

A dimly lit warehouse or industrial space serves as a film set. In the background, a brick wall features a four-paned light fixture. To the left, a person is seated near a corrugated metal wall. In the center, a ladder leans against a structure. To the right, another person is visible near some equipment. The floor is cluttered with various items, including what appears to be a camera on a tripod in the foreground. The overall atmosphere is gritty and professional.

WHAT IS A FEATURE FILM

Feature Films As History

Jon Lewis



Feature Films As History:

Feature Films as History Kenneth R. M. Short, 2014 *American Film History* Cynthia Lucia, Roy Grundmann, Art Simon, 2015-06-25 From the American underground film to the blockbuster superhero this authoritative collection of introductory and specialized readings explores the core issues and developments in American cinematic history during the second half of the twentieth century through the present day Considers essential subjects that have shaped the American film industry from the impact of television and CGI to the rise of independent and underground film from the impact of the civil rights feminist and LGBT movements to that of 9 11 Features a student friendly structure dividing coverage into the periods 1960 1975 1976 1990 and 1991 to the present day each of which opens with an historical overview Brings together a rich and varied selection of contributions by established film scholars combining broad historical social and political contexts with detailed analysis of individual films including *Midnight Cowboy* *Nashville* *Cat Ballou* *Chicago* *Back to the Future* *Killer of Sheep* *Daughters of the Dust* *Nothing But a Man* *Ali* *Easy Rider* *The Conversation* *The Texas Chain Saw Massacre* *Longtime Companion* *The Matrix* *The War Tapes* the *Batman* films and selected avant garde and documentary films among many others Additional online resources such as sample syllabi which include suggested readings and filmographies for both general and specialized courses will be available online May be used alongside *American Film History Selected Readings Origins to 1960* to provide an authoritative study of American cinema from its earliest days through the new millennium

Film and History James Chapman, 2017-09-16 Film is the pre eminent mass medium of the modern age It is a valuable source of evidence for the study of both the past and the contemporary world and is a social practice that has affected the lives of millions How can historians engage with this important and influential medium Written for both students and teachers *Film and History* provides a concise accessible introduction to the use of film in historical enquiry and a summary of the main theoretical debates Charts the development of film history as a subject area and a discipline in its own right Considers different approaches to film history including film as an art form as ideology as a historical source and as a social practice Includes case studies to ground discussion of theories and approaches in specific examples Wide ranging and authoritative *Film and History* equips students with the methods both to analyse film texts and to understand the place of film in history and culture

The Avant-Garde Feature Film William E.B. Verrone, 2011-11-08 Here is a critical and historical overview of unconventional and aesthetically challenging films all of feature length The author focuses on the particular forms of contemporary avant garde films which often rely on characteristics associated with historical films of the same genre Included are works by such visionary filmmakers as David Lynch Luis Bunuel Jean Cocteau Jean Luc Godard Guy Maddin and Derek Jarman The first of the two appendices contains a filmography of key avant garde feature films from *Haxan* *Witchcraft Through the Ages* 1922 to *Maximum Shame* 2010 The second appendix offers a brief list of directors who have made significant contributions to films that take alternative approaches to cinematic practice establishing new grounds for analysis

and evaluation *Film History and Screen Culture in and beyond Greater China* Lin Feng, 2025-02-28 Bringing together work from established and emerging scholars and practitioners from around the world this collection expands existing scholarship on cinemas of the Sinosphere by revealing forgotten and emerging aspects of film history Organised chronologically individual chapters cover geographic regions of mainland China Hong Kong and Taiwan to engage with key issues of film history and screen politics that are overlooked by the traditional canon of Chinese cinema Tackling key debates on post colonialism cold war and their sociopolitical impacts on screen culture in these regions this collection challenges the binary paradigms that are perpetuated in the historical scholarship of Chinese cinema such as left wing and right wing cinema commercial entertainment and political propaganda films and mass consumption of genre films versus the critical acclaim of New Wave auteurism Together the essays reveal the cultural mobility across different geographic and sociopolitical borders their intertwined experience of the past and historical events impact on contemporary filmmaking and screen cultures This collection will be of interest to students and researchers of Film Media and Cultural Studies as well as Asian Studies and Chinese Studies 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 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 *Doing Digital Film History* Sarah-Mai Dang, Tim van der Heijden, Christian Gosvig Olesen, 2024-12-30 How has the digital turn shaped the practices of film historical research and teaching While computational approaches have been used by film historians since the 1960s and 1970s the arrival and use of digital tools and methods in recent decades has fundamentally changed the ways we search analyze interpret present and so think and write about film history from digital archival and curatorial practices data driven search and analysis of film historical collections to the visualization and dissemination of film historical materials online While film historians have increasingly embraced the new possibilities brought by digital technologies their practical epistemological and methodological implications need further exploration What opportunities does the digitization of film

historical sources provide for film historians What new questions can be raised by using digital methods What new perspectives emerge from analyzing interpreting and visualizing film historical data at the levels of both close and distant or scalable reading and viewing By focusing on the concepts tools and practices of digital film historiography this edited volume aims to contribute to a better understanding and critical reflection on the changes and continuities of doing film history in the digital age

Movie History: A Survey Douglas Gomery, Clara Pafort-Overduin, 2011-02-28 Covering everything from Edison to Avatar Gomery and Pafort Overduin have written the clearest best organized and most user friendly film history textbook on the market It masterfully distills the major trends and movements of film history so that the subject can be taught in one semester And each chapter includes a compelling case study that highlights an important moment in movie history and at the same time subtly introduces a methodological approach This book is a pleasure to read and to teach Peter Decherney University of Pennsylvania USA In addition to providing a comprehensive overview of the development of film around the world the book gives us examples of how to do film history including organizing the details and discussing their implications Hugh McCarney Western Connecticut State University USA Douglas Gomery and Clara Pafort Overduin have created an outstanding textbook with an impressive breadth of content covering over 100 years in the evolution of cinema Movie History A Survey is an engaging book that will reward readers with a contemporary perspective of the history of motion pictures and provide a solid foundation for the study of film Matthew Hanson Eastern Michigan University USA How can we understand the history of film Historical facts don't answer the basic questions of film history History as this fascinating book shows is more than the simple accumulation of film titles facts and figures This is a survey of over 100 years of cinema history from its beginnings in 1895 to its current state in the twenty first century An accessible introductory text Movie History A Survey looks at not only the major films filmmakers and cinema institutions throughout the years but also extends to the production distribution exhibition technology and reception of films The textbook is divided chronologically into four sections using the timeline of technological changes Section One looks at the era of silent movies from 1895 to 1927 Section Two starts with the coming of sound and covers 1928 until 1950 Section Three runs from 1951 to 1975 and deals with the coming and development of television and Section Four focuses on the coming of home video and the transition to digital from 1975 to 2010 Key pedagogical features include timelines in each section help students to situate the films within a broader historical context case study boxes with close up analysis of specific film histories and a particular emphasis on film reception lavishly illustrated with over 450 color images to put faces to names and to connect pictures to film titles margin notes add background information and clarity glossary for clear understanding of the key terms described references and further reading at the end of each chapter to enhance further study A supporting website is available at www.routledge.com/textbooks/moviehistory with lots of extra materials useful for the classroom or independent study including additional case studies new in depth and unique to the website international case studies for the Netherlands in Dutch and English

timeline A movie history timeline charting key dates in the history of cinema from 1890 to the present day revision flash cards ideal for getting to grips with key terms in film studies related resources on the website you will find every link from the book for ease of use plus access to additional online material students are also invited to submit their own movie history case studies see website for details Written by two highly respected film scholars and experienced teachers Movie History is the ideal textbook for students studying film history

A Critical History of German Film Stephen Brockmann, 2010 A history of German film dealing with individual films as works of art has long been needed Existing histories tend to treat cinema as an economic rather than an aesthetic phenomenon earlier surveys that do engage with individual films do not include films of recent decades This book treats representative films from the beginnings of German film to the present Providing historical context through an introduction and interchapters preceding the treatments of each era s films the volume is suitable for semester or year long survey courses and for anyone with an interest in German cinema The films The Student of Prague The Cabinet of Dr Caligari The Last Laugh Metropolis The Blue Angel M Triumph of the Will The Great Love The Murderers Are among Us Sun Seekers Trace of Stones The Legend of Paul and Paula Solo Sunny The Bridge Young T rless Aguirre The Wrath of God Germany in Autumn The Marriage of Maria Braun The Tin Drum Marianne and Juliane Wings of Desire Maybe Maybe Not Rossini Run Lola Run Good Bye Lenin Head On The Lives of Others Stephen Brockmann is Professor of German at Carnegie Mellon University and past President of the German Studies Association

Film, History and Memory Fearghal McGarry, Jennie Carlsten, 2015-04-21 Using an interdisciplinary approach Film History and Memory broadens the focus from history the study of past events to memory the processes individual generational collective or state driven by which meanings are attached to the past

A Companion to Documentary Film History Joshua Malitsky, 2021-04-13 This volume offers a new and expanded history of the documentary form across a range of times and contexts featuring original essays by leading historians in the field In a contemporary media culture suffused with competing truth claims documentary media have become one of the most significant means through which we think in depth about the past The most rigorous collection of essays on nonfiction film and media history and historiography currently available A Companion to Documentary Film History offers an in depth global examination of central historical issues and approaches in documentary and of documentary s engagement with historical and contemporary topics debates and themes The Companion s twenty original essays by prominent nonfiction film and media historians challenge prevalent conceptions of what documentary is and was and explore its growth development and function over time The authors provide fresh insights on the mode s reception geographies authorship multimedia contexts and movements and address documentary s many aesthetic industrial historiographical and social dimensions This authoritative volume Offers both historical specificity and conceptual flexibility in approaching nonfiction and documentary media Explores documentary s multiple complex geographic and geopolitical frameworks Covers a diversity of national and historical contexts including Revolution era Soviet Union post

World War Two Canada and Europe and contemporary China Establishes new connections and interpretive contexts for key individual films and film movements using new primary sources Interrogates established assumptions about documentary authorship audiences and documentary's historical connection to other media practices A Companion to Documentary Film History is an ideal text for undergraduate and graduate courses covering documentary or nonfiction film and media an excellent supplement for courses on national or regional media histories and an important new resource for all film and media studies scholars particularly those in nonfiction media

Towards a Comparative Economic History of Cinema, 1930-1970 John Sedgwick, 2022-09-09 This book examines the economic circumstances in which films were produced distributed exhibited and consumed during the spoken era of film production until 1970 The periodisation covers the years between the onset of sound and the demise of the phased distribution of films Films are generally appreciated for their aesthetic qualities But they are also commodities This work of economic history presents a new approach considering consumption behaviour as significant as supply side decision making Audiences tastes are considered central with box office an indicator of what they liked The POPSTAT Index of Film Popularity is used as a proxy where box office knowledge is missing Comparative analysis is conducted through the tool RelPOP The book comprises original case studies covering film consumption in Great Britain the Netherlands Sweden and the United States during the 1930s Australia and occupied Belgium during the Second World War and Italy the United States Poland and Czechoslovakia during the Post war An overriding theme is how the classical American business model which emerged during the 1910s linking production to distribution and exhibition adapted to local circumstances including the two countries behind the Iron Curtain during the years of High Stalinism

The Oxford Handbook of American Film History Jon Lewis, 2025 In a series of newly commissioned chapters The Oxford Handbook of American Film History offers a new and fully compelling discussion of American film as marked by significant moments of industrial and artistic change Many of the chapters are built upon primary sourced research while others detail aspects of form and style Together the chapters in this book show a history shaped by multiple theses and voices and interests

The New Film History J. Chapman, M. Glancy, S. Harper, 2007-04-25 The first major overview of the field of film history in twenty years this book offers a wide ranging account of the methods sources and approaches used by modern film historians The key areas of research are analysed alongside detailed case studies centred on well known American Australian British and European films

Film History Through Trade Journal Art, 1916-1920 Jeff Cadori, 2020-03-31 The period in film history between the regimentation of the Edison Trust and the vertical integration of the Studio System roughly 1916 through 1920 was a time of structural and artistic experimentation for the American film industry As the nature of the industry was evolving society around it was changing as well arts politics and society were in a state of flux between old and new Before the major studios dominated the industry droves of smaller companies competed for the attention of the independent exhibitor their gateway to the movie goer Their arena was in the

pages of the trade press and their weapons were their advertisements often bold and eye catching The reporting of the trade journals as they witnessed the evolution of the industry from its infancy towards the future is the basis of this history Pulled from the pages of the journals themselves as archived by the Media History Digital Library the observations of the trade press writers are accompanied by cleaned and restored advertisements used in the battle among the young film companies They offer a unique and vital look at this formative period of film history *VCR and Film Catalog*, 1987 The Picture that Will Live Forever Ina Bertrand, William D. Rott, 2007 The story of the Kelly Gang is considered the first narrative feature film ever made Filmed outside Melbourne when the Kelly legend was still fresh it was believed lost for many years The Australian National Film and Sound Archive and the BFI have restored parts of the original 1906 film to create an amazing package which includes two commentaries on the national and worldwide significance of the film alongside soundtracks and a variety of viewing modes The Routledge Companion to American Film History Pamela Robertson Wojcik, Paula J.

Massood, 2025-02-12 Presenting new and diverse scholarship this collection brings together original essays that explore American film history from a fresh perspective Comprising an introduction and 34 chapters written by leading scholars from around the globe and edited by Pamela Robertson Wojcik and Paula J Massood this collection offers discussions of the American film industry from previously unexplored vantage points Rather than follow a chronological format as with most film histories this Companion offers a multiplicity of approaches to historiography and is arranged according to often underdeveloped or overlooked areas in American film including topics such as alternate archives hidden labor histories of style racialized technologies cinema's material cultures spectators and fans transnational film production intermedial histories history in and about films and the historical afterlives of cinema An exciting collection for serious film studies students and scholars interested in new perspectives and fresh approaches to thinking about and doing American film history

The Columbia Companion to American History on Film Peter C. Rollins, 2004-03-24 American history has always been an irresistible source of inspiration for filmmakers and today for good or ill most Americans sense of the past likely comes more from Hollywood than from the works of historians In important films such as *The Birth of a Nation* 1915 *Roots* 1977 *Apocalypse Now* 1979 and *Saving Private Ryan* 1998 how much is entertainment and how much is rooted in historical fact In *The Columbia Companion to American History on Film* more than seventy scholars consider the gap between history and Hollywood They examine how filmmakers have presented and interpreted the most important events topics eras and figures in the American past often comparing the film versions of events with the interpretations of the best historians who have explored the topic Divided into eight broad categories Eras Wars and Other Major Events Notable People Groups Institutions and Movements Places Themes and Topics and Myths and Heroes the volume features extensive cross references a filmography of discussed and relevant films notes and a bibliography of selected historical works on each subject *The Columbia Companion to American History on Film* is also an important resource for teachers with extensive information for

research or for course development appropriate for both high school and college students Though each essay reflects the unique body of film and print works covering the subject at hand every essay addresses several fundamental questions What are the key films on this topic What sources did the filmmaker use and how did the film deviate or remain true to its sources How have film interpretations of a particular historical topic changed and what sorts of factors technological social political historiographical have affected their evolution Have filmmakers altered the historical record with a view to enhancing drama or to enhance the truth of their putative message

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