

Hollywoods History Films

[#Hollywood history films](#) [#historical movies](#) [#period dramas](#) [#films based on history](#) [#cinematic historical events](#)

Explore the extensive legacy of Hollywood's history films, delving into how these cinematic productions bring pivotal historical events and figures to life. From epic sagas to intimate period dramas, discover the diverse ways filmmakers interpret and present the past on screen, often sparking debate about historical accuracy and dramatic license.

Students benefit from organized study guides aligned with academic syllabi.

We truly appreciate your visit to our website.

The document Cinematic Historical Epics you need is ready to access instantly. Every visitor is welcome to download it for free, with no charges at all.

The originality of the document has been carefully verified.

We focus on providing only authentic content as a trusted reference.

This ensures that you receive accurate and valuable information.

We are happy to support your information needs.

Don't forget to come back whenever you need more documents.

Enjoy our service with confidence.

This is among the most frequently sought-after documents on the internet.

You are lucky to have discovered the right source.

We give you access to the full and authentic version Cinematic Historical Epics free of charge.

Hollywood's History Films

Focusing on the 1950s when Hollywood's interest in the past was at its peak, this title reconstructs how filmmakers understood their treatment of the past, suggesting why many of them saw their work as superior to that of professional historians.

Hollywood's History Films

In a cinema that has presented John Wayne interpreting Genghis Khan as a medieval gunslinger, the idea that Hollywood filmmakers have historical consciousness might seem strange. However, they do and they did in fascinating ways, which are revealed by David Eldridge in this innovative and detailed analysis of the film industry's use of history. Grounded in exceptional resources and rich in close readings of the films, "Hollywood's History Films" focuses on the 1950s when Hollywood's interest in the past was at its peak. It reconstructs how filmmakers understood their treatment of the past, suggesting why many of them saw their work as superior to that of professional historians. The book embraces movies as diverse as "The Ten Commandments"

The Hollywood Historical Film

A comprehensive analysis of the historical film—a popular and controversial genre that's been with us since the early days of cinema—and Hollywood's unique ability to reshape our viewpoints while it sensually recreates the past. Provides a complete guide to the unique characteristics of historical film, distinguishing among sub-genres such as historical epics, war films, biographies, topical films, and meta-historic works like Nixon and JFK Offers detailed analyses of groundbreaking films such as Spartacus, Schindler's List, and United 93 Examines the dual role of the historical film to entertain and educate, with its tendency to arouse critical and popular controversy Stimulates discussion about Hollywood's power to persuade and reshape our views of the past

Hollywood's History Films

Focusing on the 1950s when Hollywood's interest in the past was at its peak, this title reconstructs how filmmakers understood their treatment of the past, suggesting why many of them saw their work as superior to that of professional historians.

The Hollywood Historical Film

Takes you on a cinematic journey through the controversial portrayal of history on film - from the swashbuckling epics of the silent era to up-to-the-minute dramas like World Trade Center. With thought-provoking analysis, this work examines the power of historic films to entertain and promote national myths while influencing public opinion.

Hollywood's America

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 New Hollywood Historical Film

The New Hollywood of the late 1960s and 1970s is among the most exciting and influential periods in the history of film. This book explores how the new wave of historical films were profoundly shaped by the controversies and concerns of the present.

Film Nation

Explores contemporary American films that challenge official history. Our movies have started talking back to us, and Film Nation takes a close look at what they have to say. In movies like JFK and Forrest Gump, Robert Burgoyne sees a filmic extension of the debates that exercise us as a nation -- debates about race and culture and national identity, about the nature and makeup of American history. In analyses of five films that challenge the traditional myths of the nation-state -- Glory, Thunderheart, JFK, Born on the Fourth of July, and Forrest Gump -- Burgoyne explores the reshaping of our collective imaginary in relation to our history. These movies, exploring the meaning of "nation" from below, highlight issues of power that underlie the narrative construction of nationhood. Film Nation exposes the fault lines between national myths and the historical experience of people typically excluded from those myths. Throughout, Burgoyne demonstrates that these films, in their formal design, also preserve relics of the imaginary past they contest. Here we see how the "genre memory" of the western, the war film, and the melodrama shapes these films, creating a complex exchange between old concepts of history and the alternative narratives of historical experience that contemporary texts propose. The first book to apply theories of nationalism and national identity to contemporary American films, Film Nation reveals the cinematic rewriting of history now taking place as a powerful attempt to rearticulate the cultural narratives that define America as a nation.

America on Film

The challenge of making the great American historical film has attracted some of our finest talents: D. W. Griffith, John Ford, Robert Altman, Francis Ford Coppola, Martin Scorsese, Oliver Stone, Spike Lee. From the earliest flickering images of The Spirit of 76 (1905) through Nixon, America on Film subtly and entertainingly examines Hollywood's filming of American history, including biographies. Among the many films considered, some omissions seem surprising: The Birth of a Nation and Gone with the Wind, for example, since they are based on fiction. But The Iron Horse, The Beginning or the End?, the Jackie Robinson Story, Patton, Quiz Show, Lenny, Malcolm, X, Apollo 13, and literally hundreds of others are all here. Through these many movies, we see the interrelationships between image and substance, illusion and reality, racism and democracy, and cynicism and idealism, which form America's unique national identity.

Hollywood's America

Fully revised, updated, and extended, this compilation of interpretive essays and primary documents teaches 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
Ten new articles which consider recently released films, as well as issues of gender and ethnicity
Well-organized within a chronological framework with thematic treatments to provide a valuable resource for students of the history of American film
Fourth edition includes completely new images throughout

Hollywood and the American Historical Film

This definitive interdisciplinary collection by leading scholars probes the theoretical and historical contexts of films made about the American past, from silent film to the present. The book offers a fresh assessment of studio era historical filmmaking and its legacy across a range of genres.

Epics, Spectacles, and Blockbusters

Considers the history of the American blockbuster-the large-scale, high-cost film-as it evolved from the 1890s to today.

Reel History

The author makes an argument for clemency in judging Hollywood's interpretations of history and thoroughly investigates its serious limitations and opportunities to construe history.

American History and Contemporary Hollywood Film

Hollywood has a growing fascination with America's past. This book offers an analysis of how and why contemporary Hollywood films have sought to mediate American history. It considers whether or how far contemporary films have begun to unravel the unifying myths of earlier films and periods.

American History through Hollywood Film

American History through Hollywood Film offers a new perspective on major issues in American history from the 1770s to the end of the twentieth century and explores how they have been represented in film. Melvyn Stokes examines how and why representation has changed over time, looking at the origins, underlying assumptions, production, and reception of an important cross-section of historical films. Chapters deal with key events in American history including the American Revolution, the Civil War and its legacy, the Great Depression, and the anti-communism of the Cold War era. Major themes such as ethnicity, slavery, Native Americans and Jewish immigrants are covered and a final chapter looks at the way the 1960s and 70s have been dealt with by Hollywood. This book is essential reading for anyone studying American history and the relationship between history and film.

Hollywood and the American Historical Film

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 Hösle, Marcia Landy, Mark W. Roche, Robert Rosenstone, Ian Scott, Robert Sklar, J.E. Smyth, and Warren I. Susman.

Hollywood As Historian

"A commendably comprehensive analysis of the issue of Hollywood's ability to shape our minds . . . invigorating reading." ?Booklist
Film has exerted a pervasive influence on the American mind, and in eras of economic instability and international conflict, the industry has not hesitated to use motion pictures for propaganda purposes. During less troubled times, citizens' ability to deal with political and social issues may be enhanced or thwarted by images absorbed in theaters. Tracking the interaction

of Americans with important movie productions, this book considers such topics as racial and sexual stereotyping; censorship of films; comedy as a tool for social criticism; the influence of "great men" and their screen images; and the use of film to interpret history. *Hollywood As Historian* benefits from a variety of approaches. Literary and historical influences are carefully related to *The Birth of a Nation* and *Apocalypse Now*, two highly tendentious epics of war and cultural change. How political beliefs of filmmakers affected cinematic styles is illuminated in a short survey of documentary films made during the Great Depression. Historical distance has helped analysts decode messages unintended by filmmakers in the study of *The Snake Pit* and *Dr. Strangelove*. *Hollywood As Historian* offers a versatile, thought-provoking text for students of popular culture, American studies, film history, or film as history. Films considered include: *The Birth of a Nation* (1915), *The Plow that Broke the Plains* (1936), *The River* (1937), *March of Time* (1935-1953), *City Lights* (1931), *Modern Times* (1936), *The Great Dictator* (1940), *The Grapes of Wrath* (1940), *Native Land* (1942), *Wilson* (1944), *The Negro Soldier* (1944), *The Snake Pit* (1948), *On the Waterfront* (1954), *Dr. Strangelove* (1964), *Who's Afraid of Virginia Woolf?* (1966), and *Apocalypse Now* (1979). "Recommended reading for anyone concerned with the influence of popular culture on the public perception of history." *American Journalism*

Post-Classical Hollywood

At the end of World War II, Hollywood basked in unprecedented prosperity. Since then, numerous challenges and crises have changed the American film industry in ways beyond imagination in 1945. Nonetheless, at the start of a new century Hollywood's worldwide dominance is intact - indeed, in today's global economy the products of the American entertainment industry (of which movies are now only one part) are more ubiquitous than ever. How does today's "Hollywood" - absorbed into transnational media conglomerates like NewsCorp., Sony, and Viacom - differ from the legendary studios of Hollywood's Golden Age? What are the dominant frameworks and conventions, the historical contexts and the governing attitudes through which films are made, marketed and consumed today? How have these changed across the last seven decades? And how have these evolving contexts helped shape the form, the style and the content of Hollywood movies, from *Singin' in the Rain* to *Pirates of the Caribbean*? Barry Langford explains and interrogates the concept of "post-classical" Hollywood cinema - its coherence, its historical justification and how it can help or hinder our understanding of Hollywood from the forties to the present. Integrating film history, discussion of movies' social and political dimensions, and analysis of Hollywood's distinctive methods of storytelling, *Post-Classical Hollywood* charts key critical debates alongside the histories they interpret, while offering its own account of the "post-classical." Wide-ranging yet concise, challenging and insightful, *Post-Classical Hollywood* offers a new perspective on the most enduringly fascinating artform of our age.

American History/American Film

In this pioneering work, sixteen historians analyse individual films for deeper insight into US institutions, values and lifestyles. Linking all of the essays is the belief that film holds much of value for the historian seeking to understand and interpret American history and culture. This title will be equally valuable for students and scholars in history using film for analysis as well as film students and scholars exploring the way social and historical circumstances are reflected and represented in film.

The Story of Hollywood

Before the film industry arrived, Hollywood was filled with quaint bungalows, millionaires' estates, and churches dedicated to teetotalism. Movies shattered Hollywood's tranquillity, and brought wealth, fame and glamorous movie stars. The giants of the movie industry invented klieg-lighted movie premieres and the Academy Awards in Hollywood. Go beyond the star-studded surface to the district's days of union busting, gangsters, and scandal, foreshadowing Hollywood's seedy decline. The book concludes with Hollywood's redevelopment that continues today. The book features the famous faces and places that made the town legendary, offering a unique perspective on celebrity nightlife and the behind-the-scenes stories of day-to-day life. Lavishly illustrated with over 800 vintage images from the author's private collection, "The Story of Hollywood" brings new insights to readers with a passion for Hollywood and its place in the history of film, radio, and television.

A Short History of Film, Third Edition

With more than 250 images, new information on international cinema—especially Polish, Chinese, Russian, Canadian, and Iranian filmmakers—an expanded section on African-American filmmakers, updated discussions of new works by major American directors, and a new section on the rise of comic book movies and computer generated special effects, this is the most up to date resource for film history courses in the twenty-first century.

The Hollywood History of the World

"There is a fashionable myth that Hollywood always gets its history wrong. George MacDonald Fraser believes that it often gets it right, and that we owe a huge unacknowledged debt to the cinema as an illuminator of the story of mankind. Drawing on his experiences as an historical novelist, historian, and screenwriter, he puts the case for the costume movies - Biblical, classical, swashbuckler, imperial, Western, and even the gangster film - not only as entertainments but, at their best, as pictures of the past "more vivid than Tacitus or Gibbon or Macaulay."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

American History Goes to the Movies

Whether they prefer blockbusters, historical dramas, or documentaries, people learn much of what they know about history from the movies. In *American History Goes to the Movies*, W. Bryan Rommel-Ruiz shows how popular representations of historic events shape the way audiences understand the history of the United States, including American representations of race and gender, and stories of immigration, especially the familiar narrative of the American Dream. Using films from many different genres, *American History Goes to the Movies* draws together movies that depict the Civil War, the Wild West, the assassination of JFK, and the events of 9/11, from *The Birth of a Nation* and *Gone with the Wind* to *The Exorcist* and *United 93*, to show how viewers use movies to make sense of the past, addressing not only how we render history for popular enjoyment, but also how Hollywood's renderings of America influence the way Americans see themselves and how they make sense of the world.

History by Hollywood

Presenting Hollywood as one of our most influential interpreters of history, Toplin offers a close examination of *Mississippi Burning*, *JFK*, *Sergeant York*, *Missing*, *Bonnie and Clyde*, *Patton*, *All the President's Men*, and *Norma Rae*.--Distributed by Syndetics Solutions, LLC.

History by Hollywood

&&LI&&&&LI&&&&LI&& /* Style Definitions */table.MsoNormalTable{mso-style-name:"Table Normal";mso-tstyle-rowband-size:0;mso-tstyle-colband-size:0;mso-style-noshow:yes;mso-style-priority:99;mso-style-qformat:yes;mso-style-parent:"";mso-padding-alt:0in 5.4pt 0in 5.4pt;mso-para-margin-top:0in;mso-para-margin-right:0in;mso-para-margin-bottom:10.0pt;mso-para-margin-left:0in;line-height:115%;mso-pagination:widow-orphan;font-size:11.0pt;font-family:"Calibri\

Screening America

Using films to spark student interest in the past and encourage them to write about what really interests them is particularly appropriate as teachers confront a student population more visually than print oriented. This book sets key films in historical context, critiques them for accuracy, and relates material in the film to developments in American History. Instructor's guides provide suggested writing topics and relevant bibliography for students based on information presented in the film.

Historical Film

Although precise definitions have not been agreed on, historical cinema tends to cut across existing genre categories and establishes an intimidatingly large group of films. In recent years, a lively body of work has developed around historical cinema, much of it proposing valuable new ways to consider the relationship between cinematic and historical representation. However, only a small proportion of this writing has paid attention to the issue of genre. In order to counter this omission, this book combines a critical analysis of the Hollywood historical film with an examination of its generic dimensions and a history of its development since the silent period. *Historical Film: A Critical Introduction* is concerned

not simply with the formal properties of the films at hand, but also the ways in which they have been promoted, interpreted and discussed in relation to their engagement with the past.

Hollywood's America

Now fully revised and extended, the fourth edition of *Hollywood's America* uses classic films to guide students through key themes and topics in twentieth-century American cultural, political, economic, and social history. The book provides students with the tools needed to read and interpret visual texts, including an introduction that traces the history of American film, a series of interpretive essays, primary sources that illuminate film history, and an extensive bibliography. New to this edition are ten articles which cover recently released films, enhanced consideration of issues of gender and ethnicity, and a completely updated set of images. From Charlie Chaplin's silent films to *Gone with the Wind* to *Saving Private Ryan*, *Hollywood's America* provides a comprehensive look at American history through film, and is a valuable resource for students and teachers of the subject alike.

Hollywood War Films, 1937–1945

From 1937 through 1945, Hollywood produced over 1,000 films relating to the war. This enormous and exhaustive reference work first analyzes the war films as sociopolitical documents. Part one, entitled "The Crisis Abroad, 1937–1941," focuses on movies that reflected America's increasing uneasiness. Part two, "Waging War, 1942–1945," reveals that many movies made from 1942 through 1945 included at least some allusion to World War II.

The Hollywood Historical Film

A comprehensive analysis of the historical film—a popular and controversial genre that's been with us since the early days of cinema—and Hollywood's unique ability to reshape our viewpoints while it sensually recreates the past. Provides a complete guide to the unique characteristics of historical film, distinguishing among sub-genres such as historical epics, war films, biographies, topical films, and meta-historic works like *Nixon* and *JFK*. Offers detailed analyses of groundbreaking films such as *Spartacus*, *Schindler's List*, and *United 93*. Examines the dual role of the historical film to entertain and educate, with its tendency to arouse critical and popular controversy. Stimulates discussion about Hollywood's power to persuade and reshape our views of the past.

Hollywood's West

American historians such as Frederick Jackson Turner have argued that the West has been the region that most clearly defines American democracy and the national ethos. Throughout the twentieth century, the "frontier thesis" influenced film and television producers who used the West as a backdrop for an array of dramatic explorations of America's history and the evolution of its culture and values. The common themes found in Westerns distinguish the genre as a quintessentially American form of dramatic art. In *Hollywood's West*, Peter C. Rollins, John E. O'Connor, and the nation's leading film scholars analyze popular conceptions of the frontier as a fundamental element of American history and culture. This volume examines classic Western films and programs that span nearly a century, from *Cimarron* (1931) to Turner Network Television's recent made-for-TV movies. Many of the films discussed here are considered among the greatest cinematic landmarks of all time. The essays highlight the ways in which Westerns have both shaped and reflected the dominant social and political concerns of their respective eras. While *Cimarron* challenged audiences with an innovative, complex narrative, other Westerns of the early sound era such as *The Great Meadow* (1931) frequently presented nostalgic visions of a simpler frontier era as a temporary diversion from the hardships of the Great Depression. Westerns of the 1950s reveal the profound uncertainty cast by the cold war, whereas later Westerns display heightened violence and cynicism, products of a society marred by wars, assassinations, riots, and political scandals. The volume concludes with a comprehensive filmography and an informative bibliography of scholarly writings on the Western genre. This collection will prove useful to film scholars, historians, and both devoted and casual fans of the Western genre. *Hollywood's West* makes a significant contribution to the understanding of both the historic American frontier and its innumerable popular representations.

Hollywood on Location

Location shooting has always been a vital counterpart to soundstage production, and at times, the primary form of Hollywood filmmaking. But until now, the industrial and artistic development of this production practice has been scattered across the margins of larger American film histories. *Hollywood on Location* is the first comprehensive history of location shooting in the American film industry, showing how this mode of filmmaking changed Hollywood business practices, production strategies, and visual style from the silent era to the present. The contributors explore how location filmmaking supplemented and later, supplanted production on the studio lots. Drawing on archival research and in-depth case studies, the seven contributors show how location shooting expanded the geography of American film production, from city streets and rural landscapes to far-flung territories overseas, invoking a new set of creative, financial, technical, and logistical challenges. Whereas studio filmmaking sought to recreate nature, location shooting sought to master it, finding new production values and production economies that reshaped Hollywood's modus operandi.

Hollywood and the Great Depression

Examines how Hollywood responded to and reflected the political and social changes that America experienced during the 1930s. In the popular imagination, 1930s Hollywood was a dream factory producing escapist movies to distract the American people from the greatest economic crisis in their nation's history. But while many films of the period conform to this stereotype, there were a significant number that promoted a message, either explicitly or implicitly, in support of the political, social and economic change broadly associated with President Franklin D. Roosevelt's New Deal programme. At the same time, Hollywood was in the forefront of challenging traditional gender roles, both in terms of movie representations of women and the role of women within the studio system. With case studies of actors like Shirley Temple, Cary Grant and Fred Astaire, as well as a selection of films that reflect politics and society in the Depression decade, this fascinating book examines how the challenges of the Great Depression impacted on Hollywood and how it responded to them. Topics covered include: How Hollywood offered positive representations of working women; Congressional investigations of big-studio monopolization over movie distribution; How three different types of musical genres related in different ways to the Great Depression: the Warner Bros Great Depression Musicals of 1933, the Astaire/Rogers movies, and the MGM kid musicals of the late 1930s; The problems of independent production exemplified in King Vidor's *Our Daily Bread*; Cary Grant's success in developing a debonair screen persona amid Depression conditions. Contributors: Harvey G. Cohen, King's College London; Philip John Davies, British Library; David Eldridge, University of Hull; Peter William Evans, Queen Mary, University of London; Mark Glancy, Queen Mary University of London; Ina Rae Hark, University of South Carolina; Ian Morgan, University College London; Brian Neve, University of Bath; Ian Scott, University of Manchester; Anna Siomopoulos, Bentley University; J. E. Smyth, University of Warwick; Melvyn Stokes, University College London; Mark Wheeler, London Metropolitan University.

Hollywood's White House

" Winner of the 2003 Ray and Pat Browne Book Award, given by the Popular Culture Association. The contributors to *Hollywood's White House* examine the historical accuracy of these presidential depictions, illuminate their influence, and uncover how they reflect the concerns of their times and the social and political visions of the filmmakers. The volume, which includes a comprehensive filmography and a bibliography, is ideal for historians and film enthusiasts.

The Old West in Fact and Film

For many years, movie audiences have carried on a love affair with the American West, believing Westerns are escapist entertainment of the best kind, harkening back to the days of the frontier. This work compares the reality of the Old West to its portrayal in movies, taking an historical approach to its consideration of the cowboys, Indians, gunmen, lawmen and others who populated the Old West in real life and on the silver screen. Starting with the Westerns of the early 1900s, it follows the evolution in look, style, and content as the films matured from short vignettes of good-versus-bad into modern plots.

Hollywood Film History

Dark History of Hollywood is the story of sex and excess, murder and suicide, ambition and betrayal, and how money can make almost everyone compromise. Intensively researched and superbly enter-

taining, the book reveals that the stories behind the silver screen are at least as gripping as many of those on it.

The History of Hollywood

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.

The Hollywood War Film

The challenges of teaching history are acute where we consider the world history classroom. Generalized world history courses are a part of many, if not most, K-12 curricular frameworks in the United States. While United States history tends to dominate the scholarship and conversation, there are an equally wide number of middle-level and secondary students and teachers engaged in the study of world history in our public schools. And the challenges are real. In the first place, if we are to mark content coverage as a curricular obstacle in the history classroom, generally, then we must underscore that concern in the world history classroom and for obvious reasons. The curricular terrain to choose from is immense and forever expanding, dealing with the development of numerous civilizations over millennia and across a wide geographic expanse. In addition to curricular concerns, world historical topics are inherently farther away from most students' lives, not just temporally, but often geographically and culturally. Thus the rationale for the present text, *Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach World History*. The reviews of the first volume *Hollywood or History? An Inquiry-Based Strategy for Using Film to Teach United States History* strategy have been overwhelmingly positive, especially as it pertains to the application of the strategy for practitioner. Classroom utility and teacher practice have remained our primary objectives in developing the *Hollywood or History?* strategy and we are encouraged by the possibilities of Volume II and the capacity of this most recent text to impact teaching and learning in world history. We believe that students' connection to film, along with teachers' ability to use film in an effective manner, will help alleviate some of the challenges of teaching world history. The book provides 30 secondary lesson plans (grades 6-12) that address nine eras in world history.

Hollywood or History?

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 two Jima films, and Iraq war films. An ideal text for perennially popular courses on the war film genre.

The Hollywood War Film