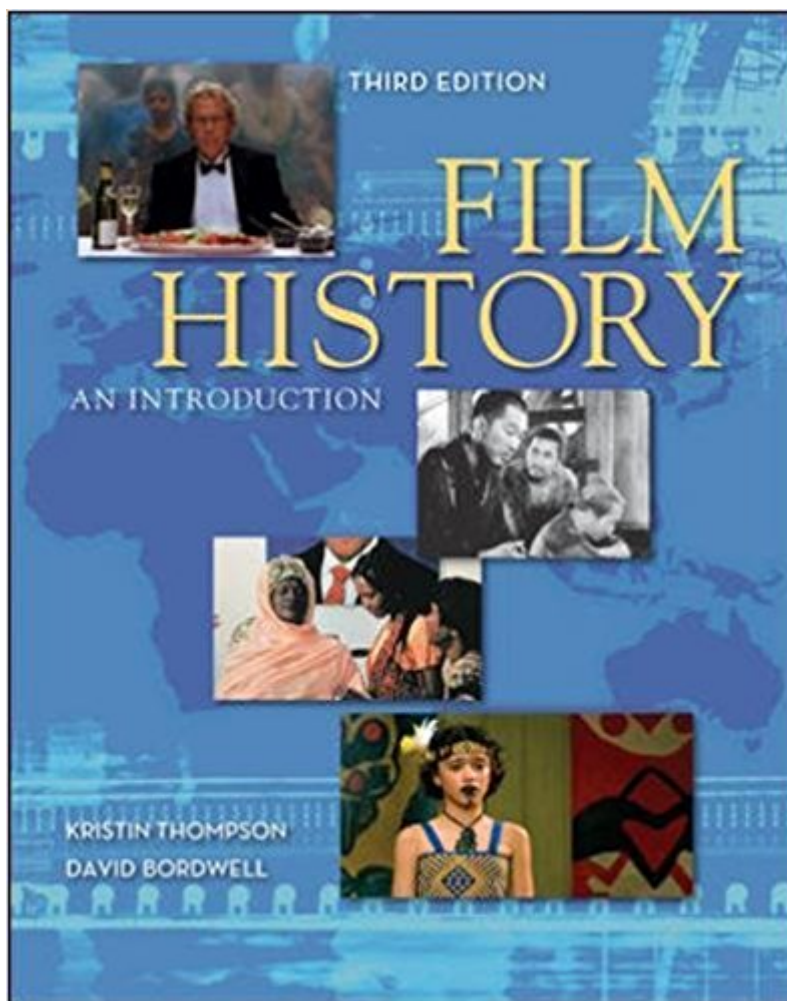


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# Film History: An Introduction, 3rd Edition



## 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<sup>®</sup> 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

Kristin Thompson is an Honorary Fellow at the University of Wisconsin-Madison. She holds a master's degree in film from the University of Iowa and a doctorate in film from the University of Wisconsin-Madison. She has published Eisenstein's Ivan the Terrible: A Neoformalist Analysis (Princeton University Press, 1981), Exporting Entertainment: America in the World Film Market 1907-1934 (British Film Institute, 1985), Breaking the Glass Armor: Neoformalist Film Analysis (Princeton University Press, 1988), Wooster Proposes, Jeeves Disposes, or, Le Mot Juste (James H. Heineman, 1992), Storytelling in the New Hollywood: Understanding Classical Narrative Technique (Harvard University Press, 1999), Storytelling in Film and Television (Harvard University Press, 2003), Herr Lubitsch Goes to Hollywood: German and American Film after World War I (Amsterdam University Press, 2005), and The Frodo Franchise: The Lord of the Rings and Modern Hollywood (University of California Press, 2007). She blogs with David at [www.davidbordwell.net/blog](http://www.davidbordwell.net/blog). She maintains her own blog, "The Frodo Franchise," at [www.kristinthompson.net/blog](http://www.kristinthompson.net/blog). In her spare time she studies Egyptology.

David Bordwell is Jacques Ledoux Professor Emeritus of Film Studies at the University of Wisconsin-Madison. He holds a master's degree and a doctorate in film from the University of Iowa. His books include The Films of Carl Theodor Dreyer (University of California Press, 1981), Narration in the Fiction Film (University of Wisconsin Press, 1985), Ozu and the Poetics of Cinema (Princeton University Press, 1988), Making Meaning: Inference and Rhetoric in the Interpretation of Cinema (Harvard University Press, 1989), The Cinema of Eisenstein (Harvard University Press, 1993), On the History of Film Style (Harvard University Press, 1997), Planet Hong Kong: Popular Cinema and the Art of Entertainment (Harvard University Press, 2000), Figures Traced in Light: On Cinematic Staging (University of California Press, 2005), The Way Hollywood Tells It: Story and Style in Modern Movies (University of California Press, 2006), and The Poetics of Cinema (Routledge, 2008). He has won a University Distinguished Teaching Award and was awarded an honorary degree by the University of Copenhagen. His website is

www.davidbordwell.net.

Bordwell & Thompson endeavor to take in the sweep of world cinema, from its beginnings to the present day, in a single volume. And I'd say they succeed admirably! They introduce each chapter with a little background on the major historical and political currents of each period, which really helps to situate the films in their cultural context. I have taught with this text in Critical Film Studies at New York Film Academy, and found it to be a marvelous companion to the course, and a wellspring of great topics for discussion. The book is written in a straightforward style, and would be accessible even for non-students. Most importantly, this book helps to nurture a love of cinema, and will open doors into areas readers likely had not encountered before. Speaking for myself, after fifteen weeks with the text, I now have a much longer list of must-see movies!

I got the first edition, the 3rd containing relatively little added info.....but at a cost of nearly \$200. This one was in excellent condition, is a wonderful read for film buffs and film historians. Buy this book, and its companion Film Art, second hand for less than \$20.....you'll be happy with both.

Good book. It has so many information. I feel like before you can be something good , you should know where that come from and this book give you a very well knowledge of it. Check it out.

The book came in rather good condition. I can clearly tell how used it's been but overall, it's pretty usable.

Not the greatest class, but this was a great buy. Saved me tons, thanks

Amazing book for the start of film history classes. Easy to understand, and great choice of images. I learned about so many films and have watched more old films than I thought I would.

good

Cheaper than anyone else have sold it, it came on time, it's what my professor needed. five stars :)

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