuss the problems of the average man? This prompts the question whether the Coens themselves show genuine interest in the common man. This goal is expressed superficially by Sullivan and Barton Fink. In my view, their best films hold the two poles together

in tension. Lundegaard on the floor in there. And I guess that was your accomplice in the wood chipper. And those three people in Brainerd. For a little bit of money? The foolish nihilists are defeated and unmasked as posers who do not know themselves. Everett, Delmar, and Pete survive their escape from the law by a seemingly providential tidal wave that in other hands might have baptized Everett into earnest faith. But as soon as they emerge from the cleansing waters of their salvation, Everett immediately doubts the divine origin of the wave as an answer to his prayers. With less biblically literate filmmakers, this detail might be written off. And he notably wrestles with an angel of God for a blessing. Wrestling is a key image in the Coens, especially in Barton Fink. Barton is tasked with writing a wrestling picture. He wrestles with the script and is offered tips on wrestling from his only friend, who turns out to be a hellish murderer. To learn more about wrestling, he watches the unfinished print of another wrestling picture, Devil on the Canvas. One senses the Coens themselves no longer wrestle with the big questions in a philosophical sense. I think they tapped out on the possibility of transcendence long ago. But they seem endlessly fascinated by watching us, the common man, wrestle with these questions, and their best art is an attempt to keep the match going indefinitely. Like Socrates, their art acts as an unsettling gadfly, biting the complacent viewer out of his stupor and forcing him to consider the big questions. No Country for Old Men is by far their darkest film, though notably one they very faithfully adapted from a Cormac McCarthy novel that sets the tone. The film asks a fairly basic question: The film follows a morally ambivalent man, Llewelyn Moss, as he tries to escape from a monstrous criminal, Anton Chigurh. Chigurh is the ultimate predator, treating normal people the decent, common man like so much cattle to be slaughtered. Sherriff Bell despairs about the present: I always knew you had to be willing to die to even do this job. A man would have to put his soul at hazard. And Chigurh wins, reclaiming the money and killing all in his path. Guided by his coin flips, Chigurh seems to symbolize the cruelty of fortune in a world without providence. Yet even here there is resistance to full-blown nihilism. The film concludes with Bell, now retired after his failure to confront Chigurh, describing a dream where his father had gone ahead of him on horseback, carrying a horn with fire. Bell says everything around him was cold, but when he got to where his father was, there would be fire. But the viewer is still left with questions of morality and meaning. In a telling few moments in Hail, Caesar! As Eddie Mannix attempts to court the approval of leading religious leaders for his prestige picture, Hail, Caesar! A Tale of the Christ, a religious dispute breaks out about the person of Jesus Christ one who was both God and a common man. In words that intentionally evoke the sun-drenched yet sinful world of Hollywood, the movie almost offers some hint of the divine: Hereâ€in this sun-drenched land. Why should he not take this form, the form of an ordinary man? They suffer for others, but without resolving the underlying problems that bedevil the world. Eddie Mannix in Hail, Caesar! The Coens present us with a universe that offers no real hope of ultimate redemption or meaning, but they seem to find real dignity and value in the struggle. Perhaps we may say that they have never stopped wrestling with the absence of God. Philip Tallon PhD, St. Andrews is the chair of the apologetics department at Houston Baptist University. Dover Publications, , Baylor, UP, ,

Chapter 6 : A Complete Guide to the Films of Hayao Miyazaki - GaijinPot

Nanook of the North (also known as *Nanook of the North: A Story Of Life and Love In the Actual Arctic*) is a American silent documentary film by Robert J. Flaherty, with elements of docudrama, at a time when the concept of separating films into documentary and drama did not yet exist.

A Complete Guide to the Films of Hayao Miyazaki Fill in the gaps of your anime knowledge with this film must-watch list. With 11 feature films to his name – many of them classics known the world over – Miyazaki went into semi-retirement half a decade ago. He has since returned with a short film and is currently at work on his 12th animated feature, *Kimi-tachi wa Dou Ikiru ka?* The Castle of Cagliostro Photo: Though his name is synonymous with Ghibli, Miyazaki worked as a director-for-hire before co-founding the beloved animation studio. His first feature-length animated film was an installment in the popular *Lupin III* franchise. He eventually lands in a castle dungeon in a country ruled by the nefarious Count Cagliostro. Yet this movie does employ such a setting. *Castle in the Sky* Photo: Also known as *Laputa: Castle in the Sky*, this is the very first Studio Ghibli film, which makes it landmark anime. Air pirates and a floating island color the backdrop of this adventure about an orphan girl discovering her royal heritage. If you read our guide to Studio Ghibli movie locations you can visit in Japan , then you know that the long-armed robot from *Castle in the Sky* stands atop the Ghibli Museum in Mitaka, Tokyo. *My Neighbor Totoro* Photo: The Japanese title is *Tonari no Totoro*. The story involves two sisters, Satsuki and Mei, who befriend a rotund, whiskered creature in the forest as their mother copes with illness. This year, *My Neighbor Totoro* is celebrating its 30th anniversary. The film is filled with indelible images such as the one of Satsuki and the fanciful beast Totoro holding umbrellas at the bus stop in the rain. Her navy blue frock and the signature red bow she wears in her hair make for a popular costume. *Porco Rosso* Screenshot from *Porco Rosso*. His sole output during that time was *Porco Rosso*. In fact, before its theatrical release, this high-flying comedy made its premiere as an in-flight movie. *Princess Mononoke* Screenshot from *Princess Mononoke*. The Japanese title is *Mononoke-hime*. This is my personal favorite Miyazaki film. However, its studio chairman was notorious for wanting foreign films chopped up into marketable stateside edits. That chairman was Harvey Weinstein, the disgraced mogul whose downfall precipitated the MeToo movement around this time in As the story goes, Miyazaki sent a katana sword to Weinstein with the message: *Princess Mononoke* embodies the spirit of many Ghibli films in that it shows the clash between human civilization and nature. A cursed prince, Ashitaka, attempts to mediate the growing conflict. *Spirited Away* Screenshot from *Spirited Away*. This is the film that is generally regarded as his masterpiece. After becoming the biggest worldwide box office hit in Japanese history, the film won Best Animated Feature at the 75th Academy Awards. A strange fantasy where parents turn to pigs, *Spirited Away* also furnished another popular Halloween costume: The Japanese title is *Hauru no Ugoku Shiro*. This time, Miyazaki lit his thematic cocktail with an anti-war flame. In this one, war machines peacock and pipe smoke over green hills, forming a cartoonish contrast with otherwise idyllic scenes of cottages and sheep herders. *Ponyo* Screenshot from *Ponyo*. Traditional hand-drawn animation had long since been overtaken by computer animation in the industry at large. Everything in this film was hand drawn. The result is a whimsical, kid-friendly entry into the Miyazaki canon. *The Wind Rises* Photo: The Japanese title is *Kaze Tachinu*. This one aims for a more adult audience. Which films of his would you recommend for Ghibli or anime newbies? Highlight your preferred selections in the comments section below!

Chapter 7 : Film - Wikipedia

Women are more likely to cite affection as a reason for first intercourse and to have a relational view of sexual activity. Similar differences appear in sexual behavior. Men masturbate more often, initiate sexual activity more frequently, and make more sacrifices to gain sex.

The greatest triumph of civilization is often seen as our mastery of heat, yet our conquest of cold is an equally epic journey, from dark beginnings to an ultracool frontier. For centuries, cold remained a perplexing mystery, with no obvious practical benefits. Yet in the last years, cold has transformed the way we live and work. Imagine supermarkets without refrigeration, skyscrapers without air conditioning, hospitals without MRI machines and liquid oxygen. We take for granted the technology of cold, yet it has enabled us to explore outer space and the inner depths of our brain. And, as we develop new ultracold technology to create quantum computers and high speed networks, it will change the way we work and interact. How did we harness something once considered too fearsome to even investigate? How have scientists and dreamers, over the past four centuries, plunged lower and lower down the temperature scale to conquer the cold and reach its ultimate limit, a holy grail as elusive as the speed limit of light? Major funding for Absolute Zero is provided by the National Science Foundation, where discoveries begin. Additional funding is provided the Alfred P. Sloan Foundation, to portray the lives of men and women engaged in scientific and technological pursuit. Extreme cold has always held a special place in our imagination. For thousands of years it seemed like a malevolent force associated with death and darkness. Cold was an unexplained phenomenon. Was it a substance, a process or some special state of being? Back in the 17th century no one knew, but they certainly felt its effects in the freezing London winters. You have to imagine a world lit by fire in which most people are cold most of the time. Cold would have felt like a real presence, a kind of positive agent that was affecting how people felt. Back then, people felt at the mercy of cold. This was a time when such natural forces were viewed with awe, as acts of god, so anyone attempting to tamper with cold did so at his peril. The first to try was an alchemist, Cornelius Drebbel. Drebbel, who was also the court magician, had a wager with the king that he could turn summer into winter. He would attempt to chill the air in the largest interior space in the British Isles, the Great Hall of Westminster. Drebbel hoped to shake the king to his core. He had a phenomenally fertile mind. He was an inventor par excellence. His whole world was steeped in a world of alchemy, of perpetual motion machines, of the idea of time, space, planets, moon, sun, gods. He was a fervently religious man. He was a person for whom nature presented a phenomenal Andrew Szydlo, a chemist with a lifelong fascination for Drebbel, enjoys his reincarnation as the great court magician. Like most alchemists, Drebbel kept his methods secret. Szydlo wants to test his ideas on how Drebbel created artificial cold. When Drebbel was trying to achieve the lowest temperature possible, he knew that ice, of course, was the freezing point, the coldest you could get normally. But he would have been aware of the facts, through his experience, that mixing ice with different salts could get you a colder temperature. Salt will lower the temperature at which ice melts. Szydlo thinks Drebbel probably used common table salt, which gives the biggest temperature drop. But salt and ice alone would not be enough to cool the air within such a large interior. Drebbel was famous for designing elaborate contraptions, a passion shared by Dr. So here, we would have had a fan, which would have been turned over, blowing warm air over the cold vessels there. But could this really turn summer into winter? The idea is to stir it in as well as possible, in the five seconds that you have to do it. Szydlo stacks the jars of freezing mixture to create cold corridors for the air to pass through. In fact, I could feel cold air actually falling on my hands, because cold air, of course, is denser than warm air, and one can feel it quite clearly on the fingers. I can feel, certainly, a blast of cold air hitting me as that second cover was released. Yes, keep it going. King James would have been shaken by his encounter with manmade cold. Had Drebbel written up his great stunt, he might have gone down in history as the inventor of air conditioning, yet it would be almost three centuries before this idea would actually take off. To advance knowledge and conquer the cold required a very different approach, the scientific method. The fundamental question, "What is cold? The son of the Earl of Cork, a wealthy nobleman, Boyle used his fortune to build an extensive laboratory. Boyle is famous for his

experiments on the nature of air, but he also became the first master of cold. Believing it to be an important but neglected subject, he carried out hundreds of experiments. He worked through, very systematically, a series of ideas about what cold is: Does it come from the absence of light? Is it that there are strange so-called "frigorific" cold-making particles? It was this view that Boyle would eventually overturn by a set of carefully devised experiments on water. First, he carefully weighed a barrel of water and took it outside in the snow, leaving it to freeze overnight. Boyle was curious about the way water expanded when it turned to ice. He reasoned that if, once the water turned to ice, the barrel weighed more, then perhaps cold was a substance after all. But when they re-weighed the barrel, they discovered it weighed exactly the same. So what must be happening, Boyle guessed, was that the particles of water were moving further apart, and that was the expansion, not some substance flowing into the barrel from outside. Boyle was becoming increasingly convinced that cold was not a substance but something that was happening to individual particles, and he began to think back to his earlier experiments with air. As matter like air becomes warmer, it tends to expand. Boyle imagined the air particles were like tiny springs, gradually unwinding, and taking up more space as they heat up. To properly explore this country of the cold, Boyle lamented the lack of a vital tool, an accurate thermometer. It was not until the mid 17th century that glass blowers in Florence began to produce accurately calibrated thermometers. Now it became possible to measure degrees of hot and cold. Early thermometers used alcohol, which is lighter than mercury and expands much more with heat, so these early thermometers were sometimes several meters long and often wound into spirals. But there was still one major problem with all thermometers: There are all kinds of different ways of trying to stick numbers through these degrees of hot and cold. And so there was a lot of problem in trying to standardize thermometers. The challenge was to find events in nature that always occur at the same temperature and make them fixed points. At the lower end of the scale, that might be ice just as it begins to melt; at the upper end it could be wax heated to its melting point. The first temperature scale to be widely adopted was devised by Gabriel Daniel Fahrenheit, a gifted instrument maker who made thermometers for scientists and physicians across Europe. He had several fixed points: One of the things that Fahrenheit was able to achieve was to make thermometers quite small, and that he did by using mercury, as opposed to alcohol or air, which other people had used. So the fact that he could make them small and convenient, that seems to be what made Fahrenheit so famous and so influential. It was a Swedish astronomer, Anders Celsius, who came up with the idea of dividing the scale between two fixed points into divisions. The original scale used by Celsius was upside down, so he had the boiling point of water as zero, and the freezing point as 100, with numbers just continuing to increase as we go below freezing. What was he thinking when he labeled it this way? And it was the botanist Linnaeus, who was then the president of the Swedish Academy who, after a few years, said, "Well, we need to stop this nonsense," and inverted the scale to give us what we now call Celsius scale, today. A question nobody thought to ask when devising temperature scales was "How low can you go? Is there an absolute lower limit of temperature? The story begins with the French physicist Guillaume Amontons. He was doing experiments heating and cooling bodies of air to see how they expand and contract. Amontons heated air in a glass bulb by placing it in hot water. Just like a hot air balloon, the air in the glass bulb expanded as the increased pressure forced a column of mercury up the tube. Then he tried cooling the air. He was noticing that, well, when you cool a body of air, the pressure would go down. And he speculated, "Well, what would happen if we just kept cooling it? By plotting this falling temperature against pressure, Amontons saw that as the temperature dropped, so did the pressure, and this gave him an extraordinary idea. Amontons started to consider the possibility, "What would happen if you projected this line back until the pressure was zero? So you could actually give a calculation of where this zero point would be. In one stroke, Amontons had realized that although temperatures might go on rising forever, they could only fall as far as this absolute point, now known to be minus degrees centigrade. For him, this was a theoretical limit, not a goal to attempt to reach. Before scientists could venture towards this zero point, far beyond the coldest temperatures on Earth, they needed to resolve a fundamental question. By now, most scientists defined cold simply as the absence of heat, but what was actually happening as substances warmed or cooled was still hotly debated. Unfortunately the science of cold was about to suffer a serious setback. The idea that cooling was caused by particles slowing down began to go out of fashion. At the end of the 18th

century, a rival theory of heat and cold emerged that was tantalizingly appealing, but completely wrong.

Chapter 8 : A Trip to the Moon () - A Trip to the Moon () - User Reviews - IMDb

Fergus, a male kangaroo, is ready to join the mob, but first the zoo team attempts to make a love connection between Fergus and a female roo named Beatrice. Mac, the zoo's oldest silverback gorilla turns 34 and the zoo is going all out!

There are clearly biological differences between races, though they are small and, as noted above, there is greater variation within races than between races. But the actual criteria used for racial classifications are artificial and socially constructed, as was shown in the cases of the U. By recognizing the overlap between the two, we are presented with a better understanding of race. However, distinctions between racial groups are declining due to intermarriage and have been for years. For instance, self-described African Americans tend to have a mix of West African and European ancestry. If intermarrying of races and ethnicities continues, the biological and genetic distinctions will grow increasingly minute and undetectable. If a completely heterogeneous population ultimately develops, any racial classifications in that population would be nothing more than social constructs. Controversies surrounding the definition of race will likely continue for some time. But there are important considerations that go beyond the definition of race. Race and race-related issues continue to impact society. Racial discrimination in employment and housing still occurs [40]. Because race remains a significant factor in social life, sociologists feel compelled to study its effects at multiple levels. Prejudice, Bias, and Discrimination[edit] Prejudice is, as the name implies, the pre-judging of something. Prejudice involves coming to a judgment on a subject before learning where the preponderance of evidence actually lies. Alternatively, prejudice can refer to the formation of a judgment without direct or actual experience. Prejudice generally refers to negative views of an individual or group of individuals, often based on social stereotypes. At its most extreme, prejudicial attitudes advocate denying groups benefits and rights without warrant and based solely on the unfounded views of the individual. It should be kept in mind that prejudice is a belief and may not translate into discrimination, which is the actual mistreatment of a group or individual based upon some criteria or characteristic. Although prejudice can lead to discrimination, the two are separate concepts. Technically, prejudice should be differentiated from viewpoints accumulated through direct life experience. Such viewpoints or beliefs are not pre-judgments but post-judgments. If the assertion is made that no amount of experience ever entitles a person to a viewpoint then this precipitates a logical absurdity since anyone who opposes strongly-held views must, by their own definition, also be prejudiced, invalidating their own proposition on the grounds of Post-judgments or beliefs and viewpoints derived from experience that maintain unfair or stereotypical perspectives on a group of people is more accurately referred to as bias. Prejudice can be taught, socialized, or conveyed through other means, like mass media. Bias can develop through pronounced negative interactions with the stereotyped groups. Both bias and prejudice are generally viewed as negative. However, some sociologists have argued that prejudices and biases can be seen as necessary human adaptations facilitating survival. In fact, there is evidence to suggest that humans have an innate or basic preference for people who are like them, specifically when it comes to race. This suggests prejudice and biases may have a biological component, but this line of research has been heavily critiqued by racial scholars that point out that there is no way to establish a baseline, biological system of beliefs or prejudices, and thus such studies may merely reveal early childhood socialization, which has been shown to contain racial training prior to pre-school age [42]. Prejudice may also be detrimental to the individual personally by pre-judging a potential ally e. Despite some arguments about the existence of innate preferences towards individuals who look like we do, there is substantial evidence that suggests most prejudicial attitudes and biases are learned and can be unlearned. Racism can refer to any or all of the following beliefs and behaviors: Racism is recognised by many as an affront to basic human dignity and a violation of human rights. Racism is opposed by almost all mainstream voices in the United States. A number of international treaties have sought to end racism. The United Nations uses a definition of racist discrimination laid out in the International Convention on the Elimination of All Forms of Racial Discrimination and adopted in Individual-Level Racism[edit] Individual-level racism is prejudice, bias, or discrimination displayed in an interaction between two or more people. Examples of individual-level racism could include: Structural

Racism[edit] Structural racism refers to inequalities built into an organization or system. An example of structural racism can be seen in recent research on workplace discrimination. This is an example of structural racism as it shows a widespread established belief system that treats people differently based upon their race. Additional examples of structural racism include apartheid in South Africa, the system of Jim Crow laws in the U. The figure below illustrates structural racism by illustrating how blacks and Hispanics, even when they have the same income as whites, are less likely to be approved for home mortgages as a result of practices like redlining. Another example of structural racism is the discrimination faced by Asian Americans in attaining leadership positions in corporations. While Asian Americans are over-represented in professional occupations in the US, they are under-represented among corporate elite. But they are also perceived to be less capable leaders due to a perception that they lack charisma. The result is structural racism: Cultural Racism[edit] Cultural racial discrimination, a variation of structural racism, occurs when the assumption of inferiority of one or more races is built into the culture of a society. In this perspective, racism is an expression of culture and is also passed on through the transmission of culture i. An interesting twist on this type of prejudice can be seen in how high achieving secondary school students are treated. This perspective argues that African-Americans, in particular, in the U. Disparities in wealth, net worth and education lend credence to this idea. Historical racism also relies upon the ongoing "whitening" of social history by educational, political, and economic elites. In such textbooks, students are generally provided with heroic tales often fictionalized of white American founders free from deficit and their racial transgressions are typically either ignored or justified. Notable examples include the omission of Christopher Columbus as the founder of the slave trade, the racial basis of early American governmental decisions to support or oppose Independence and Freedom movements in other countries e. In so doing, elites construct an American storyline that absolves contemporary white citizens from the ongoing historical construction and maintenance of racial disparities embedded within American history, culture, and structure. One response to racial disparity in the U. Affirmative Action is the practice of favoring or benefiting members of a particular race in areas such as college admissions and workplace advancement, in an attempt to create atmospheres of racial diversity and racial equality. Though lauded by many as a boon to society, giving the less privileged a chance at success and working to overcome historical social disparity, the practice is condemned as racially discriminatory by others. Racial Profiling[edit] Another type of racism is racial profiling. Racial profiling involves the singling out of individuals based upon their race for differential treatment, usually harsher treatment. Two examples of racial profiling in the United States are often discussed. The disparate treatment of minorities by law enforcement officials is a common example of racial profiling. Another example is the disparate treatment of young, male Arabs in airports who are more likely to be subjected to extensive screening. Many critics of racial profiling claim that it is an unconstitutional practice because it amounts to questioning individuals on the basis of what crimes they might commit or could possibly commit, instead of what crimes they have actually committed. A clear example of racial profiling can be seen in media depictions of Muslims and Latinos. One study found that major news programs in the US including: Color-Blind Racism[edit] In the US, the avoidance of racial language by European-Americans has been used to suggest that racism is no longer an issue. However, the continued prevalence of institutional racism has led some scholars like Bonilla-Silva to argue a "new racism" exists, that has arisen during the post-Civil Rights era. Bonilla-Silva suggests that a "color-blind racism" ideology supports racism while avoiding any reference to race. Specifically, he outlines four frameworks of color-blind racism: Abstract Liberalism - using liberal language divorced from context and history to deny racism exists e. As Patricia Hill Collins notes, much of our contemporary media offerings e. Take, for example, magazine covers and videos that position African American athletes and singers in "jungle" themed decorations, costumes, and settings that mirror colonial depictions of African and Native American slaves long used to justify scientific, religious, and economic exploitation of racial minorities. While these depictions may appear simply creative removed from their historical context, they continue a long line of images see, for example, the experiences of Sarah Baartman that depict racial minorities as ultimately "wild," "savage," and "more nature-oriented" than whites for similar examples in relation to Hispanic people see Latinos Beyond the Reel and for similar examples in relation to Asian people see The Slanted Screen. Expanding on this theme,

sociologists have begun to explore "cinesthetic racism," which is defined as the portrayal of racial minorities in ways that appeal to white expectations of "good" racial minorities while reproducing the subordination of racial minorities to white needs, desire, and leadership. While such films are arguably a world removed from more explicitly white supremacist classic films see, for example, still highly celebrated classic films promoting explicit racism like *The Birth of a Nation* or *Gone with the Wind*, they echo these films by casting racial minorities as the "servants," "assistants," and "natural guides" for white victory and celebration. In so doing, they repackage explicit white supremacy in a kinder, gentler, more colorblind form for the next generation. The definition of a minority group can vary, depending on specific context, but generally refers to either a sub-group that does not form either a majority or a plurality of the total population, or a group that, while not necessarily a numerical minority, is disadvantaged or otherwise has less power whether political or economic than a dominant group. A majority is that segment of the population that outnumbers all others combined or one that is dominant. The issue of establishing minority groups, and determining the extent of privileges they might derive from their status, is controversial. There are some who argue that minorities are owed special recognition and rights, while others feel that minorities are unjustified in demanding special rights, as this amounts to preferential discrimination and could hamper the ability of the minority to integrate itself into mainstream society. The assimilation of minority groups into majority groups can be seen as a form of racism. In this process, the minority group sheds its distinctive traits and is absorbed into the dominant group. This presumes a loss of all characteristics which make the newcomers different. Assimilation can be voluntary or forced. Voluntary assimilation is usually the case with immigrants, who often adopt the dominant culture established earlier. Reasons that have been postulated for voluntary assimilation include: Learning the language of the country or region, making new friends, new contacts, finding a job or going to school. The adaptation is made more difficult when the immigrant does not speak the language of his or her new home. Assimilation can have negative implications for national minorities or aboriginal cultures, in that after assimilation the distinctive features of the original culture will be minimized and may disappear altogether. This is especially true in situations where the institutions of the dominant culture initiate programs to assimilate or integrate minority cultures. Many indigenous peoples, such as First Nations of Canada, Native Americans of the US, Taiwanese aborigines, and Australian Aborigines have mostly lost their traditional culture most evidently language and replaced it with the dominant new culture. An example of a minority population discriminating against a majority population is seen in the racial apartheid that existed until just recently in South Africa. South Africans of European descent the minority discriminated against the majority African population the majority. Additional examples of minorities discriminating against majorities include two instances of colonial rule: In the s, Uganda expelled tens of thousands of ethnic Indians. Until , Malaysia enforced discriminatory policies limiting access to university education for ethnic Chinese and Indian students who are citizens by birth of Malaysia. Today, many other policies explicitly favoring bumiputras Malays remain in force.

Chapter 9 : Filming Super Cats - Quotes from the Crew | Blog | Nature | PBS

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The crew shares some of the insights from the shoot and some moments they will never forget! Getting to the location was terrifying, hiking day after day at such altitude was grueling, and on top of that, we were attempting to film a near-mythical cat! But even just seeing the snow leopard for the first time—the cat turning to look directly at us—was heart stopping and hugely emotional. It was the most incredible experience of my entire life. After weeks of searching, it was incredible, the first time that I was close enough to be able to film this enchanting cat. They had come out from their rocky den and were waiting for mum to come home. She eventually arrived and they were so excited to see her, they kept jumping around and falling off the rocks to try and get to her; tumbling balls of cute fluffiness! Then there was a lovely scene of them settling down to suckle from mum while she preened them. I was just meters away, behind a stone hide feeling very lucky to witness to such an intimate moment. It certainly made the early mornings and late nights worth it! Because so much nocturnal animal behavior is yet to be filmed or even witnessed, these cameras unlock a whole new avenue of discovery. Sometimes it felt like an impossible task. I was constantly on edge and ready to jump to action. Patience eventually paid off and when the big male tiger showed up I knew that everything was at stake to film whatever I could in that few moments before he disappeared into the mangroves. Kalyan had to fight to try and keep the camera steady, while we held on tight to stop it from falling into the sea. To make matters worse the boat broke down, and we had to quickly swap to another to keep up with the tiger as it patrolled its shoreline. Despite a large number of pumas in this far-flung corner of Patagonia, we were tantalized with nothing more than fleeting glimpses of the cats for weeks. During two shoots, we spent hundreds of hours in a hide and we battled sandstorms and a year flood event before finally capturing the images of this extraordinary predation for the very first time. We knew this would be our last chance to film the behavior. As night closed in on the penultimate day, the light was failing us and we could see a sandstorm coming our way. We decided to wait it out just a little longer, and then we spotted a female puma making her way down to the penguin colony. She walked straight past us, through the colony and then, very suddenly cornered a group of penguins and made her first kill. I was breathless. When I put on the 30kg pack full of camera gear and supplies which was just the bare basics! We faced temperatures below degrees, and record-breaking snowfall. It took a huge physical effort to eventually be able to capture intimate portraits of the extraordinarily big-footed lynx, and its unique relationship with its primary prey—the snowshoe hares! Finally, we settled into the sweltering hide and armed with a thermal camera we quietly waited in the dark, as clouds of mosquitoes buzzed around us. It was days before we even saw a turtle and weeks before a jaguar showed up but persistence paid off. Being able to see in the dark is like having superpowers. It is true that you are in part blinded to the outside world by the bright viewfinder and this after many weeks of staring leaves you both captivated and reliant on the screen. When the battery dies and there is no warning you are plunged back into a primal darkness and the fragile state of being only human with potential killers just the other side of some canvas.