



SLAVES ON SCREEN

Film and Historical Vision

NATALIE ZEMON DAVIS

Slaves On Screen

**Rudyard Alcocer, Kristen Block, Dawn
Duke**



Slaves On Screen:

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 *World History on the Screen*

Wendy S. Wilson, Gerald H. Herman, 2003-08 Help your students develop critical viewing skills while they deepen their understanding of world history Enhances exploration of world history through the study of compelling films **From Havana to Hollywood** Philip Kaisary, 2024-07-01 *From Havana to Hollywood* examines the presence or absence of Black resistance to slavery in feature films produced in either Havana or Hollywood including Gillo Pontecorvo's *Burn* neglected masterpieces by Cuban auteurs Tom's Guti rrez Alea and Sergio Giral and Steve McQueen's Oscar winning *12 Years a Slave* Philip Kaisary argues that with rare exceptions the representation of Black agency in Hollywood has always been and remains taboo Contrastingly Cuban cinema foregrounds Black agency challenging the ways in which slavery has been misremembered and misunderstood in North America and Europe With powerful richly theorized readings the book shows how Cuban cinema especially recreates the past to fuel visions of liberation and asks how the medium of film might contribute to a renewal of emancipatory politics today

Celluloid Chains Rudyard Alcocer, Kristen Block, Dawn Duke, 2024-01-12 Featuring a variety of disciplinary perspectives and analytical approaches *Celluloid Chains* is the most comprehensive volume to date on films about slavery This collection examines works from not only the United States but elsewhere in the Americas and it attests to slavery's continuing importance as a source of immense fascination for filmmakers and their audiences Each of the book's fifteen original essays focuses on a particular film that directly treats the enslavement of Africans and their descendants in the New World Beginning with an essay on the Cuban film *El otro* Francisco 1975 Sergio Giral's reworking of a nineteenth century abolitionist novel the book proceeds to examine such works as the landmark miniseries *Roots* 1977 which sparked intense controversy over its authenticity Werner Herzog's *Cobra Verde*

1987 which raises questions about what constitutes a slavery film Guy Deslauriers's *Passage du milieu* 1999 a documentary style reconstruction of what Africans experienced during the Middle Passage and Steve McQueen's Oscar winning *12 Years a Slave* 2013 which embodies the tensions between faithfully adapting a nineteenth century slave narrative and bending it for modern purposes Films about slavery have shown a special power to portray the worst and best of humanity and Celluloid Chains is an essential guide to this important genre

Cyrus J. Marriott Hodgkins,1913 **PC Mag** ,1989-10-31 PCMag.com is a leading authority on technology delivering Labs based independent reviews of the latest products and services Our expert industry analysis and practical solutions help you make better buying decisions and get more from technology

A Slave is a Slave H. Beam Piper,2023-08-22 *A Slave is a Slave* by H Beam Piper Published by Good Press Good Press publishes a wide range of titles that encompasses every genre From well known classics literary fiction and non fiction to forgotten or yet undiscovered gems of world literature we issue the books that need to be read Each Good Press edition has been meticulously edited and formatted to boost readability for all e readers and devices Our goal is to produce eBooks that are user friendly and accessible to everyone in a high quality digital format

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Cyber Racism Jessie Daniels,2009-03-16 In this exploration of the way racism is translated from the print only era to the cyber era the author takes the reader through a devastatingly informative tour of white supremacy online The book examines how white supremacist organizations have translated their printed publications onto the Internet Included are examples of open as well as cloaked sites which disguise white supremacy sources as legitimate civil rights websites Interviews with a small sample of teenagers as they surf the web show how they encounter cloaked sites and attempt to make sense of them mostly unsuccessfully The result is a first rate analysis of cyber racism within the global information age The author debunks the common assumptions that the Internet is either an inherently democratizing technology or an effective recruiting tool for white supremacists The book concludes with a nuanced challenging analysis that urges readers to rethink conventional ways of knowing about racial equality civil rights and the Internet

Reel History Robert Brent Toplin,2002 The author makes an argument for clemency in judging Hollywood's interpretations of history and thoroughly investigates its serious limitations and opportunities to construe history

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The Trans-Atlantic Slave Trade: A Database on CD-ROM Teacher's Manual Stephen D. Behrendt,2000-06-19 **Unconventional History** Brian Fay,2002 Migrating the Black Body Leigh Raiford,Heike Raphael-Hernandez,2017-03-20 Migrating the Black Body explores how visual media from painting to photography from global independent cinema to Hollywood movies from posters and broadsides to digital media from public art to graphic novels has shaped diasporic imaginings of the individual and collective self How is the travel of black bodies reflected in reciprocal black images How is blackness forged and remade through diasporic visual encounters and reimagined through revisitations with the past And how do visual technologies structure the way we see African subjects and subjectivity This volume brings together an international group of scholars and artists who explore these questions in visual culture for the historical and contemporary African diaspora Examining subjects as wide ranging as the appearance of blackamoors in Russian and Swedish imperialist paintings the appropriation of African and African American liberation images for Chinese Communist Party propaganda and the role of YouTube videos in establishing connections between Ghana and its international diaspora these essays investigate routes of migration both voluntary and forced stretching across space place and time The White Slaves of Free America John T. McEnnis,1888

The Bottom of the World and other stories John Coleman Burroughs,Hulbert Burroughs,Jane Ralston

Burroughs,2014-07-02 The four stories collected in this book were written by two sons and a daughter in law of Tarzan creator Edgar Rice Burroughs John Coleman Burroughs and Jane Ralston Burroughs wrote Hybrid of Horror John Coleman and his brother Hulbert wrote The Man Without a World The Lightning Men and The Bottom of the World Fully illustrated with the original artwork from the pulp magazines Thrilling Mystery Thrilling Wonder Stories and Startling Stories

Slaves, Masters, and the Art of Authority in Plautine Comedy Kathleen McCarthy,2009-01-10 What pleasures did Plautus heroic tricksters provide their original audience How should we understand the compelling mix of rebellion and social conservatism that Plautus offers Through a close reading of four plays representing the full range of his work Menaechmi Casina Persa and Captivi Kathleen McCarthy develops an innovative model of Plautine comedy and its social effects She concentrates on how the plays are shaped by the interaction of two comic modes the socially conservative mode of naturalism and the potentially subversive mode of farce It is precisely this balance of the naturalistic and the farcical that allows everyone in the audience especially those well placed in the social hierarchy to identify both with and against the rebel to feel both the thrill of being a clever underdog and the complacency of being a securely ensconced authority figure Basing her interpretation on the workings of farce and naturalism in Plautine comedy McCarthy finds a way to understand the plays patchwork literary style as well as their protean social effects Beyond this she raises important questions about popular literature and performance not only on ancient Roman stages but in cultures far from Plautus Rome How and why do people identify with the fictional figures of social subordinates How do stock characters happy endings and other conventions operate How does comedy simultaneously upset and uphold social hierarchies Scholars interested in Plautine theater will be rewarded by the detailed analyses of the plays while those more broadly interested in social and cultural history will find much that is useful in McCarthy s new way of grasping the elusive ideological effects of comedy **Perspectives** ,2001

Screening European Heritage Paul Cooke,Rob Stone,2016-09-01 This book provides a unique examination of the way Europe s past is represented on contemporary screens and what this says about contemporary cultural attitudes to history How do historical dramas come to TV and cinema screens across Europe How is this shaped by the policies and practices of cultural institutions from media funding boards to tourist agencies and heritage sites Who watches these productions and how are they consumed in cinemas on TV and online are just some of the questions this volume seeks to answer From The Lives of Others to Game of Thrones historical dramas are a particularly visible part of mainstream European film production often generating major national debates on the role of the past in contemporary national identity construction

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