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# Epic Film

**Richard H. Armstrong, Alexandra  
Lianeri**



## **Epic Film:**

*The Epic Film* Derek Elley, 2013-12-04 As Charlton Heston put it There s a temptingly simple definition of the epic film it s the easiest kind of picture to make badly This book goes beyond that definition to show how the film epic has taken up one of the most ancient art forms and propelled it into the modern world covered in twentieth century ambitions anxieties hopes and fantasies This survey of historical epic films dealing with periods up to the end of the Dark Ages looks at epic form and discusses the films by historical period showing how the cinema reworks history for the changing needs of its audience much as the ancient mythographers did The form s main aim has always been to entertain and Derek Elley reminds us of the glee with which many epic films have worn their label and of the sheer fun of the genre He shows the many levels on which these films can work from the most popular to the specialist each providing a considerable source of enjoyment For instance spectacle the genre s most characteristic trademark is merely the cinema s own transformation of the literary epic s taste for the grandiose Dramatically it can serve many purposes as a resolution of personal tensions the chariot race in *Ben Hur* of monotheism vs idolatry Solomon and Sheba or of the triumph of a religious code *The Ten Commandments* Although to many people Epic equals Hollywood throughout the book Elley stresses debt to the Italian epics which often explored areas of history with which Hollywood could never have found sympathy Originally published 1984

### **Return of the Epic Film**

Andrew Elliot, 2015-03-05 With the success of *Gladiator* both critics and scholars enthusiastically announced the return of a genre which had lain dormant for thirty years However this return raises important new questions which remain unanswered Why did the epic come back and why did it fall out of fashion Are these the same kinds of epics as the 1950s and 60s or are there aesthetic differences Can we treat *Kingdom of Heaven* 300 and *Thor* indiscriminately as one genre Are non Western histories like *Hero* and *Mongol* epics too Finally what precisely do we mean when we talk about the return of the epic film and why are they back *The Return of the Epic Film* offers a fresh way of thinking about a body of films which has dominated our screens for a decade With contributions from top scholars in the field the collection adopts a range of interdisciplinary perspectives to explore the epic film in the twenty first century

### *Music in Epic Film* Stephen Meyer, 2016-09-01

As both a distinct genre and a particular mode of filmmaking the idea of the epic has been central to the history of cinema Including contributions from both established and emerging film music scholars the ten essays in *Music in Epic Film* Listening to Spectacle provide a cross section of contemporary scholarship on the subject They explore diverse topics including the function of music in epic narratives the socio political implications of cinematic music and the use of pre existing music in epic films Intended for students and scholars in film music film appreciation and media studies the wide range of topics and the diversity of the films that the authors discuss make *Music in Epic Film* Listening to Spectacle an ideal introduction to the field of music in epic film

*The Epic in Film* Constantine Santas, 2008 Encourages us to wonder why critics have routinely dismissed the epic film This work argues that blockbuster and artistic are not mutually exclusive terms and that epic film is

an inherently profound genre in its ability to tap into a nation's dreams and fears      *The Epic Film in World Culture* Robert Burgoyne, 2010-09-13 With the recent release of spectacular blockbuster films from *Gladiator* to *The Lord of the Rings* trilogy the epic has once again become a major form in contemporary cinema This new volume in the AFI Film Readers series explores the rebirth of the epic film genre in the contemporary period a period marked by heightened and conflicting appeals to national ethnic and religious belonging The original essays in this volume explore the tension between the evolving global context of film production and reception and the particular provenance of the epic as an expression of national mythology and aspirations challenging our understanding of epics produced in the present as well as our perception of epic films from the past The contributors will explore new critical approaches to contemporary as well as older epic films drawing on ideas from cultural studies historiography classics and film studies      *Film and the Classical Epic Tradition* Joanna Paul, 2013-02-28 Paul explores the relationship between films set in the ancient world and the classical epic tradition arguing that there is a connection between the genres Through this careful consideration of how epic manifests itself through different periods and cultures we learn how cinema makes a claim to be a modern vehicle for a very ancient tradition

**The Epic Films of David Lean** Constantine Santas, 2012 In this volume David Lean's now undervalued epics *The Bridge on the River Kwai* *Lawrence of Arabia* *Doctor Zhivago* *Ryan's Daughter* and *A Passage to India* are restored to the elevated esteem they once held      **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      *The Encyclopedia of Epic Films* Constantine Santas, James M. Wilson, Maria Colavito, Djoymi Baker, 2014-03-21 Soon after film came into existence the term epic was used to describe productions that were lengthy spectacular live with action and often filmed in exotic locales with large casts and staggering budgets The effort and extravagance needed to mount an epic film paid off handsomely at the box office for the genre became an immediate favorite with audiences Epic films survived the tribulations of two world wars and the Depression and have retained the basic characteristics of size and glamour for more than a hundred years Length was and still is one of the traits of the epic though monolithic three to four hour spectacles like *Gone with the Wind* 1939 and *Lawrence of Arabia* 1962 have been replaced today by such franchises as the *Harry Potter* films and the *Lord of the Rings* trilogy Although the form has evolved during many decades of existence its central elements have been retained refined and modernized to suit the tastes of every new generation The *Encyclopedia of Epic Films* identifies describes and analyzes those films that meet the criteria of the epic sweeping drama panoramic landscapes lengthy adventure sequences and in many cases casts of thousands This volume looks at the wide variety of epics produced over the last century from the silent

spectacles of D W Griffith and biblical melodramas of Cecil B DeMille to the historical dramas of David Lean and rollercoaster thrillers of Steven Spielberg Each entry contains Major personnel behind the camera including directors and screenwriters Cast and character listings Plot summary Analysis Academy Award wins and nominations DVD and Blu ray availability Resources for further study This volume also includes appendixes of foreign epics superhero spectaculars and epics produced for television along with a list of all the directors in the book Despite a lack of overall critical recognition and respect as a genre the epic remains a favorite of audiences and this book pays homage to a form of mass entertainment that continues to fill movie theaters The Encyclopedia of Epic Films will be of interest to academics and scholars as well as any fan of films made on a grand scale

**Responding to Film** Constantine Santas, 2001 Responding to Film is a dynamic tool for students who seek as complete an understanding of film as is humanly possible By focusing on film the author looks at how it offers students an understanding of themselves of their culture and of art This guide also seeks to familiarize the students with the practical methodology for studying film how to understand film genres techniques and language The book is supplemented by comprehensive lists of films for study web sites and model films It also includes a model course for instructors Teachers will find this marvelous guide valuable in a variety of courses including film literature film aesthetics and film as an adaptation of literature A Burnham Publishers book

*Film Essays and Criticism* Rudolf Arnheim, 1997 One of the world's leading film theorists Rudolf Arnheim has been well known to readers of English since the publication of his classic *Film as Art* in 1957 This is the first English translation of another of his important books *Kritiken und Aufsätze zum Film* which collects both film reviews and theoretical essays most of them written between 1925 and 1940 As a young man in 1920s Berlin Arnheim began writing about film for the satirical magazine *Das Stachelschwein* In 1928 as the Weimar Republic began to crumble he joined the intellectual weekly *Die Weltbühne* as film critic and assistant editor for cultural affairs His most important contributions to both magazines are published here including witty and incisive comments on many of the great classics of the silent and early sound period such as Buster Keaton's *The General* and Fritz Lang's *Metropolis* With the advent of Nazism in Germany Arnheim emigrated first to Italy where he wrote essays many included here for a nascent *Enciclopedia del Cinema* and then to England and the United States The thirty essays on film theory discuss elements of theory and technique early sound film production style and content and the relationship of film and the state The fifty six critical pieces include Arnheim's thoughts on the practice of film criticism his reviews of German American French and Soviet films and his profiles of Greta Garbo Charlie Chaplin Felix Bressart Erich von Stroheim and others Also included in the volume are an introduction newly revised by Arnheim and a comprehensive bibliography

[Dictionary of Film Terms](#) Frank Eugene Beaver, 2006 Textbook

*The History of the Epic* A. Johns-Putra, 2006-07-11 This book presents a history of the epic from the classical age to the present day It deals not just with the well know epics of antiquity and the Renaissance but also pursues developments in more recent literature and film It offers an exploration of the changes that

have taken place in the genre from Homer to Hollywood      **A Dictionary of Film Studies** Annette Kuhn, Guy Westwell, 2020-04-28 A Dictionary of Film Studies covers all aspects of its discipline as it is currently taught at undergraduate level Offering exhaustive and authoritative coverage this A Z is written by experts in the field and covers terms concepts debates and movements in film theory and criticism national international and transnational cinemas film history movements and genres film industry organizations and practices and key technical terms and concepts Since its first publication in 2012 the dictionary has been updated to incorporate over 40 new entries including computer games and film disability ecocinema identity portmanteau film Practice as Research and film in Vietnam Moreover numerous revisions have been made to existing entries to account for developments in the discipline and changes to film institutions more generally Indices of films and filmmakers mentioned in the text are included for easy access to relevant entries The dictionary also has 13 feature articles on popular topics and terms revised and informative bibliographies for most entries and more than 100 web links to supplement the text      Metanarrative Functions of Film Genre in Kenneth Branagh's Shakespeare Films Jessica M. Maerz, 2017-05-11 Kenneth Branagh is the most important contemporary figure in the production of filmed Shakespeare His five feature length Shakespeare films Henry V 1989 Much Ado About Nothing 1993 Hamlet 1996 Love's Labour's Lost 2000 and As You Like It 2007 both created and represented the explosion of filmed Shakespeare adaptations that began in the 1990s This book demonstrates Branagh's appeal to classical film genres in order to meta narrate for a popular audience the unfamiliar terrain of the Shakespearean original it examines the debts Branagh owes stylistically and structurally to classically defined generic modes The generic appeal in Branagh's films is one that grows progressively becoming incrementally more critical to his Shakespearean adaptations as Branagh's career progresses Thus his debut film Henry V is the least classically generic of all his films relying primarily on intertextual and generic references to more contemporary styles like the action genre and the Vietnam War film Much Ado About Nothing represents a transitional moment in Branagh's generic development while the film closely accords to the norms of the screwball comedy this generic correspondence derives primarily from the Shakespearean text With Hamlet Branagh begins to experiment with genre as a conceptual conceit although the film owes much to classical domestic melodrama particularly in Hamlet's relationships with Gertrude and Ophelia Branagh frames his domestic story with devices drawn from the classical Hollywood historical epic Branagh's spectacular failure Love's Labour's Lost demonstrates a unique subordination of the logic and authority of the Shakespearean source text to the demands of the classical musical form Finally Branagh's most recent film As You Like It reveals a new approach towards working with filmed Shakespeare while simultaneously re working the generic structures and practices that characterize his earlier more successful films      *Film Genre Reader IV* Barry Keith Grant, 2012-12-01 From reviews of the third edition Film Genre Reader III lives up to the high expectations set by its predecessors providing an accessible and relatively comprehensive look at genre studies The anthology's consideration of the advantages and

challenges of genre studies as well as its inclusion of various film genres and methodological approaches presents a pedagogically useful overview. Since 1986 *Film Genre Reader* has been the standard reference and classroom text for the study of genre in film with more than 25 000 copies sold. Barry Keith Grant has again revised and updated the book to reflect the most recent developments in genre study. This fourth edition adds new essays on genre definition and cycles: action movies, science fiction, and heritage films, along with a comprehensive and updated bibliography. The volume includes more than thirty essays by some of film's most distinguished critics and scholars of popular cinema, including Charles Ramirez Berg, John G. Cawelti, Celestino Deleyto, David Desser, Thomas Elsaesser, Steve Neale, Thomas Schatz, Paul Schrader, Vivian Sobchack, Janet Staiger, Linda Williams, and Robin Wood.

*Epic Sound* Stephen C. Meyer, 2014-11-27. A well researched and thorough book examining what the author finds to be a unique facet of film music of the late 1940s and early 1950s. Soundtrax Lavish musical soundtracks contributed a special grandeur to the new widescreen stereophonic sound movie experience of postwar biblical epics such as *Samson and Delilah*, *Ben Hur*, and *Quo Vadis*. In *Epic Sound* Stephen C. Meyer shows how music was utilized for various effects, sometimes serving as a vehicle for narrative plot and at times complicating biblical and cinematic interpretation. In this way the soundscapes of these films reflected the ideological and aesthetic tensions within the genre and more generally within postwar American society. By examining key biblical films, Meyer adeptly engages musicology with film studies to explore cinematic interpretations of the Bible during the 1940s through the 1960s. A major contribution to the field of film music studies and ought to be widely read by musicologists with an interest in film. Really it ought to be read by film scholars as well, although the depth of Meyer's engagement with the music is felt on almost every page. This is also a powerfully sustained exploration of the biblical epic as a film genre. American Music Meyer's clear and articulate study promises to be a welcome addition to the reading list of anyone interested not just in film but in mid-century music history. *Journal of the Society for American Music*. An ambitious and fascinating book. James Buhler, The University of Texas at Austin.

*A Companion to the Translation of Classical Epic* Richard H. Armstrong, Alexandra Lianeri, 2025-03-10. The first volume of its kind to integrate trends in Translation Studies with Classical Reception Studies. *A Companion to the Translation of Classical Epic* provides a comprehensive and wide-ranging account of key debates and case studies centered the translation of Greek and Latin epics. Rather than situating translation studies as a complementary field or an aspect of classical reception, the *Companion* offers a systematic framework for adapting and incorporating translation studies fully into classical studies. Its many chapters elaborate how translation is a central element in the epic's reception trajectories across the globe and addresses theoretical and methodological concerns arising from this conjunction. The *Companion* does not just provide a comprehensive overview of the translation theories it covers but also offers fresh insights into theoretical and methodological issues currently at the top of the interdisciplinary agenda of scholars studying the global routes of ancient epic. In its sections leading classicists, translation theorists, classical reception scholars, and cultural

historians from Europe and North and South America reconfigure questions this research faces today highlighting methods for an integrated approach It explores how this integrated perspective responds to key challenges in the study of the epic s reception emphasizing topics of temporality gender agency community target language politics and material production A special section also features detailed dialogues with active translators such as Emily Wilson Stanley Lombardo and Susanna Braund who speak extensively and frankly about their work This is a key volume for all students and scholars who want to engage with research reflecting the contemporary agenda in classical reception translation studies and the study of epic in its global literary and cultural routes      *Film Study* Frank Manchel,1990-10 The four volumes of Film Study include a fresh approach to each of the basic categories in the original edition Volume one examines the film as film volume two focuses on the thematic approach to film volume three draws on the history of film and volume four contains extensive appendices listing film distributors sources and historical information as well as an index of authors titles and film personalities

Alternative Scriptwriting Ken Dancyger,Jeff Rush,2007 Going beyond the conventional three act structure and exploring more inventive approaches this text aims to challenge readers to take creative risks with genre tone character and structure



## Unveiling the Magic of Words: A Review of "**Epic Film**"

In some sort of defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Epic Film**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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