The French Cinema Book offers an innovative and accessible account of the richness and diversity of French film history from the 1890s to the 2010s. This revised, updated and expanded new edition contains contributions from thirty-six leading commentators on French cinema from around the world. Michael Temple and Michael Witt assemble a broad range of approaches to the study and appreciation of French cinema:

- **PEOPLE:** Who are the men and women who have made French cinema happen?
- **BUSINESS:** What is the industrial culture in which French cinema has evolved?
- **TECHNOLOGY:** To what extent have technological factors determined the course of French cinema?
- **FORMS:** How can we study the diversity of film forms practiced across French cinema, and how have the formal 'languages' of film changed over time?
- **REPRESENTATIONS:** What have French films shown us of France, its society, its concerns, and the changing lives of its citizens?
- **SPECTATORS:** How has the audience's experience of film-going changed in France over time?
- **DEBATES:** How has cinema been represented and discussed in French culture?

Whether you are a student, teacher, specialist or simply a fan of French cinema, this book is essential reading.
and commercial innovation? • What have been the most popular and the most experimental forms? • The French Cinema Book is not a book to complain of nor to particularly praise. It is a good fairly solid book of a factual and contextual kind, essentially informative not stimulating, summarising not original, interesting, but nothing more. What it offers is suitable for the textbook it is, but it is not a contribution to new understandings or new directions in thought about the cinema or on behalf of the cinema. Brenez’s essay stands out and is remarkable. As textbook writing, it probably ought not to have been included. It is too dense, imaginative, open, complex, rich, provocative, creat Colleagues working on French film will already be familiar with The French Cinema Book. First published in 2004 and reprinted in 2007, this invaluable resource has become one of the foremost reference works in the field, useful for both teaching and research. The editors have brought the full range of approaches in film studies to bear on the subject, providing a cultural, institutional, and technical overview that gives relatively little space to this field’s rather tired insistence on auteur studies, high theory, and representational issues in individual films.