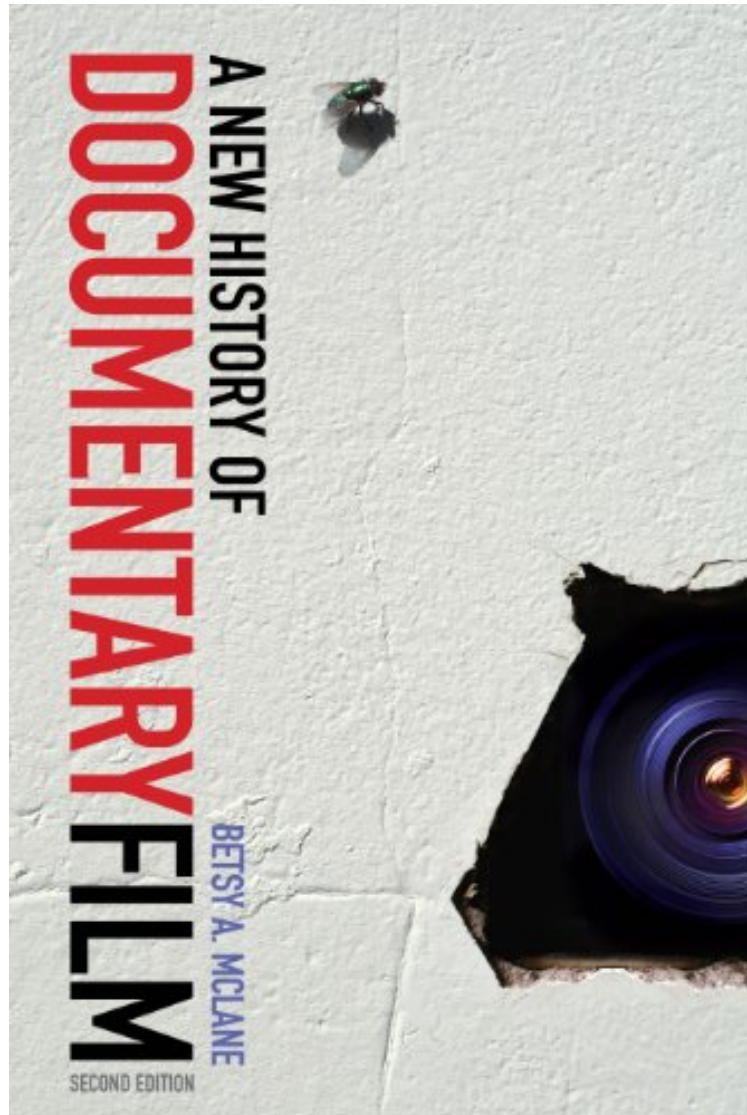


[Download pdf] A New History of Documentary Film: Second Edition

A New History of Documentary Film: Second Edition

Betsy A. McLane

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Betsy A. McLane : A New History of Documentary Film: Second Edition before purchasing it in order to gage whether or not it would be worth my time, and all praised A New History of Documentary Film: Second Edition:

3 of 3 people found the following review helpful. This book gives people like me an opportunity to journey into the history of ...By Naomi/Norma Kisseloff This book gives people like me an opportunity to journey into the history of the forefathers of documentaries. It's interesting to learn about the early documentaries but also about the propaganda behind some documentary's. I was amazed at how gullible we as an audience can be when accepting documentaries for what we believe the definition is supposed to be ... "Truth". I recommend this book to everyone, whether interested in

film, documentary books, or anything that has to do documentaries at all (past, present or future). For some it will be amazing at how many styles exist and how many different ways the word "documentary" is viewed. 0 of 0 people found the following review helpful. It was pretty useful and informative. By Ira Kristel Caro I used this for one of my film classes in college! It was pretty useful and informative. 5 of 5 people found the following review helpful. Provides a thoughtful context to the evolution of factual film not available elsewhere. By Ernest D. Rose The author is able to strike a wonderful balance between the contributions of major figures in the field and social trends that shape the impact of this important communications movement.

A New History of Documentary Film, Second Edition offers a much-needed resource, considering the very rapid changes taking place within documentary media. Building upon the best-selling 2005 edition, Betsy McLane keeps the same chronological examination, factual reliability, ease of use and accessible prose style as before, while also weaving three new threads - Experimental Documentary, Visual Anthropology and Environmental/Nature Films - into the discussion. She provides emphasis on archival and preservation history, present practices, and future needs for documentaries. Along with preservation information, specific problems of copyright and fair use, as they relate to documentary, are considered. Finally, A History of Documentary Film retains and updates the recommended readings and important films and the end of each chapter from the first edition, including the bibliography and appendices. Impossible to talk learnedly about documentary film without an audio-visual component, a companion website will increase its depth of information and overall usefulness to students, teachers and film enthusiasts.

The timing couldn't be better for a knowledgeable survey of documentary films that acknowledges (and appreciates) the work of Robert Flaherty but continues through the era of cable TV, digital video, Michael Moore and Born Into Brothels. This thoughtful appraisal will be useful to students as well as moviegoers who want to learn more about the history of nonfiction filmmaking. Leonard Maltin This book expands Ellis's *The Documentary Idea* (1989), a classic history of English-language social documentary film and video. Here Ellis (Northwestern Univ.) partners with Betsy McLane (past president, University Film and Video Association) to bring the subject of documentary film forward into the global sphere of digital image-capture technologies, satellite and Internet distribution and exhibition, and the "frenzy of TV reality shows." Like the earlier edition, the book is homage to documentary pioneer John Grierson, who coined the term "documentary" in 1926, and largely limits itself to the English-language "social documentary," i.e., "the mainline of the documentary tradition Grierson set in motion." Within those parameters, each of the 18 chapters offers a concise and useful historical overview of a particular time period, topic, or filmmaker and adds a list of relevant film titles and publications. Soviet propaganda and European avant-garde experimentation are discussed, though less comprehensively. As a carefully considered and reader-friendly volume, this book takes its place alongside Erik Barnouw's classic *Documentary* (1974). Specialists and advanced scholars may prefer Michael Renov's *The Subject of Documentary* (CH, Feb'05, 42-3312), which reconsiders the Griersonian "objective" ideal in the light of the subjective practices of the autobiographical vernacular." Summing Up: Recommended. Lower-/upper-division undergraduates, graduate students, general readers.