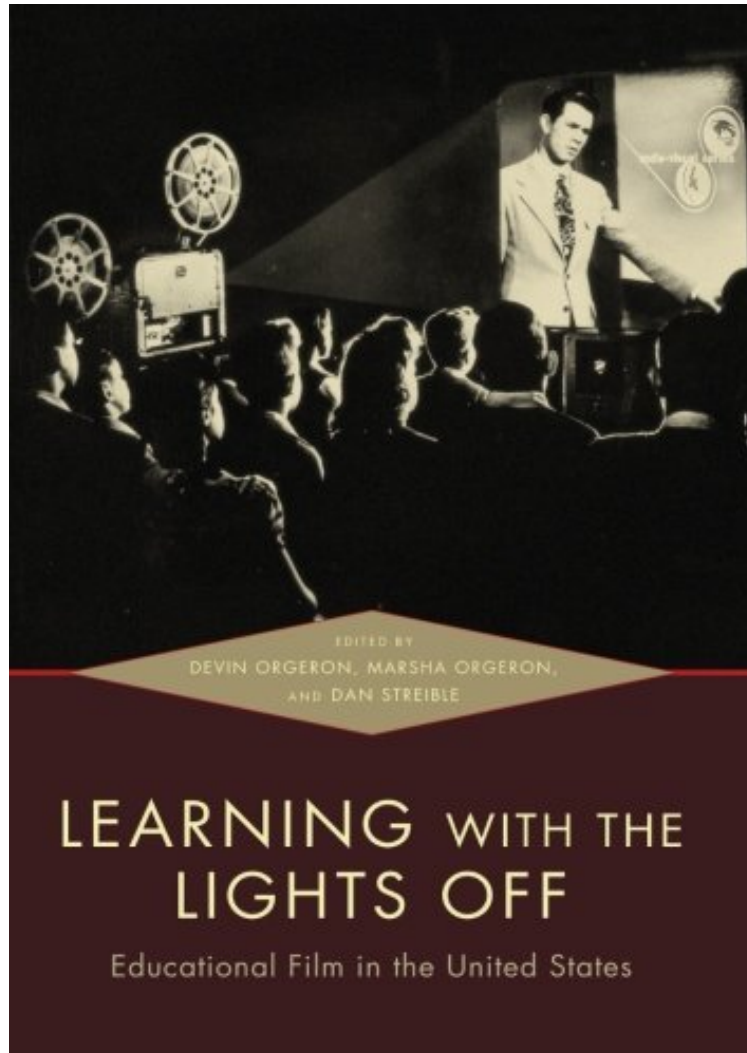


# Learning with the Lights Off: Educational Film in the United States

*From Devin Orgeron*

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#1530011 in Books Devin Orgeron 2012-01-06 2012-01-06 Original language: English PDF # 1 6.90 x .90 x 9.90l, 2.05 #File Name: 0195383834544 pages Learning with the Lights Off | File size: 68.Mb

**From Devin Orgeron : Learning with the Lights Off: Educational Film in the United States** before purchasing it in order to gage whether or not it would be worth my time, and all praised Learning with the Lights Off: Educational Film in the United States:

0 of 0 people found the following review helpful. Excellent book on an important, but neglected subject By Susan Schulman Well-written, thoroughly researched book on non-commercial films (remember those filmstrips in class?) that had a large, and previously unexplored, effect on our world. 8 of 8 people found the following review helpful. A must for educational film enthusiasts and scholars By Herb Runbridge Educational films, many of which were released in 16mm format, have begun to interest media scholars, historians, home schoolers, and the public at large, now that many of them are accessible online. Until recently, there has been very little available information in print for

individuals wanting to know more about why these films were made, who made them, and how they were funded. Devin and Marsha Orgeron, and Dan Streible, editors of *Learning With the Lights Off*, have now taken the important step of addressing many of the other genres of educational film in this significant collection of 22 well-researched essays. Here, the breadth of educational film is unveiled, from classroom to industrial, medical to exploitation, nature to race-relations. The book is very strong in addressing the various venues at which these films were shown, and discussing how they were promoted. "Lights Off" begins with an informative essay by the editors on the history of the educational film movement, and is nicely bookended by a review of current archival collections that hold and preserve many of these films. Noted film scholar and archivist Rick Prelinger's chapter on Jam Handy industrial films is especially worth noting. Readers will want to see the films discussed, and the editors have creatively put up a website where many of them can be viewed. This book is an important resource for anyone interested in cinema in general, and is of particular merit to those wanting to know more about this "hidden corner" of film. It will also serve as a cornerstone for future investigators desiring to further uncover the myriad of material relating to educational film that has yet to be deeply explored.

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* is a welcome contribution to the literature on educational filmmaking in the United States..." --*Journal of Film and Video* "*Learning with the Lights Off* takes on a broad but remarkably understudied area of film history with zest and depth. In exploring film's educational mission-both real and imagined-each essay in this extraordinary collection gives new insight and meaning to the 'discourse of sobriety' which scholars of nonfiction such as Bill Nichols have seen as its keystone feature. This is a rich and textured investigation that will expand scholarly focus from 'the documentary' to the 'nonfiction film,' which includes such categories as the industrial, instructional, and informational program."--Charles Musser, Yale University

About the Author Devin Orgeron is Associate Professor at North Carolina State University and co-editor of *The Moving Image*, the journal of the Association for Moving Image Archivists. He is the author of *Road Movies*. Marsha Orgeron is Associate Professor of Film Studies at North Carolina State University and co-editor of *The Moving Image*, the journal of Association for Moving Image Archivists. She is the author of *Hollywood Ambitions: Celebrity in the Movie Age*. Dan Streible is Associate Professor at New York University's Tisch School of the Arts / Department of Cinema Studies, where he is also associate director of the Moving Image Archiving and Preservation program. He directs the Orphan Film Project and its biennial symposium. He is the author of *Fight Pictures: A History of Boxing and Early Cinema* (2008) and, with Douglas Kellner, *Emile de Antonio: A Reader* (2000). Streible and producers Walter Forsberg, Jonah Volk, and Alice Moscoso are releasing the two-DVD set *Orphans in Space: Forgotten Films of Final Frontier* (2012).