



# A COMPANION TO THE HISTORICAL FILM

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# Online Companion Historical Film Robert Rosenstone

**Deborah Cartmell, Ashley D. Polasek**



## **Online Companion Historical Film Robert Rosenstone:**

**A Companion to the Historical Film** Robert A. Rosenstone, Constantin Parvulescu, 2015-12-02 Broad in scope this interdisciplinary collection of original scholarship on historical film features essays that explore the many facets of this expanding field and provide a platform for promising avenues of research Offers a unique collection of cutting edge research that questions the intention behind and influence of historical film Essays range in scope from inclusive broad ranging subjects such as political contexts to focused assessments of individual films and auteurs Prefaced with an introductory survey of the field by its two distinguished editors Features interdisciplinary contributions from scholars in the fields of History Film Studies Anthropology and Cultural and Literary Studies

**The Biopic in Contemporary Film Culture** Tom Brown, Belén Vidal, 2013-12-17 The biographical film or biopic is a staple of film production in all major film industries and yet within film studies its generic aesthetic and cultural significance has remained underexplored The Biopic in Contemporary Film Culture fills this gap conceptualizing the biopic with a particular eye toward the life of the genre internationally New theoretical approaches combine with specially commissioned chapters on contemporary biographical film production in India Italy South Korea France Russia Great Britain and the US in order to present a selective but well rounded portrait of the biopic s place in film culture From Marie Antoinette to The Social Network the pieces in this volume critically examine the place of the biopic within ongoing debates about how cinema can and should represent history and real lives Contributors discuss the biopic s grounding in the conventions of the historical film and explore the genre s defining traits as well as its potential for innovation The Biopic in Contemporary Film Culture expands the critical boundaries of this evolving versatile genre

*Film, History and Memory* Fearghal McGarry, Jennie Carlsten, 2015-04-21 Using an interdisciplinary approach Film History and Memory broadens the focus from history the study of past events to memory the processes individual generational collective or state driven by which meanings are attached to the past

*The "Disguised" Political Film in Contemporary Hollywood* Betty Kaklamanidou, 2018-04-19 With strict guidelines on methodology and time frame films produced after September 2001 and a socio semiotic theoretical framework Betty Kaklamanidou unpacks the problematic terms and ideas that go along with defining a new genre Kaklamanidou considers a different sub genre per chapter placing each group of films in their socio historical context to reach conclusions about the production of political films in millennial Hollywood In shifting the terms of the debate The Disguised Political Film in Contemporary Hollywood offers a fresh new approach to the subject of the political film The political film is not a clearly delineated object but rather an elusive one and resistant to clear boundaries So what is a political film Can The Hunger Games 2012 belong to the same category as Lincoln 2012 Is Jarhead 2005 a political movie simply because it is set during the Gulf War but with no reference to the motives of the conflict and or American and Arab relations and thus in the same group of war films such as The Three Kings 1999 another narrative that focuses on the same military conflict but includes direct commentary to governmental and

military strategies Are historical films by definition political since the majority deals with significant events and or people in a specific socio cultural landscape

**Reframing the Past** Mia E. M. Treacey, 2016-02-26 Reframing the Past traces what historians have written about film and television from 1898 until the early 2000s Mia Treacey argues that historical engagement with film and television should be reconceptualised as Screened History an interdisciplinary international field of research to incorporate and replace what has been known as History and Film It draws from the fields of Film Television and Cultural Studies to critically analyse key works and connect past scholarship with contemporary research Reconsidered as Screened History the works of Pierre Sorlin Marc Ferro John O Connor Robert Rosenstone and Robert Toplin are explored alongside lesser known but equally important contributions This book identifies a number of common themes and ideas that have been explored by historians for decades the use of history on film and television as a way to teach the past the challenge of filmic and televisual history to more traditional historiography and an ongoing battle to find an appropriate historical way to engage with Film Studies and Theory Screened History offers an approach to exploring History Film and Television that allows room for future developments while connecting them to a rich and diverse body of past scholarship Combining a narrative of historical research on film and television over the past century with a reconceptualisation of the field as Screened History Reframing the Past is essential reading both for established scholars of History and Film Film History and other related disciplines and to students new to the field

**The CIA in Hollywood** Tricia Jenkins, 2016-03-08 An in depth study of the CIA s collaboration with Hollywood since the mid 1990s and the important and troubling questions it creates What s your impression of the CIA A bumbling agency that can t protect its own spies A rogue organization prone to covert operations and assassinations Or a dedicated public service that advances the interests of the United States Astute TV and movie viewers may have noticed that the CIA s image in popular media has spanned this entire range with a decided shift to more positive portrayals in recent years But what very few people know is that the Central Intelligence Agency has been actively engaged in shaping the content of film and television especially since it established an entertainment industry liaison program in the mid 1990s The CIA in Hollywood offers the first full scale investigation of the relationship between the Agency and the film and television industries Tricia Jenkins draws on numerous interviews with the CIA s public affairs staff operations officers and historians as well as with Hollywood technical consultants producers and screenwriters who have worked with the Agency to uncover the nature of the CIA s role in Hollywood In particular she delves into the Agency s and its officers involvement in the production of The Agency In the Company of Spies Alias The Recruit The Sum of All Fears Enemy of the State Syriana The Good Shepherd and more Her research reveals the significant influence that the CIA now wields in Hollywood and raises important and troubling questions about the ethics and legality of a government agency using popular media to manipulate its public image Fascinating highly readable Overall Jenkins s work is fresh and original and demonstrates sound scholarship The author has a passion for the topic that translates to vibrant writing It is also a concise as

well as entertaining look at an aspect of the CIA its media relations with Hollywood of which little is known Enthusiastically written and incorporating effective illustrative case studies The CIA in Hollywood is definitely recommended to students of film media relations the CIA and U S interagency relations H War *The Historical Film* Marcia Landy,2001 What is history How do we represent it How do our notions of history change over time The essays in *The Historical Film History and Memory in Media* probe the roles that cinema and television play in altering and complicating our understanding of historical events The book brings together representative examples of how both media critics and historians write about history as it is created and disseminated through film and television The essays explore what is at stake culturally and politically in media history and how this form of history making is different from traditional historiography The volume is divided into four parts Regarding History History as Trauma History Fiction and Postcolonial Memory and History and Television that progressively deepen our understanding of just how complex the issues are Essays by top scholars analyze many different kinds of film historical film documentary costume drama and heritage films The section on television is equally broad examining phenomena as diverse as news broadcasts and Ken Burns s documentary *The Civil War* Contributors are Mbye Cham George F Custen Mary Ann Doane Richard Dienst Taylor Downing Gary Edgerton Naomi Greene Miriam Bratu Hansen Sue Harper Sumiko Higashi Anton Kaes Marcia Landy Shawn Rosenheim Robert A Rosenstone Pierre Sorlin Maria Wyke and Ismail Xavier **The Modern Cultural Myth of the Decline and Fall of the Roman Empire** Jonathan Theodore,2016-08-13 This book investigates the decline and fall of Rome as perceived and imagined in aspects of British and American culture and thought from the late nineteenth through the early twenty first centuries It explores the ways in which writers filmmakers and the media have conceptualized this process and the parallels they have drawn deliberately or unconsciously to their contemporary world Jonathan Theodore argues that the decline and fall of Rome is no straightforward historical fact but a myth in terms coined by Claude L vi Strauss meaning not a falsehood but a complex social and ideological construct Instead it represents the fears of European and American thinkers as they confront the perceived instability and pitfalls of the civilization to which they belonged The material gathered in this book illustrates the value of this idea as a spatiotemporal concept rather than a historical event a narrative with its own unique moral purpose Choreography Invisible Anna Pakes,2020-04-28 In *Choreography Invisible* The Disappearing Work of Dance Anna Pakes seeks to reconcile the ephemeral nature of dance with its status as a cultural object through the lenses of cultural theory philosophy and contemporary dance theory *Adaptation, Intermediality and the British Celebrity Biopic* Márta Minier,Maddalena Pennacchia,2016-03-23 Beginning with the premise that the biopic is a form of adaptation and an example of intermediality this collection examines the multiplicity of source texts and the convergence of different media in this genre alongside the concurrent issues of fidelity and authenticity that accompany this form The contributors focus on big and small screen biopics of British celebrities from the late twentieth and twenty first centuries attending to their myth making and myth breaking potential

Related topics are the contemporary British biopic's participation in the production and consumption of celebrated lives and the biopic's generic fluidity and hybridity as evidenced in its relationship to such forms as the bio docudrama. Offering case studies of film biographies of literary and cultural icons including Elizabeth I Elizabeth II Diana Princess of Wales John Lennon Shakespeare Jane Austen Beau Brummel Carrington and Beatrix Potter the essays address how British identity and heritage are interrogated in the re-telling and showing of these lives and how the reimagining of famous lives for the screen is influenced by recent processes of manufacturing celebrity.

**Inspired by True Events** Robert J. Niemi, 2013-10-17 An up to date and indispensable guide for film history buffs of all kind this book surveys more than 500 major films based on true stories and historical subject matter. When a film is described as based on a true story or inspired by true events exactly how true is it? Which factual elements of the story were distorted for dramatic purposes and what was added or omitted? **Inspired by True Events: An Illustrated Guide to More Than 500 History Based Films** Second Edition concisely surveys a wide range of major films docudramas biopics and documentaries based on real events addressing subject areas including military history and war political figures sports and art. This book provides an up to date and indispensable guide for all film history buffs students and scholars of history and fans of the cinema.

**A Companion to the Biopic** Deborah Cartmell, Ashley D. Polasek, 2020-01-15 The most comprehensive reference text of theoretical and historical discourse on the biopic film. The biopic often viewed as the most reviled of all film genres traces its origins to the early silent era over a century ago. Receiving little critical attention biopics are regularly dismissed as superficial formulaic and disrespectful of history. Film critics literary scholars and historians tend to believe that biopics should be artistic yet accurate true to life representations of their subjects. Moviegoing audiences however do not seem to hold similar views. Biopics continue to be popular commercially viable films. Even the genre's most ardent detractors will admit that these films are often very watchable particularly due to the performance of the lead actor. It is increasingly common for stars of biographical films to garner critical praise and awards driving a growing interest in scholarship in the genre. **A Companion to the Biopic** is the first global and authoritative reference on the subject. Offering theoretical historical thematic and performance based approaches this unique volume brings together the work of top scholars to discuss the coverage of the lives of authors politicians royalty criminals and pop stars through the biopic film. Chapters explore evolving attitudes and divergent perspectives on the genre with topics such as the connections between biopics and literary melodramas the influence financial concerns have on aesthetic social or moral principles the merger of historical narratives with Hollywood biographies stereotypes and criticisms of the biopic genre and more. This volume Provides a systematic in depth analysis of the biopic and considers how the choice of historical subject reflects contemporary issues. Places emphasis on films that portray race and gender issues. Explores the uneven boundaries of the genre by addressing what is and is not a biopic as well as the ways in which films simultaneously embrace and defy historical authenticity. Examines the distinction between reality and the real in biographical films. Offers a chronological

survey of biopics from the beginning of the 20th century A Companion to the Biopic is a valuable resource for researchers scholars and students of history film studies and English literature as well as those in disciplines that examine interpretations of historical figures

**History on Film/Film on History** Robert A. Rosenstone,2017-07-28 History on Film Film on History has established itself as a classic treatise on the historical film and its role in bringing the past to life In the third edition of this widely acclaimed text Robert A Rosenstone argues that to leave history films out of the discussion of the meaning of the past is to ignore a major means of understanding historical events This book examines what history films convey about the past and how they convey it demonstrating the need to learn how to read and understand this new visual world and integrating detailed analysis of films such as Schindler s List Glory October and Reds Advocating for the dramatic feature as a legitimate way of doing history this edition includes a new introduction a revised final chapter a new epilogue that discusses recent history films such as Selma and The Imitation Game and an extensive and updated guide to further reading Examining the codes and conventions of how these films tell us about the past and providing guidance on how to effectively analyse films as historical interpretations this book is an essential introduction to the field for students of history and film

**Designing (Post)Colonial Knowledge** Priya Jha,Rajinder Dudrah,2021-03-30 Over the past 20 years we have seen critical design studies emerge as a springboard for scholars activists and those working in the creative industries Design studies has enabled critics to link the relationship between constructions of knowledge and the emotional commitments that both practitioners and audiences bring to the making and uses of design work A critical focus on these practices can reveal issues such as the distribution of power and emotional evocations and experiences in and through different designs At the same time the use of design studies has drawn on diverse fields such as art history architecture public policy and Geographic Information Systems This collected volume the first of its kind engages with these fields of critical inquiry with ideas and debates in post colonial studies and in media and cultural studies It contributes to a growing body of scholarship that examines material culture and its relationship between design and its construction of knowledge about multicultural identities in the colonial and postcolonial periods with a focus on South Asia The chapters pose questions about colonial history colonial and postcolonial cultural practices and the aestheticization of South Asian art design and media forms as they inform identities in a deterritorialized global culture The sites of the investigation by the contributors reflect the interdisciplinarity of design studies and share the insistence on emphasizing the vernacular Indian fashion design lithographic design in Muslim princely states and Indian floor drawings live alongside museum exhibitions shopping malls and film spaces This book was originally published as a special issue of South Asian Popular Culture

**Filming History from Below** Efrén Cuevas,2022-01-11 Traditional historical documentaries strive to project a sense of objectivity producing a top down view of history that focuses on public events and personalities In recent decades in line with historiographical trends advocating history from below a different type of historical documentary has emerged focusing on tightly

circumscribed subjects personal archives and first person perspectives Efr n Cuevas categorizes these films as microhistorical documentaries and examines how they push cinema s capacity as a producer of historical knowledge in new directions Cuevas pinpoints the key features of these documentaries identifying their parallels with written microhistory a reduced scale of observation a central role given to human agency a conjectural approach to the use of archival sources and a reliance on narrative structures Microhistorical documentaries also use tools specific to film to underscore the affective dimension of historical narratives often incorporating autobiographical and essayistic perspectives and highlighting the role of the protagonists personal memories in the reconstruction of the past These films generally draw from family archives with an emphasis on snapshots and home movies Filming History from Below examines works including P ter Forg cs s films dealing with the Holocaust such as *The Maelstrom* and *Free Fall* documentaries about the Israeli Palestinian conflict Rithy Panh s work on the Cambodian genocide films about the internment of Japanese Americans during the Second World War such as *A Family Gathering* and *History and Memory* and Jonas Mekas s chronicle of migration in his diary film *Lost Lost Lost*

Film and Domestic Space Stefano Baschiera, 2020-05-28 Drawing on a broad range of theoretical disciplines and with case studies of directors such as Chantal Akerman Agn s Varda Claire Denis and Todd Haynes Amos Gitai Martin Ritt John Ford Ila B ka and Louise Lemoine this book goes beyond the representational approach to the analysis of domestic space in cinema in order to look at it as a dispositif **Engaging the Past** Alison Landsberg, 2015-06-02 Reading films television dramas reality shows and virtual exhibits among other popular texts *Engaging the Past* examines the making and meaning of history for everyday viewers Contemporary media can encourage complex interactions with the past that have far reaching consequences for history and politics Viewers experience these representations personally cognitively and bodily but as this book reveals not just by identifying with the characters portrayed Some of the works considered in this volume include the films *Hotel Rwanda* 2004 *Good Night and Good Luck* 2005 and *Milk* 2008 the television dramas *Deadwood* *Mad Men* and *Rome* the reality shows *Frontier House* *Colonial House* and *Texas Ranch House* and *The Secret Annex* Online accessed through the Anne Frank House website and the Kristallnacht exhibit accessed through the United States Holocaust Museum website These mass cultural texts cultivate what Alison Landsberg calls an affective engagement with the past tying the viewer to an event or person and fostering a sense of intimacy that does more than transport the viewer back in time Affect she suggests can also work to disorient the viewer forcibly pushing him or her out of the narrative and back into his or her own body By analyzing these specific popular history formats Landsberg shows the unique way they provoke historical thinking and produce historical knowledge prompting a reconsideration of what constitutes history and an understanding of how history works in the contemporary mediated public sphere *The Global Auteur* Seung-hoon Jeong, Jeremi Szaniawski, 2017-12-28 Once heralded and defined by the likes of Francois Truffaut and Andrew Sarris as a romantic figure of aesthetic individualism the auteur is reinvestigated here through a novel approach Bringing established as well as emergent



figures of world art cinema to the fore The Global Auteur shows how politics and philosophy are present in the works of these important filmmakers They can be still seen leading a fight that their glorious predecessors seemed to have abandoned in the face of global capitalism and the market economy Yet as the contributors show a new world calls for a new cinema and thus for new auteurs Covering a range of global auteurs such as Lars von Trier Lav Diaz Lee Chang dong and Abderrahmane Sissako The Global Auteur provides a much needed reassessment of the film auteur for the global age **T&T Clark**

**Companion to the Bible and Film** Richard Walsh, 2018-06-28 The first decades of the twenty first century saw a resurgence of the biblical epic film such as Noah and Exodus Gods and Kings which was in turn accompanied by a growth of biblical film criticism This companion surveys that field of study by framing it in light of significant and recent biblical films as well as the voices of key biblical film critics Non Hollywood and seemingly non biblical films also come under investigation The contributors concentrate on three points context focusing on the Bible in specific film genres and cultural situations theory applying theory from both religion and film studies with an eye to their possible intersections and recent and significant texts reflecting on which texts and themes have been most important in biblical film and which are currently at the fore Exploring cinema across the globe and accompanied by extended introductory essays for each of the three sections this companion is an important resource for scholars in both film and biblical reception **The Biopic and Beyond** Melanie Piper, 2022-07-14 Biopics and other movies and television shows based on real events are increasingly appearing at the multiplex and on streaming platforms alongside blockbuster franchises and adaptations The appeal of movies and television shows based on true stories is that they claim to tell us what really happened with the public and private versions of events packaged into one coherent narrative But how do they do it and what makes this version of events so appealing The Biopic and Beyond investigates the process that turns the distant public figures that populate news and entertainment into screen characters that we can engage with and try to understand a little better Even though they aren't the real thing our engagement with fictionalized versions of public figures can for better or worse color the way we understand the real person behind them Screen engagement with the fake person behind the real person doesn't only happen in biopics and docudramas with media as varied as sketch comedy fan fiction and the celebrity cameo contributing to the ways we understand public figures Using case studies such as Mark Zuckerberg and The Social Network Sarah Palin and Saturday Night Live and Louis C K and Louie The Biopic and Beyond will make you think about the way you see the world through a fictionalized version of it

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