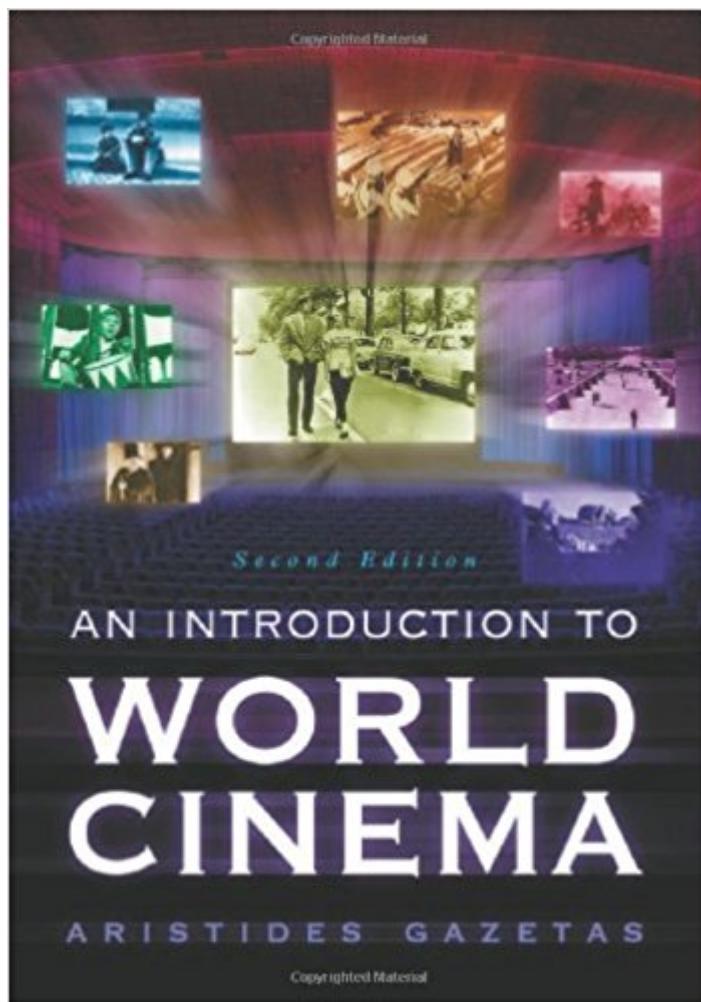


The book was found

An Introduction To World Cinema, 2d Ed.



Synopsis

Motion pictures are more than just entertainment. In film studies courses in colleges and universities worldwide, students and professors explore the social, political, technological and historical implications of cinema. This textbook provides two things: the history of film as an art form and an analysis of its impact on society and politics. Chapters are arranged chronologically, covering the major developments in film, like the advent of talkies or the French New Wave. Each era is examined in the context of several exemplary films commonly viewed in film studies courses. Thus students can watch Birth of a Nation and Intolerance while studying the innovations made by D.W. Griffith from 1910 to 1919. The scope is global, embracing the cinematic traditions of Asia, Latin America and Africa, as well as the ever important American and European output. Thoughtful articles from film scholars are included. The flexible structure of the text allows a variety of options for classroom use or personal study.

Book Information

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Customer Reviews

"Offers critical essays by film scholars...the best film text currently available...the quintessential study guide." --The Current "Scholarly...excellent." --The Midwest Book Review "The finest book to supplement an introductory film course designed to help college students better understand the significance of the motion picture." --Rogue Cinema

Over a 30 year teaching career, the late Aristides Gazetas designed a graduate film studies program, wrote courses on international cinema and film history, and directed numerous

productions of classic and modern plays. He lived in Richmond, British Columbia, Canada.

This book was pretty good. There were various different types and ages of film to study in this book. Although, it doesn't have basic things like a good index and no glossary. This was difficult for test since definitions were pretty vague in the book. The printing was also a bit off. There were parts of the book that were completely faded. Also, color pictures would be nice.

Useful

The book was exactly what I needed for class and meets all the requirements of my professor and myself. Thanks

as described and in timely manner.

I got the book quickly but that's the only good thing I have to say about my experience (I only got it quickly because I paid 12 bucks to get it shipped in 2 days) the book is in terrible condition. While I knew that there would be writing on the pages, the condition of the book, specifically the spine of the book is terrible. It has tape on the spine, barely holding it together but when I open the book and try to keep it open, the pages are coming loose and soon they'll probably be falling out. Paid almost 17 bucks for a book in crappy condition (plus the 12 bucks of shipping, came out to almost 30 dollars) I would not recommend anyone use this seller. I ordered another book from your_online_bookstore and paid \$0.58 for the book itself and only \$6.99 for the shipping and it only took two days to arrive. The book itself is in great condition. Even a third book that I tried ordering from goodwillbooks ended in a better experience for me which is impressive since they didn't even send me the book. The day after I placed the order, I received an email from them informing me that they had canceled my order because upon review of the book (as every seller should do) they had the integrity to be honest and decided the book was not in a good enough condition to sell. The reason was that the spine of the book was damaged. They apologized for the inconvenience and were very professional and truthful. I will not be purchasing anything else from this seller.

Aristides Gazetas has managed to cram an insightful and relatively comprehensive history and analysis of world cinema between the covers of a single volume--no small feat. There are lacunae. The films surveyed tend to be European and American (inclusive of both the north and the south),

and Asian and Indian cinema are short-changed. But such gaps are perhaps inevitable in a book that seeks to cover a great deal of ground. What Gazetas does, he does well. He begins with a survey of silent films, with an especially good chapter on D.W. Griffith, and moves on to consider movements such as French avant-garde cinema, the Hollywood phenomenon in all its stages, Italian neorealism, symbolist traditions (particularly Bergman and Bunuel), French New Wave, and postwar German and Italian cinema. He has a rather sketchy chapter on post-colonial narratives, and for this second edition he's added a couple of chapters: one on terrorism and cinema (which is in large part a recycling of the first edition's discussion of von Trott's "Marianne and Juliane") and one on recent Canadian films. Throughout, Gazetas stresses that cinema is what the philosopher Wittgenstein would've called a "life form": a living phenomenon which arises from a particular historical and cultural context and which in turn influences the context that births it.* In a significant way, says Gazetas, contemporary life has been "cinematized." Cinematic images, metaphors, and frameworks have become a part of daily life and serve in part as filters through which we read and construct reality. So reflecting on world cinema isn't only an aesthetic or sociological enterprise. It's also a postmodern metaphysical one. Gazetas' book is a good place to begin for any serious student of film. It's well-written, cogently organized, loaded with stills, and features six intriguing guest essays (all of the are good; but for my money, the most intriguing is Andre Bazin's "The Evolution of the Language of Cinema"). When you read the book, be sure to have a pencil and paper handy to jot down the titles of all the films Gazetas' text will make you want to watch._____ * Gazetas doesn't actually refer to Wittgenstein, but it seems to me that his understanding of cinema is compatible with the notion of "life form."

Few mass mediums have as wide spread and enduringly influential cultural impact as the movies. Written by playwright, director, and teacher of 30 years' experience Aristides Gazetas, An Introduction to World Cinema is now in an updated second edition. A scholarly, college-level textbook concerning the global history of film as an art form, as well as an analysis of its effect on society and politics, An Introduction to World Cinema chronologically covers major developments in film worldwide from its early beginnings to the modern day. A handful of black-and-white photographs and an index round out this excellent general primer. "During the postwar years, Kurosawa saw the national recovery of Japan as a moment in history when his own cinematic voice could respond to the new political and social climate. He attempted a didactic cinema that would express his own thematic concerns about human moral responsibility to others and the emotional desire for power. Kurosawa's heroes combat the ethical and psychological dilemmas that influence

their beliefs and actions."

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