

Ghosts On The Somme

Filming The Battle June July

Britain and World War One Alan G. V. Simmonds.2013-03-01

The First World War appears as a fault line in Britain's twentieth-century history. Between August 1914 and November 1918 the titanic struggle against Imperial Germany and her allies consumed more people, more money and more resources than any other conflict that Britain had hitherto experienced. For the first time, it opened up a Home Front that stretched into all parts of the British polity, society and culture, touching the lives of every citizen regardless of age, gender and class: vegetables were even grown in the gardens of Buckingham Palace. Britain and World War One throws attention on these civilians who fought the war on the Home Front. Harnessing recent scholarship, and drawing on original documents, oral testimony and historical texts, this book casts a fresh look over different aspects of British society during the four long years of war. It revisits the early war enthusiasm and the making of Kitchener's new armies; the emotive debates over conscription; the relationships between politics, government and popular opinion; women working in wartime industries; the popular experience of war and the question of social change. This book also explores areas of wartime Britain overlooked by recent histories, including the impact of the war on rural society; the mobilization of industry and the importance of technology; responses to air raids and food and housing shortages; and the challenges to traditional social and sexual mores and wartime culture. Britain and World War One is essential reading for all students and interested lay readers of the First World War.

Teaching Representations of the First World War Debra Rae

Cohen, Douglas Higbee. 2017-07-01 The First World War saw staggering loss of life and was a catalyst for many political and social changes. It was also shaped by the media and art forms that expressed it: film, photography, poetry, memoir, posters, advertisements, and music. This volume's scope shows that today's instructors contend with many different issues in teaching the First World War in a variety of classroom settings. Among these issues are the war's relation to modernism; global reach in the Middle East and South Asia; influence on psychiatry, pacifism, and consumer culture; and effect on public health and the 1918 influenza pandemic.

Metropolis on the Styx David L. Pike. 2018-07-05 In *Metropolis on the Styx*, David L. Pike considers how underground spaces and their many myths have organized ways of seeing, thinking about, and living in the modern city. Expanding on the cultural history of underground construction in his acclaimed previous book, *Subterranean Cities*, Pike details the emergence of a vertical city in the imagination of nineteenth-century Paris and London, a city overseen by hosts of devils and undermined by subterranean villains, a city whose ground level was replete with passages between above and below. *Metropolis on the Styx* brings together a rich variety of visual and written sources ranging from pulp mysteries and movie serials to the poetry of Charles Baudelaire and the novels of Marcel Proust, F. Scott Fitzgerald, and Elinor Glyn to the broadsheets and ephemera of everyday urban life. From these materials, Pike conjures a working theory of modern underground space that explains why our notions about urban environments remain essentially nineteenth-century in character, even though cities themselves have since changed almost beyond recognition. Highly original in subject matter, methodology, and conclusions, *Metropolis on the Styx* synthesizes a number of critical approaches, periods of study, and disciplines in the analysis of a single category of space—the underground. Pike studies the built environments and the textual and visual

ephemera (including little-known or unknown archival material) of Paris, London, and other cities in conjunction with canonical modern literature and art. This book integrates a rich visual component—photographs, movie stills, prints, engravings, paintings, cartoons, maps, and drawings of actual and imagined subterranean spaces—into the fabric of the argument.

The Great War in Post-Memory Literature and Film Martin Löschnigg, Marzena Sokolowska-Paryz. 2014-10-14 The twenty-seven original contributions to this volume investigate the ways in which the First World War has been commemorated and represented internationally in prose fiction, drama, film, docudrama and comics from the 1960s until the present. The volume thus provides a comprehensive survey of the cultural memory of the war as reflected in various media across national cultures, addressing the complex connections between the cultural post-memory of the war and its mediation. In four sections, the essays investigate (1) the cultural legacy of the Great War (including its mythology and iconography); (2) the implications of different forms and media for representing the war; (3) 'national' memories, foregrounding the differences in post-memory representations and interpretations of the Great War, and (4) representations of the Great War within larger temporal or spatial frameworks, focusing specifically on the ideological dimensions of its 'remembrance' in historical, socio-political, gender-oriented, and post-colonial contexts.

Antipodal Shakespeare Gordon McMullan, Philip Mead, Ailsa Grant Ferguson, Mark Houlahan, Kate Flaherty. 2018-02-08 Despite a recent surge of critical interest in the Shakespeare Tercentenary, a great deal has been forgotten about this key moment in the history of the place of Shakespeare in national and global culture - much more than has been remembered. This book offers new archival discoveries about, and new interpretations of, the Tercentenary celebrations in Britain, Australia and New Zealand and reflects on the long legacy of those celebrations. This

collection gathers together five scholars from Britain, Australia and New Zealand to reflect on the modes of commemoration of Shakespeare across the hemispheres in and after the Tercentenary year, 1916. It was at this moment of remembering in 1916 that 'global Shakespeare' first emerged in recognizable form. Each contributor performs their own 'antipodal' reading, assessing in parallel events across two hemispheres, geographically opposite but politically and culturally connected in the wake of empire.

The Somme 1916 Ed Skelding.2016 Complete with 150 prints, both in colour and black and white taken over a twenty year period reflecting the authors many filming trips to the Somme, the book shows the battlefield as it was almost 100 years ago and is accompanied by a shot of the exact same spot as it stands today.

The Western Front Stephen Miles.2017-01-19 The Western Front has become, once again, and after 100 years, an important and increasingly popular tourist destination. The Centenary is already encouraging large numbers of visitors to engage with this highly poignant landscape of war and to commemorate the sacrifice and loss of a previous generation. Interest is also being sharpened in the Ôplaces of warÕ as battle-sites, trench-systems, bunkers and mine craters gain a clearer identity as war heritage. For the first time this book brings together the three strands of heritage, landscape and tourism to provide a fresh understanding of the multi-layered nature of the Western Front. The book approaches the area as a rich dynamic landscape which can be viewed in a startling variety of ways: historically, materially, culturally, and perceptually. To illustrate these two dominant interpretations of the regionÕs landscape Ð commemorative and heritage Ð are highlighted and their relationship to tourism explored. Tourism is a lens through which these layers can be peeled away, and each understood and interacted with according to the individualÕs own knowledge, motivation, and degree of emotional engagement.

Tourism is not regarded here as a passive phenomenon, but as an active agent that can determine, dictate and inscribe this evocative landscape. *The Western Front: Heritage, Landscape and Tourism* is a timely addition to our increasing interest in the First World War and the places where it was fought. It will be indispensable to those who seek a deeper understanding of the conflict from previously undervalued perspectives.

Edinburgh Companion to the First World War and the Arts Ann-Marie Einhaus. 2017-05-24 A new exploration of literary and artistic responses to WW1 from 1914 to the present. This authoritative reference work examines literary and artistic responses to the wars upheavals across a wide range of media and genres, from poetry to pamphlets, sculpture to television documentary, and requiems to war reporting. Rather than looking at particular forms of artistic expression in isolation and focusing only on the war and inter-war period, the 26 essays collected in this volume approach artistic responses to the war from a wide variety of angles and, where appropriate, pursue their inquiry into the present day. In 6 sections, covering Literature, the Visual Arts, Music, Periodicals and Journalism, Film and Broadcasting, and Publishing and Material Culture, a wide range of original chapters from experts across literature and the arts examine what means and approaches were employed to respond to the shock of war as well as asking such key questions as how and why literary and artistic responses to the war have changed over time, and how far later works of art are responses not only to the war itself, but to earlier cultural production. **Key Features** Offers new insights into the breadth and depth of artistic responses to WWI Establishes links and parallels across a wide range of different media and genres Emphasises the development of responses in different fields from 1914 to the present

Ghosts at War Paul Gater. 2010 Far more people than is realised have encountered ghostly soldiers - from Roman to Roundhead, red-coat to mud-stained Tommy from the trenches of WW1 or the

phantom pilot from WW2. Evidence suggests that many linger, not only as individuals but en masse, shocked, deeply traumatised, their spirits trapped by fear and terror on the sites of old battlefields.

Killing Time Nicholas J Saunders.2011-11-08 The passage of time has all but extinguished any living memory of the Great War of 1914-1918 but the experiences of those who fought in the trenches of the Somme and Flanders have since become epic history and the stuff of legend. Today, hardly a month passes without some dramatic and sometimes tragic discovery being made along the old killing fields of the Western Front. Graves of British soldiers buried during battle - still lying in rows seemingly arm in arm or found crouching at the entrance to a dugout; whole 'underground cities' of trenches, dugouts and shelters have been preserved in the mud; field hospitals carved out of the chalk country of the Somme marked with graffiti; unexploded bombs and gas canisters - all of these are the poignant and sometimes deadly legacies of a war we can never forget. Killing Time digs beneath the surface of war to uncover the living reality left behind. Archaeologist and anthropologist Nicholas J Saunders brings together a wealth of discoveries in family photographs, diaries, souvenirs and in the trenches to offer fresh insights into the human dimension of warfare in the contemporary past.

Kensington in the Great War G. I. S. Inglis.2014-09-30 How the experience of war impacted on the town, from the initial enthusiasm for sorting out the German kaiser in time for Christmas 1914, to the gradual realization of the enormity of human sacrifice the families of Kensington were committed to as the war stretched out over the next four years. A record of the growing disillusion of the people, their tragedies and hardships and a determination to see it through. The Royal Borough of Kensington was an area of huge contrasts: vast riches in the south, but marked poverty in the north. It was close enough to the heart of London that national and London-wide affairs often

impinged on local life, while local residents might have national reputations. Thus enormous crowds attended the interment at Brompton Cemetery of one of Britain's finest air heroes, Sub-Lieutenant Warneford, striking London policemen left an indelible impression as they marched their way through the Borough, while Kensington resident Mrs Dorothy Peel attempted to teach the nation how to make food economies in answer to the submarine threat, but there are also quirky magistrates, stropky butchers, Mr Bushman the ultra-patriotic cartoon character, dangerous dog-walkers who would sweep your feet from under you in the dark nights and some vivid first-hand accounts such as watching the first Zeppelin come down. The man who turned Kensington into a Borough at war was undoubtedly William Davison (later Sir William) - Kensington's Mayor throughout the war years. He helped complete the local territorial battalion (the 13th Kensingtons), threw his weight behind recruiting a second battalion, and finally raised a Kitchener battalion from scratch, the 22nd Royal Fusiliers, with all their clothing and accoutrements, and even a fully-fitted hutted camp. He was obliged to display enormous organising energy in the in early years and thereafter seemed to be involved in almost everything, from getting food parcels to POWs to serving on Tribunals. We are fortunate that the Mayor left behind 7 volumes of wartime cuttings, while the local Kensington News was an outstanding source

Walking the Somme Paul Reed. 2011-07-12 This new edition of the classic WWI battlefield guide is updated with current information and a new walking tour through Mametz Wood. Paul Reed's Walking the Somme is an essential traveling companion for anyone visiting the site of the 1916 Battle of the Somme. It distills a lifetime of research into the battle and the landscape over which it was fought. Combining expert insight, historical context and practical information, Reed guides visitors on walks through Gommecourt, Serre, Beaumont-Hamel and Thiepval to

Montauban, High Wood, Delville Wood and Flers. The fifteen original walking tours have been fully revised and updated. There is also a new walking tour tracing the operations around Mametz Wood. Walking the Somme brings the visitor not only to the places where the armies clashed but to the landscape of monuments, cemeteries and villages that make the Somme battlefield so moving to explore.

How I Filmed the Wara Record of the Extraordinary Experiences of the Man Who Filmed the Great Somme Battles

Obe Lieut Geoffrey H. Malins.2014-03-12 Geoffrey Malins helped to create an enduring record of the Battle of the Somme for future generations using the new medium of film. Malins was a portrait photographer before he joined the Clarendon Film Company's studios in London in 1910.He soon became chief cameraman. In August 1914, aged 28, he left and became a freelance war correspondent in Belgium and France filming newsreels.In March 1915 the Kinematograph Manufacturers Association negotiated with the War Office to send two official cameramen to join the British Expeditionary Force. On 2 November Malins and Edward Tong went to France, as lieutenants. Tong was invalided home in December but by June 1916 Malins had made 26 films. The work was dangerous. By the end of his first year he had been wounded twice, deafened and badly shaken by explosions and gassed.In June 1916 the War Office agreed that the forthcoming Somme offensive could be filmed. Malins was joined by John McDowell of the British and Colonial Film Company. Malins was attached to the 29th Division opposite Hawthorn Ridge, McDowell to the 7th Division near Mametz. On 10 July they returned to London with 8,000 feet of film. The completed documentary was first shown on 7 August 1916. Although some scenes were recreated after the start of the Battle, the action footage Malins captured remains a lasting record of an important historical event.Malins continued filming in France but in spring 1917 he was forced to take sick leave. He

returned in January 1918 but was not entirely fit and was discharged from the army in June. He continued his career as a film maker and his thirst for adventure took him abroad. In 1932 he settled in South Africa where he died of cancer in 1940.

Ghost Talkers Mary Robinette Kowal.2016-08-16 "Powerful, laden with emotion, and smartly written." —Brandon Sanderson, author of *Mistborn* and *The Way of Kings*

A brilliant historical fantasy novel from acclaimed author Mary Robinette Kowal featuring the mysterious spirit corps and their heroic work in World War I.

Ginger Stuyvesant, an American heiress living in London during World War I, is engaged to Captain Benjamin Harford, an intelligence officer.

Ginger is a medium for the Spirit Corps, a special Spiritualist force. Each soldier heading for the front is conditioned to report to the mediums of the Spirit Corps when they die so the Corps can pass instant information about troop movements to military intelligence.

Ginger and her fellow mediums contribute a great deal to the war efforts, so long as they pass the information through appropriate channels.

While Ben is away at the front, Ginger discovers the presence of a traitor. Without the presence of her fiancé to validate her findings, the top brass thinks she's just imagining things.

Even worse, it is clear that the Spirit Corps is now being directly targeted by the German war effort.

Left to her own devices, Ginger has to find out how the Germans are targeting the Spirit Corps and stop them.

This is a difficult and dangerous task for a woman of that era, but this time both the spirit and the flesh are willing...

Other Books *Forest of Memory* *Glamour in Glass* *Of Noble Family* *Shades of Milk and Honey* *Valour and Vanity*

Without a Summer At the Publisher's request, this title is being sold without Digital Rights Management Software (DRM) applied.

Memory and Identity Linda Pillière, Karine Bigand.2022-10-24

This book examines the ways in which ghosts haunt and shape cultural identities and memory, considering the manner in which the fluctuations of such identities sometimes imply the rethinking

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or rewriting of the past. Drawing on case studies in historical, political, literary and linguistic studies, it explores the narratives that produce imagined communities and identities and the places in which cultural identities are constructed through memory, asking how far these identities and memories disinherit or exclude otherness, and how far ghosts disturb orderly narratives, inviting multiple readings of the past. Thematically organized to consider the persistence of ghosts within present memory and identity, the creation of new identities through intertwining narratives of the past, and the reclamation of identities in postcolonial contexts, *Memory and Identity: Ghosts of the past in the English-speaking world* offers a multi-disciplinary examination of the concept of haunting. *Memory and Identity* will appeal to scholars of sociology, anthropology, cultural studies and history with interests in memory and identity.

The Making of the First World War Ian F. W. Beckett. 2012-11-15
Nearly a century has passed since the assassination of Austria-Hungary's Archduke Ferdinand, yet the repercussions of the devastating global conflict that followed echo still. In this provocative book, historian Ian Beckett turns the spotlight on twelve particular events of the First World War that continue to shape the world today. Focusing on episodes both well known and scarcely remembered, Beckett tells the story of the Great War from a new perspective, stressing accident as much as strategy, the small as well as the great, the social as well as the military, and the long term as much as the short term. *The Making of the First World War* is global in scope. The book travels from the deliberately flooded fields of Belgium to the picture palaces of Britain's cinema, from the idealism of Wilson's Washington to the catastrophic German Lys offensive of 1918. While war is itself an agent of change, Beckett shows, the most significant developments occur not only on the battlefields or in the corridors of power, but also in hearts and minds. Nor may the decisive turning points during years of conflict be those that were thought

to be so at the time. With its wide reach and unexpected conclusions, this book revises—and expands—our understanding of the legacy of the First World War.

Spirits of the Somme Bob Carruthers.2014-04-30 The 1st of July 1916, the opening day of the Battle of the Somme, was the blackest day in the history of the British Army. 60,000 men became casualties on that one day alone. In a major new documentary film premiering on the Discovery Channel next year, Emmy Award winning film maker Bob Carruthers returns to the battlefield on 1st July and retraces the events which unfolded on that disastrous day. Drawing extensively on rare film and photographs from both British and German sources, the spirit of the men who fought and died on that day is beautifully evoked by these powerful and haunting images from 1916. The film also reveals how the sacrifice of the men of the Somme is being honoured today by the work of the historians and enthusiasts who strive to increase our understanding of the battle and to commemorate the memory of that terrible day. This is the companion book to the documentary film and is written by well-known author and film maker Bob Carruthers.

Shadows of the Somme Paul Coffey.2015-09-18 'He looked up at the sky, crystal blue and cloudless ... he closed his eyes, put the whistle to his lips and blew.' The first of July 1916 and in the French countryside tens of thousands of doomed British soldiers are being killed and wounded as the bloody Battle of the Somme begins. Captain Edward Harris, vainly encouraging his men over the top and headlong into the murderous German machine guns, is badly wounded. Crawling to a shell hole for cover, he lies helpless as the carnage continues around him. October 2015 and Tom Harris has no interest in the First World War. For him it's a conflict from another age. But during a visit to the battlefields he becomes fascinated by a headstone in a British war cemetery showing his namesake. Desperate to learn more Tom begins to delve into the past where he discovers ordinary men consumed by

extraordinary times. And in doing so he unearths a remarkable and moving story of loss, despair, hope and redemption.

Walking Into Hell Edward G. D. Liveing, Philip Gibbs. 2014-07-28

The 1st July 1916 was the blackest day in the history of the British Army when 60,000 unsuspecting men of the British 4th Army advanced into the teeth of a hurricane of German fire. This well-illustrated anthology examines the events of that terrible day from two very different perspectives. The vivid eyewitness account of the battle from the soldier's point of view is provided by Edward Liveing of the London Regiment. After joining the London Regiment in 1914, Liveing was deployed to both Palestine and to France, where he was wounded at the Battle of the Somme in 1916. This book describes his war on the front line up until his injury on the Somme. Also on the field that day and engaged in filming the battle for posterity was cameraman Lieut. Geoffrey Malins, who produced the famous documentary film of the battle. At the outbreak of war in 1914, Malins, aged 28, traveled to the Western Front where he acted as a freelance war correspondent, filming newsreels in Belgium and France. 1915 brought a fateful change of direction for Malins when he was recruited by the British Kinematograph Manufacturers Association to make a film of the preparations and the execution of a battle on the Western Front. This proved to be a dangerous business and by the end of the first year Malins, now with the rank of Lieutenant, had found himself deafened, gassed and twice wounded in the line of duty. Malins continued his work as a wartime cameraman before he was discharged from the army in 1918, having suffered bad health for sometime previously. These two contrasting accounts provide a remarkable insight into the chaotic events as they unfolded on the battlefield and provide the reader with two very different views of the battle as well as the visual records as produced by Malins, and the other photographers and artists at work on the Somme that day.

Modern Conflict and the Senses Nicholas J. Saunders, Paul

Cornish.2017-03-16 *Modern Conflict and the Senses* investigates the sensual worlds created by modern war, focusing on the sensorial responses embodied in and provoked by the materiality of conflict and its aftermath. The volume positions the industrialized nature of twentieth-century war as a unique cultural phenomenon, in possession of a material and psychological intensity that embodies the extremes of human behaviour, from total economic mobilization to the unbearable sadness of individual loss. Adopting a coherent and integrated hybrid approach to the complexities of modern conflict, the book considers issues of memory, identity, and emotion through wartime experiences of tangible sensations and bodily requirements. This comprehensive and interdisciplinary collection draws upon archaeology, anthropology, military and cultural history, art history, cultural geography, and museum and heritage studies in order to revitalize our understandings of the role of the senses in conflict.

Ghosts and Haunts of the Civil War Christopher Kiernan Coleman.2003

Televising History E. Bell,A. Gray.2010-05-19 This volume brings together scholars from across Europe to critically examine TV history programming in a period of political, economic and cultural change. They look at links between programming and national identity, consider the representation of minorities, and explore a range of televisual genres and techniques.

Verdun and the Somme Harro Grabolle.2004 Analysis of British and German prose fiction written between 1916 and 1937, with different ideological points of view. Authors represented include, from Germany, Fritz von Unruh, Josef M. Wehner, Werner Beumelburg, Arnold Zweig, and from Britain, Alec J. Dawson, Alan P. Herbert, Arthur D. Gristwood, Frederic Manning and David Jones.

British Culture and the First World War George Robb.2017-09-16 The First World War has left its imprint on

British society and the popular imagination to an extent almost unparalleled in modern history. Its legacy of mass death, mechanized slaughter, propaganda, and disillusionment swept away long-standing romanticized images of warfare, and continues to haunt the modern consciousness. Focusing on the lives of ordinary Britons, George Robb's engaging new study seeks to comprehend what it meant for an entire society to undergo the tremendous shocks and demands of total war; how it attempted to make sense of the conflict, explain it to others, and deal with the war's legacies. *British Culture and the First World War* - examines the war's impact on ideologies of race, class and gender, the government's efforts to manage news and to promote patriotism, the role of the arts and sciences, and the commemoration of the war in the decades since - Synthesizes much of the best and most recent scholarship on the social and cultural history of the war. - Reclaims a great deal of neglected or forgotten popular cultural sources such as films, cartoons, juvenile literature and pulp fiction. Compact but comprehensive, this accessible and refreshing text is essential reading for anyone interested in British society and culture during the turbulent years of the First World War.

The Ghosts of Cannae Robert L. O'Connell. 2011-09-13 NATIONAL BESTSELLER For millennia, Carthage's triumph over Rome at Cannae in 216 B.C. has inspired reverence and awe. No general since has matched Hannibal's most unexpected, innovative, and brutal military victory. Now Robert L. O'Connell, one of the most admired names in military history, tells the whole story of Cannae for the first time, giving us a stirring account of this apocalyptic battle, its causes and consequences. O'Connell brilliantly conveys how Rome amassed a giant army to punish Carthage's masterful commander, how Hannibal outwitted enemies that outnumbered him, and how this disastrous pivot point in Rome's history ultimately led to the republic's resurgence and the creation of its empire. Piecing together decayed shreds of ancient reportage, the

author paints powerful portraits of the leading players, from Hannibal—resolutely sane and uncannily strategic—to Scipio Africanus, the self-promoting Roman military tribune. Finally, O’Connell reveals how Cannae’s legend has inspired and haunted military leaders ever since, and the lessons it teaches for our own wars.

The Platoon Joseph Johns Steward. 2011-12-13 John Joseph Steward fought in the Great War, from the Battle of the Somme to the final offensives of 1918, and he was an acute, unflinching observer of the conflict he took part in - of life and death on the Western Front. He was a writer, too. He recorded his experiences in accurate detail and later in life he wrote a graphic fictionalized account of his wartime career - the story of his war, his comrades and his platoon. His narrative is published here for the first time, edited, annotated and with an introduction by Andrew Robertshaw and Steve Roberts. Their research into Steward's story is a fascinating example of how such work can be used to give a vivid insight into the experiences of a Great War ancestor. About the Editors Andrew Robertshaw is Curator/Manager of The Royal Logistic Corps Museum in Deepcut, Surrey. For the past twelve years he has been coordinating a group conducting an archaeological dig of British trenches and other sites on the Somme. He frequently appears on television as a commentator on battlefield archaeology and the soldier in history. His publications include *A Soldier's Life*, *The Somme 1st July 1916*, *Digging the Trenches* (with David Kenyon) and *Ghosts of the Somme* (with Alastair Fraser and Steve Roberts). Steve Roberts is a retired police officer and an ex-regular soldier. He has a keen interest in military history and as a result of his grandfathers service a particular passion for the Great War. He specializes in researching the individuals who served during the period and has worked in this field on a number of television projects. He is a founder member of the Great War archaeology group No Mans Land and also a battlefield guide regularly taking groups to

France and Belgium. He has previously co-authored *Ghosts on the Somme* (with Alastair Fraser and Andrew Robertshaw)

Mockumentary Comedy Richard Wallace.2018-07-13 This book is the first to take comedy seriously as an important aspect of the popular mockumentary form of film and television fiction. It examines the ways in which mockumentary films and television programmes make visible—through comedy—the performances that underpin straight documentaries and many of our public figures. *Mockumentary Comedy* focuses on the rock star and the politician, two figures that regularly feature as mockumentary subjects. These public figures are explored through detailed textual analyses of a range of film and television comedies, including *A Hard Day's Night*, *This is Spinal Tap*, *The Thick of It*, *Veep* and the works of Christopher Guest and Alison Jackson. This book broadens the scope of existing mockumentary scholarship by taking comedy seriously in a sustained way for the first time. It ultimately argues that the comedic performances—by performers and of documentary conventions—are central to the form's critical significance and popular appeal.

Making Sense of Violence Matthew D'Auria,Mark Hewitson.2020-11-25 This book looks at the representations of modern war by analysing texts and examining the ways in which authors relate to the atrocious horrors of war. Rejecting the assumption that violence is simply a denial of reason or, at best, a pathological form of collective sadism, this book considers it 'a cultural act' that needs to be understood as underpinned by a series of shared and accepted norms and values stemming from a society at a given moment of its history and shaped by its language. Traditional vocabulary and language seem inadequate to describe soldiers' experience of modern warfare. The problem for writers is to depict and render intelligible a dramatically unprecedented reality through recourse to something familiar. For some historians and literary critics, the absurdity of the First World War has shaped our ironic and disenchanting reading of the

entire twentieth century. Yet these ways of coping with the urge to communicate inexpressible feelings and emotions in most cases are not sufficient to overcome the incoherence of the sentiments felt and the events witnessed. The contributors attempt to address the questions and issues that are posed by the highly ambiguous views, texts, and representations examined in this volume. This book was originally published as a special issue of the journal *European Review of History: Revue Européenne d'Histoire*.

The British Army in Battle and Its Image 1914-18 Stephen Badsey.2011-10-20 In this collection of essays of incomparable scholarship, Stephen Badsey explores in individual detail how the British Army fought in the First World War, how politics and strategy affected its battles and the decisions of senior commanders such as Douglas Haig, and how these issues were intimately intertwined with the mass media portrayal of the Army to itself and to the British people. Informative, provocative, and often entertaining, based on more than a quarter-century of research, these essays on the British Army in the First World War range through topics from a trench raid to modern television comedy. As a contribution to progressive military history, *The British Army in Battle and Its Image 1914-1918* proves that the way the British Army fought and its portrayal through the media cannot be separated. It is one of a growing number of studies which show that, far from being in opposition to each other, cultural history and the history of battle must be combined for the First World War to be properly understood. For more information visit Stephen Badsey's website www.stephenbadsey.com.

Ulster, Ireland and the Somme Catherine Switzer.2013-03-04 *Ulster, Ireland and the Somme* tells the story of the relationship between Ulster, Ireland and the Somme area of northern France, which has now endured for nearly a century. The 1916 Battle of the Somme is a key event in Irish memory of the Great War, and thousands of people from both Northern Ireland and the Irish

Republic visit the area each year, but the history of the landscape and the memorials they see has never been told in any detail until now.

The Haunted Forts and Battlefields of 1812 C.T. Shooting Star.2011-01-14 The hatred didn't exist at the beginning of the war. But soon after the Battle of Queenston Heights and the death of General Brock, the War of 1812 became more a case of "survival of the fittest." Besides the brutal fighting; perhaps the most notable aspect of the War of 1812 was the hatred. If not, then why would the dead remain restless? It was a barbaric war; in an inhospitable climate; with an abundant number of ghost creating opportunities. There were nasty endings from bayonets, swords, musket balls and cannon balls; plus, two huge explosions at Fort York and Fort Erie which resulted in missing bones and unmarked graves. If you add savagery and death by tomahawk to the following; then death from drowning, freezing, disease, burning and sickness would include a greater numbers of victims than the major battles. If you thought that being wounded was a better fate, then think again. Instead of a proper pain killer, the wounded were given rum and a musket ball to clamp between their teeth while they braved the most hideous fate possible for wounded soldiers: the barbaric battlefield medical practice of amputation. If a soldier's last memory on earth was "being wounded" before he died, then that agony might also survive the grave. Because both America and Britain were not prepared to wage a war with each, there was a shortage of regular soldiers to command in 1812. Therefore, the North American armies were also comprised of militia, Native American Indians and part-time soldiers. Moreover, what started as a political row in the seats of power became more of a personal matter at the local level. In addition to the mounting anger, there was pressure on both sides to increase the number of regular troops in the field as the war continued. The increase in regular troops contributed to a more bitter and violent war, with the final result being several large

scale battles and a siege. Why did the dead remain restless you might ask? Why indeed.

The Great War in Popular British Cinema of the 1920s L.

Napper.2015-04-20 This book discusses British cinema's representation of the Great War during the 1920s. It argues that popular cinematic representations of the war offered surviving audiences a language through which to interpret their recent experience, and traces the ways in which those interpretations changed during the decade.

A New History of Documentary Film Betsy A.

McLane.2022-12-29 A New History of Documentary Film includes new research that offers a fresh way to understand how the field began and grew. Retaining the original edition's core structure, there is added emphasis of the interplay among various approaches to documentaries and the people who made them. This edition also clearly explains the ways that interactions among the shifting forces of economics, technology, and artistry shape the form. New to this edition: - An additional chapter that brings the story of English language documentary to the present day - Increased coverage of women and people of color in documentary production - Streaming - Black Lives Matter - Animated documentaries - List of documentary filmmakers, organized chronologically by the years of their activity in the field

Fall In, Ghosts Edmund Blunden.2014-07-01 Edmund Blunden

(1896-1974) moved among the ghosts of the Great War every day of his long life, having survived the battles of Ypres and the Somme. His classic prose memoir, *Undertones of War*, and his early edition of Wilfred Owen's poems were just two examples of the ways in which he sought to convey his war experience, and to keep faith with his comrades in arms. His poetry is suffused by this experience, and he was haunted by it throughout his writing life, as the men with whom he had served gradually joined the ranks of the departed. This selection of Blunden's prose about the First World War includes the complete text of *De Bello*

Germanico, his first, lively sketch of the war as he lived it in 1916, alongside other essays and reflections. Deeply informed by his reading of eighteenth- and nineteenth-century literature, and equally by his knowledge of the countryside, Blunden's vivid prose summons up for us what was human and natural in that most unnatural of environments, the battlefields of the Western Front.

Pandora's Box Jörn Leonhard. 2020-05-05 Winner of the Norman B. Tomlinson, Jr. Prize "The best large-scale synthesis in any language of what we currently know and understand about this multidimensional, cataclysmic conflict." —Richard J. Evans, Times Literary Supplement In this monumental history of the First World War, Germany's leading historian of the period offers a dramatic account of its origins, course, and consequences. Jörn Leonhard treats the clash of arms with a sure feel for grand strategy. He captures the slow attrition, the race for ever more destructive technologies, and the grim experiences of frontline soldiers. But the war was more than a military conflict and he also gives us the perspectives of leaders, intellectuals, artists, and ordinary men and women around the world as they grappled with the urgency of the moment and the rise of unprecedented political and social pressures. With an unrivaled combination of depth and global reach, Pandora's Box reveals how profoundly the war shaped the world to come. "[An] epic and magnificent work—unquestionably, for me, the best single-volume history of the war I have ever read...It is the most formidable attempt to make the war to end all wars comprehensible as a whole." —Simon Heffer, The Spectator "[A] great book on the Great War...Leonhard succeeds in being comprehensive without falling prey to the temptation of being encyclopedic. He writes fluently and judiciously." —Adam Tooze, Die Zeit "Extremely readable, lucidly structured, focused, and dynamic...Leonhard's analysis is enlivened by a sharp eye for concrete situations and an ear for the voices that best convey the meaning of change for the people

and societies undergoing it.” —Christopher Clark, author of *The Sleepwalkers*

Directory of World Cinema: Britain 2 Neil Mitchell.2015-01-01

The first volume of the *Directory of World Cinema: Britain* provided an overview of British cinema from its earliest days to the present. In this, the second volume, the contributors focus on specific periods and trace the evolutions of individual genres and directors. A complementary edition rather than an update of its predecessor, the book offers essays on war and family films, as well as on LGBT cinema and representations of disability in British films. Contributors consider established British directors such as Ken Loach and Danny Boyle as well as newcomer Ben Wheatley, who directed the fabulously strange *A Field in England*. This volume also shines the spotlight on the British Film Institute and its role in funding, preservation, and education in relation to British cinema. A must read for any fan of film, the history of the United Kingdom, or international artistic traditions, *Directory of World Cinema: Britain 2* will find an appreciative audience both within and outside academia.

Ghosts on the Somme Alastair H. Fraser,Andrew

Robertshaw,Steve Roberts.2009-04-19 The Battle of the Somme is one of the most famous, and earliest, films of war ever made. The film records the most disastrous day in the history of the British army—1 July 1916—and it had a huge impact when it was shown in Britain during the war. Since then images from it have been repeated so often in books and documentaries that it has profoundly influenced our view of the battle and of the Great War itself. Yet this book is the first in-depth study of this historic film, and it is the first to relate it to the surviving battleground of the Somme.The authors explore the film and its history in fascinating detail. They investigate how much of it was faked and consider how much credit for it should go to Geoffrey Malins and how much to John MacDowell. And they use modern photographs of the locations to give us a telling insight into the landscape of the

battle and into the way in which this pioneering film was created. Their analysis of scenes in the film tells us so much about the way the British army operated in June and July 1916—how the troops were dressed and equipped, how they were armed and how their weapons were used. In some cases it is even possible to discover what they were saying. This painstaking exercise in historical reconstruction will be compelling reading for everyone who is interested in the Great War and the Battle of the Somme. [The Ghosts of Civil War Soldiers](#) John Perritano. 2014-07-15 This graphic version of the ghostly battles being fought on the major battlefields of the Civil War features some of the historical details that may have inspired the classic story. Additional ghost story summaries are provided in the back matter.

The Missing of the Somme Geoff Dyer. 2011-08-09 The Missing of the Somme is part travelogue, part meditation on remembrance—and completely, unabashedly, unlike any other book about the First World War. Through visits to battlefields and memorials, Geoff Dyer examines the way that photographs and film, poetry and prose determined—sometimes in advance of the events described—the way we would think about and remember the war. With his characteristic originality and insight, Dyer untangles and reconstructs the network of myth and memory that illuminates our understanding of, and relationship to, the Great War.

[Great War on the Small Screen](#) Emma Hanna. 2009-10-20 In Britain since the 1960s television has been the most influential medium of popular culture. Television is also the site where the Western Front of popular culture clashes with the Western Front of history. This book examines the ways in which those involved in the production of historical documentaries for this most influential media have struggled to communicate the stories of the First World War to British audiences. Documents in the BBC Written Archives Centre at Caversham, Berkshire, the Imperial War Museum, and the Liddell Hart Centre for Military Archives

all inform the analysis. Interviews and correspondence with television producers, scriptwriters and production crew, as well as two First World War veterans who appeared in several recent documentaries provide new insights for the reader. Emma Hanna takes the reader behind the scenes of the making of the most influential documentaries from the landmark epic series *The Great War* (BBC, 1964) up to more recent controversial productions such as *The Trench* (BBC, 2002) and *Not Forgotten: The Men Who Wouldn't Fight* (BBC, 2008). By examining the production, broadcast and reception of a number of British television documentaries this book examines the difficult relationship between the war's history and its popular memory.

Unveiling the Power of Verbal Artistry: An Emotional Sojourn through **Ghosts On The Somme Filming The Battle June July**

In some sort of inundated with screens and the cacophony of instantaneous connection, the profound power and mental resonance of verbal beauty frequently diminish into obscurity, eclipsed by the continuous barrage of noise and distractions. Yet, situated within the musical pages of **Ghosts On The Somme Filming The Battle June July**, a charming perform of fictional brilliance that pulses with fresh feelings, lies an memorable trip waiting to be embarked upon. Published by way of a virtuoso wordsmith, this magical opus courses readers on an emotional odyssey, gently revealing the latent possible and profound impact embedded within the elaborate web of language. Within the heart-wrenching expanse of the evocative analysis, we will embark upon an introspective exploration of the book is key subjects, dissect its charming writing design, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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