

SCREENING THE PAST

*Film and the Representation
of History*

Edited by Tony Barta

Screening The Past Film And The Representation Of History

WJ Hussar



Screening The Past Film And The Representation Of History:

Screening the Past Tony Barta, 1998-08-20 Film and television have been accepted as having a pervasive influence on how people understand the world. An important aspect of this is the relationship of history and film. The different views of the past created by film, television and video are only now attracting closer attention from historians, cultural critics and filmmakers. This volume seeks to advance the critical exploration scholars have recently begun. Barta begins by addressing the various ways the past is screened for our understanding and relates the art of film to other media. The essays that follow deal primarily with the changing perspectives of political and social developments and changing concepts of ideology, gender or culture in films and television programs made for historically shaped reasons. Chapters by filmmakers explore issues of context and intent in their own projects. Scholars and general readers interested in film and cultural studies will find this an important volume.

History on Film/Film on History Robert A. Rosenstone, 2023-11-30 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 fourth 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 Preface and a new chapter that focuses on films produced in Latin America, Africa, the Middle East, India and East Asia. 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.

Holocaust and the Moving Image Toby Haggith, Joanna Newman, 2005 Based on an event held at the Imperial War Museum in 2001, this book is a blend of voices and perspectives: archivists, curators, filmmakers, scholars and Holocaust survivors. Each section examines films and how they have contributed to wider awareness and understanding of the Holocaust since the war.

The Historiography of Genocide Anton Weiss-Wendt, Robert Krieken, Alfred A. Cave, Ben Kiernan, Doris Bergen, David Moshman, Victoria Sanford, John Docker, Robert Hitchcock, 2008-02-13 The Historiography of Genocide is an indispensable guide to the development of the emerging discipline of genocide studies and the only available assessment of the historical literature pertaining to genocides.

After the Holocaust David Cesarani, Eric J. Sundquist, 2011-09-29 For the last decade, scholars have been questioning the idea that the Holocaust was not talked about in any way until well into the 1970s. *After the Holocaust: Challenging the Myth of Silence* is the first collection of authoritative original scholarship to expose a serious misreading of the past on which controversially the claims for a Holocaust industry rest. Taking an international approach, this bold new book exposes the myth and opens the way for a sweeping reassessment of Jewish life in the postwar era, a life lived in the pervasive shared awareness that Jews

had narrowly survived a catastrophe that had engulfed humanity as a whole but claimed two thirds of their number The chapters include an overview of the efforts by survivor historians and memoir writers to inform the world of the catastrophe that had befallen the Jews of Europe an evaluation of the work of survivor historians and memoir writers new light on the Jewish historical commissions and the Jewish documentation centres studies of David Boder a Russian born psychologist who recorded searing interviews with survivors and the work of philosophers social thinkers and theologians theatrical productions by survivors and the first films on the theme made in Hollywood how the Holocaust had an impact on the everyday life of Jews in the USA and a discussion of the different types and meanings of silence A breakthrough volume in the debate about the Myth of Silence this is a must for all students of Holocaust and genocide [The Vikings on Film](#) Kevin J. Harty,2014-01-10 Factual and fanciful tales of the Nordic warriors known as Vikings have proven irresistible to filmmakers for nearly a century Diverse prominent actors from Kirk Douglas Richard Widmark and Sidney Poitier to Tim Robbins and John Cleese and noted directors including Richard Fleischer Clive Donner and Terry Jones have all lent their talents to Viking related films These fourteen essays on films dealing with the Viking era discuss American British and European productions Analyzed in detail are such films as The Vikings 1958 The Long Ships 1964 Alfred the Great 1969 Erik the Viking 1989 and Outlander 2008 as well as two comic strip adaptations the 1954 and 1989 films of Prince Valiant and the animated Asterix and the Vikings 2006 A comprehensive filmography is also included [A History of Evil in Popular Culture](#) Sharon Packer MD,Jody Pennington,2014-07-15 Evil isn t simply an abstract theological or philosophical talking point In our society the idea of evil feeds entertainment manifests in all sorts of media and is a root concept in our collective psyche This accessible and appealing book examines what evil means to us Evil has been with us since the Garden of Eden when Eve unleashed evil by biting the apple Outside of theology evil remains a highly relevant concept in contemporary times evil villains in films and literature make these stories entertaining our criminal justice system decides the fate of convicted criminals based on the determination of their status as evil or insane This book examines the many manifestations of evil in modern media making it clear how this idea pervades nearly all aspects of life and helping us to reconsider some of the notions about evil that pop culture perpetuates and promotes Covering screen media such as film television and video games print media that include novels and poetry visual media like art and comics music and political polemics the essays in this book address an eclectic range of topics The diverse authors include Americans who left the United States during the Vietnam War era conservative Christian political pundits rock musicians classical linguists Disney fans scholars of American slavery and experts on Holocaust literature and films From portrayals of evil in the television shows The Wire and 24 to the violent lyrics of the rap duo Insane Clown Posse to the storylines of the Lord of the Rings and Harry Potter books readers will find themselves rethinking what evil is and how they came to hold their beliefs [The Changing Face of Evil in Film and Television](#) Martin F. Norden,2007 The popular media of film and television surround us daily with images of evil images that have often gone

critically unexamined In the belief that people in ever increasing numbers are turning to the media for their understanding of evil this lively and provocative collection of essays addresses the changing representation of evil in a broad spectrum of films and television programmes Written in refreshingly accessible and de jargonised prose the essays bring to bear a variety of philosophical and critical perspectives on works ranging from the cinema of famed director Alfred Hitchcock and the preternatural horror films Halloween and Friday the 13th to the understated documentary Human Remains and the television coverage of the immediate post 9 11 period The Changing Face of Evil in Film and Television is for anyone interested in the moving image representation of that pervasive yet highly misunderstood thing we call evil Contents Martin F NORDEN Introduction Matthew SOAR The Bite at the Beginning Encoding Evil Through Film Title Design Linda BRADLEY SALAMON Screening Evil in History Rope Compulsion Scarface Richard III Mike FRANK The Radical Monism of Alfred Hitchcock Cynthia FREELAND Natural Evil in the Horror Film Alfred Hitchcock s The Birds Matt HILLS and Steven Jay SCHNEIDER The Devil Made Me Do It Representing Evil and Disarticulating Mind Body in the Supernatural Serial Killer Film Thomas HIBBS Virtue Vice and the Harry Potter Universe Robin R MEANS COLEMAN and Jasmine Nicole COBB Training Day and The Shield Evil Cops and the Taint of Blackness Martin F NORDEN The Uncanny Relationship of Disability and Evil in Film and Television Carlo CELLI Comedy and the Holocaust in Roberto Benigni s Life is Beautiful La vita e bella Garnet C BUTCHART On the Void The Fascinating Object of Evil in Human Remains John F STONE The Perfidious President and The Beast Evil in Oliver Stone s Nixon Gary R EDGERTON William B HART and Frances HASSENCAHL Televising 9 11 and Its Aftermath The Framing of George W Bush s Faith Based Politics of Good and Evil Bibliography Notes on Contributors Index

Women's Memory D. Fatma Türe, Fatma Türe, 2011-07-12 Women s archives appear to have been largely disregarded until the last couple of decades Most countries lack well documented archives and the question of methodology has become a common concern and ever more significant for researchers Aiming to contribute to the growing efforts of developing women s archives the present book brings together the works of numerous researchers from various disciplines The researchers contributed to this volume in order to share information and experiences about the problems of sources and archives in women s studies The articles in the book not only analyse the problems encountered by researchers in the field of women s studies but also examine perceptions of women in collective memories The book comprises five parts Women s Archives and Women s Libraries Art Literature and Journal Letters and Petitions Oral History and Cinema All the articles present fresh ideas on the collective memory perceptions experiences and the collection of documents on women The aim is to present discussions about the works of oral written and visual culture that constitute the collective memory and to form accessible archives on an international level thereby opening up new areas of research on this subject **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

Historical Dictionary of Holocaust Cinema Robert C. Reimer, Carol J. Reimer, 2024-12-19 Some 80 years after the end of World War two and Nazi Germany's attempt to annihilate European Jews and the Jewish culture the story of the Holocaust continues to be told in novels paintings music sculpture and film Over the past eight decades close to a thousand documentaries narrative shorts and features television miniseries and filmed statements from survivors have confronted the horrors of the past creating a recognizable iconography of persecution suffering and genocide While arguably movies and television have a tendency to overly simplify if not trivialize historical events popular culture artists also keep the past from being forgotten Historical Dictionary of Holocaust Cinema Second Edition contains a chronology an introduction and an extensive bibliography The dictionary section has more than 175 cross referenced entries on films directors and historical figures Foreign language experimental and canonical films are included This book is an excellent resource for students researchers and anyone wanting to know more about holocaust cinema

Genocide Perspectives V Nikki Marczak, Kirril Shields, 2017-01-01 Despite the catch cry bandied about after the Holocaust Never Again genocides continue to destroy cultures and communities around the globe In this collection of essays Australian scholars discuss the crime of genocide examining regimes and episodes that stretch across time and geography Included are discussions on Australia's own history of genocide against its Indigenous peoples mass killing and human rights abuses in Indonesia and North Korea and new insights into some of the core twentieth century genocides such as the Holocaust and the Armenian Genocide Scholars grapple with ongoing questions of memory and justice governmental responsibility the role of the medical professions gendered experiences artistic representation and best practice in genocide education Importantly genocide prevention and the role of the global community is also explored within this collection This volume of Genocide Perspectives is dedicated to Professor Colin Tatz AO an inspirational figure in the field of human rights and one of the forefathers of

genocide studies in Australia **Films With Legs** Véronique Maisier, Rosemary A. Peters, 2011-07-12 *Films With Legs* Crossing Borders with Foreign Language Films addresses the ways international cinematic traditions both erect borders and blur them or tear them down. Each chapter of this book examines real and perceived borders, their representations on the screen, and their manifestations in filmic texts that can also be cultural documents and political statements. The fifteen articles included here discuss films made by twenty-four directors with dialogues in nine foreign languages representing cultural aspects from twelve countries and five continents. From Algeria to Bulgaria, Germany to Israel, India to Argentina, the films studied in this book have legs that cross many borders and take their audiences on distant journeys. Simultaneously, these films comment on the ever-expanding nature of cinema itself, of filmic language, and of film as language, and discuss how borders are constructed on the screen, not just in fences and walls and boundaries but also in dialogue and dialect, speech and accent, and silence.

Creating Australian Television Drama Susan Lever, 2020-11-13 Television drama has been the dominant form of popular storytelling for more than sixty years, shaping the imaginations of millions of people. This book surveys the careers of the central creators of those stories for Australian television: the writers who learnt how to work in a new medium, adapting to its constraints and exploring its creative possibilities. Informed by interviews with many writers, it describes the establishment of Australian television drama production, observing the way writers grasped the creative and business opportunities that television presented. It examines the development of Australian versions of the major television genres: the sitcom, the police drama, the historical series, docudrama, and social drama, presenting a canon of significant Australian television drama productions that deserve to be remembered. It offers an account of the emergence of work by Indigenous writers for television, and it argues for the consideration of television drama alongside histories of Australian film and stage drama. For years, Susan Lever has been talking to Australia's best television writers about their work, their craft, and their industry. Now it's all here in this book, a toast to a vital part of Australian culture.

Geoffrey Atherden: This is a wonderful book. Meticulously researched and engagingly written, it tells, in fascinating detail, from the writers' points of view, the story of Australian scripted television from its beginnings in the 1950s to the present. Better yet, Susan Lever has allowed the writers themselves to speak about the work, about their visions and processes, their joys and frustrations. I am delighted to see television drama, docudrama, and comedy acknowledged so generously for their role in Australian culture.

Sue Smith: Brilliantly researched, lucid, comprehensive, the big picture on writers for the small screen in Australia.

Ian David **Teenage Audiences and British Period Drama** Shelley Anne Galpin, 2024-07-25 This book provides an engaging insight into the responses of teenage audiences to British period drama, presenting original data collected from young people across England. Situated in relation to debates regarding the heritage film and young people's consumption of the media, *Teenage Audiences and British Period Drama* challenges the often homogenous characterisation of teenagers by demonstrating the range of responses this genre inspires in young viewers. Arguing for the period drama's underestimated relevance to younger

audiences the book details the varied ways that young people use film and television drama to make sense of the world and their place in it and highlights the under researched significance of collective viewing in influencing viewer response Analysis demonstrates the key role that values play in influencing judgements amongst youth audiences the importance of perceived historical accuracy and the potential for screen texts to inspire a deeper relationship with the past *History Comes Alive* M. J. Rymza-Pawlowska, 2017-10-03 During the 1976 Bicentennial celebration millions of Americans engaged with the past in brand new ways They became absorbed by historical miniseries like *Roots* visited museums with new exhibits that immersed them in the past propelled works of historical fiction onto the bestseller list and participated in living history events across the nation While many of these activities were sparked by the Bicentennial M J Rymza Pawlowska shows that in fact they were symptomatic of a fundamental shift in Americans relationship to history during the 1960s and 1970s For the majority of the twentieth century Americans thought of the past as foundational to but separate from the present and they learned and thought about history in informational terms But Rymza Pawlowska argues that the popular culture of the 1970s reflected an emerging desire to engage and enact the past on a more emotional level to consider the feelings and motivations of historic individuals and most importantly to use this in reevaluating both the past and the present This thought provoking book charts the era s shifting feeling for history and explores how it serves as a foundation for the experience and practice of history making today **In Search of the Holy Grail** Veronica Ortenberg, 2006-01-01 This book surveys the influence of the middle ages and of medieval attitudes and values on later periods and on the modern world Many artistic political and literary movements have drawn inspiration and sought their roots in the thousand years between 500 and 1500 AD Medieval Christianity and its rich legacy has been the essential background to European culture as a whole Gothic architecture and chivalry were two keys to Romanticism while nationalists including the Nazis looked back to the middle ages to find emerging signs of national character In literature few myths have been as durable or popular as those of King Arthur stretching from the Dark Ages to Hollywood In *In Search of the Holy Grail* is a vivid account of how later ages learnt about and interpreted the middle ages *American Icons* Benedikt Feldges, 2007-12-12 Shedding light on the historicity of icons to reframe the history of the screen and dissect the visual core of a medium that is still poorly understood this book presents new ways of seeing the mechanisms at work in our modern pictorial culture **Cinema Medievalia** Kevin J. Harty, Scott Manning, 2024-11-20 This collection of original essays presents new scholarship on nearly three dozen feature length films including silent films animated films films in black and white and films in technicolor along with other shorter examples of cinematic medievalism Written by contributors from around the globe with a wide variety of backgrounds the essays in this volume take a critical approach to one of the most popular forms of medievalism This book presents a full century of cinematic depictions of the Middle Ages with new examinations of works such as *The Seventh Seal* *God s Fool* *La Passion de Jeanne d Arc* *Saladin the Victorious* *Dante s Inferno An Animated Epic* and *A Knight s Tale* among others

History on Television Ann Gray, Erin Bell, 2013 In recent years non fiction history programmes have flourished on television This interdisciplinary study of history programming identifies and examines different genres employed by producers and tracks their commissioning production marketing and distribution histories With comparative references to other European nations and North America the authors focus on British history programming over the last two decades and analyse the relationship between the academy and media professionals They outline and discuss often competing discourses about how to do history and the underlying assumptions about who watches history programmes History on Television considers recent changes in the media landscape which have affected to a great degree how history in general and whose history in particular appears onscreen Through a number of case studies using material from interviews by the authors with academic and media professionals the role of the professional historian and that of media professionals commissioning editors and producer directors as mediators of historical material and interpretations is analysed and the ways in which the logics of television shape historical output are outlined and discussed Building on their analysis Ann Gray and Erin Bell ask if history on television fulfils its potential to be a form of public history through offering as it does a range of interpretations of the past to and originating from or including those not based in the academy Through consideration of the representation or absence of the diversity of British identity gender ethnicity and race social status and regional identities the authors substantially extend the scope of existing scholarship into history on television History on Television will be essential reading for all those interested in the complex processes involved in the representation of history on television

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