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Jonathan Ritter,J. Martin Daughtry

The Shape of Motion Jordan Schonig, 2021 Cinematic motion has long been celebrated as an emblem of change and fluidity or claimed as the source of cinema's impression of reality. But such general claims undermine the sheer variety of forms that motion can take onscreen—the sweep of a gesture, the rush of a camera movement, the slow transformations of a natural landscape. What might we learn about the moving image when we begin to account for the many ways that movements move? In *The Shape of Motion: Cinema and the Aesthetics of Movement*, Jordan Schonig provides a new way of theorizing cinematic motion by examining cinema's motion forms: structures, patterns, or shapes of movement unique to the moving image. From the wild and unpredictable motion of flickering leaves and swirling dust that captivated early spectators, to the pulsing abstractions that emerge from rapid lateral tracking shots, to the bleeding pixel-formations caused by the glitches of digital video compression, each motion form opens up the aesthetics of movement to film theoretical inquiry. By pairing close analyses of onscreen movement in narrative and experimental films with concepts from Maurice Merleau-Ponty, Henri Bergson, and Immanuel Kant, Schonig rethinks longstanding assumptions within film studies, such as indexical accounts of photographic images and analogies between the camera and the human eye. Arguing against the intuition that cinema reproduces our natural perception of motion, *The Shape of Motion* shows how cinema's motion forms do not merely transpose the movements of the world in front of the camera; they transform them

Music Learning with Massive Open Online Courses (MOOCs) L.

Steels, 2015-11-24 Massive Open Online Courses, known as MOOCs, have arisen as the logical consequence of marrying long-distance education with the web and social media. MOOCs were confidently predicted by advanced thinkers decades ago. They are undoubtedly here to stay, and provide a valuable resource for learners and teachers alike. This book focuses on music as a domain of knowledge, and has three objectives: to introduce the phenomenon of MOOCs; to present ongoing research into making MOOCs more effective and better adapted to the needs of teachers and learners; and finally to present the first steps towards 'social MOOCs', which support the creation of learning communities in which interactions between learners go beyond correcting each other's assignments. Social MOOCs try to mimic settings for humanistic learning, such as workshops, small choirs, or groups participating in a Hackathon, in which students aided by somebody acting as a tutor learn by solving problems and helping each other. The papers in this book all discuss steps towards social MOOCs; their foundational pedagogy, platforms to create learning communities, methods for assessment and social feedback and concrete experiments. These papers are organized into five sections: background; the role of feedback; platforms for learning communities; experiences with social MOOCs; and looking backwards and looking forward. Technology is not a panacea for the enormous challenges facing today's educators and learners, but this book will be of interest to all those striving to find more effective and humane learning opportunities for a larger group of students.

Scenarios for the Future Shirin Elahi, 2007 This compendium is the culmination of an in-depth three year research project which considered how the European Patent Organisation (EPO) might rediscover and renew the basic principles underpinning it and its inherent purpose. Over 100 formal

interviews were conducted with leading experts, and from these the EPO derived a set of scenarios for the possible future of patenting and intellectual property. These scenarios will be used by the EPO to address possible future challenges and opportunities.

Body Ritual Among the Nacirema Horace Miner, 1993-08-01

Deep Mediations Karen Redrobe, Jeff Scheible, 2021-03-09 The preoccupation with “depth” and its relevance to cinema and media studies For decades the concept of depth has been central to critical thinking in numerous humanities-based disciplines, legitimizing certain modes of inquiry over others. *Deep Mediations* examines why and how this is, as scholars today navigate the legacy of depth models of thought and vision, particularly in light of the “surface turn” and as these models impinge on the realms of cinema and media studies. The collection’s eighteen essays seek to understand the decisive but evolving fixation on depth by considering the term’s use across a range of conversations as well as its status in relation to critical methodologies and the current mediascape. Engaging contemporary debates about new computing technologies, the environment, history, identity, affect, audio/visual culture, and the limits and politics of human perception, *Deep Mediations* is a timely interrogation of depth’s ongoing importance within the humanities. Contributors: Laurel Ahnert; Taylor Arnold, U of Richmond; Erika Balsom, King’s College London; Brooke Belisle, Stony Brook University; Jinhee Choi, King’s College London; Jennifer Fay, Vanderbilt U; Lisa Han, UC Santa Barbara; Jean Ma, Stanford U; Shaka McGlotten, Purchase College-SUNY; Susanna Paasonen, U of Turku, Finland; Jussi Parikka, U of Southampton; Alessandra Raengo, Georgia State U; Pooja Rangan, Amherst College; Katherine Rochester, VIA Art Fund in Boston; Karl Schoonover, University of Warwick (UK); Jordan Schonig, Michigan State U; John Paul Stadler, North Carolina State U; Nicole Starosielski, New York U; Lauren Tilton, U of Richmond.

Figure and Force in Animation Aesthetics Ryan Pierson, 2019-10-28 How can we describe movements in animated films? In *Figure and Force in Animation Aesthetics*, Ryan Pierson introduces a powerful new method for the study of animation. By looking for figures--arrangements that seem to intuitively hold together--and forces--underlying units of attraction, repulsion, and direction--Pierson reveals startling new possibilities for animation criticism, history, and theory. Drawing on concepts from Gestalt psychology, Pierson offers a wide-ranging comparative study of four animation techniques--soft-edged forms, walk cycles, camera movement, and rotoscoping--as they appear in commercial, artisanal, and avant-garde works. In the process, through close readings of little-analyzed films, Pierson demonstrates that figures and forces make fertile resources for theoretical speculation, unearthing affinities between animation practice and such topics as the philosophy of mathematics, scientific and political revolution, and love. Beginning and ending with the imperative to look closely, *Figure and Force in Animation Aesthetics* is a performance in seeing the world of motion anew.

Introduction to Psychology Jennifer Walinga, Charles Stangor, This book is designed to help students organize their thinking about psychology at a conceptual level. The focus on behaviour and empiricism has produced a text that is better organized, has fewer chapters, and is somewhat shorter than many of the leading books. The beginning of each section includes learning objectives; throughout the body of each section are key terms in bold followed by their definitions in italics; key takeaways, and exercises and

critical thinking activities end each section.

The Future of Learning Mario Tokoro, Luc Steels, 2003 This work covers multidisciplinary discussions that contribute to improving the education of children and adults of all ages. It identifies factors that contribute to the crisis in education, which is felt throughout the world. It also examines the mass media in supporting education.

Music in the Post-9/11 World Jonathan Ritter, J. Martin Daughtry, 2013-10-31 Music in the Post-9/11 World addresses the varied and complex roles music has played in the wake of September 11, 2001. Interdisciplinary in approach, international in scope, and critical in orientation, the twelve essays in this groundbreaking volume examine a diverse array of musical responses to the terrorist attacks of that day, and reflect upon the altered social, economic, and political environment of post-9/11 music production and consumption. Individual essays are devoted to the mass-mediated works of popular musicians such as Bruce Springsteen and Darryl Worley, as well as to lesser-known musical responses by artists in countries including Afghanistan, Egypt, Mexico, Morocco, Peru, and Senegal. Contributors also discuss a range of themes including the role played by Western classical music in rites of mourning and commemoration, invisible musical practices such as the creation of television news music, and implicit censorship in the mainstream media. Taken as a whole, this collection presents powerful evidence of the central role music has played in expressing, shaping, and contesting worldwide public attitudes toward the defining event of the early twenty-first century.

Paramedic Heretic: Immutable Laws and Ethical Illusions K. Patrick McDonald, 2014-12-08 At one point during our lunch the famous Sonny Bono asked, So in other words, we've reached a point where a rescuer can't say 'screw the rules' and just do the right thing? Not in other words, Sonny. Those are the perfect words. Immutable Law #2 Saving lives is not our priority. Following our policies is our priority. Protecting ourselves comes next. Avoiding lawsuits comes third. You come somewhere after that. * * * I was not even out of school before I witnessed my first doctor commit murder. It would not be my last - Lord, no - but I can recall that night as vividly as though it happened last week. Few medics forget their first physician homicide. * * * The ugly truth is some of the most macho medics on the planet turn into complete lollipops in the presence of an arrogant, incompetent physician. No matter how you parse it, that is professional cowardice. * * * K. Patrick McDonald is a graduate of UCSD La Jolla School of Medicine original Advanced Field Medicine program. He was appointed the first EMS Supervisor for the City of San Diego under Mayor (and then Governor) Pete Wilson's administration. He created one of the nation's first STAR (Special Trauma & Rescue) Teams and co-authored the San Diego City Disaster Preparedness Plan. He was a co-author of the National Waterpark Lifeguard Training Manual. He has acted as consultant to the U.S. Secret Service in Presidential Protection matters. He writes, After 30 years of occasionally saving lives, I learned that by writing and speaking, I can do more good for more citizens, while tolerating far fewer medical-political snollygosters. (For more on this fascinating subject, visit www.ParamedicHeretic.com)

Around San Francisco Bay California promotion committee. San Francisco, 1908
Discorrelated Images Shane Denson, 2020-09-18 In *Discorrelated Images* Shane Denson examines how computer-generated digital images displace and transform the traditional spatial and temporal relationships that viewers had with

conventional analog forms of cinema. Denson analyzes works ranging from the Transformers series and Blade Runner 2049 to videogames and multimedia installations to show how what he calls dis-correlated images—images that do not correlate with the abilities and limits of human perception—produce new subjectivities, affects, and potentials for perception and action. Denson's theorization suggests that new media theory and its focus on technological development must now be inseparable from film and cinema theory. There's more at stake in understanding dis-correlated images, Denson contends, than just a reshaping of cinema, the development of new technical imaging processes, and the evolution of film and media studies: dis-correlated images herald a transformation of subjectivity itself and are essential to our ability to comprehend nonhuman agency.

Spreadable Media Henry Jenkins, Sam Ford, Joshua Green, 2018-04-03 *Spreadable Media* maps fundamental changes taking place in the contemporary media environment, a space where corporations no longer tightly control media distribution. This book challenges some of the prevailing frameworks used to describe contemporary media.

The Process Genre Salomé Aguilera Skvirsky, 2020-03-20 From IKEA assembly guides and “hands and pans” cooking videos on social media to Mister Rogers's classic factory tours, representations of the step-by-step fabrication of objects and food are ubiquitous in popular media. In *The Process Genre* Salomé Aguilera Skvirsky introduces and theorizes the process genre—a heretofore unacknowledged and untheorized transmedial genre characterized by its representation of chronologically ordered steps in which some form of labor results in a finished product. Originating in the fifteenth century with machine drawings, and now including everything from cookbooks to instructional videos and art cinema, the process genre achieves its most powerful affective and ideological results in film. By visualizing technique and absorbing viewers into the actions of social actors and machines, industrial, educational, ethnographic, and other process films stake out diverse ideological positions on the meaning of labor and on a society's level of technological development. In systematically theorizing a genre familiar to anyone with access to a screen, Skvirsky opens up new possibilities for film theory.

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

Music and Musicians in Crete Kevin Dawe, 2007 This is the first detailed ethnographic study of lyra music and musicians in Crete, discussing the local

music industry, teaching and performance infrastructure, repertoire, performance practice, gender and music, the role and significance of local musical instruments, poetry, dance, iconography, promotional materials, social change, globalization, world music, and diaspora.

Debugging Game History Henry Lowood, Raiford Guins, 2024-02-06 Essays discuss the terminology, etymology, and history of key terms, offering a foundation for critical historical studies of games. Even as the field of game studies has flourished, critical historical studies of games have lagged behind other areas of research. Histories have generally been fact-by-fact chronicles; fundamental terms of game design and development, technology, and play have rarely been examined in the context of their historical, etymological, and conceptual underpinnings. This volume attempts to “debug” the flawed historiography of video games. It offers original essays on key concepts in game studies, arranged as in a lexicon—from “Amusement Arcade” to “Embodiment” and “Game Art” to “Simulation” and “World Building.” Written by scholars and practitioners from a variety of disciplines, including game development, curatorship, media archaeology, cultural studies, and technology studies, the essays offer a series of distinctive critical “takes” on historical topics. The majority of essays look at game history from the outside in; some take deep dives into the histories of play and simulation to provide context for the development of electronic and digital games; others take on such technological components of games as code and audio. Not all essays are history or historical etymology—there is an analysis of game design, and a discussion of intellectual property—but they nonetheless raise questions for historians to consider. Taken together, the essays offer a foundation for the emerging study of game history. Contributors Marcelo Aranda, Brooke Belisle, Caetlin Benson-Allott, Stephanie Boluk, Jennifer deWinter, J. P. Dyson, Kate Edwards, Mary Flanagan, Jacob Gaboury, William Gibbons, Raiford Guins, Erkki Huhtamo, Don Ihde, Jon Ippolito, Katherine Isbister, Mikael Jakobsson, Steven E. Jones, Jesper Juul, Eric Kaltman, Matthew G. Kirschenbaum, Carly A. Kocurek, Peter Krapp, Patrick LeMieux, Henry Lowood, Esther MacCallum-Stewart, Ken S. McAllister, Nick Monfort, David Myers, James Newman, Jenna Ng, Michael Nitsche, Laine Nooney, Hector Postigo, Jas Purewal, René H. Reynolds, Judd Ethan Ruggill, Marie-Laure Ryan, Katie Salen Tekinbaş, Anastasia Salter, Mark Sample, Bobby Schweizer, John Sharp, Miguel Sicart, Rebecca Elisabeth Skinner, Melanie Swalwell, David Thomas, Samuel Tobin, Emma Witkowski, Mark J.P. Wolf

A Brief History of Modern Psychology Ludy T. Benjamin, Jr., 2018-10-30 A Brief History of Modern Psychology offers a concise account of the evolution of this dynamic field—from early pioneers of psychological theory to cutting-edge contemporary applications. In this revised third edition, leading scholar Ludy Benjamin surveys the significant figures, concepts, and schools of thought that have shaped modern psychology. Engaging and accessible narrative provides readers historical and disciplinary context to modern psychology and encourages further investigation of the topics and individuals presented. This book provides a solid foundational knowledge of psychology’s past, covering essential areas including prescientific psychology, physiology and psychophysics, early schools of German and American psychology, and the origins of applied psychology, behaviorism, and psychoanalysis. Exploration of 20th century and contemporary developments, including the emergence of clinical and cognitive psychology, ensures a complete overview of the field.

The author integrates biographical information on widely recognized innovators such as Carl Jung, Wilhelm Wundt, and B.F. Skinner with lesser known figures including E.B. Titchener, Mary Calkins, and Leta Stetter Hollingworth. This personalistic approach to history allows readers to understand the theories, research, and practices of the individuals who laid the foundation to modern psychology.

Ambiguity and Film Criticism Hoi Lun Law, 2021-02-02 This book defends an account of ambiguity which illuminates the aesthetic possibilities of film and the nature of film criticism. Ambiguity typically describes the condition of multiple meanings. But we can find multiple meanings in what appears unambiguous to us. So, what makes ambiguity ambiguous? This study argues that a sense of uncertainty is vital to the concept. Ambiguity is what presses us to inquire into our puzzlement over a movie, to persistently ask "why is it as it is?" Notably, this account of the concept is also an account of its criticism. It recognises that a satisfying assessment of what is ambiguous involves both our reason and doubt; that is, reason and doubt can work together in our practice of reading. This book, then, considers ambiguity as a form of reasonable doubt, one that invites us to reflect on our critical efforts, rethinking the operation of film criticism.

The Great American Songbook - Country ,2013-08 For voice and piano or guitar(s), with chord symbols and guitar chord diagrams.

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