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| Nota di contenuto | CONTENTS; LIST OF TABLES; PREFACE AND ACKNOWLEDGEMENTS; PART I: THEORY, CRITICISM, AND COMBAT FILM STYLE; CHAPTER ONE - INTRODUCTION ; CHAPTER TWO - CRITICISM AS A PRACTICE; CHAPTER THREE - ALTERNATIVE FILM STUDIES; CHAPTER FOUR - QUENTIN TARANTINO'S IN GLORIOUS BASTARDS (2009); PART II: STYLE IN THE WW2 COMBAT FILMS OF THE 1940's AND 2000's; INTRODUCTION TO PART TWO ; CHAPTER FIVE - EDITING OR MISE-EN-SCENE; CHAPTER SIX - CINEMATOGRAPHY; CHAPTER SEVEN - SOUND; CHAPTER EIGHT - THE PERFORMANCE AND REPRESENTATION OF DEATH IN COMBAT; PART III: REALISM, STYLE, AND THE IMAGINATION INTRODUCTION TO PART THREE CHAPTER NINE - ""GETTING THE SHOT""; CHAPTER TEN - ""I'LL SEE YOU ON THE BEACH""; CHAPTER ELEVEN - CONCLUSION; NOTES; LIST OF FILMS AND VIDEO GAMES CITED; BIBLIOGRAPHY; INDEX |
| Sommario/riassunto | Film Style and the World War II Combat Genre is a detailed examination of the stylistic means by which filmmakers depict stories of combat. The work furthers contemporary discussions by analyzing a range of World War II combat films to a degree of detail which has previously escaped critical attention. This substantial examination of cinematography, sound, editing and acting in a range of movies including Saving Private Ryan, Windtalkers, Bataan, and Objective Burma! demonstrates the importance... |

