



AMERICA'S WARS IN FILM AND HISTORY

WHY WE FOUGHT

EDITED BY

PETER C. ROLLINS AND JOHN E. O'CONNOR



Why We Fought Americas Wars In Film And History

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Dolski**



Why We Fought Americas Wars In Film And History:

Why We Fought Peter C. Rollins, John E. O'Connor, 2008-07-25 Looks at war films from depictions of the American Revolution to portrayals of September 11 and its aftermath This volume contrasts recognized history and historical fiction with the versions appearing on the big screen It reveals how film depictions of the country's wars have shaped our values politics and culture

Why We Fought Peter C. Rollins, John E. O'Connor, 2008-07-25 A wide ranging and sophisticated anthology comparing theaters of war to wars in the movie theater Dennis Showalter author of Patton and Rommel Why We Fought makes a powerful case that film can be as valuable a tool as primary documents for improving our understanding of the causes and consequences of war A comprehensive look at war films from depictions of the American Revolution to portrayals of September 11 and its aftermath this volume contrasts recognized history and historical fiction with the versions appearing on the big screen The text considers a selection of the pivotal war films of all time including All Quiet on the Western Front Sands of Iwo Jima Apocalypse Now Platoon and Saving Private Ryan revealing how film depictions of the country's wars have shaped our values politics and culture and offering a unique lens through which to view American history Named as a Choice Outstanding Academic Title

The Routledge Companion to Cinema and Politics Yannis Tzioumakis, Claire Molloy, 2016-07-01 The Routledge Companion to Cinema and Politics brings together forty essays by leading film scholars and filmmakers in order to discuss the complex relationship between cinema and politics Organised into eight sections Approaches to Film and Politics Film Activism and Opposition Film Propaganda Ideology and the State The Politics of Mobility Political Hollywood Alternative and Independent Film and Politics The Politics of Cine geographies and The Politics of Documentary this collection covers a broad range of topics including third cinema cinema after 9 11 eco activism human rights independent Chinese documentary film festivals manifestoes film policies film as a response to the post 2008 financial crisis Soviet propaganda the impact of neoliberalism on cinema and many others It foregrounds the key debates concepts approaches and case studies that critique and explain the complex relationship between politics and cinema discussing films from around the world and including examples from film history as well as contemporary cinema It also explores the wider relationship between politics and entertainment examines cinema's response to political and social transformations and questions the extent to which filmmaking itself is a political act

We Are What We Remember Laura Mattoon D'Amore, Jeffrey Meriwether, 2013-01-16 Commemorative practices are revised and rebuilt based on the spirit of the time in which they are re created Historians sometimes imagine that commemoration captures history but actually commemoration creates new narratives about history that allow people to interact with the past in a way that they find meaningful As our social values change race gender religion sexuality class our commemorations do too We Are What We Remember The American Past Through Commemoration analyzes current trends in the study of historical memory that are particularly relevant to our own present our biases our politics our contextual moment and strive to name forgotten

overlooked and denied pasts in traditional histories Race gender and sexuality for example raise questions about our most treasured myths where were the slaves at Jamestowne How do women or lesbians protect and preserve their own histories when no one else wants to write them Our current social climate allows us to question authority and especially the authoritative definitions of nation patriotism and heroism and belonging How do we un commemorate things that were mis commemorated in the past How do we repair the damage done by past commemorations The chapters in this book contributed by eighteen emerging and established scholars examine these modern questions that entirely reimagine the landscape of commemoration as it has been practiced and studied before

History and Story in the American Political Thriller Film Pablo Castrillo Maortua, 2023-08-29 In this book Pablo Castrillo Maortua analyzes the emergence of the political thriller in Hollywood at a time of angst and turmoil in the United States The Cold War the nuclear age domestic and international scandals and an increasingly deceitful political culture catalyzed a filmmaking current that would gradually develop its own narrative form and aesthetics into a new genre Castrillo Maortua explores the dramatic identity and design of the American political thriller tracking the close correlation between the evolution of the genre and the history of the United States from the Cuban Missile Crisis to the 9 11 terrorist attacks and the ensuing War on Terror Ultimately the author demonstrates how the American political thriller defies Hollywood conventions and cultural presuppositions with an entertaining yet critical view of the state of politics Scholars of film studies screenwriting and genre theory will find this book of particular interest

A Companion to American Military History James C. Bradford, 2009-11-03 With more than 60 essays A Companion to American Military History presents a comprehensive analysis of the historiography of United States military history from the colonial era to the present Covers the entire spectrum of US history from the Indian and imperial conflicts of the seventeenth century to the battles in Afghanistan and Iraq Features an unprecedented breadth of coverage from eminent military historians and emerging scholars including little studied topics such as the military and music military ethics care of the dead and sports Surveys and evaluates the best scholarship on every important era and topic Summarizes current debates and identifies areas where conflicting interpretations are in need of further study

Transnational Film and the US Wars in Iraq & Afghanistan Marzena Sokołowska-Paryż, Marek Paryż, 2025-01-15 This book offers insights into diverse non American national perspectives on the US led military interventions in Afghanistan and Iraq within the generic frames of the war film While the best known films about the post 9 11 wars in the Middle East are American productions various other national cinematographies have responded to these conflicts which is not surprising given the fact that international coalitions were formed to support the US military effort However non American war films about these US instigated interventions have received little attention outside their own national contexts This volume fills in the gap in the existing war film criticism by offering insights into how the Afghanistan War 2001 2021 and the Iraq War 2003 2011 have been represented in popular and documentary filmic productions in Iraq Afghanistan Great Britain Germany Denmark Poland

Spain and Australia The contributions prove the need for transnationalism as an eye opening perspective on the war film genre by underscoring nationally specific social political and aesthetic differences alongside important correspondences between cultural productions across nations Transnational film and the US wars in Iraq and Afghanistan will be a key resource for scholars and researchers of film studies media and cultural studies film history war studies literary criticism and sociology It was originally published as a special issue of Journal of War Culture Studies *The Fight for History* Tim Cook, 2020-09-08 NATIONAL BESTSELLER FINALIST FOR THE OTTAWA BOOK AWARDS A masterful telling of the way World War Two has been remembered forgotten and remade by Canada over seventy five years The Second World War shaped modern Canada It led to the country s emergence as a middle power on the world stage the rise of the welfare state industrialization urbanization and population growth After the war Canada increasingly turned toward the United States in matters of trade security and popular culture which then sparked a desire to strengthen Canadian nationalism from the threat of American hegemony The Fight for History examines how Canadians framed and reframed the war experience over time Just as the importance of the battle of Vimy Ridge to Canadians rose fell and rose again over a 100 year period the meaning of Canada s Second World War followed a similar pattern But the Second World War s relevance to Canada led to conflict between veterans and others in society more so than in the previous war as well as a more rapid diminishment of its significance By the end of the 20th century Canada s experiences in the war were largely framed as a series of disasters Canadians seemed to want to talk only of the defeats at Hong Kong and Dieppe or the racially driven policy of the forced relocation of Japanese Canadians In the history books and media there was little discussion of Canada s crucial role in the Battle of the Atlantic the success of its armies in Italy and other parts of Europe or the massive contribution of war materials made on the home front No other victorious nation underwent this bizarre reframing of the war remaking victories into defeats The Fight for History is about the efforts to restore a more balanced portrait of Canada s contribution in the global conflict This is the story of how Canada has talked about the war in the past how we tried to bury it and how it was restored This is the history of a constellation of changing ideas with many historical twists and turns and a series of fascinating actors and events *Writing History with Lightning* Matthew Christopher Hulbert, John C. Inscoe, 2019-02-05 Films possess virtually unlimited power for crafting broad interpretations of American history Nineteenth century America has proven especially conducive to Hollywood imaginations producing indelible images like the plight of Davy Crockett and the defenders of the Alamo Pickett s doomed charge at Gettysburg the proliferation and destruction of plantation slavery in the American South Custer s fateful decision to divide his forces at Little Big Horn and the onset of immigration and industrialization that saw Old World lifestyles and customs dissolve amid rapidly changing environments Balancing historical nuance with passion for cinematic narratives Writing History with Lightning confronts how movies about nineteenth century America influence the ways in which mass audiences remember understand and envision the nation s past In these twenty six

essays divided by the editors into sections on topics like frontiers slavery the Civil War the Lost Cause and the West notable historians engage with films and the historical events they ostensibly depict Instead of just separating fact from fiction the essays contemplate the extent to which movies generate and promulgate collective memories of American history Along with new takes on familiar classics like *Young Mr Lincoln* and *They Died with Their Boots On* the volume covers several films released in recent years including *The Revenant* *12 Years a Slave* *The Birth of a Nation* *Free State of Jones* and *The Hateful Eight* The authors address Hollywood epics like *The Alamo* and *Amistad* arguing that these movies flatten the historical record to promote nationalist visions The contributors also examine overlooked films like *Hester Street* and *Daughters of the Dust* considering their portraits of marginalized communities as transformative perspectives on American culture By surveying films about nineteenth century America *Writing History with Lightning* analyzes how movies create popular understandings of American history and why those interpretations change over time [Hollywood's America](#) Steven Mintz,Randy W. Roberts,David Welky,2016-03-07 Fully revised updated and extended the fifth edition of *Hollywood s America* provides an important compilation of interpretive essays and primary documents that allows students to read films as cultural artifacts within the contexts of actual past events A new edition of this classic textbook which ties movies into the broader narrative of US and film history This fifth edition contains nine new chapters with a greater overall emphasis on recent film history and new primary source documents which are unavailable online Entries range from the first experiments with motion pictures all the way to the present day Well organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film **The United States in World War I** James T. Controvich,2023-05-08 With the centennial of the First World War rapidly approaching historian and bibliographer James T Controvich offers in *The United States in World War I A Bibliographic Guide* the most comprehensive up to date reference bibliography yet published Organized by subject this bibliography includes the full range of sources vintage publications of the time books pamphlets periodical titles theses dissertations and archival sources held by federal and state organizations as well as those in public and private hands including historical societies and museums As Controvich s bibliographic accounting makes clear there were many facets of World War I that remain virtually unknown to this day Throughout Controvich s bibliography tracks the primary sources that tell each of these stories and many others besides during this tense period in American history Each entry lists the author title place of publication publisher date of publication and page count as well as descriptive information concerning illustrations plates ports maps diagrams and plans The armed forces section carries additional information on rosters awards citations and killed and wounded in action lists *The United States in World War I A Bibliographic Guide* is an ideal research tool for students and scholars of World War I and American history **World War II and the Cold War** Martin J. Medhurst,2018-09-01 This volume examines crucial moments in the rhetoric of the Cold War beginning with an exploration of American neutrality and the debate over entering World War II

Other topics include the long distance debate carried on over international radio between Hitler and Franklin D Roosevelt understanding and interpreting World War II propaganda domestic radio following the war and the use of Abraham Lincoln narratives as vehicles for American propaganda the influence of foreign policy agents Dean Acheson Paul Nitze and George Kennan and the rhetoric of former presidents John F Kennedy and Ronald Reagan Ultimately this volume offers a broad based look at the rhetoric framing the Cold War and in doing so offers insight into the political climate of today **Radio and the Great Debate over U.S. Involvement in World War II** Mark S. Byrnes, 2022-12-13 The debate over US involvement in World War II was a turning point in the history of both US foreign policy and radio In this book the author argues that the debate s historical significance cannot be fully appreciated unless these stories are understood in relation rather than in isolation All the participants in the Great Debate took for granted the importance of radio and made it central to their efforts While they generally worked within radio s rules they also tried to work around or even break those rules setting the stage for changes that ultimately altered the way media managed American political discourse This study breaks with traditional accounts that see radio as an industry biased in favor of interventionism Rather radio fully aired the opposing positions in the debate It nonetheless failed to resolve fully their differences Despite the initial enthusiasm for radio s educational potential participants on both sides came to doubt their conviction that radio could change minds Radio increasingly became a tool to rally existing supporters more than to recruit new ones Only events ended the debate over US involvement in World War II The larger question of what role the US should play in world affairs remained **War Memories** Stéphanie A.H. Bélanger, Renée Dickason, 2017-05-31 Shaping individual and collective war memories through the art of commemoration **Specters of War** Elisabeth Bronfen, 2012-10-03 Specters of War looks at the way war has been brought to the screen in various genres and at different historical moments throughout the twentieth century and into the twenty first Elisabeth Bronfen asserts that Hollywood has emerged as a place where national narratives are created and circulated so that audiences can engage with fantasies ideologies and anxieties that take hold at a given time only to change with the political climate Such cultural reflection is particularly poignant when it deals with America s traumatic history of war The nation has no direct access to war as a horrific experience of carnage and human destruction we understand our relation to it through images and narratives that transmit and interpret it for us Bronfen does not discuss actual conflicts but the films by which we have come to know and remember them including All Quiet on the Western Front The Best Years of Our Lives Miracle at St Anna The Deer Hunter and Flags of Our Fathers Battles and campaigns the home front and women who wait narratives war correspondents and court martials are also explored as instruments of cultural memory Bronfen argues that we are haunted by past wars and by cinematic re conceptualizations of them and reveals a national iconography of redemptive violence from which we seem unable to escape **Martial Culture, Silver Screen** Matthew Christopher Hulbert, Matthew E. Stanley, 2020-11-04 Martial Culture Silver Screen analyzes war movies one of the most popular genres in American cinema

for what they reveal about the narratives and ideologies that shape U S national identity Edited by Matthew Christopher Hulbert and Matthew E Stanley this volume explores the extent to which the motion picture industry particularly Hollywood has played an outsized role in the construction and evolution of American self definition Moving chronologically eleven essays highlight cinematic versions of military and cultural conflicts spanning from the American Revolution to the War on Terror Each focuses on a selection of films about a specific war or historical period often foregrounding recent productions that remain understudied in the critical literature on cinema history and cultural memory Scrutinizing cinema through the lens of nationalism and its invention of tradition Martial Culture Silver Screen considers how movies possess the power to frame ideologies provide social coherence betray collective neuroses and fears construct narratives of victimhood or heroism forge communities of remembrance and cement tradition and convention Hollywood war films routinely present broad identifiable narratives such as that of the rugged pioneer or the good war through which filmmakers invent representations of the past establishing narratives that advance discrete social and political functions in the present As a result cinematic versions of wartime conflicts condition and reinforce popular understandings of American national character as it relates to violence individualism democracy militarism capitalism masculinity race class and empire Approaching war movies as identity forging apparatuses and tools of social power Martial Culture Silver Screen lays bare how cinematic versions of warfare have helped define for audiences what it means to be American

Histories on Screen Sam Edwards,Faye Sayer,Michael Dolski,2018-02-08 How as historians should we read a film Histories on Screen answers this and other questions in a crucial volume for any history student keen to master source use The book begins with a theoretical Thinking about Film section that explores the ways in which films can be analyzed and interrogated as either primary sources secondary sources or indeed as both The much larger Using Film segment of the book then offers engaging case studies which put this theory into practice Topics including gender class race war propaganda national identity and memory all receive good coverage in what is an eclectic multi contributor volume Documentaries films and television from Britain and the United States are examined and there is a jargon free emphasis on the skills and methods needed to analyze films in historical study featuring prominently throughout the text Histories on Screen is a vital resource for all history students as it enables them to understand film as a source and empowers them with the analytical tools needed to use that knowledge in their own work

Southern History on Screen Bryan M. Jack,2019-01-08 Hollywood films have been influential in the portrayal and representation of race relations in the South and how African Americans are cinematically depicted in history from The Birth of a Nation 1915 and Gone with the Wind 1939 to The Help 2011 and 12 Years a Slave 2013 With an ability to reach mass audiences films represent the power to influence and shape the public s understanding of our country s past creating lasting images both real and imagined in American culture In Southern History on Screen Race and Rights 1976 2016 editor Bryan Jack brings together essays from an international roster of scholars to provide new critical perspectives on

Hollywood's relationships between historical films Southern history identity and the portrayal of Jim Crow era segregation This collection analyzes films through the lens of religion politics race sex and class building a comprehensive look at the South as seen on screen By illuminating depictions of the southern belle in *Gone with the Wind* the religious rhetoric of southern white Christians and the progressive identity of the white heroes in *A Time to Kill* 1996 and *Mississippi Burning* 1988 as well as many other archetypes found across films this book explores the intersection between film historical memory and southern identity

Hollywood and the American Historical Film J.E. Smyth, 2012-01-17 How do Hollywood filmmakers construct and interpret American history Is film's visual historical language inherently different from the traditions of written history This definitive collection of essays by leading scholars probes the theoretical and historical contexts of films made about the American past from the silent era to the present Exploring issues deeply connected with historical filmmaking from historiography to censorship to race gender and sexuality the book discusses a wide range of films and genres including classics such as *The Virginian* *Gone with the Wind* and *Citizen Kane* This collection is essential reading for anyone interested in studying or researching American history and film Includes essays by Susan Courtney David Culbert Nicholas J Cull Vera Dika David Eldridge Vittorio H sle Marcia Landy Mark W Roche Robert Rosenstone Ian Scott Robert Sklar J E Smyth and Warren I Susman

History and Film Eleftheria Thanouli, 2018-10-18 A Choice Outstanding Academic Title *History and Film A Tale of Two Disciplines* addresses the representation of history in cinema a much argued debate on the need to understand cinematic history in its own terms and develop a certain vocabulary for discussing historical films their relation to public history and their impact on public historical consciousness Eleftheria Thanouli does this by changing the agenda altogether combining a macro level perspective with a micro level one in order to argue that cinematic history is the dominant form of historiography in the 20th century as it succeeded in remediating and repurposing the key formal rhetorical and ideological practices of 19th century professional historiography With case studies ranging from *The Thin Red Line* and *Life is Beautiful* to *The Fog of War* and *The Last Bolshevik* Thanouli bridges the gap between history and film studies and lays the foundations for a new visual historiography

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