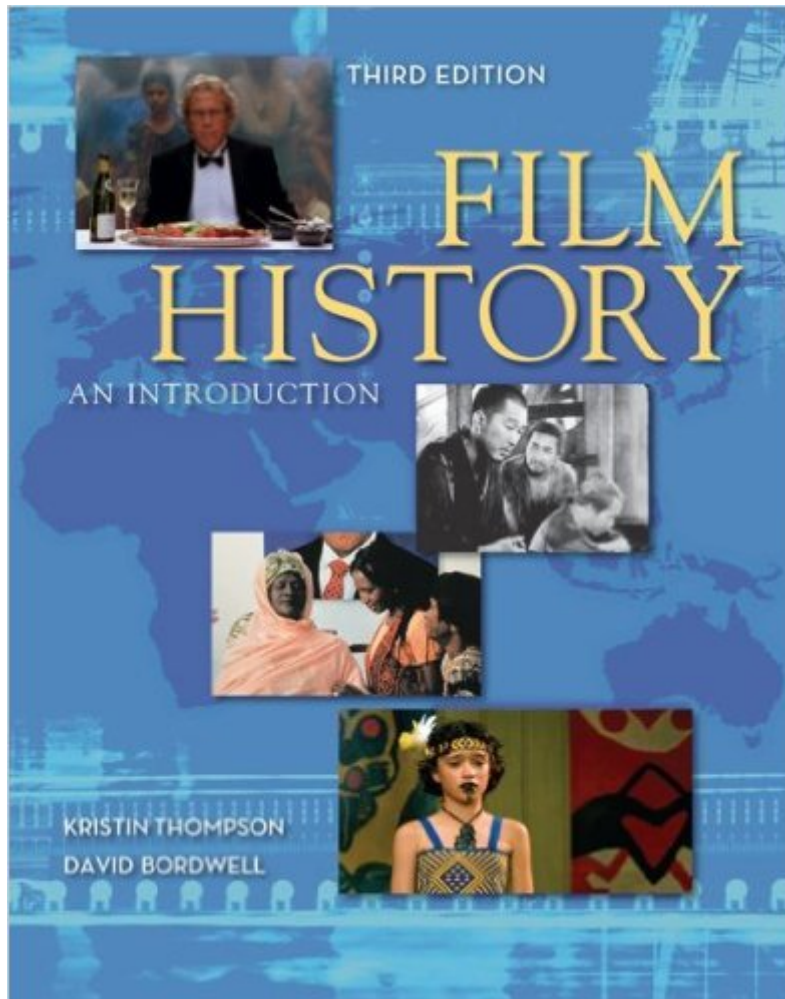


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# Film History: An Introduction, 3rd Edition



## Synopsis

Written by two of the leading scholars in film studies, *Film History: An Introduction* is a comprehensive, global survey of the medium that covers the development of every genre in film, from drama and comedy to documentary and experimental. As with the authors' bestselling *Film Art: An Introduction* (now in its eighth edition), concepts and events are illustrated with frame enlargements taken from the original sources, giving students more realistic points of reference than competing books that rely on publicity stills. The third edition of *Film History* is thoroughly updated and includes the first comprehensive overviews of the impact of globalization and digital technology on the cinema. Any serious film scholar--professor, undergraduate, or graduate student--will want to read and keep *Film History*. Visit the author's blog at <http://www.davidbordwell.net/blog/Instructors> and students can now access their course content through the Connect digital learning platform by purchasing either standalone Connect access or a bundle of print and Connect access. McGraw-Hill Connect® is a subscription-based learning service accessible online through your personal computer or tablet. Choose this option if your instructor will require Connect to be used in the course. Your subscription to Connect includes the following:

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## Customer Reviews

here's a short comparison I made between the following 3 film history books: A History of the Cinema from Its Origins to 1970 (Eric Rhode) A Short History of the Movies (Gerald Mast) Film History: An Introduction, (Thompson-Bordwell) I was looking for a technical/historical overview of the development of cinema, without idiosyncratic criticism and with emphasis on the origins of film techniques, genealogy of influences of filmmakers, relevant references to history, literature and other arts, and impartial accounts of filmmakers' careers. Instead of a verdict, I will simply quote passages about two greats: Rhode: [about Fellini] "Fellini's greatest works are inevitably works of laughter and tears. [...] Fellini gets into trouble when he deserts feeling for thought. La Dolce vita (1959) is a sterile thematic exercise [...] In the film's first sequence, a helicopter [...] The film, intellectually, is over. Christ has been petrified into wood; he is the tool of modern machinery [...] Although the film has nothing more to say, Fellini continues for two hours, contrasting sensual things [...] Juliet of the Spirits [...] suffers from a similar over-schematization." Mast: [about Antonioni] "Antonioni sometimes has trouble in allowing his images to accrete meaning [...] His failure to generalize experience was to be total in La notte (1960). Lacking any understanding of how writers think and feel, his portrait of the author, [...] is so unconvincing that the spectator may be tempted to think that Giovanni's crisis of conscience is no more than a rationalization of his inability to escape from his wife's purse-strings.

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