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**Reel Patriotism**-Leslie Midkiff DeBauche 1997-05-01 Mixing film history with social history, Reel Patriotism examines the role played by the American film industry during World War I and the effects of the industry's pragmatic patriotism in the decade following the war. Looking at such films as Joan the Woman and Wings and at the war-time activities of Mary Pickford and Charlie Chaplin, film distributors, including George Kleine, and the National Association of the Motion Picture Industry, this book shows how heavily publicized gestures of patriotism benefited the reputation and profits of the movie business. Leslie Midkiff DeBauche shows how the United States government's need to garner public support for the war, conserve food, raise money, and enlist soldiers was met by the film industry. Throughout the nineteen months of American involvement in World War I, film studios supported the war effort through the production of short instructional films, public speaking activities of movie stars, the civic forum provided by movie theaters, and the National Association of the Motion Picture Industry's provision of administrative personnel to work directly with government agencies. While feature films about the war itself never dominated the release schedules of film distributors, they did become a staple film industry offering throughout the late 1910s and 1920s. The film industry had much to gain. DeBauche demonstrates, from working closely with the U.S. government. Though the war posed a direct challenge to the conduct of business as usual, the industry successfully weathered the war years. After the war, film producers, distributors, and exhibitors were able to capitalize on the good will of the movie-goer and the government that the industry's war work created. It provided a buffer against national censorship when movie stars became embroiled in scandal, and it served as a selling point in the 1920s when major film companies began to trade their stock on Wall Street.

**Policing Cinema**-Lee Grieveson 2004-05-24 White slave films, dramas documenting sex scandals, filmed prize fights featuring the controversial African-American boxer Jack Johnson, D.W. Griffith's The Birth of a Nation—all became objects of public concern after 1906, when the proliferation of nickelodeons brought moving pictures to a broad mass public. Lee Grieveson draws on extensive original research to examine the controversies over these films and over cinema more generally. He situates these contestations in the context of regulatory concerns about populations and governance in an early-twentieth-century America grappling with the powerful forces of modernity, in particular, immigration, class formation and conflict, and changing gender roles. Tracing the discourses and practices of cultural and political elites and the responses of the nascent film industry, Grieveson reveals how these interactions had profound effects on the shaping of film content, form, and, more fundamentally, the proposed social function of cinema: how cinema should function in society, the uses to which it might be put, and thus what it could or would be. Policing Cinema develops new perspectives for the understanding of censorship and regulation and the complex relations between governance and culture. In this work, Grieveson offers a compelling analysis of the forces that shaped American cinema and its role in society.

**The Great War in American and British Cinema, 1918-1938**-Ryan Copping 2020-11-10 This book recounts the reception of selected films about the Great War released between 1918 and 1938 in the USA and Great Britain. It discusses the role that popular cinema played in forming and reflecting public opinion about the War and its political and cultural aftermath in both countries. Although the century has produced a wide number of studies on the memorialisation of the Great War in Britain and to a lesser degree the USA, none of them focused on audience reception in relation to the Anglo-American 'circulatory system' of Trans-Atlantic culture.

**Heroism and Gender in War Films**-Karen A. Ritzenhoff 2014-08-07 Filmic constructions of war heroism have a profound impact on public perceptions of conflicts. Here, contributors examine the ways motifs of gender and heroism in war films are used to justify ideological positions, shape the understanding of the military conflicts, support political agendas and institutions, and influence collective memory.

**Motor City Movie Culture, 1916-1925**-Richard Abel 2020-01-21 Motor City Movie Culture, 1916-1925 is a broad textured look at Hollywood coming of age in a city with a burgeoning population and complex demographics. Richard Abel investigates the role of local Detroit organizations in producing, distributing, exhibiting, and publicizing films in an effort to make moviegoing part of everyday life. Tapping a wealth of primary source material—from newspapers, spatiotemporal maps, and city directories to rare trade journals, theater programs, and local newsreels—Abel shows how entrepreneurs worked to lure moviegoers from Detroit's diverse ethnic neighborhoods into the theaters. Covering topics such as distribution, programming practices, nonfiction film, and movie coverage in local newspapers, with entr'actes that drive deeper into the roles of key individuals and organizations, this book examines how efforts in regional metropolitan cities like Detroit worked alongside California studios and New York head offices to bolster a mass culture of moviegoing in the United States.

**American Cinema of the 1910s**-Charlie Keil 2009-02-04 It was during the teens that filmmaking truly came into its own. Notably, the migration of studios to the West Coast established a connection between moviemaking and the exoticism of Hollywood. The essays in American Cinema of the 1910s explore the rapid developments of the decade that began with D. W. Griffith's unrivaled one-reelers. By mid-decade, multi-reel feature films were profoundly reshaping the industry and deluxe theaters were built to attract the broadest possible audience. Stars like Mary Pickford, Charlie Chaplin, and Douglas Fairbanks became vitally important and companies began writing high-profile contracts to secure them. With the outbreak of World War I, the political, economic, and industrial groundwork was laid for American cinema's global dominance. By the end of the decade, filmmaking had become a true industry, complete with vertical integration, efficient specialization and standardization of practices, and self-regulatory agencies.

**The Moguls and the Dictators**-David Welky 2008 This author's analytical approach will be appreciated by historians as well as film buffs. He examines Hollywood's response to the rise of fascism and the beginning of the Second World War. Welky traces the shifting motivations and arguments of the film industry, politicians, and the public as they negotiated how or whether the silver screen would portray certain wartime attributes.

**Migrating to the Movies**-Jacqueline Najuma Stewart 2005-03-28 The rise of cinema as the predominant American entertainment around the turn of the last century coincided with the migration of hundreds of thousands of African Americans from the South to the urban "land of hope" in the North. This richly illustrated book, discussing many early films and illuminating black urban life in this period, is the first detailed look at the numerous early relationships between African Americans and cinema. It investigates African American migrations onto the screen, into the audience, and behind the camera, showing that African American urban populations and cinema shaped each other in powerful ways. Focusing on Black film culture in Chicago during the silent era, Migrating to the Movies begins with the earliest cinematic representations of African Americans and concludes with
the silent films of Oscar Micheaux and other early “race films” made for Black audiences, discussing some of the extraordinary ways in which African Americans staked their claim in cinema’s development as an art and a cultural institution.

With Amusement for All—LeRoy Ashby 2006-05-12 With Amusement for All is a sweeping interpretative history of American popular culture. Providing deep insights into various individuals, events, and movements, LeRoy Ashby explores the development and influence of popular culture—from minstrel shows to hip-hop, from the penny press to pulp magazines, from the NBA to NASCAR, and much in between. By placing the evolution of popular amusement in historical context, Ashby illuminates the complex ways in which popular culture both reflects and transforms American society. He demonstrates a recurring pattern in democratic culture by showing how groups and individuals on the cultural and social periphery have profoundly altered the nature of mainstream entertainment. The mainstream has repeatedly co-opted and sanitized marginal trends in a process that continues to shift the limits of acceptability. Ashby describes how social control and notions of public morality often vie with the bold, erotic, and sensational as entrepreneurs finesse the vagaries of the market and shape public appetites. Ashby argues that popular culture is indeed a democratic art, as it entertains the masses, provides opportunities for powerless and disadvantaged individuals to succeed, and responds to changing public hopes, fears, and desires. However, it has also served to reinforce prejudices, leading to discrimination and violence. Accordingly, the study of popular culture reveals the often dubious contours of the American dream. With Amusement for All never loses sight of pop culture’s primary goal: the buying and selling of fun. Ironically, although popular culture has drawn an enormous variety of amusements from grassroots origins, the biggest winners are most often sprawling corporations with little connection to a movement’s original innovators.

The Silent Cinema Reader—Lee Grievson 2004 The Silent Cinema Reader brings together key writings on cinema from the beginnings of film in 1894 to the advent of sound in 1927, addressing the development of film production and exhibition technologies, methods of distribution, film form, and film culture during this critical period on film history. Thematic sections address: film projection and variety shows; storytelling and the Nickelodeon; cinema and reform; feature films and cinema programs; classical Hollywood cinema and European national cinemas. Each section is introduced by the editors, and contains suggestions for further readings and film viewings.

War Cinema—Guy Westwell 2006 ‘War Cinema’ presents an introduction to and overview of films that take war as their main thread. Framing the era with ‘Apocalypse Now’ and ‘Apocalypse Now Redux’, the author initially focuses on Vietnam in film in the 1970s and 1980s and how this divisive war was represented.

The Home Front Encyclopedia—James Ciment 2007 An encyclopedia of life on the home front during the two world wars provides biographical profiles, articles on all aspects of life during the era, chronologies of important events, and primary source documents.

The Immigrant Scene—Sabine Haenni 2008 Yiddish melodramas about the tribulations of immigration. German plays about alpine tourism. Italian vaudeville performances. Rubbernecking tours of Chinatown. In the New York City of the late nineteenth and early twentieth centuries, these seemingly disparate leisure activities played similar roles: mediating the vast cultural, demographic, and social changes that were sweeping the nation’s largest city. In The Immigrant Scene, Sabine Haenni reveals how theaters in New York created ethnic entertainment that shaped the culture of the United States in the early twentieth century. Considering the relationship between leisure and mass culture, The Immigrant Scene develops a new picture of the metropolis in which the movement of people, objects, and images on-screen and in the street helped residents negotiate the complexities of modern times. In analyzing how communities engaged with immigrant theaters and the nascent film culture in New York City, Haenni traces the ways in which performance and cinema provided virtual mobility—ways of navigating the socially complex metropolis—and influenced national ideas of immigration, culture, and diversity in surprising and lasting ways.

Bring the World to the Child—Katie Day Good 2020-02-11 How, long before the advent of computers and the internet, educators used technology to help students become media-literate, future-ready, and world-minded citizens. Today, educators, technology leaders, and policy makers promote the importance of “global,” “wired,” and “multimodal” learning; efforts to teach young people to become engaged global citizens and skilled users of media often go hand in hand. But the use of technology to bring students into closer contact with the outside world did not begin with the first computer in a classroom. In this book, Katie Day Good traces the roots of the digital era’s “connected learning” and “global classrooms” to the first half of the twentieth century, when educators adopted a range of media and materials—including lantern slides, bulletin boards, radios, and film projectors—as what she terms “technologies of global citizenship.” Good describes how progressive reformers in the early twentieth century made a case for deploying diverse media technologies in the classroom to promote cosmopolitanism and civic-minded learning. To “bring the world to the child,” these reformers praised not only new mechanical media—including stereoscopes, photography, and educational films—but also humber films of, media, created by teachers and children, including scrapbooks, peace pages, and pen pal correspondence. The goal was a “mediated cosmopolitanism,” teaching children to look outward onto a fast-changing world—and inward, at their own national greatness. Good argues that the public school system became a fraught site of global media reception, production, and exchange in American life, teaching children to engage with cultural differences while reinforcing hegemonic ideas about race, citizenship, and US-world relations.

Encyclopedia of Early Cinema—Richard Abel 2005 This encyclopedia presents a wealth of information on early cinema history, with coverage of the techniques and equipment of film production, profiles of the pioneering directors and producers, analysis of individual films and the rapid growth of distinct film genres, and the emergence of something the world had never seen before - the movie star. The work also focuses on how the nature of films exhibited changed as the industry grew, and how the public reception to films also changed. The pre-cinema period is closely examined to show those mass-cultural forms and practices - such as music hall and vaudeville - from within which cinema was to emerge. A perfect companion for any student of early cinema and film studies.
investigates European efforts to overcome the American film industry's international pre-eminence.

Home Front in the American Heartland - Patty Sotirin 2020-05-28 This collection offers a multifaceted exploration of World War One and its aftermath in the northern American Heartland, a region often overlooked in wartime histories. The chapters feature archival and newspaper documentation and personal imagery from this era. The first section, "Heartland Histories," explores experiences of conscription and home front mobilization in the small communities of the heartland, highlighting tensions associated with patriotism, class, ethnicities, and locale. In one chapter, the previously unpublished cartoon art of a USAPF POW displays his Mustard Gas Sensibilities. Section Two, "Homefront Propaganda," examines the cultural networks disseminating national war messages, notably the critical work of local theaters, Four Minute Men, the Allied War Exhibitions, and the local commemorative displays of military relics. Section Three, "Geezer in And War," highlights aspects often overlooked by male experiences of the war itself, including the patriotic mother, androgynous representations in wartime propaganda, and masculine violence following the war. Together, this volume provides rich portraits of the complexities of heartland home front experiences and legacies.

Movie History: A Survey - Douglas Gomery 2011-02-28 Covering everything from Edison to Avatar, Gomery and Paufort-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. 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 also a great place to read Gomery, 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 McCannery, Western Connecticut State University, USA Douglas Gomery and Clara Paufort-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 context provides the 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 studies 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.

What was once unthinkable had now become expected.

Home Front in the American Heartland 3/5

Flying Down to Rio - Rosalie Schwartz 2004-10-11 In this book, author Rosalie Schwartz has created an outstanding textbook with a compelling case study that highlights an important moment in film history. Flying Down to Rio examines the interplay of technology and popular culture that shaped a distinctive twentieth-century sensibility. The musical comedy connected airplanes, movies, and tourism, ending spectacularly with chorus girls dancing on the wings of airplanes high above Rio de Janeiro, Brazil. The Hollywood fantasy captured three decades during which airplanes and movies engendered new expectations and redefined peoples sense of wellbeing, their personal satisfactions, and their interpersonal relations. Wilbur and Orville Wright flew their airplane in 1903, at the same time that filmmakers began to project edited, filmed stories onto large screens. Spectators found entertainment value in both airplane competitions and motion pictures, and movie producers brought the thrill of aviatrix antics to a rapidly expanding market. Meanwhile, air travel and air shows attracted large crowds of tourists. Mass tourism grew as a leisure-time activity, stimulated in part by travelogues and feature films. By 1930, the well-being, their personal satisfactions, and their interpersonal relations.

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Film and the American Presidency - Jeff Menge 2015-02-28 The contention of Film and the American Presidency is that over the twentieth century the cinema has been a silent partner in setting the parameters of what we might call the presidential imaginary. This volume surveys the partnership in its longevity, placing stress on especially iconic presidents - for so long, white and male - that Hollywood and the presidency-and the connections that not only did Hollywood early on understood its own identity through the presidency's peculiar mix of national epic and unified protagonist. Additionally, they contend that studios often made their films to sway political outcomes; that the interactions between these high institutions of culture and politics--Hollywood and the presidency--and the consequent incursions of the kind of bodies (for so long, white and male) that have occupied the office, such that presidential embodiment obscures the body political; and that Hollywood and the presidency may finally be nothing more than two privileged figures of media-age power.
American Cinema’s Transitional Era—Charlie Keil 2004-07-12 This ‘transitional era’ covered the years 1908-1917 & witnessed profound changes in the structure of the motion picture industry in the US, involving film genre, film form, filmmaking practices & the emergence of the studio system. The pattern which emerged dominated the industry for decades to come.

Cinema’s Military Industrial Complex—Haidee Wasson 2018-01-23 The vast, and vastly influential, American military machine has been aided and abetted by cinema since the earliest days of the medium. The US military realized very quickly that film could be used in myriad ways: training, testing, surveying and mapping, surveillance, medical and psychological management of soldiers, and of course, propaganda. Bringing together a collection of new essays, based on archival research, Wasson and Grieveson seek to cover the complex history of how the military deployed cinema for varied purposes across the the long twentieth century, from the incipient wars of US imperialism in the late nineteenth century to the ongoing War on Terror. This engagement includes cinema created and used by and for the military itself (such as training films), the codification of technologies (chemical, mechanical, and digital), and the use of film (and related mass media) as a key aspect of American “soft power,” at home and around the world. A rich and timely set of essays, this volume will become a go-to for scholars interested in all aspects of how the military creates and uses moving-image media.

European Silent Films on Video—William B. Parrill 2006-12-18 This book is a critical encyclopedia of silent European films currently available on DVD, laser disc, and VHS. It provides concise and accurate summaries of the films, evaluates the quality of the prints, discusses the changing reputations of both films and filmmakers, and considers how the techniques developed during the silent period continue to influence filmmaking today. The book cites contemporary and recent criticism of the films and includes an extensive bibliography as well as a list of films by director. Numerous photos are also included.

A History of the French New Wave Cinema—Richard Neupert 2007-04-20 The French New Wave cinema is arguably the most fascinating of all film movements, famous for its exuberance, daring, and avant-garde techniques. A History of the French New Wave Cinema offers a fresh look at the social, economic, and aesthetic mechanisms that shaped French film in the 1950s, as well as detailed studies of the most important New Wave movies of the late 1950s and early 1960s. Richard Neupert first tracks the precursors to New Wave cinema, showing how they provided blueprints for those who would follow. He then demonstrates that it was a core group of critics-turned-directors from the magazine Cahiers du Cinéma—especially François Truffaut, Claude Chabrol, and Jean-Luc Godard—who really revealed that filmmaking was changing forever. Later, their cohorts Eric Rohmer, Jacques Rivette, Jacques Doniol-Valcroze, and Pierre Kast continued in their own unique ways to expand the range and depth of the New Wave. In an exciting new chapter, Neupert explores the subgroup of French film practice known as the Left Bank cinema, which included directors such as Alain Resnais and Agnès Varda. With the addition of this new material and an updated conclusion, Neupert presents a comprehensive review of the stunning variety of movies to come out of this important era in filmmaking.

Military Comedy Films—Hal Erickson 2012-08-07 Beginning with Charlie Chaplin’s Shoulder Arms, released in America near the end of World War I, the military comedy film has been one of Hollywood’s most durable genres. The Philosophy of War Films is a critical encyclopedia of silent European films currently available on DVD, laser disc, and VHS. It provides concise and accurate summaries of the films, evaluates the quality of the prints, discusses the changing reputations of both films and filmmakers, and considers how the techniques developed during the silent period continue to influence filmmaking today. The book cites contemporary and recent criticism of the films and includes an extensive bibliography as well as a list of films by director. Numerous photos are also included.

The Philosophy of War Films—David LaRocca 2014-12-01 Wars have played a momentous role in shaping the course of human history. The ever-present specter of conflict has made it an enduring topic of interest in popular culture, and war movies are a particular subset of those genres that have long captivated audiences. While the war film is not a genre confined to nations at war, the genre thrived in times of conflict, and it has often been employed the unique features of a primarily visual medium to craft stories and films to examine the formal changes in cinema in this period and the ways that filmmakers developed narrative techniques to suit the fifteen-minute, one-reel format. Keil outlines the kinds of narratives that proved most suitable for a single reel’s duration, the particular demands that time and space exerted on this early form of film narration, and the ways filmmakers employed the unique features of a primarily visual medium to craft stories that would appeal to an audience numbering in the millions. He underscores his analysis with a dataset of sixty films: The Boy Detectives, The Forgotten Watch; Rose O’Salem-Town; Cupid’s Monkey Wrench; Belle Boyd, A Confederate Spy; and Suspense.

The East Asian Dimension of the First World War—Jan Schmidt 2019-09-15 Though when people discuss World War I, they usually center on the fighting in Europe, it truly was a global war. This book examines the role of East Asia in the fighting. It looks at how East Asian commentators saw and interpreted the war, both in Europe and elsewhere, and what lessons they drew from the experience for their own societies. What influence did World War I have on East Asian visions of the world order? Presenting scholarship by a number of East Asian authors in English for the first time, the book greatly expands our understanding of World War I and its effects.

Shell Shock Cinema—Anton Kaes 2009-08-24 Shell Shock Cinema explores how the classical German cinema of the Weimar Republic was haunted by the horrors of World War I and the devastating effects of the nation’s defeat. In this exciting new book, Anton Kaes argues that masterworks such as The Cabinet of Dr. Caligari, Nosferatu, The Nibelungen, and Metropolis, even though they do not depict battle scenes or soldiers in combat, engaged the war and registered its tragic effects at six that the Shell Shock is a wounded nation in post-traumatic shock, reeling from a devastating defeat that it never officially acknowledged, let alone accepted. Kaes uses the term “shell shock”–coined during World War I to describe soldiers suffering from nervous breakdowns—as a metaphor for the psychological wounds that found expression in Weimar cinema. Directors like Robert Wiene, W. Murnau, and Fritz Lang portrayed paranoia, panic, and fear of invasion in films peopled with serial killers, mad scientists, and troubled young men. Combining original close textual analysis with extensive archival research, Kaes shows how this post-traumatic cinema of shell shock transformed extreme psychological states into visual expression, how it pushed the limits of cinematic representation with its fragmented story lines, distorted perspectives, and stark lighting; and how it helped create a modernist film language that anticipated film noir and remains incredibly influential today. A compelling contribution to the cultural history of trauma, Shell Shock Cinema exposes how German film gave expression to the loss and acute grief that lay behind Weimar’s sleek façade.

Law Enforcement in American Cinema, 1894-1952—Timothy A. Wasson and Mark J. Grieveson 2019-09-15 Though when people discuss World War I, they usually center on the fighting in Europe, it truly was a global war. This book examines the role of East Asia in the fighting. It looks at how East Asian commentators saw and interpreted the war, both in Europe and elsewhere, and what lessons they drew from the experience for their own societies. What influence did World War I have on East Asian visions of the world order? Presenting scholarship by a number of East Asian authors in English for the first time, the book greatly expands our understanding of World War I and its effects.

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Borderland Films—Dominique Brégent-Heald 2015-11 “An examination of the intersection of North American borderlands and culture, as portrayed through early twentieth-century cinema”

Hollywood Before Glamour—M. Tolini Finamore 2013-01-28 This exploration of fashion in American silent film offers fresh perspectives on the era preceding the studio system, and the evolution of Hollywood’s distinctive brand of glamour. By the 1910s, the moving image was an integral part of everyday life and communicated fascinating, but as yet un-investigated, ideas and ideals about fashionable dress.

Encyclopedia of Politics, the Media, and Popular Culture—Brian Cogan 2009 Examines the history and current status of the interrelationship between politics and popular culture, with a separate section of alphabetically arranged entries covering various aspects of the topic.