

John Ford In Focus Essays On The Filmmakers Life And Work

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The Westerns and War Films of John Ford BRILL

Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help students, teachers and librarians choose the most appropriate books for research and study.

Film and Modern American Art Univ. Press of Mississippi

John Ford in Focus Essays on the Filmmaker's Life and Work McFarland

Existentialism and Contemporary Cinema Cambridge Scholars Publishing

Responsible for some of the greatest films of the 20th century—The Grapes of Wrath, How Green Was My Valley, and The Quiet Man among others—John Ford was best known for motion pictures that defined the American West and the face of wartime military. A Hollywood celebrity, Ford lived his life against the background that Twentieth Century-Fox fashioned for him. As he did, the facts of his life merged with—and became inseparable from—his multifaceted legend, fostered by Hollywood's studio culture and his own imagination. In *The Westerns and War Films of John Ford* Sue Matheson offers an engaging look at one of America's greatest directors and the two genres of films that solidified his reputation. Drawing on previously unreleased material, this volume explores the man, the filmmaker, the veteran, and the legend—and the ways in which all of those roles shaped Ford's view of America, national character, and his creative output. Among the films discussed here in depth are Ford's early productions, such as *The Iron Horse* and *Drums along the Mohawk*, his military films, such as *Submarine Patrol*, *The Battle of Midway*, and *They Were Expendable*, and his Westerns, including *Fort Apache*, *She Wore a Yellow Ribbon*, *The Searchers*, and *Cheyenne Autumn*. Ford imbued many of his creations with a point of view that represented his ideals, and the films discussed here illustrate their director's distinct vision of American life on the frontier and in service of the country. That vision—Ford's idealization of the American Character—would, in turn, shape the worldview of several generations. *The Westerns and War Films of John Ford* will appeal to critics and scholars, but also to any fan of this iconic filmmaker's work.

Planks of Reason McFarland

For nearly two centuries, Americans have embraced the Western like no other artistic genre. Creators and consumers alike have utilized this story form in literature, painting, film, radio and television to explore questions of national identity and purpose. *Westerns: The Essential Collection* comprises the *Journal of Popular Film and Television's* rich and longstanding legacy of scholarship on Westerns with a new special issue devoted exclusively to the genre. This collection examines and analyzes the evolution and significance of the screen Western from its earliest beginnings to its current global reach and relevance in the 21st century. *Westerns: The Essential Collection* addresses the rise, fall and durability of the genre, and examines its preoccupation with multicultural matters in its organizational structure. Containing eighteen essays published between 1972 and 2011, this seminal work is divided into six sections covering Silent Westerns, Classic Westerns, Race and Westerns, Gender and Westerns, Revisionist Westerns and Westerns in Global Context. A wide range of international contributors offer original critical perspectives on the intricate relationship between American culture and Western films and television series. *Westerns: The Essential Collection* places the genre squarely within the broader aesthetic, socio-historical, cultural and political dimensions of life in the United States as well as internationally, where the Western has been reinvigorated and reinvented many times. This groundbreaking anthology illustrates how Western films and television series have been used to define the present and discover the future by looking backwards at America's imagined past.

Reader's Guide to Literature in English Berghahn Books

The first book devoted entirely to Robinson familiarizes readers with the major currents in her thought from a diversity of perspectives—Romanticism, ecocriticism, medicine and literature, religion and literature, theology, American Studies, critical race theory, and feminist and gender studies—that reflects the amplitude and fecundity of Robinson's art and thought.

Westerns Scarecrow Press

Almost a century after his untimely death in 1922, this lively and insightful new assessment explores the man Michael Collins described as 'father of us all' and reclaims Arthur Griffith as the founder of both Sinn Féin and the Irish Free State.

The Invisible Hand in Popular Culture Univ of California Press

The Western in the Global South investigates the Western film genre's impact, migrations, and reconfigurations in the Global South. Contributors explore how cosmopolitan directors have engaged with, appropriated, and subverted the tropes and conventions of Hollywood and Italian Westerns, and how Global South Westerns and Post-Westerns in particular address the inequities brought about by postcolonial patriarchy, globalization and neoliberalism. The book offers a wide range of historical engagements with the genre, from African, Caribbean, South and Southeast Asian, Central and South American, and transnational directors. The contributors employ interdisciplinary cultural studies approaches to cinema, integrating aesthetic considerations with historical, political, and gender studies readings of the international appropriations and U.S. re-appropriations of the Western genre.

Essays on the Cinematographer's Art and Craft BearManor Media

Interdisciplinary perspectives on landscape, from the philosophical to the geographical, with an emphasis on the overarching concept of place. This volume

explores the conceptual "topography" of landscape: It examines the character of landscape as itself a mode of place as well as the modes of place that appear in relation to landscape. Leading scholars from a range of disciplines explore the concept of landscape, including its supposed relation to the spectatorial, its character as time-space, its relation to indigenous notions of "country," and its liminality. They examine landscape as it appears within a variety of contexts, from geography through photography and garden history to theology; and more specific studies look at the forms of landscape in medieval landscape painting, film and television, and in relation to national identity. The essays demonstrate that the study of landscape cannot be restricted to any one genre, cannot be taken as the exclusive province of any one discipline, and cannot be exhausted by any single form of analysis. What the place of landscape now evokes is itself a wide-ranging terrain encompassing issues concerning the nature of place, of human being in place, and of the structures that shape such being and are shaped by it.

John Ford Made Westerns Indiana University Press

Devoted to his craft--sometimes to the detriment of his reputation--cinematographer John Alton (1901-1996) was sought after by such directors as Vincente Minnelli, Richard Brooks and Anthony Mann but was disdained by others of comparable talent. An auteur in the truest sense, Alton established a landmark body of work described by Variety film critic Todd McCarthy as "The essence, and ultimate example, of film noir ... logically created by a cinematographer, not a director." This collection of new essays by filmmakers and film scholars explores the central role Alton's distinctive style of "painting with light" played in formulating the aesthetics of noir, as well as his contributions to other genres.

Critical Essays on the Genre Since 9/11 Routledge

Publishing alongside the world premiere of Christopher Nolan's third Batman film "The Dark Knight Rises", Will Brooker's new book explores Batman's twenty-first century incarnations. Brooker's close analysis of "Batman Begins" and "The Dark Knight" offers a rigorous, accessible account of the complex relationship between popular films, audiences, and producers in our age of media convergence. By exploring themes of authorship, adaptation and intertextuality, he addresses a myriad of questions raised by these films: did "Batman Begins" end when "The Dark Knight" began? Does its story include the Gotham Knight DVD, or the 'Why So Serious' viral marketing campaign? Is it separate from the parallel narratives of the Arkham Asylum videogame, the monthly comic books, the animated series and the graphic novels? Can the brightly campy incarnations of the Batman ever be fully repressed by "The Dark Knight", or are they an intrinsic part of the character? Do all of these various manifestations feed into a single Batman metanarrative? This will be a vital text for film students and academics, as well as legions of Batman fans.

The South Seas University Press of Kentucky

This comprehensive study of the Western covers its history from the early silent era to recent spins on the genre in films such as *No Country for Old Men*, *There Will Be Blood*, *True Grit*, and *Cowboys & Aliens*. While providing fresh perspectives on landmarks such as *Stagecoach*, *Red River*, *The Searchers*, *The Man Who Shot Liberty Valance*, and *The Wild Bunch*, the authors also pay tribute to many under-appreciated Westerns. *Ride, Boldly Ride* explores major phases of the Western's development, including silent era oaters, A-production classics of the 1930s and early 1940s, and the more psychologically complex portrayals of the Westerner that emerged after World War II. The authors also examine various forms of genre-revival and genre-revisionism that have recurred over the past half-century, culminating especially in the masterworks of Clint Eastwood. They consider themes such as the inner life of the Western hero, the importance of the natural landscape, the roles played by women, the tension between myth and history, the depiction of the Native American, and the juxtaposing of comedy and tragedy. Written in clear, engaging prose, this is the only survey that encompasses the entire history of this long-lived and much-loved genre.

The John Ford Encyclopedia Rowman & Littlefield Publishers

Despite claims about the end of history and the death of cinema, visual media continue to contribute to our understanding of history and history-making. In this book, Marcia Landy argues that rethinking history and memory must take into account shifting conceptions of visual and aural technologies. With the assistance of thinkers such as Gilles Deleuze and Félix Guattari, *Cinema and Counter-History* examines writings and films that challenge prevailing notions of history in order to explore the philosophic, aesthetic, and political stakes of activating the past. Marshaling evidence across European, African, and Asian cinema, Landy engages in a counter-historical project that calls into question the certainty of visual representations and unmoors notions of a history firmly anchored in truth.

The Dialogue between Cinema and Painting University Press of Kentucky

"This collection of essays offers a comprehensive examination of his life and career. Part one provides an overview of Ford's importance in the early development of cinema. Part two focuses on Ford's personal life. Part three explores theories that explain

The Shadow of John Ruskin University of Texas Press

The original edition of *Planks of Reason* was the first academic critical anthology on horror. In retrospect, it appeared as a kind of homage to the "golden age" of the American horror film, as this genre played an increasing role in film culture and American life. The original material represented the history of the genre through the early 1980s and is a crucial part of the book's value, then and now. The first edition helped legitimize academic writing on the horror genre by addressing breakthrough works of such directors as John Carpenter, Tobe Hooper, George Romero, David Cronenberg, and Wes Craven. This revised edition retains the spirit of the original, but also offers new takes on rediscovered classics and recent developments in the genre. In addition to reprinting 17 essays, including Robin Wood's "An Introduction to the American Horror Film," this revised edition features a new essay on the yuppie horror film by editor Barry Keith Grant, as well as an updated analysis of *The Texas Chainsaw Massacre* by co-editor Christopher Sharrett. Other new essays focus on William Castle's *The Tingler* and Roger Corman's *Pit and the Pendulum*, and the recent wave of Japanese horror films. Contains more than 60 photos.

Ethical Aestheticism in the Early Works of Henry James Routledge

Examining a broad range of pop culture media—film, television, journalism, advertisements, travel writing, and literature—Fojas explores the United States as an empire and how it has narrated its relationship to its island territories.

The South and Film John Ford in Focus Essays on the Filmmaker's Life and Work

A mere 150 years ago Scottish Gaelic was the third most widely spoken language in Canada, and Irish was spoken by hundreds of thousands of people in the United States. A new awareness of the large North American Gaelic diaspora, long overlooked by historians, folklorists, and literary

scholars, has emerged in recent decades. North American Gaels, representing the first tandem exploration of these related migrant ethnic groups, examines the myriad ways Gaelic-speaking immigrants from marginalized societies have negotiated cultural spaces for themselves in their new homeland. In the macaronic verses of a Newfoundland fisherman, the pointed addresses of an Ontario essayist, the compositions of a Montana miner, and lively exchanges in newspapers from Cape Breton to Boston to New York, these groups proclaim their presence in vibrant traditional modes fluently adapted to suit North American climes. Through careful investigations of this diasporic Gaelic narrative and its context, from the mid-eighteenth century to the twenty-first, the book treats such overarching themes as the sociolinguistics of minority languages, connection with one's former home, and the tension between the desire for modernity and the enduring influence of tradition. Staking a claim for Gaelic studies on this continent, North American Gaels shines new light on the ways Irish and Scottish Gaels have left an enduring mark through speech, story, and song.

[Speech, Story, and Song in the Diaspora](#) Indiana University Press

Will the South rise again--this time cinematically? The answer to this question is among the subjects considered in this collection of essays. Though the South has provided the setting for outstanding and controversial films such as *Gone With the Wind* and *The Birth of a Nation*, these did not foster a genre of imitative films, and there never was a "Southern" as there was a "Western." This may have changed, however, in 1969-70 with the appearance of a film that suggested a set of stereotypes particularly congenial to films with southern settings. In *Easy Rider*, the characters departed not for the West on horseback but for the South on motorcycles, carrying with them the seeds of their own destruction, and since then the only credible films about the West have been parodies. Following *Easy Rider*, there have been several "gasoline operas," and the South has been prominently featured in them. These attempts to create a Southern film genre and the fascinating question of how long it can be maintained is the focus of four of the essays in this collection. In addition, there are provocative reconsiderations of the Southern film classics *Gone With the Wind*, *The Birth of a Nation*, *Jezebel*, and *The Southerner*. Another group of essays looks at the "vision" of the South projected in the works of three renowned auteurs--John Ford, Robert Altman, and Martin Ritt. Any discussions about the South and film would be incomplete without a consideration of the importance of female characters and the relation of film to the works of William Faulkner, and these are the subjects of two groups of essays. The final section of essays focuses on the problems of capturing on film the unique qualities of a region and on the perils and pleasures of the search for authenticity when shooting in regional locations. These essays, which introduce a vast subject, were included in the Spring/Summer 1981 issue of *The Southern Quarterly: A Journal of the Arts in the South*.

McFarland

Popular culture often champions freedom as the fundamentally American way of life and celebrates the virtues of independence and self-reliance. But film and television have also explored the tension between freedom and other core values, such as order and political stability. What may look like healthy, productive, and creative freedom from one point of view may look like chaos, anarchy, and a source of destructive conflict from another. Film and television continually pose the question: Can Americans deal with their problems on their own, or must they rely on political elites to manage their lives? In this groundbreaking work, Paul A. Cantor explores the ways in which television shows such as *Star Trek*, *The X-Files*, *South Park*, and *Deadwood* and films such as *The Aviator* and *Mars Attacks!* have portrayed both top-down and bottom-up models of order. Drawing on the works of John Locke, Adam Smith, Alexis de Tocqueville, and other proponents of freedom, Cantor contrasts the classical liberal vision of America—particularly its emphasis on the virtues of spontaneous order—with the Marxist understanding of the "culture industry" and the Hobbesian model of absolute state control. *The Invisible Hand in Popular Culture* concludes with a discussion of the impact of 9/11 on film and television, and the new anxieties emerging in contemporary alien-invasion narratives: the fear of a global technocracy that seeks to destroy the nuclear family, religious faith, local government, and other traditional bulwarks against the absolute state.

[The Making of an American Legend](#) University Press of Kentucky

John Ford (1894-1973) is universally acknowledged as one of the greatest directors in the history of cinema. He is the only person to win four Academy Awards for Direction, and he was also honored by receiving virtually every other cinematic award for his work as a director. This reference book provides researchers an opportunity to locate quickly and conveniently a vast body of information about John Ford. The heart of the volume is a detailed filmography, which includes individual entries for 184 motion pictures with which Ford was involved. The entries provide plot summaries, critical commentaries, cast and credit information, and excerpts from reviews. Also of importance is the book's enormous annotated bibliography, which cites more than 1000 works. The opening biography examines Ford as a person, as a director, and as a cinematic influence and provides a background for the entries that comprise the bulk of the volume. Additional sections include a chronology; a list of Ford's unrealized projects; his radio, television, and theater credits; his awards and honors; and special collections and archives.

[Journalism, Social Media and the Democratization of Opinion](#) Rowman & Littlefield

On October 22, 1950, the Screen Directors Guild (SDG) gathered for a meeting at the opulent Beverly Hills Hotel. Among the group's leaders were some of the most powerful men in Hollywood -- John Ford, Cecil B. DeMille, Joseph L. Mankiewicz, John Huston, Frank Capra, William Wyler, and Rouben Mamoulian -- and the issue on the table was nothing less than a vote to dismiss Mankiewicz as the guild's president after he opposed an anticommunist loyalty oath that could have expanded the blacklist. The dramatic events of that evening have become mythic, and the legend has overshadowed the more complex realities of this crucial moment in Hollywood history. In *Hollywood Divided*, Kevin Brianton explores the myths associated with the famous meeting and the real events that they often obscure. He analyzes the lead-up to that fateful summit, examining the pressure exerted by the House Un-American Activities Committee. Brianton reveals the internal politics of the SDG, its initial hostile response to the HUAC investigations, the conservative reprisal, and the influence of the oath on the guild and the film industry as a whole. *Hollywood Divided* also assesses the impact of the historical coverage of the meeting on the reputation of the three key players in the drama. Brianton's study is a provocative and revealing revisionist history of the SDG's 1950 meeting and its lasting repercussions on the film industry as well as the careers of those who participated. *Hollywood Divided* illuminates how both the press's and the public's penchant for the "exciting story" have perpetuated fabrications and inaccurate representations of a turning point for the film industry.