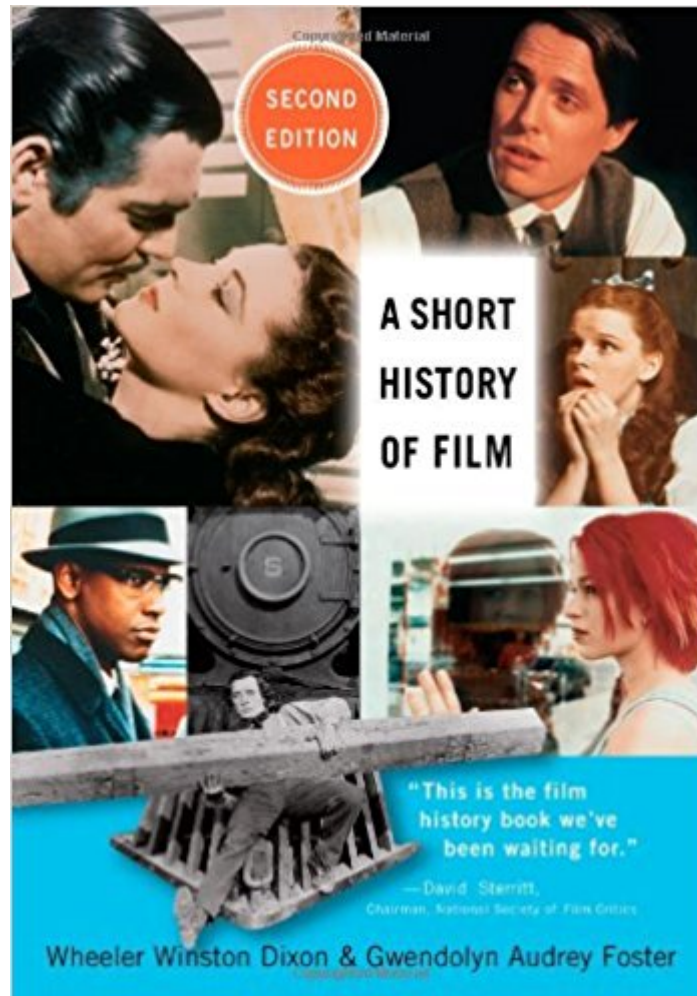




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# A Short History Of Film



## Synopsis

A Short History of Film, Second Edition, provides a concise and accurate overview of the history of world cinema, detailing the major movements, directors, studios, and genres from 1896 through 2012. Accompanied by more than 250 rare color and black-and-white stills--including many from recent films--the new edition is unmatched in its panoramic view, conveying a sense of cinema's sweep in the twentieth and early twenty-first centuries as it is practiced in the United States and around the world. Wheeler Winston Dixon and Gwendolyn Audrey Foster present new and amended coverage of the industry in addition to updating the birth and death dates and final works of notable directors. Their expanded focus on key films brings the book firmly into the digital era and chronicles the death of film as a production medium. The book takes readers through the invention of the kinetoscope, the introduction of sound and color between the two world wars, and ultimately the computer-generated imagery of the present day. It details significant periods in world cinema, including the early major industries in Europe, the dominance of the Hollywood studio system in the 1930s and 1940s, and the French New Wave of the 1960s. Attention is given to small independent efforts in developing nations and the more personal independent film movement that briefly flourished in the United States, the significant filmmakers of all nations, and the effects of censorship and regulation on production everywhere. In addition, the authors incorporate the stories of women and other minority filmmakers who have often been overlooked in other texts. "This book provides an overview of the last hundred plus years of international film history. For a compact volume, 384 pages of text, it provides surprisingly comprehensive coverage. A good and affordable reference guide for students of film."--Saul J. Amdursky (PLA)

## Book Information

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## Customer Reviews

I used this as a supplementary text for a course I taught on film appreciation. It was extremely helpful, concise, and well organized. The students enjoyed it very much. Authors do a fine job bringing foreign films into focus and introducing styles and themes in a manner that is readily accessible for beginning film students (or those just fulfilling distribution requirements). I believe this is the type of book that many will keep and continue to enjoy long after their courses are over, as well. The photos are terrific and the book is beautifully designed. I was also pleasantly surprised to see some of my all-time personal favorite films examined by the authors. Many people tend to overlook these as being a little too obscure, so I definitely appreciate their inclusion in this volume.

Dixon and Foster's book is good for what it is: a relatively inexpensive brusque survey of film history. The shortcoming of the book is that it does little besides list significant films, offer passing commentaries on them, and very briefly cover major technological, industry, and legal events that shaped film history. Now, if that is all you want from a film history book, then this one will do you just fine, and I perhaps if you know relatively little about the history of film this isn't a bad primer (though there are numerous documentaries available online that will do a better job of \*showing\* you the history). I, however, rather wish I had bought a "cultural history" of film, which would have done more to place the story of film in a broader cultural light, or a more comprehensive history, which would have been more in-depth, analytical, and scholarly. (Many of the technological innovations explained in the book, for example, are so quickly discussed that I often had to look them up online to get a real sense of what they were.) Having said that, the book is generally well-written (though at many times the narrative thread drops away as the authors discuss in passing one example after another), and it deserves praise for being broadly inclusive by representing world cinema as equal to American cinema and recognizing the long-ignored contributions of women to film. I occasionally use it now as a reference book, and it can come in handy in that capacity but even then I often have to supplement it with online research or other print sources.

I don't like the way this is written. I expected it to be a nice, concise history, almost like an extensive organized study guide or a small textbook. Instead, it's written like a novel, with no strict organization present. taking notes on this is difficult, and it jumps from topic to topic. College students beware... I bought this at the request of my professor and we used it maybe twice. I could

have easily just borrowed a friend's book instead of buying my own. Also, if you're using this for class, understand that if you buy the kindle edition, you won't be able to use the page numbers the professor gives. You'll just have to search for the chapter and go from there until you find the proper excerpt.

Was assigned this great book for a history of film class and loved it! I found myself reading way past my assignments again and again. Well written, interesting, and a pleasure to read.

The author seems earnest, like he cares about film. You can see that from his videos on YouTube. However, this is one of the worst books on film history I've ever read and if my employer didn't require I use it for my classes, I'd select another. After about the 3rd chapter, the book reads more like an encyclopedia than a narrative and provides little context so the poor students are relegated to reading long lists of film titles and directors without anything significant to remember these figures and films by. The new edition is merely a few pages slapped on at the end so you can do fine with the orange-covered (prior) edition and you really won't miss anything. Even the page numbers and photos are exactly the same. Little thought was put into this "new" edition. Also, political correctness has won over facts as Elia Kazan is nearly omitted from film history in this book while Leni Riefenstahl gets her own section.

The best introduction to film history on the market. The definitive story of motion pictures.

Reading some of these reviews makes me wonder if companies in the very competitive textbook industry plant reviewers to unfavorably review the books of competitors. I'm sure it does happen but hard to prove how widespread the practice is.

Yes it was a good deal and in good condition than my expectation.

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