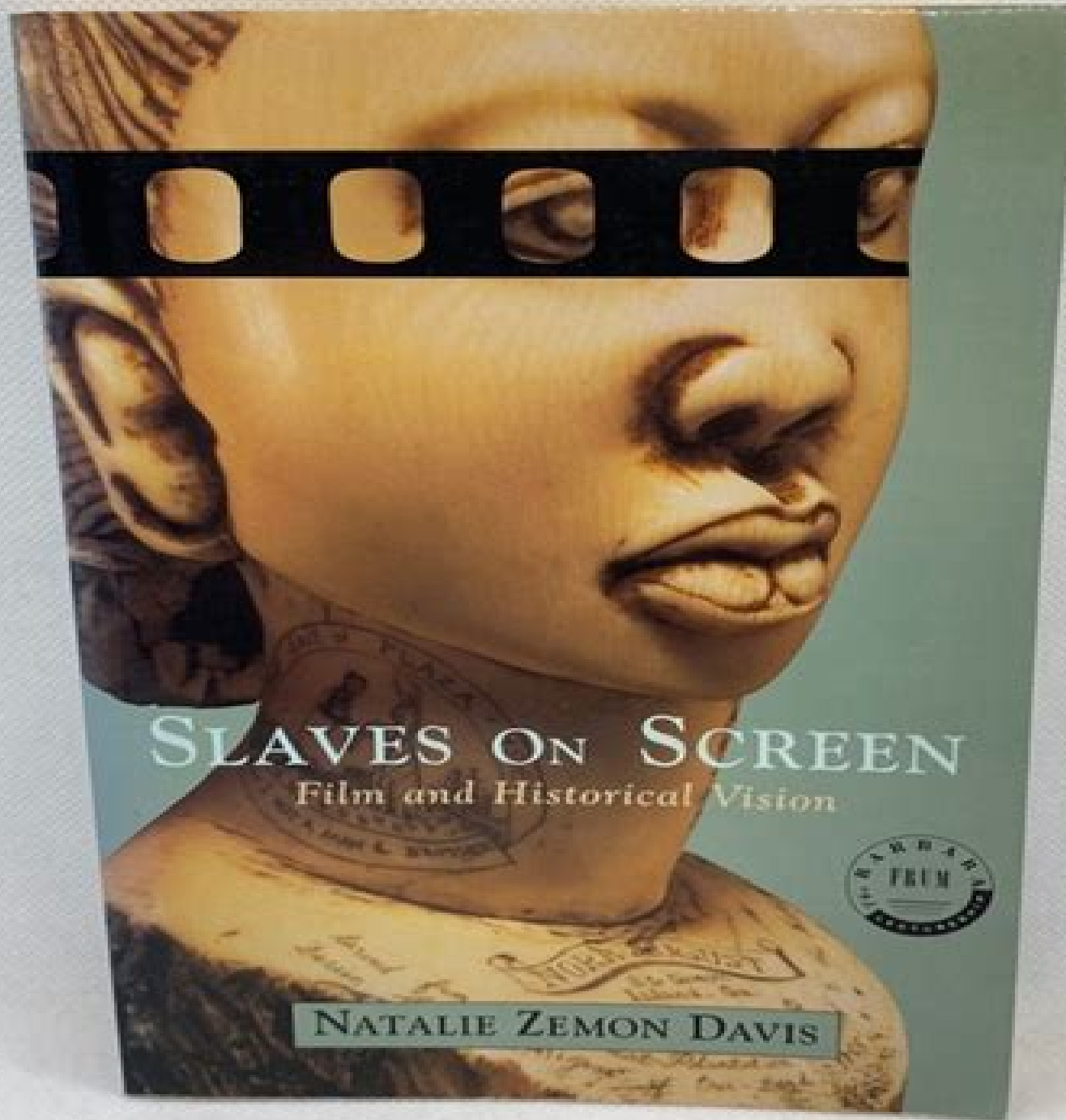




SLAVES ON SCREEN

Film and Historical Vision

NATALIE ZEMON DAVIS



Slaves On Screen Film Historical Vis

R Sanford



Slaves On Screen Film Historical Vis:

Slaves on Screen Natalie Zemon Davis, 2011-03-04 People have been experimenting with different ways to write history for 2 500 years yet we have experimented with film in the same way for only a century Noted professor and historian Natalie Zemon Davis consultant for the film *The Return of Martin Guerre* argues that movies can do much more than recreate exciting events and the external look of the past in costumes and sets Film can show millions of viewers the sentiments experiences and practices of a group a period and a place it can suggest the hidden processes and conflicts of political and family life And film has the potential to show the past accurately wedding the concerns of the historian and the filmmaker To explore the achievements and flaws of historical films in differing traditions Davis uses two themes slavery and women in political power She shows how slave resistance and the memory of slavery are represented through such films as Stanley Kubrick's *Spartacus* Steven Spielberg's *Amistad* and Jonathan Demme's *Beloved* Then she considers the portrayal of queens from John Ford's *Mary of Scotland* and Shekhar Kapur's *Elizabeth* to John Madden's *Mrs Brown* and compares them with the cinematic treatments of Eva Peron and Golda Meir This visionary book encourages readers to consider history films both appreciatively and critically while calling historians and filmmakers to a new collaboration *Abraham Lincoln on Screen* Mark S. Reinhart, 2024-09-17 President Abraham Lincoln is the most frequently portrayed American historical figure in the history of the film and television arts appearing onscreen as a character in more than 250 productions since the birth of the motion picture medium This work covers each film and television portrayal of Lincoln providing essential cast production and release information and discussion of each work's historical accuracy and artistic merits This updated edition provides commentary on all new screen works produced in recent years including Steven Spielberg's award winning 2012 film *Lincoln* starring Daniel Day Lewis in the title role [The Encyclopedia of Racism in American Films](#) Salvador Jiménez Murguía, 2018-04-12 Winner RUSA 2019 Outstanding References Source Winner and named a Library Journal Best Reference Book of the Year 2018 From D W Griffith's *Birth of a Nation* in 1915 to the recent *Get Out* audiences and critics alike have responded to racism in motion pictures for more than a century Whether subtle or blatant racially biased images and narratives erase minorities perpetuate stereotypes and keep alive practices of discrimination and marginalization Even in the 21st century the American film industry is not color blind evidenced by films such as *Babel* 2006 *A Better Life* 2011 and *12 Years a Slave* 2013 *The Encyclopedia of Racism in American Film* documents one facet of racism in the film industry wherein historically underrepresented peoples are misrepresented through a lack of roles for actors of color stereotyping negative associations and an absence of rich nuanced characters Offering insights and analysis from over seventy scholars critics and activists the volume highlights issues such as Hollywood's diversity crisis White Savior films Magic Negro tropes The disconnect between screen images and lived realities of African Americans Latinos Native Americans and Asians A companion to the ever growing field of race studies this volume opens up a critical dialogue on an always timely issue The

Encyclopedia of Racism in American Film will appeal to scholars of cinema race and ethnicity studies and cultural history

The Enchanted Screen Jack Zipes, 2011-01-27 The Enchanted Screen The Unknown History of Fairy Tale Films offers readers a long overdue comprehensive look at the rich history of fairy tales and their influence on film complete with the inclusion of an extensive filmography compiled by the author With this book Jack Zipes not only looks at the extensive illustrious life of fairy tales and cinema but he also reminds us that decades before Walt Disney made his mark on the genre fairy tales were central to the birth of cinema as a medium as they offered cheap copyright free material that could easily engage audiences not only through their familiarity but also through their dazzling special effects Since the story of fairy tales on film stretches far beyond Disney this book therefore discusses a broad range of films silent English and non English animation live action puppetry woodcut montage Jim Henson cartoon and digital Zipes thus gives his readers an in depth look into the special relationship between fairy tales and cinema and guides us through this vast array of films by tracing the adaptations of major fairy tales like Little Red Riding Hood Cinderella Snow White Peter Pan and many more from their earliest cinematic appearances to today Full of insight into some of our most beloved films and stories and boldly illustrated with numerous film stills The Enchanted Screen is essential reading for film buffs and fans of the fairy tale alike

Projecting the Past Maria Wyke, 2013-12-02 Brought vividly to life on screen the myth of ancient Rome resonates through modern popular culture Projecting the Past examines how the cinematic traditions of Hollywood and Italy have resurrected ancient Rome to address the concerns of the present The book engages contemporary debates about the nature of the classical tradition definitions of history and the place of the past in historical film

Romancing Yesenia Masha Salazkina, 2024-08-06 This book considers the unexpected and mostly unexamined popularity of the Mexican film Yesenia Alfredo B Crevenna 1971 in the Soviet Union Set during the Second Franco Mexican war this unassuming movie melodrama was based on a successful television series itself an adaptation of a popular women s romance graphic novel a genre that was extremely common in mid century Mexico Screened in the Soviet Union in 1975 Yesenia became the highest grossing film in the history of Soviet film exhibition unsurpassed by any movie foreign or domestic Based on ticket sales alone it was seen by an astounding 91.4 million viewers in only the first year of its release Yesenia s popularity in the socialist bloc largely unbeknown to its Mexican producers continued for decades after its initial release as the film migrated from cinemas to television screens and video Boosted by its success with Soviet audiences the film enjoyed a similarly spectacular exhibition history in China in the late 1970s when the country was opening itself up to more international media paving the way for other Mexican and Latin American productions broadcasted on Chinese television in decades to follow Approaching this period retrospectively cognizant of more contemporary developments in the global media I conceive of this episode in film history through a framework of television culture whose increasing impact I argue shaped both the film s Mexican production and its subsequent reception within the Socialist bloc I also argue that Yesenia s popularity carved out a crucial node within

the global circuit of cultural and industrial networks further enabling Latin American media's transcontinental reach

Provided by publisher *Shakespeare on Screen: King Lear* Victoria Bladen, Sarah Hatchuel, Nathalie Vienne-Guerrin, 2019-09-26 An up to date survey of Shakespeare's King Lear on screen and the aesthetic social and political issues raised by screen versions Directory of History Departments, Historical Organizations, and Historians, 2006

Celluloid Revolt Christina Gerhardt, Marco Abel, 2019 Provides new insights into German language cinema around 1968 and its relationship to the period's epoch making cultural and political happenings The epoch making revolutionary period universally known in Germany as 68 can be argued to have predated that year and to have extended well into the 1970s It continues to affect German and Austrian society and culture to this day Yet while scholars have written extensively about 1968 and the cinema of other countries relatively little sustained scholarly attention has thus far been paid to 1968 and West German East German and Austrian cinemas Now five decades later Celluloid Revolt sets out to redress that situation generating new insights into what constituted German language cinema around 1968 and beyond Contributors engage a range of cinemas spanning experimental and avant garde cinema installations and exhibits short films animated films and crime films collectively produced cinemas feminist films and Arbeiterfilme workers films as well as their relationship to cinemas of other countries such as French cinema and US direct cinema Contributors Marco Abel Tilman Baumgärtel Madeleine Bernstorff Timothy Scott Brown Michael Dobstadt Sean Eedy Thomas Elsaesser Ian Fleishman Christina Gerhardt Lisa Haegele Randall Halle Priscilla Layne Ervin Malakaj Kalani Michell Evelyn Preuss Patricia Anne Simpson Fabian Tietke Andrew Stefan Weiner Christina Gerhardt is Associate Professor of German and Film Studies at the University of Hawai'i at Manoa Marco Abel is Professor of English and Film Studies at the University of Nebraska Lincoln

Epic Films Gary Allen Smith, 2015-09-03 Epic films those concerned with monumental events and larger than life characters cover the period from the Creation to the A.D. 1200s and have been churned out by Hollywood and overseas studios since the dawn of filmmaking Cecil B. DeMille a master of the genre hit upon the perfect mixture of sex splendor and the sacred to lure audiences to his epic productions The 355 film entries include casts and credits plot synopsis and narratives on the making of the films There are 190 photographs in this edition

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