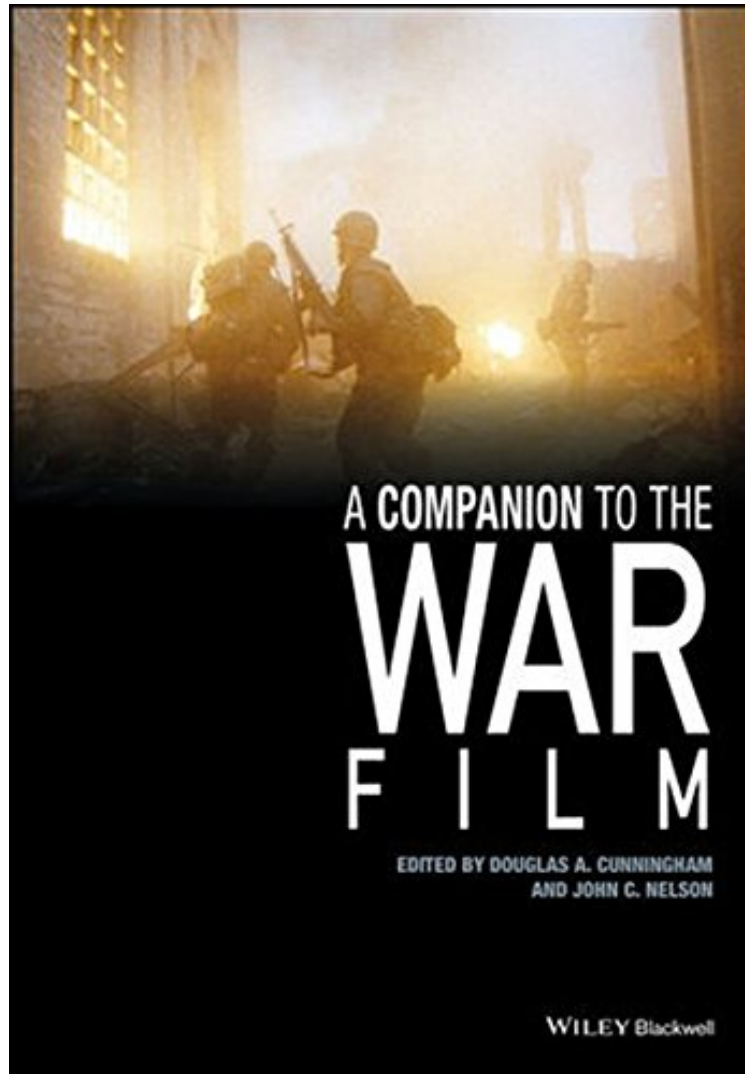


[Download] A Companion to the War Film

A Companion to the War Film

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From Wiley-Blackwell : A Companion to the War Film before purchasing it in order to gage whether or not it would be worth my time, and all praised A Companion to the War Film:

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 todays 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.

From the Back Cover 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, to the diverse formats war stories assume in today's digital culture. It includes new work from experienced and emerging scholars that expands the scope of the genre by applying fresh theoretical approaches and archival resources to the study of war films. The essays discuss the combat film but then also move beyond those limited confines to cover home-front films, international and foreign-language films, and the uses of alternative media including Internet videos, military recruitment ads, government-produced films, and TV programs across a range of conflicts, nations, and time periods. The essays address complex questions of gender, race, forced internment, international terrorism, and war protest in films such as *American Sniper*, *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*. Taken together, these essays provide a nuanced vision of war film that brings the genre firmly into the 21st century and points the way for exciting future scholarship.

About the Author Douglas A. Cunningham is Adjunct Professor of Humanities at Brigham Young University and Adjunct Professor of Literature and Film Studies at Westminster College, USA. He is a retired U.S. Air Force officer and taught literature and film at the U.S. Air Force Academy for five years of his 20-year military career. He earned a Ph.D. in Film Studies at the University of California, Berkeley, in 2009. He is the editor of *The San Francisco of Alfred Hitchcock's Vertigo: Place, Pilgrimage, and Commemoration* (2011), and his essays have appeared in *Screen*, *CineAction*, *The Moving Image*, and *Critical Survey*. He is currently at work on a monograph titled, *Celluloid Airmen: World War II, Hollywood, and the Army Air Forces First Motion Picture Unit*.

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