

1: JOHN GRIERSON. Film Master.: James Beveridge: www.enganchecubano.com: Books

John Grierson CBE (26 April - 19 February) was a pioneering Scottish documentary maker, often considered the father of British and Canadian documentary www.enganchecubano.com , Grierson coined the term "documentary" in a review of Robert Flaherty's Moana.

When the family moved, John had three elder sisters Agnes, Janet and Margaret, and a younger brother called Anthony[2]. John and Anthony were enrolled at Cambusbarron school in November , his sister Margaret died in ; however, the family continued to grow as John gained three younger sisters in Dorothy, Ruby and Marion[2]. From an early age, both parents steeped their son in liberal politics, humanistic ideals, and Calvinist moral and religious philosophies, particularly the notion that education was essential to individual freedom and that hard and meaningful work was the way to prove oneself worthy in the sight of God[4]. John was enrolled in the High School at Stirling in September , where he played football and rugby for the school[2]. The results for the bursary examination were not posted until October ; John applied to work at the munitions at Alexandria , the munitions building had been the original home of the Argyll Motor Company which had earlier in the twentieth century built the first complete motor car in Scotland[2]. John Grierson was the second name on the bursary list and received the John Clark bursary which was tenable for four years[2]. Grierson entered the University of Glasgow in ;[4] however, he was unhappy with his efforts to help in World War I were only through his work at the munitions[2]. John went to the Crystal Palace , London to train with the Royal Naval Volunteer Reserve , in his recruitment letter he had added an extra year so that he could attend[2]. On 7 January , John was sent to the wireless telegraphy station at Aultbea , Cromarty as an ordinary telegraphist but was promoted to telegraphist on 2 June [2]. On 23 January , he became a telegraphist on the minesweeper H. S Surf and served there until 13 October , the next day he joined H. S Rightwhale where he was promoted to leading telegraphist on 2 June , and remained on the vessel until he was demobilised[2]. University of Glasgow John returned to University in , he joined the Fabian Society in and dissolved it in [2]. Grierson received the Buchan Prize in the Ordinary Class of English Language in the academic year of , he also received the prize and first-class certificate in the academic year of in the Ordinary Class of Moral Philosophy and graduated with a Master of Arts in English and Moral Philosophy in [2]. His research focus was the psychology of propaganda –the impact of the press, film, and other mass media on forming public opinion. Grierson was particularly interested in the popular appeal and influence of the "yellow" tabloid press , and the influence and role of these journals on the education of new American citizens from abroad. Like many social critics of the time, Grierson was profoundly concerned about what he perceived to be clear threats to democracy. In the US, he encountered a marked tendency toward political reaction, anti-democratic sentiments, and political apathy. It was during this time that Grierson developed a conviction that motion pictures could play a central role in promoting this process. It has been suggested [by whom? His view of Hollywood movie-making was considerably less sanguine: Our cinema magnate does no more than exploit the occasion. He also, more or less frankly, is a dope pedlar. He was asked to write criticism for the New York Sun. At the Sun, Grierson wrote articles on film aesthetics and audience reception, and developed broad contacts in the film world. According to popular myth, in the course of this writing stint, Grierson coined the term "documentary" in writing about Robert J. Filmmaker Grierson returned to Great Britain in armed with the sense that film could be enlisted to deal with the problems of the Great Depression , and to build national morale and national consensus. Filmmaking for Grierson was an exalted calling; the Filmmaker a patriot. Grierson respected Flaherty immensely for his contributions to documentary form and his attempts to use the camera to bring alive the lives of everyday people and everyday events. As Grierson wrote in his diaries: One of the major functions of the EMB was publicity, which the Board accomplished through exhibits, posters, and publications and films. It was within the context of this State-funded organization that the "documentary" as we know it today got its start. In late Grierson and his cameraman, Basil Emmott completed his first film, Drifters , which he wrote, produced and directed. The film, which follows the heroic work of North Sea herring fishermen, was a radical departure from anything being made by the British film industry or

Hollywood. A large part of its innovation lies in the fierce boldness in bringing the camera to rugged locations such as a small boat in the middle of a gale while leaving relatively less of the action staged. The film was shown from 9 December, in the Stoll in Kingsway and then was later screened throughout Britain[2]. After this success, Grierson moved away from film direction into a greater focus on production and administration within the EMB. He became a tireless organizer and recruiter for the EMB, enlisting a stable of energetic young filmmakers into the film unit between and . This group formed the core of what was to become known as the British Documentary Film Movement. Robert Flaherty himself also worked briefly for the unit. Alberto Cavalcanti, The footage from his voyage was handed over to Edgar Anstey, who pulled footage of when the camera had fallen over on the deck of the boat to create a storm scene[2]. The Private Life of Gannets was also filmed on the Isabella Greig; the film was shot on Grassholm with Grierson shooting the slow-motion sequence of the gannets diving for fish which took only one afternoon to shoot near Bass Rock in the Firth of Forth[2]. Grierson eventually grew restless with having to work within the bureaucratic and budgetary confines of government sponsorship. Grierson resigned from the G. In response, he sought out private industry sponsorship for film production. He was finally successful in getting the British gas industry to underwrite an annual film program. Perhaps the most significant works produced during this time were Housing Problems dir. Grierson sailed at the end of May in for Canada and arrived on 17 June[2]. Grierson met with the Prime Minister, William Lyon Mackenzie King and also spoke with many important figures across Canada, they were all in agreement of the importance of film in reducing sectionalism and in promoting the relationship of Canada between home and abroad[2]. Grierson delivered his report on government film propaganda and the weaknesses he had found in Canadian film production; his suggestion was to create a national coordinating body for the production of films[2]. An abridged version of the report ran to 66 pages, which was prepared by August in London[2]. Grierson returned to Britain but was invited back to Canada on 14 October; he returned in the November[2]. For example, captured footage of German war activity was incorporated in documentaries that were distributed to the then-neutral United States. Grierson grieved the death of his sister Ruby in; she was on City of Benares while it was evacuating children to Canada[2]. 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Grierson also presented the award for the best documentary, the first time that this award was given by the Academy[2]. Grierson proposed that the Film Board show how the German prisoners of war were being treated in Canada through a film. Ham Wright directed the film showing the German sailors that had been captured; playing football, enjoying meals and looking healthy[2]. Only one copy of the film was made, it was sent to the Swiss Red Cross who deliberately let it fall into German hands[2]. Grierson was to learn at a later date that Hitler had indeed watched the film and ordered that the Canadian prisoners of war released from their manacles[2]. After the war, the National Film Board focused on producing documentaries that reflected the lives of Canadians. The National Film Board has become recognized around the world for producing quality films, some of which have won Academy Awards. The National Film Board had become one of the largest film studios and was respected around the world for what it had achieved; it had especially had influence in Czechoslovakia and China[2]. One of the tasks at the National Film Board that Grierson strongly pushed for the films being produced to be in French as well as English[2]. He also pushed for a French unit in the National Film Board[2]. Grierson concentrated on documentary film production in New York after resigning his post following in August; his resignation was to take effect in November [2]. In Grierson was asked to testify regarding communist spies in the National Film Board and the Wartime Information Board, rumours

spread that he had been a leader of a spy ring during his offices with the Canadian government, a rumour he denied[2]. Due to the rumours, the projects that Grierson had been trying to put together were not commissioned[2]. Commission on Freedom of the Press Grierson was appointed as a foreign adviser to the Commission on Freedom of the Press in December , which had been set up by the University of Chicago [2]. Grierson was able to make a large contribution to the committee which included Robert M. Hutchins , William E. Hocking , Harold D. A Free and Responsible Press was published in [2]. He had the idea for the Unesco Courier which was published in published in several languages across the world, first as a tabloid and later as a magazine[2]. At the start of he resigned from his position as director for Mass Communications and Public Information, he left in April to return to Britain[2]. On 23 June , he accepted an honorary degree, an LL. D from the University of Glasgow[2]. He left in due to financial restrictions on the documentaries that he wished to make[2]. Group 3 Grierson was appointed to the position of executive producer of Group 3 at the end of ; it was a film production enterprise that received loans of government money through the National Film Finance Corporation [2]. During this time Grierson had been diagnosed with tuberculosis in May , he spent a fortnight in hospital and then had a year of convalescing at his home, Tog Hill in Calstone [2]. Grierson spent much of his time corresponding with the directors at Group 3, as well as commenting on scripts and story ideas[2]. Oakley and Neil Paterson [2]. In , Grierson received a special Canadian Film Award. This Wonderful World The first programme of This Wonderful World was aired on 11 October in Scotland; it was on The Culbin Sands which focused on how the Forestry Commission had replanted six thousand acres of woodland along the mouth of Findhorn [2]. In the seventeenth century wild sand had blown into the mouth and covered the land, the successful replanting of the forest was a great success for the Commission[2]. This Wonderful World began to be aired in England In February , it ran for a further eight years and was in the Top Ten programmes for the week for the UK in [2]. In , he was a member of the jury for the Vancouver Film Festival , during his visit to Canada he also received the Royal Canadian Academy of Arts Medal for his contribution to the visual arts[2]. In , he was busy with This Wonderful World and the Films of Scotland Committee but still found time to attend the twenty-fifth anniversary of the National Film Board in Montreal[2]. In , Grierson was the patron of the Commonwealth Film Festival which took place in Cardiff in that year[2]. In , he was offered the role of Governor of the British Film Institute ; however, he turned down the position[2]. In , after returning from the Oberhausen Film Festival where he had been the President of Honour of the jury, Grierson suffered a bout of bronchitis which lasted eight days[2]. His brother Anthony, who had trained to be a doctor was called and diagnosed Grierson with emphysema , his coughing fits were a cause for concern, and he was admitted to Manor Hospital [2]. Grierson decided to give up smoking and drinking to benefit his health[2].

2: Project MUSE - NFB Kids

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

Early life[edit] Grierson was born in the old schoolhouse in Deanston , near Doune , Scotland , to his father a schoolmaster Robert Morrison Grierson from Boddam, near Peterhead and mother Jane Anthony a teacher from Ayrshire [2]. When the family moved, John had three elder sisters Agnes, Janet and Margaret, and a younger brother called Anthony [2]. John and Anthony were enrolled at Cambusbarron school in November , his sister Margaret died in ; however, the family continued to grow as John gained three younger sisters in Dorothy, Ruby and Marion [2]. From an early age, both parents steeped their son in liberal politics, humanistic ideals, and Calvinist moral and religious philosophies, particularly the notion that education was essential to individual freedom and that hard and meaningful work was the way to prove oneself worthy in the sight of God [4]. John was enrolled in the High School at Stirling in September , where he played football and rugby for the school [2]. The results for the bursary examination were not posted until October ; John applied to work at the munitions at Alexandria , the munitions building had been the original home of the Argyll Motor Company which had earlier in the twentieth century built the first complete motor car in Scotland [2]. John Grierson was the second name on the bursary list and received the John Clark bursary which was tenable for four years [2]. Grierson entered the University of Glasgow in ; [4] however, his efforts to help in World War I were only through his work at the munitions [2]. John went to the Crystal Palace , London to train with the Royal Naval Volunteer Reserve , in his recruitment letter he had added an extra year so that he could attend [2]. On 7 January , John was sent to the wireless telegraphy station at Aultbea , Cromarty as an ordinary telegraphist but was promoted to telegraphist on 2 June [2]. On 23 January , he became a telegraphist on the minesweeper H. S Surf and served there until 13 October , the next day he joined H. S Rightwhale where he was promoted to leading telegraphist on 2 June , and remained on the vessel until he was demobilised [2]. University of Glasgow[edit] John returned to University in , he joined the Fabian Society in and dissolved it in [2]. Grierson received the Buchan Prize in the Ordinary Class of English Language in the academic year of , he also received the prize and first-class certificate in the academic year of in the Ordinary Class of Moral Philosophy and graduated with a Master of Arts in English and Moral Philosophy in [2]. Like many social critics of the time, Grierson was profoundly concerned about what he perceived to be clear threats to democracy. In the US, he encountered a marked tendency toward political reaction, anti-democratic sentiments, and political apathy. It was during this time that Grierson developed a conviction that motion pictures could play a central role in promoting this process. It has been suggested [by whom? His view of Hollywood movie-making was considerably less sanguine: Our cinema magnate does no more than exploit the occasion. He also, more or less frankly, is a dope pedlar. He was asked to write criticism for the New York Sun. At the Sun, Grierson wrote articles on film aesthetics and audience reception, and developed broad contacts in the film world. According to popular myth, in the course of this writing stint, Grierson coined the term "documentary" in writing about Robert J. Filmmaker[edit] Grierson returned to Great Britain in armed with the sense that film could be enlisted to deal with the problems of the Great Depression , and to build national morale and national consensus. Filmmaking for Grierson was an exalted calling; the Filmmaker a patriot. Grierson respected Flaherty immensely for his contributions to documentary form and his attempts to use the camera to bring alive the lives of everyday people and everyday events. As Grierson wrote in his diaries: One of the major functions of the EMB was publicity, which the Board accomplished through exhibits, posters, and publications and films. It was within the context of this State-funded organization that the "documentary" as we know it today got its start. In late Grierson and his cameraman, Basil Emmott completed his first film, Drifters , which he wrote, produced and directed. The film, which follows the heroic work of North Sea herring fishermen, was a radical departure from anything being made by the British film industry or Hollywood. A large part of its innovation lies in the fierce boldness in

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3: BFI Screenonline: McLaren, Norman () Biography

"John Grierson (April 26, - February 19,) is often considered the father of British and Canadian documentary film. Grierson was born in Deanston, near Doune, Scotland. Grierson was born in Deanston, near Doune, Scotland.

Released 10 November , premiered at the London Film Society. Filmed in a small fishing village in Northern England, and on board a herring boat at sea. Jacobs, Lewis, editor, *The Documentary Tradition: From Nanook to Woodstock* , New York, Barsam, Richard, *Nonfiction Film: A Critical History* , New York, *Theory and Criticism* , New York, Hardy, Forsyth, *John Grierson: A Documentary Biography* , London, *A Guide to References and Resources* , Boston, *Close Up London* , November Bioscope London , 27 November *Sight and Sound London* , Summer Sussex, Elizabeth, "Grierson on Documentary: Travelling Lausanne" , Summer Bernstein, Matthew, "Film and Reform: Crothall, Geoffrey, "Images of Regeneration: Not only did he write the script, produce, direct and edit, but, according to Forsyth Hardy in his biography of Grierson, he shot much of the film himself. In its editing he was assisted by Margaret Taylor, who became his wife. About the work of herring fishermen in the North Sea, *Drifters* has a simple narrative structure. The men board their ships in harbor, sail to the banks, lay the nets, haul in the catch in the midst of a storm, race homeward to the auction of the catch at quayside. Herring fishing was a canny choice since the Financial Secretary to the Treasury was an authority on the subject. *Drifters* marked the beginning of the British documentary film and served as a prototype for many of the films that followed. But, rather than evidence of an innovative genius, it represents the work of a brilliant analyst and synthesist who had absorbed what was at hand for the making of the kind of films he wanted to see made. In *Drifters* the loving long takes of a Flaherty are cut up and banged together in Eisensteinian montage to provide a modern energy and rhythm, and the individual accomplishments of *Nanook* are replaced by the collective efforts of a crew, as in *Potemkin*. It is unlike both models, however, in eschewing the exotics of Flaherty and the heroics of the Soviets. In *Drifters* the drama is in the everyday workaday. Its premiere at the Film Society in London was as the first half of a double bill on which the British premiere of *Potemkin* was the main attraction, with Eisenstein in attendance. *Drifters* was very well received and went on to modest commercial distribution. It was the first instance in English cinema in which work had been given this sort of importance and members of the working class were presented with dignity rather than as comic relief. As a silent film it was severely handicapped, however; at the time of its release the transition from silence to sound was becoming complete. Rather than continuing as a personal filmmaker, as he might have done, Grierson used the success of *Drifters* as the basis for establishing the Empire Marketing Board Film Unit, for hiring others who would make more films and develop the British documentary film movement. Ellis Comment about this article, ask questions, or add new information about this topic:

4: Book Review: Nonfiction Film's Educationist | International Documentary Association

Beveridge, James A., eds. John Grierson, Film Master. New York: Macmillan, Print. These citations may not conform precisely to your selected citation style. Please use this display as a guideline and modify as needed.

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5: James Beveridge - Wikipedia

Canadian and British filmmaker John Grierson () used documentaries to build the National Film Board of Canada into one of the world's largest studios. John Grierson was born in Deanston (near Stirling), Scotland, on April 26, His ancestors were lighthouse keepers and his father was a.

Grierson on Documentary , edited by Forsyth Hardy, revised edition, London, Hardy, Forsyth, John Grierson: A Documentary Biography , London, The Politics of Wartime Propaganda , Toronto, A Guide to References and Resources , Boston, Nelson, Joyce, The Colonized Eye: Rethinking the Grierson Legend , Toronto, Aitken, Ian, Film and Reform: Winston, Brian, Claiming the Real: Life, Contributions, Influence , Carbondale, Illinois, Grierson took the term and his evolving conception of a new kind and use of film back to Britain with him in There he was hired by Stephen Tallents, secretary of the Empire Marketing Board, a unique government public relations agency intended to promote the marketing of the products of the British Empire. Following its success, Grierson established, with the full support of Tallents, the Empire Marketing Board Film Unit instead of pursuing a career as an individual filmmaker. He staffed the Film Unit with young people, mostly middle class and well educated many were from Cambridge University. Alberto Cavalcanti joined the group shortly after it moved to the General Post Office and served as a sort of co-producer and co-teacher with Grierson. It was in this way that the British documentary movement was given shape and impetus. Grierson wanted documentaries to inform the public about their nation and involve them emotionally with the workings of their government. His assumptions were as follows: Phase one included some of the most innovative, lovely, and lasting of the British documentaries: Phase two, which began in the mids, consisted of calling public attention to pressing problems faced by the nation, insistence that these problems needed to be solved, and suggestions about their causes and possible solutions. Since these matters may have involved differing political positions and in any case did not relate directly to the concerns of the sponsoring General Post Office , Grierson stepped outside the GPO to enlist sponsorship from private industry. Big oil and gas concerns were especially responsive to his persuasion. The subjects dealt with in this new kind of documentary included unemployment Workers and Jobs , slums Housing Problems , malnutrition among the poor Enough to Eat? Unlike the earlier British documentaries, these films were journalistic rather than poetic, and seemed quite unartistic. Yet they incorporated formal and technical experiments. The direct interview remains a standard technique of television documentary today. A second innovation, complementing the first, was nontheatrical distribution and exhibition: These films and the system they came out of became models for other countries. Grierson, meanwhile, carried his ideas not only to Canada, where he drafted legislation for the National Film Board and became its first head, but to New Zealand, Australia, and later South Africa, all of which established national film boards. During his Canadian years he moved beyond national concerns to global ones. His ideas regarding the education of citizens required in a world at war, and a new world to follow, were expressed in major essays that have inspired many who have read them. It is for his many-faceted, innovative leadership in film and in education that Grierson is most to be valued. As a theoretician he articulated the basis of the documentary film, its form and function, its aesthetic and its ethic. As a teacher he trained and, through his writing and speaking, influenced many documentary filmmakers, not only in Britain and Canada but throughout the world. As a producer he was responsible to one extent or another for thousands of films, and he played a decisive creative role in some of the most important of them. In addition, he was an adroit political figure and dedicated civil servant for most of his life. Whether in the employ of a government or not, his central concern was always with communicating to people of a nation and of the world the information and attitudes that he thought would help them to lead more useful, productive, satisfying, and rewarding lives. Ellis Other articles you might like:

6: Drifters () - IMDb

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Poem Summary Line 1 This poem begins in the middle of some lives that are already in progress, without indicating who these people are or what has happened to them in the past. As the details of the poem are going to explain, though, the entire family does not agree with the idea of leaving just for the sake of leaving. Lines All of the activity in these lines serves to show how unexpected the decision to move is. The scene around the house is chaotic, a sense that Dawe adds to by having the dog run around barking. This cross-meaning gives the poem a sense of danger, implying that the family is not only traveling with a puppy for the children but also an omen of bad luck. Lines The attitudes of the two daughters represent the attitudes of the parents: Although these are the only two mentioned, the implication is that there are more children, enough to create a hectic situation while running around. Lines 5 and 6 are not only about how the daughters react, but about the mother noticing their varied reactions, even though the poem does not tell readers what this information means to her. The extent to which she thinks her vegetables will be excellent is a reflection of the hope that her garden raises in her. This family is poor enough to count on the crop of their small vegetable garden, and they probably would be much more comfortable with those canned vegetables than without them, but, to her disappointment, they have not been in that place long enough for one crop cycle. The shriveled fruit on the blackberry vines that is Media Adaptations Dawe can be heard discussing his work on a cassette recording made in for ABC Radio, in Sydney, Australia. The title of the tape is Bruce Dawe in Conversation. Dawe is featured on a recording from University of Queensland Press at St. Lucia, titled Australian Writers on Tape. Some Poems of Bruce Dawe is a audio-cassette released by A. The most comprehensive website about Australian literature is OzLit, which can be found at www.ozlit.com.au. This site has reviews, biographies of authors, and updates on recent articles in Australian literary publications. The hope that she may have once had, symbolized by the garden and the bottling set, is so far gone that she lacks any strength of will to make her own wishes known. Lines This flashback presents the hope that the woman once had, which has been hinted at throughout the poem. It is only in this line, when the woman is most enthusiastic about life, that anyone in the poem is given an identity. In the scene presented here, the mother, anticipating the pattern, imagines that they will not stay at their latest location for the tomato harvest to ripen in the garden. There is also no evidence that anyone in the family expects any more stability to life than theirs offers. The oldest girl is displeases because she has been happy where they are, and the mother appears to be vaguely dissatisfied about leaving her garden crop unfinished, but the basic idea of having a permanent address does not seem to enter into their thoughts. These are people who do not know what permanence is and cannot imagine what it would be like, who only have a general feeling that it would be better to linger at any place a little longer than they do. She expects him to want to leave before the end of blackberry season, her withered hopes symbolized by the unripe fruit that is left to ripen on the vine and rot. There is another method used to measure both the length of time that the family has been in one place and the hope that they had and then lost; the vegetable patch, where, unlike the blackberries, fruit was cultivated by the family when they arrived. The tomatoes there are green, not having been given a full cycle to mature, but the woman is willing to pick them prematurely, to cut them down like her hopes, before they reach their fullest potential. Loyalty This poem raises the question of why, if she is so dissatisfied with the life that the man forces her family to leave, this woman does not just leave and pursue a life that would make her happy. One answer might be that she is bound by social convention, that whether they are married or not society would still judge her harshly if she left. This social pressure would not, however, be as strongly felt in a family of drifters as it would be felt in a stable situation. An even stronger motive for her loyalty is presented at the very end of the poem, where the woman is shown sharing her hope for the future with the man. The poem does not record his response, whether he felt the same way she felt upon arriving, but the important thing is that she thought, if only for a short time, that she could stir in him the believe that life was going to be better. Find out what services are available in your community to help people

who have just arrived there. Interview someone from one of these organizations to find out what they have to offer transients. Fear The thing that the woman in this poem fearsâ€” that her life will be uprooted once again, that the stability she had hoped for will dissolve without warning one dayâ€” does not happen here. She thinks of these future events as being a foregone conclusion so that she can come to grips with what she fears and start learning to accept it even before it comes to pass. Often, blank verse will be written with a regular rhythm, such as alternating stressed and unstressed syllables, with the same number of syllables on each line. In this case, though, there is no distinct style given to the meter which is the term poets use for the rhythmic pattern or to the lengths of the lines. Dawe has not organized this poem around any poetic style, but has given it the natural structure that occurs in speech. Instead of holding this poem together by using repeated sounds at the ends of the lines, as a traditional rhyming pattern would do, Dawe uses repetition at the beginnings of the lines. It also serves to hold the poem together, to give the whole piece a sense of unity and order. A clear-cut rhyme scheme makes readers aware of the controlling hand of the author, while this sort of repetition achieves the same purpose to some degree, while appearing to occur within the natural boundaries of speech.

Historical Context The history of Australia is often associated with the history of the United States , because both were British colonies that developed their national characters by ignoring the rights of their indigenous people and prevailing over rugged geographical conditions. The comparisons between the two countries are valid, but they are also limited. Australia became known to Europeans on , just as tensions in America were leading toward the War of Independence. It was in that year that English captain James Cook found a port near what is now Sidney that was useful for docking his ship, claiming the southern coast of Australia for England. Following the American Revolution , England needed a place to send convicted felons, and so in the s prison camps were established in Australia. Governors were sent from England to manage the new land, and former convicts who had earned their freedom formed a middle class, while the convicts were used as slave labor to build roads and buildings in the rugged terrain. Unlike America, which has vast tracts of fertile land available for farming, Australia is mostly made up of barren, rocky ground that is unfit for growing. There was no tradition of hopeful expansion, as there was in America; the prison camps along the periphery of the continent were the end, not the start, of growth. The United States sealed the island nation of Cuba after its spy satellites revealed that Cuban dictator Fidel Castro was being supplied with Soviet nuclear weapons. After tense negotiations, the Soviets removed their weapons from Cuba. Historians recognize the Cuban Missile Crisis as being the closest that the world has come to nuclear war. The Soviet Union , which was the only superpower that could match the United States in the s, collapsed in . Cuba is still a Communist state and still ruled by Fidel Castro. The first K-Mart stores and the first Wal-Mart stores were opened that year. K-Mart grew rapidly throughout the s and s, but Wal-Mart caught up in the s and eventually became the highest grossing department store. Increasing numbers of people are staying away from large stores and shopping online. Philip Morris Company started a new advertising campaign aimed at making people associate its top-selling brand with the rugged, outdoor masculinity of cowboys. The United States was still largely segregated, particularly in the south. James Meredith, an Air Force veteran, was faced by thousands of angry protestors when he tried to attend class at the University of Mississippi. Laws against discrimination due to race, disability, or gender give victims of discrimination a chance to sue for their rights. In Australian literature of the late and early s, the struggle against nature became a dominant theme, just as it had been for American writers when the country was being settled. Unlike the United States, Australia did not fight to get out from under the rule of Britain, but instead was generally content with being a British colony. Australian culture reflected English culture, so that the emerging national identity was overshadowed for many years whenever it contrasted with the European way of seeing things. It was not until that Australia became an independent federation, and even after that the country still maintained close ties with London, technically but not spiritually separated. A wedge was driven between the two during World War I , when Australian interests became more clearly defined as something distinct from European interests. Australia, on the other hand, was much more concerned with possible attacks from Japan, which was not far away in the Pacific Ocean. This war, in the s, pushed Australia into the global community as a completely separate political entity. As the trauma of the war receded into the past and the economy grew, Americans became uneasy with comfort and complacency; the social

conformity of the 50s led to social revolutions in the 60s. Australians picked up American social values, mostly through the visual media, such as television and movies. The country did not have a film industry, and these media mostly showed products that were made in the United States. Critical Overview Bruce Dawe is associated with a small, intellectual group of poets who worked at or around University of Melbourne in the late s. History has shown that this postmodern irony was not unique to Australian writers, and that Dawe was not very unique in his urban toughness, when looked at from a global perspective. Dawe is one of the most popular poets to come out of the Australian movement of the s. This capturing of a sense of unquenchable hope in an otherwise hopeless situation adds to the poignancy of the poem. Having made an early reputation for writing in an innovative style, he has remained fairly consistent throughout the decades, growing in compassion, not inventiveness. His early, immense popularity led some critics to initially make light of his artistry, but over the decades those writers have come to respect his work. Criticism David Kelly David Kelly is an instructor of creative writing and composition at two colleges in Illinois. Much Australian poetry, if it is not concerned with specific natural conditions, reflects life and sensibilities that could be our own. This has been especially true since World War II, when the bonds between Australia and the United States became closer as we fought a common enemy. On the other hand, this is a particularly Australian poem, and if we look at where it came from we can see that, though it fits our circumstances, it fits its own land even better. Geography tells the tale most eloquently. Australia is a huge island that, like America, is thousands of miles away from Europe. In America the wilderness is lush and fertile, and going into the wilderness in our literature may be dangerous, but more often than not it means beginning a new and better life. American expansion moved in one direction, from east to west, with some of the most fertile soil in the world found in the Great Plains of the center. The penal colonies were so successful because they offered nowhere to escape. Prisoners left on the western edge of the continent stayed there. The people it shows are not going anywhere; the reader knows that as well as the wife in the poem does. An American speaker could, even in the circumstances given, imbue this phrase with a greater belief that prosperity actually is just over the next ridge, but Australia, settled around the edges of a harsh island, offers the drifters only three possibilities: Of course this is a generalization that ignores all of the beauty of the land, but it applies to the poem in a general sense. Dawe captures a feeling of what life is like for his characters by using the language that he uses. He makes it read like the kind of poem that might have been written by the kind of people that it talks about. Dawe was considered a master of rendering common lives in their own terms, of seeing poetry in the ordinary. His direct relation to the people of his land was ground-breaking, but it was also long overdue. The sort of people in a poem like this are in fact universal types, but there will always be assumptions in the culture they came from that require a slightly deeper examination. David Kelly, in an essay for Poetry for Students, Gale, Erica Smith Erica Smith is a writer and editor. That simple statement brings a surge of theoretical consequences, tumbling out in a rapid-fire series of images that comprise the poem.

7: John Grierson | British film producer | www.enganchecubano.com

Grierson took the term and his evolving conception of a new kind and use of film back to Britain with him in There he was hired by Stephen Tallents, secretary of the Empire Marketing Board, a unique government public relations agency intended to promote the marketing of the products of the British Empire.

Grierson on Documentary, edited by Forsyth Hardy, revised edition, London, Hardy, Forsyth, John Grierson: A Documentary Biography, London, The Politics of Wartime Propaganda, Toronto, A Guide to References and Resources, Boston, Nelson, Joyce, The Colonized Eye: Rethinking the Grierson Legend, Toronto, Aitken, Ian, Film and Reform: Winston, Brian, Claiming the Real: Life, Contributions, Influence, Carbondale, Illinois, Grierson took the term and his evolving conception of a new kind and use of film back to Britain with him in There he was hired by Stephen Tallents, secretary of the Empire Marketing Board, a unique government public relations agency intended to promote the marketing of the products of the British Empire. Following its success, Grierson established, with the full support of Tallents, the Empire Marketing Board Film Unit instead of pursuing a career as an individual filmmaker. He staffed the Film Unit with young people, mostly middle class and well educated many were from Cambridge University. Alberto Cavalcanti joined the group shortly after it moved to the General Post Office and served as a sort of co-producer and co-teacher with Grierson. It was in this way that the British documentary movement was given shape and impetus. Grierson wanted documentaries to inform the public about their nation and involve them emotionally with the workings of their government. His assumptions were as follows: Phase one included some of the most innovative, lovely, and lasting of the British documentaries: Phase two, which began in the mids, consisted of calling public attention to pressing problems faced by the nation, insistence that these problems needed to be solved, and suggestions about their causes and possible solutions. Since these matters may have involved differing political positions and in any case did not relate directly to the concerns of the sponsoring General Post Office , Grierson stepped outside the GPO to enlist sponsorship from private industry. Big oil and gas concerns were especially responsive to his persuasion. The subjects dealt with in this new kind of documentary included unemployment Workers and Jobs , slums Housing Problems , malnutrition among the poor Enough to Eat? Unlike the earlier British documentaries, these films were journalistic rather than poetic, and seemed quite unartistic. Yet they incorporated formal and technical experiments. The direct interview remains a standard technique of television documentary today. A second innovation, complementing the first, was nontheatrical distribution and exhibition: These films and the system they came out of became models for other countries. Grierson, meanwhile, carried his ideas not only to Canada, where he drafted legislation for the National Film Board and became its first head, but to New Zealand , Australia, and later South Africa , all of which established national film boards. During his Canadian years he moved beyond national concerns to global ones. His ideas regarding the education of citizens required in a world at war, and a new world to follow, were expressed in major essays that have inspired many who have read them. It is for his many-faceted, innovative leadership in film and in education that Grierson is most to be valued. As a theoretician he articulated the basis of the documentary film, its form and function, its aesthetic and its ethic. As a teacher he trained and, through his writing and speaking, influenced many documentary filmmakers, not only in Britain and Canada but throughout the world. As a producer he was responsible to one extent or another for thousands of films, and he played a decisive creative role in some of the most important of them. In addition, he was an adroit political figure and dedicated civil servant for most of his life. Whether in the employ of a government or not, his central concern was always with communicating to people of a nation and of the world the information and attitudes that he thought would help them to lead more useful, productive, satisfying, and rewarding lives. Ellis Pick a style below, and copy the text for your bibliography.

8: James Beveridge Films & C.V.

Swann, P., "John Grierson and the G.P.O. Film Unit, ," in *Historical Journal of Film, Radio and TV* (Abindon, Oxon),

JOHN GRIERSON, FILM MASTER pdf

March Ellis, Jack C., "The Final Years of British Documentary as the Grierson Movement," in Journal of Film and Video (Boston), Fall

9: John Grierson - Director - Films as Director:, Other Films:, Publications

The commoner kind of publication is the compilation of homages, personal recollections, and testimonials such as the Cinematheque canadienne's Homage to John Grierson (), and James Beveridge's transcripts of interviews, speeches, and statements collected in the making of the NFB film Grierson and published as John Grierson: Film Master.

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