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PAST IMPERFECT

HISTORY ACCORDING TO THE MOVIES

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Past Imperfect History According To The Movies

Robert A. Rosenstone



Past Imperfect History According To The Movies:

Past Imperfect Mark C. Carnes, 1996-11-15 Essays that consider how classic movies have reflected history include the writings of such noted historians as Paul Fussell, Antonia Fraser, and Gore Vidal **The Southern State of Mind** Jan Nordby Gretlund, 1999 Remarkably removed from the devotional certifying and celebratory view of the South that has dominated books of this genre *The Southern State of Mind* addresses the question of whether inherited Southern values, problems, and contradictions have survived the onslaught of modernization **BOOK JACKET The Politics of Adaptation** D. Hassler-Forest, P. Nicklas, 2015-04-14 In the age of globalization, digitization, and media convergence, traditional hierarchies between media are breaking down. This book offers new approaches to understanding the politics and their underlying ideologies that are reshaping our global media landscape, including questions of audience participation and transmedia storytelling Past Imperfect Peter Charles Hoffer, 2007-07-03 Woodrow Wilson, a practicing academic historian before he took to politics, defined the importance of history: A nation which does not know what it was yesterday does not know what it is today. He, like many men of his generation, wanted to impose a version of America's founding identity: it was a land of the free and a home of the brave. But not the braves. Or the slaves. Or the disenfranchised women. So the history of Wilson's generation omitted a significant proportion of the population in favor of a perspective that was predominantly white, male, and Protestant. That flaw would become a fissure and eventually a schism. A new history arose, which, written in part by radicals and liberals, had little use for the noble and the heroic and that rankled many who wanted a celebratory rather than a critical history. To this combustible mixture of elements was added the flame of public debate. History in the 1990s was a minefield of competing passions, political views, and prejudices. It was dangerous ground, and at the end of the decade four of the nation's most respected and popular historians were almost destroyed by it: Michael Bellesiles, Doris Kearns Goodwin, Stephen Ambrose, and Joseph Ellis. This is their story, set against the wider narrative of the writing of America's history. It may be, as Flaubert put it, that our ignorance of history makes us libel our own times. To which he could have added: falsify, plagiarize, and politicize, because that's the other story of America's history **Gone with the Glory** Brian Steel Wills, 2011 From *Birth of a Nation* to *Cold Mountain*, hundreds of directors, actors, and screenwriters have used the Civil War to create compelling cinema. However, each generation of moviemakers has resolved the tug of war between entertainment value and historical accuracy differently. Historian Brian Steel Wills takes readers on a journey through the portrayal of the war in film, exploring what Hollywood got right and wrong, how the films influenced each other, and ultimately how the movies reflect America's changing understandings of the conflict and of the nation *History by Hollywood* Robert Brent Toplin, 1996 Presenting Hollywood as one of our most influential interpreters of history, Toplin offers a close examination of *Mississippi Burning*, *JFK*, *Sergeant York*, *Missing*, *Bonnie and Clyde*, *Patton*, *All the President's Men*, and *Norma Rae*. Distributed by Syndetics Solutions LLC *Historical Film* Jonathan Stubbs, 2013-03-28 Although precise definitions have not been agreed

on historical cinema tends to cut across existing genre categories and establishes an intimidatingly large group of films In recent years a lively body of work has developed around historical cinema much of it proposing valuable new ways to consider the relationship between cinematic and historical representation However only a small proportion of this writing has paid attention to the issue of genre In order to counter this omission this book combines a critical analysis of the Hollywood historical film with an examination of its generic dimensions and a history of its development since the silent period *Historical Film A Critical Introduction* is concerned not simply with the formal properties of the films at hand but also the ways in which they have been promoted interpreted and discussed in relation to their engagement with the past

History on Film/Film on History Robert A. Rosenstone, 2014-01-14 Since first publication in 2006 Robert A Rosenstone's *History on Film Film on History* has established itself as a classic treatise on the historical film and its role in bringing history to life In this updated version of his ground breaking and widely acclaimed text Robert Rosenstone argues that to leave history films out of the discussion of the meaning of the past is to ignore a major factor in our understanding of past events He champions the dramatic feature as a legitimate way of doing history even though it is largely fictional He 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 Integrating detailed analysis of individual history films such as *Glory* *Reds* *October* and *Schindler's List* this new edition includes A new introduction outlining the impact this work has had on the topic of history and film as well as general developments in the field New up to date Guide to Key Reading Detailed examinations of a variety of films American European Mexican and Soviet made in different political systems and climates A chapter focusing on Oliver Stone as a brilliant historian of the Vietnam era A chapter on recent Holocaust films showing how a group of works taken together can provide a wide ranging understanding of a single historical event With its useful guidance on how to effectively analyse films as historical interpretations this new edition will continue to hold its place as a text which not only shows the value of film on history but also demonstrates how history can work on film

Pennsylvania's Revolution William Pencak, 2010-01-01 A collection of essays on the American Revolution in Pennsylvania Topics include the politicization of the English and German language press and the population they served the Revolution in remote areas of the state and new historical perspectives on the American and British armies during the Valley Forge winter Provided by publisher

Past and Present James Chapman, 2005-09-23 This ground breaking book takes as its focal point director Ken Loach's view that The only reason to make films that are a reflection on history is to talk about the present In the first book to take on this major genre in all its complexity James Chapman argues that historical films say as much about the times in which they are made as about the past they purport to portray Through in depth case studies of fourteen key films spanning the 1930s up to the turn of the twenty first century from *The Private Life of Henry VIII* and *Zulu* to *Chariots of Fire* and *Elizabeth* Chapman examines the place of historical films in British cinema history and film culture Looking closely at the issues that they present from gender class

and ethnicity to militarism and imperialism he also discusses controversies over historical accuracy and the ways in which devices such as voice overs title captions and visual references to photographs and paintings assert a sense of historical verisimilitude Exploring throughout the book the dialectical relationship between past and present Chapman reveals how such films promote British achievements but also sometimes question them and how they project images of Britishness to audiences both in the UK and internationally

Hollywood and the American Historical Film J.E. Smyth,2012-01-17

How do Hollywood filmmakers construct and interpret American history Is film s visual historical language inherently different from the traditions of written history This definitive collection of essays by leading scholars probes the theoretical and historical contexts of films made about the American past from the silent era to the present Exploring issues deeply connected with historical filmmaking from historiography to censorship to race gender and sexuality the book discusses a wide range of films and genres including classics such as The Virginian Gone with the Wind and Citizen Kane This collection is essential reading for anyone interested in studying or researching American history and film Includes essays by Susan Courtney David Culbert Nicholas J Cull Vera Dika David Eldridge Vittorio H sle Marcia Landy Mark W Roche Robert Rosenstone Ian Scott Robert Sklar J E Smyth and Warren I Susman

American Film History Cynthia Lucia,Roy Grundmann,Art Simon,2015-06-25 This authoritative collection of introductory and specialized readings explores the rich and innovative history of this period in American cinema Spanning an essential range of subjects from the early 1900s Nickelodeon to the decline of the studio system in the 1960s it combines a broad historical context with careful readings of individual films Charts the rise of film in early twentieth century America from its origins to 1960 exploring mainstream trends and developments along with topics often relegated to the margins of standard film histories Covers diverse issues ranging from silent film and its iconic figures such as Charlie Chaplin to the coming of sound and the rise of film genres studio moguls and later the Production Code and Cold War Blacklist Designed with both students and scholars in mind each section opens with an historical overview and includes chapters that provide close careful readings of individual films clustered around specific topics Accessibly structured by historical period offering valuable cultural social and political contexts Contains careful close analysis of key filmmakers and films from the era including D W Griffith Charles Chaplin Buster Keaton Erich von Stroheim Cecil B DeMille Don Juan The Jazz Singer I Am a Fugitive from a Chain Gang Scarface Red Dust Glorifying the American Girl Meet Me in St Louis Citizen Kane Bambi Frank Capra s Why We Fightseries The Strange Love of Martha Ivers Rebel Without a Cause Force of Evil and selected American avant garde and underground films among many others Additional online resources such as sample syllabi which include suggested readings and filmographies for both general specialized courses will be available online May be used alongside American Film History Selected Readings 1960 to the Present to provide an authoritative study of American cinema through the new millennium

History and Film Maarten Pereboom,2016-09-13 The ability to view recorded moving pictures has had a major impact on human culture since the

development of the necessary technologies over a century ago For most of this time people have gone to the movies to be entertained and perhaps edified but in the meantime television the videocassette recorder VCR the digital versatile disk DVD player the personal computer desktop and laptop the internet and other technologies have made watching moving pictures possible at home in the classroom and just about anywhere else Today moving images are everywhere in our culture Every day moving picture cameras record millions of hours of activity human and otherwise all over the world your cell phone makes a little video of your friends at a party the surveillance camera at the bank keeps an eye on customers journalists shoulder carried cameras record the latest from the war zone and across the world film artists work on all kinds of movies from low budget independent projects to the next big budget Hollywood blockbuster Moving pictures have had a great influence on human culture and this book focuses on using moving images as historical evidence Studying history means examining evidence from the past to understand interpret and present what has happened in different times and places We talk and write about what we have learned hoping to establish credibility both for what we have determined to be the facts and for whatever meaning or significance we may attach to our reconstruction of the past Studying history is a scientific process involving a fairly set methodology We tend to favor written sources and we have tended to favor writing as a means of presenting our views of the past But historians also use all kinds of other documents and artifacts in their work of interpreting the past including moving pictures

Designs on the Past Lloyd Llewellyn-Jones, 2018-07-13 The epic glitter and glamour of Hollywood's Golden Age In the period 1916-1966 during its so called Golden Age Hollywood developed a passion for the ancient world and produced many epic movie blockbusters The studios used every device they could find to wow audiences with the spectacle of antiquity In this unique study Lloyd Llewellyn Jones shows how Hollywood carefully and skilfully created the popular modern perception of the ancient world He analyses how producers art directors costumiers publicity agents movie stars and inevitably a cast of thousands literally designed and crafted the ancient world from scratch This lively book offers a technical as well as a theoretical guide to a much neglected area of film studies and reception studies that will appeal to anyone working in these disciplines Key Features Lavishly illustrated with film stills and examples of rare and fascinating marketing material Broad coverage of films including *The King of Kings* *The Sign of the Cross* *Samson and Delilah* *Land of the Pharaohs* *The Ten Commandments* *Ben Hur* *Spartacus* and *Cleopatra* Considers different aspects of film production the Hollywood set costume design the role of the movie star dialogue narration and music Sets a new agenda for exploring the relationship between history and film and between history and visual culture Explores the archaeology of stardom examining the onscreen offscreen images of Elizabeth Taylor Charlton Heston and Rita Hayworth Includes a filmography chronological outline and study aids

Presenting History Peter J. Beck, 2017-10-04 Who reads academic histories Should historians reach out more beyond academia to the general public Why do Hollywood films historical novels and television histories prove more successful in presenting the past to a wider audience What can historians do to improve

their effectiveness in reaching and engaging their target audience in a digital age The way history is presented to an audience is often taken for granted even ignored Presenting History explores the vital role played by presenters in both establishing why history matters in today's world and communicating the past to audiences within and outside academia Through case studies of leading historians historical novelists Hollywood filmmakers and television history presenters this book looks critically at alternative literary and visual ways of presenting the past as both academic history and popular history Historians discussed include Stephen Ambrose Niall Ferguson Eric Hobsbawm Robert A. Rosenstone Simon Schama Joan Wallach Scott and A. J. P. Taylor Chapter topics include Hollywood and history Michael Bellesiles controversial history of gun rights in the USA Philippa Gregory's historical novels historians and the David Irving trial and Terry Deary's Horrible Histories Raising serious questions about the nature study and communication of history Presenting History is an essential text for historians and history students as well as anyone involved in listening to reading or watching presenters of the past

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

Toward the Visualization of History Mark Howard Moss, 2008-01-01 This book discusses the impact of visuals on the study of history by examining visual culture and the future of print providing an analysis of photography film television and computer culture The author shows how the visualization of history can become a driving social and cultural force for change

Hollywood's America Steven Mintz, Randy W. Roberts, David Welky, 2016-01-04 Fully revised updated and extended the fifth edition of Hollywood's America provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events A new edition of this classic textbook which ties movies into the broader narrative of US and film history This fifth edition

contains nine new chapters with a greater overall emphasis on recent film history and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film

Remaking the Middle Ages Andrew B.R. Elliott,2014-01-10 Proposing a fresh theoretical approach to the study of cinematic portrayals of the Middle Ages this book uses both semiotics and historiography to demonstrate how contemporary filmmakers have attempted to recreate the past in a way that while largely imagined is also logical meaningful and as truthful as possible Carrying out this critical approach the author analyzes a wide range of films depicting the Middle Ages arguing that most of these films either reflect the past through a series of visual signs a concept he has called iconic recreation or by comparing the past to a modern equivalent called paradigmatic representation

The Columbia Companion to American History on Film Peter C. Rollins,2004-03-24 American history has always been an irresistible source of inspiration for filmmakers and today for good or ill most Americans sense of the past likely comes more from Hollywood than from the works of historians In important films such as *The Birth of a Nation* 1915 *Roots* 1977 *Apocalypse Now* 1979 and *Saving Private Ryan* 1998 how much is entertainment and how much is rooted in historical fact In *The Columbia Companion to American History on Film* more than seventy scholars consider the gap between history and Hollywood They examine how filmmakers have presented and interpreted the most important events topics eras and figures in the American past often comparing the film versions of events with the interpretations of the best historians who have explored the topic Divided into eight broad categories Eras Wars and Other Major Events Notable People Groups Institutions and Movements Places Themes and Topics and Myths and Heroes the volume features extensive cross references a filmography of discussed and relevant films notes and a bibliography of selected historical works on each subject *The Columbia Companion to American History on Film* is also an important resource for teachers with extensive information for research or for course development appropriate for both high school and college students Though each essay reflects the unique body of film and print works covering the subject at hand every essay addresses several fundamental questions What are the key films on this topic What sources did the filmmaker use and how did the film deviate or remain true to its sources How have film interpretations of a particular historical topic changed and what sorts of factors technological social political historiographical have affected their evolution Have filmmakers altered the historical record with a view to enhancing drama or to enhance the truth of their putative message

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