

Reel Nature

“In this brilliant study of cloned wild life, Carrie Friese adds a whole new dimension to the study of reproduction, illustrating vividly and persuasively how social and biological reproduction are inextricably bound together, and why this matters.”—Sarah Franklin, author of *Dolly Mixtures: the Remaking of Genealogy*

The natural world is marked by an ever-increasing loss of varied habitats, a growing number of species extinctions, and a full range of new kinds of dilemmas posed by global warming. At the same time, humans are also working to actively shape this natural world through contemporary bioscience and biotechnology. In *Cloning Wild Life*, Carrie Friese posits that cloned endangered animals in zoos sit at the apex of these two trends, as

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humans seek a scientific solution to environmental crisis. Often fraught with controversy, cloning technologies, Friese argues, significantly affect our conceptualizations of and engagements with wildlife and nature. By studying animals at different locations, Friese explores the human practices surrounding the cloning of endangered animals. She visits zoos—the San Diego Zoological Park, the Audubon Center in New Orleans, and the Zoological Society of London—to see cloning and related practices in action, as well as attending academic and medical conferences and interviewing scientists, conservationists, and zookeepers involved in cloning. Ultimately, she concludes that the act of recalibrating nature through science is what most disturbs us about cloning animals in captivity, revealing that

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debates over cloning become, in the end, a site of political struggle between different human groups. Moreover, Friese explores the implications of the social role that animals at the zoo play in the first place—how they are viewed, consumed, and used by humans for our own needs. A unique study uniting sociology and the study of science and technology, *Cloning Wild Life* demonstrates just how much bioscience reproduces and changes our ideas about the meaning of life itself. Carrie Friese is Lecturer in Sociology at the London School of Economics and Political Science. Focusing on a recent wave of international art cinema, *Animal Worlds* offers the first sustained analysis of the relations between cinematic time and animal life. Through an aesthetic of extended duration, films such as

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Bestiaire (2010), The Turin Horse (2011) and A Cow's Life (2012) attend to animal worlds of sentience and perception, while registering the governing of life through biopolitical regimes. Bringing together Gilles Deleuze's writings on cinema and on animals - while drawing on Jacques Derrida, Jean-Christophe Bailly, Nicole Shukin and others - the book argues that these films question the biopolitical reduction of animal life to forms of capital, opening up realms of virtuality, becoming and alternative political futures.

For thousands of years, people have used nature to justify their political, moral, and social judgments. Such appeals to the moral authority of nature are still very much with us today, as heated debates over genetically modified organisms and human cloning

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testify. The Moral Authority of Nature offers a wide-ranging account of how people have used nature to think about what counts as good, beautiful, just, or valuable. The eighteen essays cover a diverse array of topics, including the connection of cosmic and human orders in ancient Greece, medieval notions of sexual disorder, early modern contexts for categorizing individuals and judging acts as "against nature," race and the origin of humans, ecological economics, and radical feminism. The essays also range widely in time and place, from archaic Greece to early twentieth-century China, medieval Europe to contemporary America. Scholars from a wide variety of fields will welcome *The Moral Authority of Nature*, which provides the first sustained historical survey of its topic. Contributors: Danielle Allen, Joan

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Cadden, Lorraine Daston, Fa-ti Fan,
Eckhardt Fuchs, Valentin Groebner,
Abigail J. Lustig, Gregg Mitman,
Michelle Murphy, Katharine Park, Matt
Price, Robert N. Proctor, Helmut Puff,
Robert J. Richards, Londa Schiebinger,
Laura Slatkin, Julia Adeney Thomas,
Fernando Vidal

Visual Instruction Bulletin

Catalogue of Copyright Entries

Vintage Reel Cool Grumps for Fishing

Nature Lovers Lined Notebook

Animality in British Romanticism

How Taxidermists Shaped America's

Natural History Museums and Saved

Endangered Species

Realer Than Reel

Pamphlets, leaflets, contributions to

newspapers or periodicals, etc.;

lectures, sermons, addresses for oral

delivery; dramatic compositions; maps;

motion pictures. Part 1, group 2

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The scientific, political, and industrial revolutions of the Romantic period transformed the status of humans and redefined the concept of species. This book examines literary representations of human and non-human animality in British Romanticism. The book's novel approach focuses on the role of aesthetic taste in the Romantic understanding of the animal. Concentrating on the discourses of the sublime, the beautiful, and the ugly, Heymans argues that the Romantics' aesthetic views of animality influenced—and were influenced by—their moral,

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scientific, political, and theological judgment. The study reveals how feelings of environmental alienation and disgust played a positive moral role in animal rights poetry, why ugliness presented such a major problem for Romantic-period scientists and theologians, and how, in political writings, the violent yet awe-inspiring power of exotic species came to symbolize the beauty and terror of the French Revolution. Linking the works of Wordsworth, Blake, Coleridge, Byron, the Shelleys, Erasmus Darwin, and William Paley to the theories of Immanuel Kant

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and Edmund Burke, this book brings an original perspective to the fields of ecocriticism, animal studies, and literature and science studies.

Reel Nature America's Romance with Wildlife on Film

In the earliest years of cinema, travelogues were a staple of variety film programs in commercial motion picture theaters. These short films, also known as "scenics," depicted tourist destinations and exotic landscapes otherwise inaccessible to most viewers. Scenics were so popular that they were briefly touted as the future of film. But despite their pervasiveness

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during the early twentieth century, travelogues have been overlooked by film historians and critics. In *Education in the School of Dreams*, Jennifer Lynn Peterson recovers this lost archive. Through innovative readings of travelogues and other nonfiction films exhibited in the United States between 1907 and 1915, she offers fresh insights into the aesthetic and commercial history of early cinema and provides a new perspective on the intersection of American culture, imperialism, and modernity in the nickelodeon era. Peterson describes the travelogue's

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characteristic form and style and demonstrates how imperialist ideologies were realized and reshaped through the moving image. She argues that although educational films were intended to legitimate filmgoing for middle-class audiences, travelogues were not simply vehicles for elite ideology. As a form of instructive entertainment, these technological moving landscapes were both formulaic and also wondrous and dreamlike. Considering issues of spectatorship and affect, Peterson argues that scenics produced and disrupted viewers'

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complacency about their own place in the world.

America's Ocean Wilderness Explorations in Ecocriticism and Film

Essays in Literature, Popular Music, and Cultural Memory

The Maximum of Wilderness

A Practical Handbook for Users of Visual Aids

Nature's Mirror

Designing and Understanding the Human-Nature Connection

Danger in the Congo! The unexplored Amazon! Long perceived as a place of mystery and danger, and more recently as a fragile system requiring our protection, the tropical forest captivated America for over a

century. In The Maximum of Wilderness, Kelly Enright traces the representation of tropical forests--what Americans have typically thought of as "jungles"--and their place in both our perception of "wildness" and the globalization of the environmental movement. In the early twentieth century, jungle adventure--as depicted by countless books and films, from Burroughs's Tarzan novels to King Kong--had enormous mass appeal. Concurrent with the proliferation of a popular image of the jungle that masked many of its truths was the work of American naturalists who sought to

represent an "authentic" view of tropical nature through museums, zoological and botanical gardens, books, and film. Enright examines the relationship between popular and scientific representations of the forest through the lives and work of Martin and Osa Johnson (who with films such as Congorilla and Simba blended authenticity with adventure), as well as renowned naturalists John Muir, William Beebe, David Fairchild, and Richard Evans Schultes. The author goes on to explore a startling shift at midcentury in the perception of the tropical forest--from the "jungle," a place that endangers human life, to the

"rain forest," a place that is itself endangered. Kollin examines the place of Alaska in the popular American imagination. Combining environmental theory and literary studies, she analyzes a variety of texts to question how changing rhetoric about territorial expansion and natural resources has driven the invention and reception of Alaska as an unsullied "last frontier."

***Composition Notebook
Features: - Cool Graphic Design - Perfect size for your desk, backpack, school, home or work - 120 pages, 6x9 inch - Multi-purpose - Durable flexible matte cover***

The Inter-mountain Educator

Animal Worlds

The Moral Authority of Nature

Global Directions in

Documentary

The Aesthetics of Species

Blank Journal Sentimental

Gifts for Dad, Father's Day

Gifts, 120 Pages 6x9

A New Dictionary of the

Italian and English Languages

Based Upon that of Baretti ...

Compiled by John Davenport

and Guglielmo Comelati

Since the 1930s, the Walt

Disney Company has

produced characters,

images, and stories that

have captivated audiences

around the world. How can

we understand the appeal of

Disney products? What is it about the Disney phenomenon that attracts so many children, as well as adults? In this updated second edition, with new examples provided throughout, Janet Wasko examines the processes by which the Disney company - one of the largest media and entertainment corporations in the world - continues to manufacture the fantasies that enthrall millions. She analyses the historical expansion of the Disney empire into the twenty-first century, examines the

content of Disney's classic and more recent films, cartoons and TV programs and discusses how they are produced, considering how some of the same techniques have been applied to the Disney theme parks. She also discusses the reception (and sometimes, reinterpretation) of Disney products by different kinds of audiences. By looking at the Disney phenomenon from a variety of perspectives, she provides an updated and comprehensive overview of one of the most significant

media and cultural institutions of our time. This important book by a leading scholar of the entertainment industries will be of great interest to students in media and cultural studies, as well as a broader readership of Disney fans.

This may be hard to believe but it is very likely that more people live in closer proximity to more wild animals, birds and trees in the eastern United States today than anywhere on the planet at any time in history. For nature lovers, this should be wonderful news --

unless, perhaps, you are one of more than 4,000 drivers who will hit a deer today, your child's soccer field is carpeted with goose droppings, coyotes are killing your pets, the neighbor's cat has turned your bird feeder into a fast-food outlet, wild turkeys have eaten your newly-planted seed corn, beavers have flooded your driveway, or bears are looting your garbage cans. For 400 years, explorers, traders, and settlers plundered North American wildlife and forests in an escalating

rampage that culminated in the late 19th century's "era of extermination." By 1900, populations of many wild animals and birds had been reduced to isolated remnants or threatened with extinction, and worry mounted that we were running out of trees. Then, in the 20th century, an incredible turnaround took place. Conservationists outlawed commercial hunting, created wildlife sanctuaries, transplanted isolated species to restored habitats and imposed regulations on hunters and

trappers. Over decades, they slowly nursed many wild populations back to health. But after the Second World War something happened that conservationists hadn't foreseen: sprawl. People moved first into suburbs on urban edges, and then kept moving out across a landscape once occupied by family farms. By 2000, a majority of Americans lived in neither cities nor country but in that vast in-between. Much of sprawl has plenty of trees and its human residents offer up more and better amenities than many

wild creatures can find in the wild: plenty of food, water, hiding places, and protection from predators with guns. The result is a mix of people and wildlife that should be an animal-lover's dream-come-true but often turns into a sprawl-dweller's nightmare. Nature Wars offers an eye-opening look at how Americans lost touch with the natural landscape, spending 90 percent of their time indoors where nature arrives via television, films and digital screens in which wild creatures often behave like

people or cuddly pets. All the while our well-meaning efforts to protect animals allowed wild populations to burgeon out of control, causing damage costing billions, degrading ecosystems, and touching off disputes that polarized communities, setting neighbor against neighbor. Deeply researched, eloquently written, counterintuitive and often humorous Nature Wars will be the definitive book on how we created this unintended mess. Sustainable design has made

great strides in recent years; unfortunately, it still falls short of fully integrating nature into our built environment. Through a groundbreaking new paradigm of "restorative environmental design," award-winning author Stephen R. Kellert proposes a new architectural model of sustainability. In Building For Life, Kellert examines the fundamental interconnectedness of people and nature, and how the loss of this connection results in a diminished quality of life. This

thoughtful new work illustrates how architects and designers can use simple methods to address our innate needs for contact with nature. Through the use of natural lighting, ventilation, and materials, as well as more unexpected methodologies-the use of metaphor, perspective, enticement, and symbol-architects can greatly enhance our daily lives. These design techniques foster intellectual development, relaxation, and physical and emotional well-being. In the works of

architects like Frank Lloyd Wright, Eero Saarinen, Cesar Pelli, Norman Foster, and Michael Hopkins, Kellert sees the success of these strategies and presents models for moving forward. Ultimately, Kellert views our fractured relationship with nature as a design problem rather than an unavoidable aspect of modern life, and he proposes many practical and creative solutions for cultivating a more rewarding experience of nature in our built environment.

Some of Nature's Giant

***Forces
Nature Wars***

***Framing the World
Los Angeles School Journal
A New Dictionary of the
Italian and English
Languages, Based Upon that
of Baretti, and Containing,
Among Other Additions and
Improvements, Numerous
Neologisms ... and a Copious
List of Geographical and
Proper Names ...
America's Romance with
Wildlife on Film
films. --Book Jacket.
Winner of the History of
Science Society's Watson***

***Davis and Helen Miles
Davis Prize in the History of
Science. From the early
exploits of Teddy Roosevelt
in Africa to blockbuster
films such as March of the
Penguins, Gregg Mitman's
Reel Nature reveals how
changing values, scientific
developments, and new
technologies have come to
shape American encounters
with wildlife on and off the
big screen. Whether crafted
to elicit thrills or to educate
audiences about the real-
life drama of threatened
wildlife, nature films then
and now have had an
enormous impact on how***

Americans see, think about, consume, and struggle to protect animals across the globe. For more information about the author go to:

<http://gmitman.com/>

The Oxford Illustrated History of Science is the first ever fully illustrated global history of science, from Aristotle to the atom bomb - and beyond. The first part of the book tells the story of science in both East and West from antiquity to the Enlightenment: from the ancient Mediterranean world to ancient China;

from the exchanges between Islamic and Christian scholars in the Middle Ages to the Chinese invention of gunpowder, paper, and the printing press; from the Scientific Revolution of sixteenth and seventeenth century Europe to the intellectual ferment of the eighteenth century. The chapters that follow focus on the increasingly specialized story of science since end of the eighteenth century, covering experimental science in the laboratory from Michael Faraday to CERN; the exploration of nature, from

intrepid Victorian explorers to twentieth century primatologists; the mapping of the universe, from the discovery of Uranus to Big Bang theory; the impact of evolutionary ideas, from Lamarck, Darwin, and Wallace to DNA; and the story of theoretical physics, from James Clark Maxwell to Quantum Theory and beyond. A concluding chapter reflects on how scientists have communicated their work to a wider public, from the Great Exhibition of 1851 to the internet in the early

twenty-first century.

Nature's State

***The Jungle in the American
Imagination***

***Pamphlets on Conservation
of Natural Resources***

***Affect, Emotion, Ecology,
and Film***

***The Oxford Illustrated
History of Science***

Reel Nature

Cloning Wild Life

***This handbook is designed as a
resource for those using visual aids.***

***Americans have had a long-
standing love affair with the
wilderness. As cities grew and
frontiers disappeared, film emerged
to feed an insatiable curiosity about***

wildlife. The camera promised to bring us into contact with the animal world, undetected and unarmed. Yet the camera's penetration of this world has inevitably brought human artifice and technology into the picture as well. In the first major analysis of American nature films in the twentieth century, Gregg Mitman shows how our cultural values, scientific needs, and new technologies produced the images that have shaped our contemporary view of wildlife. Like the museum and the zoo, the nature film sought to recreate the experience of unspoiled nature while appealing to a popular audience, through a

blend of scientific research and commercial promotion, education and entertainment, authenticity and artifice. Travelogue-expedition films, like Teddy Roosevelt's African safari, catered to upper- and middle-class patrons who were intrigued by the exotic and entertained by the thrill of big-game hunting and collecting. The proliferation of nature movies and television shows in the 1950s, such as Disney's True-Life Adventures and Marlin Perkins's Wild Kingdom, made nature familiar and accessible to America's baby-boom generation, fostering the environmental activism of the latter part of the twentieth century. Reel

Nature reveals the shifting conventions of nature films and their enormous impact on our perceptions of, and politics about, the environment. Whether crafted to elicit thrills or to educate audiences about the real-life drama of threatened wildlife, nature films then and now reveal much about the yearnings of Americans to be both close to nature and yet distinctly apart.

Examines a handful of famous ocean explorers and naturalists--including Jacque Cousteau, Thor Heyerdahl, and Rachel Carson, among others--to demonstrate how their work helped shape the way many Americans

would think about, and interact with, the ocean.

School Publication

Cinema beyond the Human

The Incredible Story of How

Wildlife Comebacks Turned

Backyards into Battlegrounds

Blue Book of Audio-visual

Materials

Education in the School of Dreams

Moving Environments

Motion Pictures for Community

Needs

Wildlife and nature films are a hugely popular entertainment genre: networks such as Animal Planet and Discovery are stars in the cable television universe, viewers flock to IMAX theaters to see jaw-dropping footage from the wild, and the

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venerable BBC still scores triumphs with series such as Planet Earth. As cinematic technology brings ever more breathtaking images to the screen, and as our direct contact with nature diminishes, an ever-expanding audience craves the indirect experience of wild nature that these films provide. But this success has a dark side, as Chris Palmer reveals in his authoritative and engrossing report on the wildlife film business. A veteran producer and film educator, Palmer looks past the headlines about TV host Steve Irwin's death by stingray and filmmaker Timothy Treadwell falling prey to his beloved grizzlies, to uncover a more pervasive and troubling trend toward sensationalism, extreme risk-taking, and even abuse in wildlife films. He tracks the roots of this trend to the

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early days of the genre, and he profiles a new breed of skilled, ethical filmmakers whose work enlightens as well as entertains, and who represent the future that Palmer envisions for the industry he loves.

In *Moving Environments: Affect, Emotion, Ecology, and Film*, international scholars investigate how films portray human emotional relationships with the more-than-human world and how such films act upon their viewers' emotions.

Emotion and affect are the basic mechanisms that connect us to our environment, shape our knowledge, and motivate our actions.

Contributors explore how film represents and shapes human emotion in relation to different environments and what role time, place, and genre play in these

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affective processes. Individual essays resituate well-researched environmental films such as *An Inconvenient Truth* and *March of the Penguins* by paying close attention to their emotionalizing strategies, and bring to our attention the affective qualities of films that have so far received little attention from ecocritics, such as Stan Brakhage's *Dog Star Man*. The collection opens a new discursive space at the disciplinary intersection of film studies, affect studies, and a growing body of ecocritical scholarship. It will be of interest not only to scholars and students working in the field of ecocriticism and the environmental humanities, but for everyone with an interest in our emotional responses to film.

Environmentalism and ecology are

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areas of rapid growth in academia and society at large. *Screening Nature* is the first comprehensive work that groups together the wide range of concerns in the field of cinema and the environment, and what could be termed “posthuman cinema.” It comprises key readings that highlight the centrality of nature and nonhuman animals to the cinematic medium, and to the language and institution of film. The book offers a fresh and timely intervention into contemporary film theory through a focus on the nonhuman environment as principal register in many filmic texts. *Screening Nature* offers an extensive resource for teachers, undergraduate students, and more advanced scholars on the intersections between the natural world and the worlds of film. It

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emphasizes the cross-cultural and geographically diverse relevance of the topic of cinema ecology.

A Cultural History of Twentieth-century Exploration

Zoos, Captivity, and the Future of Endangered Animals

Shooting in the Wild

Screening Nature

An Insider's Account of Making Movies in the Animal Kingdom

A Practical Manual of Information and Suggestion for Educational, Religious and Social Work

Imagining Alaska as the Last Frontier

The field of memory studies has long been preoccupied with the manner in which events from the past are commemorated, forgotten, re-fashioned, or worked through on both the individual and collective

level. Yet in an age when various modes of artistic and cultural commemoration have begun to overlap with and respond to one another, the dynamics of cultural remembering and forgetting become bound up in an increasingly elaborate network of representations that operate both within and outside temporal, cultural, and national borders. As publicly circulating texts that straddle the line between cultural artifact and artistic object, both musical and literary works, both individually and often in conjunction with one another, help shape cultural memories and individual experiences of those events. Troping their cultural

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milieux through specific aesthetic and social forms, genres, and modes of dissemination, music and literature become part of a growing global panoply of raw materials upon which we might begin to pose questions regarding the way we remember, the consequences of sharing and passing on those memories, and the aesthetic and cultural pressures attendant upon the circulation and interpretation of texts that (re-)sound the past. From the beginnings of industrial capitalism to contemporary disputes over evolution, nature has long been part of the public debate over the social good. As such, many natural scientists throughout American

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history have understood their work as a cultural activity contributing to social stability and their field as a powerful tool for enhancing the quality of American life. In the late Victorian era, interwar period, and post-war decades, massive social change, economic collapse and recovery, and the aftermath of war prompted natural scientists to offer up a civic-minded natural science concerned with the political well-being of American society. In *Science and the Social Good*, John P. Herron explores the evolving internal and external forces influencing the design and purpose of American natural science, by focusing on three representative

scientists-geologist Clarence King, forester Robert Marshall, and biologist Rachel Carson-who purposefully considered the social outcomes of their work. As comfortable in the royal courts of Europe as the remote field camps of the American West, Clarence King was the founding director of the U.S. Geological Survey, and used his standing to integrate science into late nineteenth century political debates about foreign policy, immigration, and social reform. In the mid-1930s, Robert Marshall founded the environmental advocacy group, The Wilderness Society, which transformed the face of natural preservation in America.

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Committed to social justice, Marshall blended forest ecology and pragmatic philosophy to craft a natural science ethic that extended the reach of science into political discussions about the restructuring of society prompted by urbanization and economic crisis. Rachel Carson deservedly gets credit for launching the modern environmental movement with her 1962 classic *Silent Spring*. She made a generation of Americans aware of the social costs inherent in the human manipulation of the natural world and used natural science to critique established institutions and offer an alternative vision of a healthy and diverse society. As

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King, Marshall, and Carson became increasingly wary of the social costs of industrialization, they used their scientific work to address problems of ecological and social imbalance. Even as science became professionalized and compartmentalized, these scientists worked to keep science relevant to broader intellectual debates. John Herron offers a new take on King, Marshall, and especially Carson and their significance that emphasizes the importance of their work to environmental, political, and cultural affairs, while illuminating the broader impact of natural science on American culture. It may be surprising to us now, but

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the taxidermists who filled the museums, zoos, and aquaria of the twentieth century were also among the first to become aware of the devastating effects of careless human interaction with the natural world. Witnessing firsthand the decimation caused by hide hunters, commercial feather collectors, whalers, big game hunters, and poachers, these museum taxidermists recognized the existential threat to critically endangered species and the urgent need to protect them. The compelling exhibits they created—as well as the scientific field work, popular writing, and lobbying they undertook—established a vital

leadership role in the early conservation movement for American museums that persists to this day. Through their individual research expeditions and collective efforts to arouse demand for environmental protections, this remarkable cohort—including William T. Hornaday, Carl E. Akeley, and several lesser-known colleagues—created our popular understanding of the animal world and its fragile habitats. For generations of museum visitors, they turned the glass of an exhibition case into a window on nature—and a mirror in which to reflect on our responsibility for its conservation.

My Reel Story

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Building for Life

Motion Pictures in Education

Near Nature's Nooks

Catalog of Copyright Entries. Part 1.

[B] Group 2. Pamphlets, Etc. New Series

New Dictionary of the Italian and English Languages ..

The Manufacture of Fantasy

Taking an unusual look at the role of movies in interpreting personal life experience, the author recounts a series of visits to his native New Orleans as he attempts to dissect the convoluted relationship between himself, his past, his family, the city, and the movies. "My Reel Story" suggests that without the movies, something called America or self or family or

hometown would be radically different.

Television and globalization have transformed the traditional documentary almost beyond recognition, converting what was once a film genre devoted to public service and education into a popular televisual commodity with productions ranging from serious public affairs programming to TV "reality" shows and "docusoaps." Realer Than Reel offers a state-of-the-art overview of international documentary programming that investigates the possibilities documentary offers for local and public representation in a global age, as well as what actually constitutes documentary in a time of increasing digitalization and manipulation of visual media. David

Hogarth focuses on public affairs, nature, and reality shows from around the world, drawing upon industry data, producer interviews, analyses of selected documentary programs, and firsthand observations of market sites. He looks at how documentary has become a transnational product through exports, co-ventures, and festival contacts; how local and regional "place" is represented in global documentary, especially by producers such as Discovery Networks International and the National Geographic Channel; how documentary addresses the needs of its viewers as citizens through public service broadcasting; and how documentary is challenging accepted conventions of factuality, sense, and taste. The concluding

chapter considers the future of both documentary as a genre and television as a global factual medium, asking whether TV will continue to "document" the world in any meaningful sense of the term.

Understanding Disney

Italian and English

***Nature, Culture, and Community,
1865-1965***

***Travelogues and Early Nonfiction
Film***

Catalog of Copyright Entries

Resounding Pasts

Science and the Social Good