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Film Art: An Introduction (Unknown Binding) Published January 1st 2003 by McGraw-Hill Companies Seventh Edition, Unknown Binding, 532 pages

Editions of Film Art: An Introduction by David Bordwell

Film Art: An Introduction (Eighth Edition) by David Bordwell and Kristin Thompson is an excellent updating of a great film resource text. I was first introduced to first edition of the text way back in

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the late 1970s when it was smaller

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Film is an art form with a language and an aesthetic all its own. Since 1979, David Bordwell's and Kristin Thompson's Film Art has been the best-selling and widely respected introduction to the analysis of cinema. While it continues to provide the best introduction to the fundamentals of serious film study, the eighth edition has been revised be more classroom friendly by introducing film techniques earlier in the text, followed by the chapters on Film Genres.

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Film Art: An Introduction | David Bordwell, Kristin ...

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Film Art first appeared in 1979 and is currently in its eleventh edition, published by McGraw-Hill. For more on our purposes in writing it, go here on this site. Film analyses from earlier editions of Film Art. As Film Art went through various editions, we developed analyses of various films that might be used in an introductory course. But as space grew tight or certain films dropped out of circulation, we cut those analyses and replaced them with others.

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Film is an art form with a language and an aesthetic all its own. Since 1979, David Bordwell and Kristin Thompson's Film Art has been the best-selling and most widely respected introduction to the analysis of cinema. Taking a skills-centered approach supported by examples from many periods and countries, the authors help students develop a core set of analytical skills that will enrich their understanding of any film, in any genre.

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Film Art: An Introduction (Bordwell&Thompson) Chapter 2: The Significance of Film Form THE CONCEPT OF FORM IN FILM. Form as Pattern Form is of central importance in film because it gives us a structured experience. The artist has created a pattern, a form. Artwork involves us by engaging our senses, feelings and minds in a process.

Summary book "Film Art: an Introduction" by Bordwell ...

Adapted from the glossary of David Bordwell and Kristin Thompson's "Film Art: An Introduction," 7th edition. Helpful for the University of Minnesota's GER 3604W course. Terms in this set (172)

Film Art Glossary - Bordwell, 7th Edition Flashcards | Quizlet

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Film is an art form with a language and an aesthetic all its own. In this new edition, the authors provide an introduction to the fundamentals of serious film study, with images throughout the text collected from actual film frames, not from production stills or advertising photos.

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Film is an art form with a language and an aesthetic all its own. Since 1979, David Bordwell's and Kristin Thompson's *Film Art* has been the most respected introduction to the analysis of cinema. While continuing to provide the best introduction to the fundamentals of serious film study, the seventh edition has been extensively re-designed in full color greatly enhancing the text's visual appeal and overall accessibility to today's students. Throughout the text, all images presented are frame enlargements as opposed to production stills or advertising photos. Supported by a text-specific CD-ROM with video clips, an Instructor's Manual, and text-specific website, *Film Art* can also be packaged with the award-winning *Film, Form, and Culture* CD-ROM.

*Romantic Comedy* offers an introduction to the analysis of a popular but overlooked film genre. The book provides an overview of Hollywood's romantic comedy conventions, examining iconography, narrative patterns, and ideology. Chapters discuss important subgroupings within the genre: screwball sex comedy and the radical romantic comedy of the 1970s. A final chapter traces the lasting influence of these earlier forms within current romantic comedies. Films include: *Pillow Talk* (1959), *Annie Hall* (1977), and *You've Got Mail* (1998).

Blending unconventional film theory with nontraditional psychology to provide a radically different set of critical methods and propositions about cinema, *Moving Image Theory: Ecological Considerations* looks at film through its communication properties rather than its social or political implications. Drawing on the tenets of James J. Gibson's ecological theory of visual perception, the fifteen essays and forty-one illustrations gathered here by editors Joseph D. Anderson and Barbara Fisher Anderson offer a new understanding of how moving images are seen and understood. Focusing on a more straightforward perception of the world and cinema in an attempt to move film theory closer to reality, *Moving Image Theory* proposes that we should first understand how cinema communicates information about the representation of the three-dimensional world through properties of image and sound.

Amplifying the importance of sound in cinema

Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century

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of cinema. The author examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change.

Fantasy addresses a previously neglected area within film studies. The book looks at the key aesthetics, themes, debates and issues at work within this popular genre and examines films and franchises that illustrate these concerns. Contemporary case studies include: Alice in Wonderland (2010) Avatar (2009) The Dark Knight (2008) Edward Scissorhands (1990) Lord of the Rings (2001-2003) Pirates of the Caribbean (2003-2007) Prince of Persia: The Sands of Time (2010) Shrek (2001) Twelve Monkeys (1995) The authors also consider fantasy film and its relationship to myth, legend and fairy tale, examining its important role in contemporary culture. The book provides an historical overview of the genre, its influences and evolution, placing fantasy film within the socio-cultural contexts of production and consumption and with reference to relevant theory and critical debates. This is the perfect introduction to the world of fantasy film and investigates the links between fantasy film and gender, fantasy film and race, fantasy film and psychoanalysis, fantasy film and technology, fantasy film storytelling and spectacle, fantasy film and realism, fantasy film and adaptation, and fantasy film and time.

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