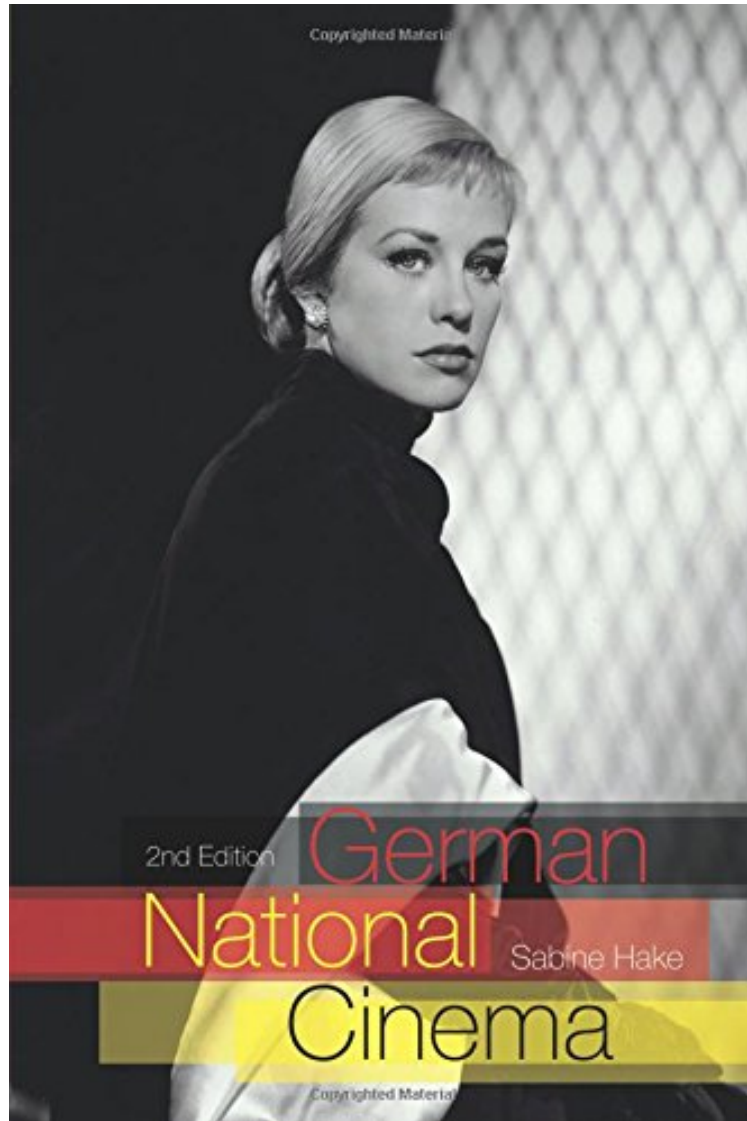


(Download free pdf) German National Cinema (National Cinemas)

German National Cinema (National Cinemas)

Sabine Hake

**Download PDF / ePub / DOC / audiobook / ebooks*



[Download](#)

[Read Online](#)

#1102863 in Books Sabine Hake 2007-12-27 2007-11-05Original language:EnglishPDF # 1 9.21 x .65 x 6.14l, .97 #File Name: 0415420989288 pagesGerman National Cinema | File size: 17.Mb

Sabine Hake : German National Cinema (National Cinemas) before purchasing it in order to gage whether or not it would be worth my time, and all praised German National Cinema (National Cinemas):

2 of 2 people found the following review helpful. A concise overview of German CinemaBy John ColaresiIf you're looking for one small but concise book covering German cinema from its beginning until 2007, I heartily recommend the second edition of 'German National Cinema' by Sabine Hake. I own her fine study about popular cinema during the Third Reich and this one also doesn't disappoint. There's a chapter on different periods (Weimar, Nazi, post-war, East

German, etc.) that are examined from historical, cultural, and political points of views and why she explains why certain films and their stars were popular or not with audiences and reviewers. You'll also find material on directors such as Lang, Murnau, Lubitsch, Harlan, Herzog, and others. Hake's writing is not stuffy or overly academic but to the point. You won't find detailed plot summaries or biographies of those who worked in front of and behind the camera, but you'll find enough info in her capsule summaries to help you if you're not familiar with certain films and people. Every type of film (heimat, mountain, expressionist, street, rubble, etc) is identified and their best known examples are cited. She presents more of an overview instead of detailed analyses and good film stills compliment her writing. There are a few mistakes that need addressing starting with typos or mistranslations. Director Erik Charell of the Weimar classic DER KONGRESS TANTZ is referred to as Eric Charell. The Hollywood disaster film THE TOWERING INFERNO appears as THE FLAMING INFERNO, a funny redundancy that still gives me a good laugh. The American silent THE LAST COMMAND starring Emil Jannings is referred to as HIS LAST COMMAND. One error Hake makes about Max Ophuls' LIEBELEI is that its English title is LA RONDE; LIEBELEI was made in 1932 and LA RONDE was made in 1950 and in France, two different stories by the same director. She is wrong stating "Murnau completed only two projects in Hollywood - SUNRISE (1927) and TABU (1931) - before his premature death." He also completed FOUR DEVILS (1928), a circus story starring Janet Gaynor and now lost, and CITY GIRL (1930), originally called OUR DAILY BREAD but it was reworked by others and included sound sequences shot after he left Fox Films. A rough cut of his version was discovered in 1970. Forgetting these small mistakes, Hake's book should find a place in anyone's collection of German cinema books. I bought a good used copy from one of 's sub sellers as I do with most of my film books. Make sure it's the second edition from wherever you purchase it. It's unfortunate these errors from the first edition are still present, but don't let those stop you from ordering it. 1 of 2 people found the following review helpful. A rare case where more would be even better. By Dr Ren Codoni Professor Hake's book is part of the Routledge series on "national" cinemas, an attribute either redundant or misleading, especially in the German case. The author does well in not entering a discussion (ab ovo or Herder) in simply writing a history of German cinema. This is quite a task given the limited space allocated by the series, and the very tight font and typeset further giving it the look of a straightjacket. Counter, for example, to Eric Rentschler's Ministry of Illusion on Nazi cinema. This is actually a plea for a longer, more spread out text and a looser format. Professor Hake's certainly got both enough material for such a version and a solid analytical base. The way, for example, she analyses the (new) Frauenfilm in the context of the Oberhausner Manifest and follow-ups may not make feminists very happy, but it is undoubtedly an objective assessment. So plenty of information and explicit opinions - Peter Bondanella's Italian Cinema comes to mind, and the hope that this text, unnecessarily constrained and partly misnomered, may lead to and end up in a similar format. There is enough material and sufficient clarity on facts to warrant such a venture. And new generations wanting to know! bus48 - Sabine Hake, German National Cinema, 2008 (2002) - 17/7/2012 0 of 0 people found the following review helpful. Thanks By Eleanor Lots of highlighting which I wasn't expecting but all the pages are there and I really needed this book for a reasonable price so thanks for delivering.

German National Cinema is the first comprehensive history of German film from its origins to the present. In this new edition, Sabine Hake discusses film-making in economic, political, social, and cultural terms, and considers the contribution of Germany's most popular films to changing definitions of genre, authorship, and film form. The book traces the central role of cinema in the nation's turbulent history from the Wilhelmine Empire to the Berlin Republic, with special attention paid to the competing demands of film as art, entertainment, and propaganda. Hake also explores the centrality of genre films and the star system to the development of a filmic imaginary. This fully revised and updated new edition will be required reading for everyone interested in German film and the history of modern Germany.

German National Cinema provides colleagues and students with a stimulating and comprehensive historical summary of German cinema from Skladanowsky to Tykwer. The author's arguments are cogent, persuasive, and incorporate numerous current theoretical approaches without the use of technical jargon. It will serve as a valuable resource tool for colleagues teaching German cinema and should be in every college library. Franz A. Birgel, Muhlenberg College Hake (German studies, Univ. of Pittsburgh) offers an impressively comprehensive account that bristles with intriguing questions and opens new perspectives on many of the seven phases she persuasively identifies in German film history. She provides a more balanced presentation of the 1950s than has heretofore been available in English and also does a good job sketching East German cinema and the new initiatives since national reunification in 1991. S. Liebman, CHOICE...an excellent introduction to the history of German cinema. Jaimey Fisher, Tulane University German Studies, 2003 About the Author Sabine Hake is the Texas Chair of German Literature and Culture in the Department of Germanic Studies at the University of Texas at Austin. She is the author of several books on German cinema and Weimar culture, including *The Cinema's Third Machine: German Writings on Film 1907-1933* (1993) and *Popular Cinema of the Third Reich* (2001).