



SLAVES ON SCREEN

Film and Historical Vision

NATALIE ZEMON DAVIS

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Slaves On Screen Film And Historical Vision:

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 **Slaves on Screen** Natalie Zemon Davis, 2003

Medieval and Early Modern Film and Media R. Burt, 2016-04-30 Medieval and Early Modern Film and Media contextualizes historical films in an innovative way not only relating them to the history of cinema but also to premodern and early modern media This philological approach to the pre history of cinema engages both old media such as scrolls illuminated manuscripts the Bayeux Tapestry and new digital media such as DVDs HD DVDs and computers Burt examines the uncanny repetitions that now fragment films into successively released alternate cuts and extras footnote tracks audiocommentaries and documentaries that re structure and reframe historical films thereby presenting new challenges to historicist criticism and film theory With a double focus on recursive narrative frames and the cinematic paratexts of medieval and early modern film this book calls our attention to strange sometimes opaque phenomena in film and literary theory that have previously gone unrecognized **Inside the Historical Film** Bruno Ramirez, 2014-09-30 From cinema's beginnings filmmakers have turned to the past for their stories so much so that in many ways our historical culture is shaped more in the movie theatre than in the classroom *Inside the Historical Film* argues how and why film can enrich our understanding of the past Bruno Ramirez discusses a wide range of films from various historical and national contexts pointing to the role that film crafts play in translating historical events into cinematic language He takes the reader through the process of conception research design and production of several films that he researched and co wrote explaining the decisions that were made to best convey historical knowledge The practice based quality at the core of Ramirez's analysis is further enhanced by conversations with world renowned film directors including Denys Arcand Constantin Costa Gavras Deepa Mehta Renzo Rossellini Paolo and Vittorio Taviani and Margarethe von Trotta Grounded in an appreciation for the

interpretative value of making films and cinema's ability to reach large public audiences at personal and emotional levels

Inside the Historical Film seeks to understand historical films as both creative works and multi-layered representations of the past

Screening the Sixties Oliver Gruner, 2016-09-17 This book provides a detailed and engaging account of how Hollywood cinema has represented and remembered the Sixties From late 1970s hippie musicals such as *Hair* and *The Rose* through to recent civil rights portrayals *The Help* and *Lee Daniels The Butler* Oliver Gruner explores the ways in which films have engaged with broad debates on America's recent past Drawing on extensive archival research he traces production history and script development showing how a group of politically engaged filmmakers sought to offer resonant contributions to public memory Situating Hollywood within a wider series of debates taking place in the US public sphere *Screening the Sixties* offers a rigorous and innovative study of cinema's engagement with this most contested of epochs

Making History Move Kim Nelson, 2024-03-15 *Making History Move* builds upon decades of scholarship investigating history in visual culture proposing a methodology of five principles to analyze history in moving images in the digital age charting a path to understand the form of history with the most significant impact on public perceptions of the past

Early Modern European Diplomacy Dorothee Goetze, Lena Oetzel, 2023-12-31 New Diplomatic History has turned into one of the most dynamic and innovative areas of research especially with regard to early modern history It has shown that diplomacy was not as homogenous as previously thought On the contrary it was shaped by a multitude of actors practices and places The handbook aims to characterise these different manifestations of diplomacy and to contextualise them within ongoing scientific debates It brings together scholars from different disciplines and historiographical traditions The handbook deliberately focuses on European diplomacy although non-European areas are taken into account for future research in order to limit the framework and ensure precise definitions of diplomacy and its manifestations This must be the prerequisite for potential future global historical perspectives including both the non-European and the European world

Witnessing Australian Stories Kelly Jean Butler, 2017-07-28 This book is about how Australians have responded to stories about suffering and injustice in Australia presented in a range of public media including literature history films and television Those who have responded are both ordinary and prominent Australians politicians writers and scholars All have sought to come to terms with Australia's history by responding empathetically to stories of its marginalized citizens Drawing upon international scholarship on collective memory public history testimony and witnessing this book represents a cultural history of contemporary Australia It examines the forms of witnessing that dominated Australian public culture at the turn of the millennium Since the late 1980s witnessing has developed in Australia in response to the increasingly audible voices of indigenous peoples migrants and more recently asylum seekers As these voices became public they posed a challenge not only to scholars and politicians but also most importantly to ordinary citizens When former Prime Minister Kevin Rudd delivered his historic apology to Australia's indigenous peoples in February 2008 he performed an act of collective witnessing

that affirmed the testimony and experiences of Aboriginal Australians The phenomenon of witnessing became crucial not only to the recognition and reparation of past injustices but to efforts to create a more cosmopolitan Australia in the present This is a vital addition to Transaction s critically acclaimed Memory and Narrative series **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 **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 Unites 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 **New York and Slavery** Alan J. Singer,2008-08-21 Challenges readers to rethink the way we view the nation s past and race relations in the present

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.

Documenting Taiwan on Film Sylvia Li-chun Lin, Tze-lan Deborah Sang, 2012-03-12 To date there is but a handful of articles on documentary films from Taiwan. This volume seeks to remedy the paucity in this area of research and conduct a systematic analysis of the genre. Each contributor to the volume investigates the various aspects of documentary by focusing on one or two specific films that document social, political, and cultural changes in recent Taiwanese history. Since the lifting of martial law, documentary has witnessed a revival in Taiwan with increasing numbers of young independent filmmakers covering a wide range of subject matter in contrast to fiction films which have been in steady decline in their appeal to local Taiwanese viewers. These documentaries capture images of Taiwan in its transformation from an agricultural island to a capitalist economy in the global market as well as from an authoritarian system to democracy. What makes these documentaries a unique subject of academic inquiry lies not only in their exploration of local Taiwanese issues but more importantly in the contribution they make to the field of non-fiction film studies. As the former third world countries and Soviet bloc begin to re-examine their past and document social changes on film, the case of Taiwan will undoubtedly become a valuable source of comparison and inspiration. These Taiwanese documentaries introduce a new Asian perspective to the wealth of Anglo-American scholarship with the potential to serve as exemplar for countries undergoing similar political and social transformations. Documenting Taiwan on Film is essential reading for all those interested in Taiwan Studies, film studies, and Asian cinema.

Fighting Over the Founders Andrew M. Schocket, 2017-02 Explores how politicians, screenwriters, activists, biographers, jurists, museum professionals, and reenactors portray the American Revolution. The American Revolution is all around us. It is pictured as big as billboards and as small as postage stamps evoked in political campaigns and car advertising campaigns, relived in museums and revisited in computer games. As the nation's founding moment, the American Revolution serves as a source of powerful founding myths and remains the most accessible and most contested event in US history. More than any other, it stands as a proxy for how Americans perceive the nation's aspirations. Americans' increased fascination with the Revolution over the past two decades represents more than interest in the past. It is also a site to work out the present and the future. What are we using the Revolution to debate? In *Fighting Over the Founders*, Andrew M. Schocket explores how politicians, screenwriters, activists, biographers, jurists, museum professionals, and reenactors portray the American Revolution. Identifying competing essentialist and organicist interpretations of the American Revolution, Schocket shows how today's memories of the American Revolution reveal Americans' conflicted ideas about class

about race and about gender as well as the nature of history itself Fighting over the Founders plumbs our views of the past and the present and illuminates our ideas of what United States means to its citizens in the new millennium

Ancient Worlds in Film and Television Almut-Barbara Renger,Jon Solomon,2012-11-13 This volume reinvigorates the field of Classical Reception by investigating present day culture society and politics particularly gender gender roles and filmic constructions of masculinity and femininity which shape and are shaped by interacting economic political and ideological practices

Latin American History at the Movies Donald F. Stevens,2022-08-12 Movies are meant to be entertaining but they can also be educational People are naturally curious to know how much of what they see on their screens might be historically true In Latin American History at the Movies experts on Latin America focus on five centuries of history as portrayed in feature films An introduction on the visual presentation of the past in movies sets the stage for essays that explore sixteen of the best feature films on Latin America made from the 1980s to the present

Marxism and Historical Practice (Vol. II) Bryan D. Palmer,2015-09-01 The two volumes of Marxism and Historical Practice bring together a wide range of essays written by one of the major Marxist historians of the last fifty years Collected in Volume II Interventions and Appreciations are articles and reviews capturing the breadth of Palmer s interests as a radical historian Cultural forms and representational productions are analysed political readings of historiography and pioneering historical practice provided Themes as diverse as the analytic and political contributions of Eric Hobsbawm and E P Thompson the conflicted legacies of American Trotskyism and the representation of class politics in Scorsese s Gangs of New York are covered

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

History in Practice 2nd edition Ludmilla Jordanova,2016-07-28 History in Practice explores the discipline s breadth its complexities and the tasks it takes on This study by one of the liveliest and most acute practitioners in the field demystifies what historians do It looks at history as an academic discipline but also engages with the use of historical ideas in the wider world Historical work has public consequences and draws considerable energy from contemporary preoccupations For this new edition of her respected and widely used book Ludmilla Jordanova has revised the text and added a new chapter that takes into account recent world events She discusses the role of the internet globalisation world history and the current enthusiasm for military history This book is essential reading for all students needing an

understanding of history as a discipline *Cultural Studies Review* Chris Healy and Stephen Muecke (eds), 2008-03-01

Thinking and writing about the past challenging what history might be and how it could appear is an ongoing interest of this journal and an ongoing sometimes contentious point of connection between cultural studies and history. The shifts in how we research and write the past is no simple story of accepted breakthroughs that have become the new norms nor is it a story where it is easy to identify what the effects of cultural studies thinking on the discipline of history has been. History has provided its own challenges to its own practices in a very robust way while the cultural studies has challenged what the past is and how it might be rendered from a wide ranging set of ideas and modes of representation that have less to do with specific disciplinary arguments than responses to particular modes: textual, filmic, sonic, particular sites, nations, Indigenous temporalities, sexuality, literature, gender and perhaps a greater willingness to accentuate the political in the historical.

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