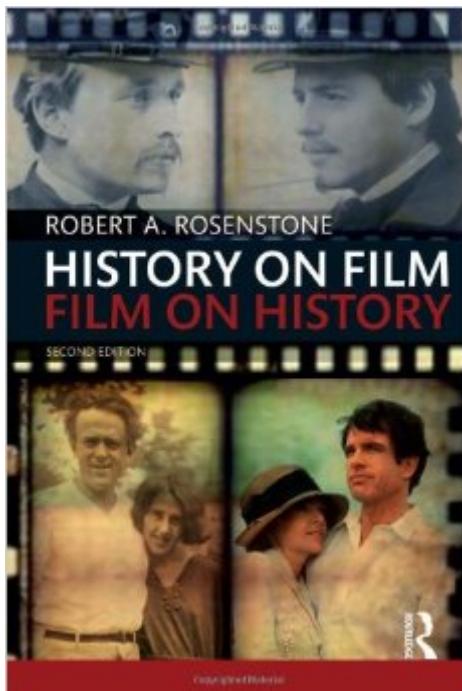


The book was found

History On Film/Film On History (History: Concepts, Theories And Practice)



Synopsis

History on Film/Film on History demonstrates how films can be analyzed as historical sources. It offers undergraduates an introduction to some of the first issues involved with studying historical films. Rosenstone argues that to leave history films out of the discussion of the meaning of the past is to ignore a major factor in our understanding of past events. He examines what history films convey about the past and how they convey it, demonstrating the need to learn how to read and understand this new visual world. This new edition places this 'classic' text in the context of work done elsewhere in the field over the ten years since this book first published, and help to renew the title for a new generation of undergraduates.

Book Information

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Customer Reviews

This book is by the first and foremost writer (Robert Rosenstone) on how film and history is problematic and how one delves into why it matters. Very few academics and historians have touched the subject (I am now reading Pereboom's "History and Film") because of obvious dilemmas film produces when reproducing the past. He doesn't go into film theory to the point of being numbing, but gives the reader some information about how films may be perceived and interpreted in order to give a better understanding of the past (or the present). The book begins at a slow pace, with a bit of self-aggrandizing and pomposity. It's difficult to sludge through. The problems stems from Rosenstone only writing about historical events and movies that he really has

knowledge about, namely "Reds" (he was an advisor) and "Glory." I am also not a fan of Oliver Stone, but he does make an interesting argument about the director as a historian. He also touches upon documentaries (and its subcategories). There are fragmented sentences and trains-of-thought permeating the readings (it is his style of writing). I found it detracting and Rosenstone often stray from the subject he is describing (especially the "I did this, I did that, I think, I'm respected, etc.). He is sometimes slow at getting to the point (many sections could have been so much shorter). However, there is quite a bit he is trying to convey, and much of it is theoretical, even sociological and post-modern. It is not at all a worthless book. It is informative and educational. It is specifically for film studies, not for the casual reader. I study movies, so it works for me. It's far from being a masterful work, but it does make a student of film think about why history on film is important and the ways it should be viewed. 4 of 5 stars. I wish more movies were discussed in length. It is a small book, and relatively short (about 200 pages of reading). Hopefully Rosenstone will write a larger book about a variety of movies instead of one like this more personal, a bit egotistical, work.

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