

The War Film

Peipei Pang



The War Film:

The War Film Robert T. Eberwein, 2005 War has had a powerful impact on the film industry while at the same time motion pictures can influence wartime behaviour shape our perception of the historical record This book collects essays that use a variety of critical approaches to explore this film genre

The Hollywood War Film Robert Eberwein, 2009-10-19 The Hollywood War Film offers readers a lively introduction to the theory history stars and major films constituting this vital genre from Hollywood's earliest days to the current moment Combines broad historical and theoretical coverage of the genre with in depth analysis of specific films Includes chapters on All Quiet on the Western Front World War II combat films Platoon and Full Metal Jacket Eastwood's Iwo Jima films and Iraq war films An ideal text for perennially popular courses on the war film genre

The War Film Norman Kagan, 1974

A Companion to the War Film Douglas A. Cunningham, John C. Nelson, 2016-03-28 A Companion to the War Film contains 27 original essays that examine all aspects of the genre from the traditional war film to the new global nature of conflicts and the diverse formats that war stories assume in today's digital culture Includes new works from experienced and emerging scholars that expand the scope of the genre by applying fresh theoretical approaches and archival resources to the study of the war film Moves beyond the limited confines of the combat film to cover home front films international and foreign language films and a range of conflicts and time periods Addresses complex questions of gender race forced internment international terrorism and war protest in films such as Full Metal Jacket Good Kill Grace is Gone Gran Torino The Messenger Snow Falling on Cedars So Proudly We Hail Tae Guk Gi The Brotherhood of War Tender Comrade and Zero Dark Thirty Provides a nuanced vision of war film that brings the genre firmly into the 21st Century and points the way for exciting future scholarship

Inventing Vietnam Michael Anderegg, 1991-10-11 The Vietnam War has been depicted by every available medium each presenting a message an agenda of what the filmmakers and producers choose to project about America's involvement in Southeast Asia This collection of essays most of which are previously unpublished analyzes the themes modes and stylistic strategies seen in a broad range of films and television programs From diverse perspectives the contributors comprehensively examine early documentary and fiction films postwar films of the 1970s such as The Deer Hunter and Apocalypse Now and the reformulated postwar films of the 1980s Platoon Full Metal Jacket and Born on the Fourth of July They also address made for television movies and serial dramas like China Beach and Tour of Duty The authors show how the earliest film responses to America's involvement in Vietnam employ myth and metaphor and are at times unable to escape glamorized Hollywood Later films strive to portray a more realistic Vietnam experience often creating images that are an attempt to memorialize or to manufacture different kinds of myths As they consider direct and indirect representations of the war the contributors also examine the power or powerlessness of individual soldiers the racial views presented and inscriptions of gender roles Also included in this volume is a chapter that discusses teaching Vietnam films and helping students discern and understand film rhetoric what the

movies say and who they chose to communicate those messages Excerpt Read an excerpt from Chapter 1 pdf Contents Acknowledgments Introduction Michael Anderegg 1 Hollywood and Vietnam John Wayne and Jane Fonda as Discourse Michael Anderegg 2 All the Animals Come Out at Night Vietnam Meets Noir in Taxi Driver Cynthia J Fuchs 3 Vietnam and the Hollywood Genre Film Inversions of American Mythology in The Deer Hunter and Apocalypse Now John Hellmann 4 Charlie Don't Surf Race and Culture in the Vietnam War Films David Desser 5 Finding a Language for Vietnam in the Action Adventure Genre Ellen Draper 6 Narrative Patterns and Mythic Trajectories in Mid 1980s Vietnam Movies Tony Williams 7 Rambo's Vietnam and Kennedy's New Frontier John Hellmann 8 Gardens of Stone Platoon and Hamburger Hill Ritual and Remembrance Judy Lee Kinney 9 Primetime Television's Tour of Duty Daniel Miller 10 Women Next Door to War China Beach Carolyn Reed Vartanian 11 Male Bonding Hollywood Orientalism and the Repression of the Feminine in Kubrick's Full Metal Jacket Susan White 12 Vietnam Chaos and the Dark Art of Improvisation Owen W Gilman Jr 13 Witness to War Oliver Stone Ron Kovic and Born on the Fourth of July Thomas Doherty 14 Teaching Vietnam The Politics of Documentary Thomas J Slater Selected Bibliography Selected Filmography and Videography The Contributors Index About the Author's Michael Anderegg is Professor of English at the University of North Dakota and author of two other books William Wyler and David Lean Contributors Cynthia J Fuchs John Hellman David Desser Ellen Draper Tony Williams Judy Lee Kinney Daniel Miller Carolyn Reed Vartanian Susan White Owen W Gilman Jr Thomas Doherty Thomas J Slater and the editor *The War Film* Norman Kagan, 1977 New Perspectives on the War Film Clémentine Tholas, Janis L. Goldie, Karen A.

Ritzenhoff, 2019-09-14 New Perspectives on the War Film addresses the gap in the representation of many forgotten faces of war in mainstream movies and global mass media The authors concentrate on the untold narratives of those who fought in combat and were affected by its brutal consequences Chapters discuss the historically under represented stories of individuals including women African American and Indigenous Soldiers Issues of homosexuality and gender relations in the military colonial subjects and child soldiers as well as the changing nature of war via terrorism and bioterrorism are closely analyzed The contributors demonstrate how these viewpoints have been consistently ignored in mainstream blockbuster war sagas and strive to re integrate these lost perspectives into current and future narratives **Cinematic Corpographies**

Eileen Rositzka, 2018-05-22 Writing on the relationship between war and cinema has largely been dominated by an emphasis on optics and weaponised vision However as this analysis of the Hollywood war film will show a wider sensory field is powerfully evoked in this genre Contouring war cinema as representing a somatic experience of space the study applies a term recently developed by Derek Gregory within the theoretical framework of Critical Geography What he calls corpography implies a constant re mapping of landscape through the soldier's body These assumptions can be used as a connection between already established theories of cartographic film narration and ideas of neo phenomenological film experience as they also entail the involvement of the spectator's body in sensuously grasping what is staged as a mediated experience of

war While cinematic codes of war have long been oriented almost exclusively to the visual the notion of corpography can help to reframe the concept of film genre in terms of expressive movement patterns and genre memory avoiding reverting to the usual taxonomies of generic texts

The American War Film Frank McAdams,2005

Film is Like a Battleground Marsha Gordon,2017

Film is Like a Battleground Sam Fuller s War Movies is the first book to focus on the genre that best defined the American director s career the war film It draws on previously unexplored archival materials such as Fuller s Federal Bureau of Investigation files and WWII era 16mm films to explore the director s lifelong interest in making challenging thought provoking and often politically dangerous movies about war After establishing the roots of Fuller s cinematographic schooling in the trenches during World War II including careful consideration of his 16mm footage of a Nazi camp at the end of that war Film is Like a Battleground explores Fuller s first forays into hot war representation in Hollywood with the pioneering Korean conflict films *The Steel Helmet* 1951 and *Fixed Bayonets* 1951 This pair of films introduced Fuller to his first run ins with the American political machine when they triggered both FBI and Department of Defense investigations into his political sympathies and affiliations Fuller s cold war films *Pickup on South Street* 1953 and though it veers into hot war territory *Hell and High Water* 1954 are Fuller s responses to the political pressures he had now personally experienced and resented A chapter on Fuller s representation of pre American invasion Vietnam in *China Gate* 1957 alongside his unrealized Vietnam war screenplay *The Rifle* ca late 1960s illustrates the degree to which Fuller s representation of war and nation shifted even as he continued to probe war s impossible contradictions Film is Like a Battleground would be incomplete without a thorough exploration of the films depicting the war Fuller personally experienced and spent a lifetime contemplating WWII *Verboten* 1959 Merrill s *Marauder s* 1962 and *The Big Red One* 1980 demonstrate Fuller s representation of a morally justifiable war Fuller s 1959 CBS television pilot *Dogface* offers a glimpse at one of Fuller s failed attempts to bring his WWII story into American living rooms The book concludes with a chapter about a documentary film made late in the director s life that returns Fuller to the actual site of the Nazi s Falkenau camp at which he discusses his experiences there and that powerful unforgettable footage he shot in the spring of 1945

A Guide to Films on the Korean War Paul M. Edwards,1997-03-30

Written by a knowledgeable film critic and Korean War scholar this is the only guide exclusively devoted to the study of Hollywood and television films based on the Korean War 1950 1953 It opens with eight short essays discussing the appeal of the war film genre government and filmmaker cooperation the isolation of Korean War films from other war films why John Wayne didn t make a Korean War film the other actors who did the plots of Korean War films television and Korean War films and the myths resulting from films Eighty four films are then discussed in alphabetically arranged entries The entries include production unit color status producer director screenwriter actors and actresses movie length and the author s numerical rating of the film The commentary places each film within the context of other war films the Korean War trends in Hollywood and the social and political realities of the United States The

films also are listed chronologically Producers directors screenwriters actors and actresses are indexed by responsibility and are included in the general index The book also provides a list of 109 documentary films available for public viewing The War Film Ivan Butler,1974-01-01 **The American Civil War and the Hollywood War Film** John Trafton,2019-04-23 Throughout film history war films have been in constant dialogue with both previous depictions of war and contemporary debates and technology War films remember older war film cycles and draw upon the resources of the present day to say something new about the nature of war The American Civil War was viscerally documented through large scale panorama paintings still photography and soldier testimonials leaving behind representational principles that would later inform the development of the war film genre from the silent era up to the present This book explores how each of these representational modes cemented different formulas for providing war stories with emotional content **The American War Film** Frank McAdams,2002-07-30 McAdams provides the first extensive synthesis of American and world history with the war film genre He demonstrates how the war film reflects the currents of history of the time with actual events portrayed and in dramatic plot points Beginning with *The Birth of a Nation* in 1915 McAdams weaves the development of Hollywood the larger socioeconomic and political events of the time with the way war was and is portrayed in American film In wartime he shows the struggle between propaganda and patriotism on the one side and the desire of many directors and film people to portray war as they came to know it on the other He concludes with *Pearl Harbor* and Hollywood's search for historical film blockbusters A fascinating survey for film and American military history scholars and students as well as the general public interested in American film in context *Blue Book of 16mm Films*,1930 War and Film James Chapman,2008-06-01 From the onset of the film medium directors have found war an endlessly compelling and fruitful subject for their art In *War and Film* Chapman explores their fascination as well as audiences enduring need to examine and experience the vicissitudes of war Chapman examines the issues of truthfulness and realism that arise in depictions of war whether in the supposed truth telling of war documentaries or Hollywood battle scenes that are more realistic than the real thing The book considers films from the U S Britain and Europe and the national responses to cinematic depictions of particular conflicts In case studies of such legendary works as *Das Boot* *Apocalypse Now* and *All Quiet on the Western Front* the book parses their dominant narrative themes ranging from war as a pointless tragedy to combat as an exciting and heroic adventure But few films Chapman contends probe into the deeper ramifications of war the psychological scars left on the soldier and civilians A study of remarkable breadth and scope *War and Film* exposes the power of cinema in shaping our perceptions of violent conflict **The Hollywood War Film** Daniel Binns,2017 Considering selected films representing three periods in history World Wars I and II the Vietnam War and major conflicts in the Middle East *The Hollywood War Film* maps cinematic discourses within Hollywood's representations of war and conflict This results in an understanding of the Hollywood genre as both a tool and a cultural phenomenon **Hollywood and War, The Film Reader** J. David

Slocum,2023-04-28 Discussing such classic films as Sergeant York Air Force and All Quiet on the Western Front as well as more modern blockbusters like Apocalypse Now and Saving Private Ryan this outstanding volume focuses on Hollywood and its production of war films Topics covered include the early formation of war cinema the apotheosis of the Hollywood war film the ascendancy of ambivalence Hollywood and the war since Vietnam war as a way of seeing For any student of film studies or American cultural studies this is a valuable companion *The Times Documentary History of the War: Military, pt. 1* ,1918 **War Cinema** Guy Westwell,2006 War Cinema presents an introduction to and overview of films that take war as their main theme Framing the era with Apocalypse Now and Apocalypse Now Redux the author initially focuses on Vietnam on film in the 1970s and 1980s and how this divisive war was represented

Whispering the Techniques of Language: An Mental Quest through **The War Film**

In a digitally-driven world where displays reign great and quick connection drowns out the subtleties of language, the profound techniques and emotional nuances hidden within phrases frequently get unheard. Yet, set within the pages of **The War Film** a charming fictional prize pulsing with organic feelings, lies a fantastic quest waiting to be undertaken. Published by a skilled wordsmith, this marvelous opus attracts readers on an introspective journey, softly unraveling the veiled truths and profound influence resonating within ab muscles fabric of every word. Within the emotional depths of the touching evaluation, we can embark upon a heartfelt exploration of the book is primary subjects, dissect their captivating writing fashion, and succumb to the effective resonance it evokes strong within the recesses of readers hearts.

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The War Film Introduction

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