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Visual essay on Carl Theodor Dreyer, by David Bordwell

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David Bordwell on narrative and acting in 1940s Hollywood films  
David Bordwell

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Film Art: An Introduction (Eighth Edition)  
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is an excellent updating of a great film resource text. I was first introduced to first edition of the text way back in the late 1970s when it was smaller

Film Art: An Introduction by David Bordwell

by David Bordwell and Kristin Thompson about the book Film Art: An Introduction is a survey of film as an art form. It ' s aimed at undergraduate students and general readers who want a comprehensive and systematic introduction to film aesthetics.

davidbordwell.net : books

Film Art: An Introduction. Textbook written with Kristin Thompson and Jeff Smith. Twelfth edition, New York: McGraw-Hill Education, 2019. [go to Amazon] Film History: An Introduction. Textbook written with Kristin Thompson

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Film Art: An Introduction - McGraw-Hill  
Education

The survey of film aesthetics most appropriate to our undertaking here is David Bordwell and Kristin Thompson, Film Art: An Introduction, 6th ed. (New York: McGraw-Hill, 2001 ). This research program is described in Henry Jenkins, What Made Pistachio Nuts? Early Sound Comedy and the Vaudeville Aesthetic (

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Film is an art form with a language and an aesthetic all its own. This edition has been re-designed in colour greatly enhancing the text's visual appeal and overall accessibility to today's students. The text is supported by a CD-ROM with video clips, and text-specific website.

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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David Bordwell's new book is at once a history of film criticism, an analysis of how critics interpret film, and a proposal for an alternative program for film studies. It is an anatomy of film criticism meant to reset the agenda for film scholarship. As such *Making Meaning* should be a landmark book, a focus for debate from which future film study will evolve. Bordwell

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systematically maps different strategies for interpreting films and making meaning, illustrating his points with a vast array of examples from Western film criticism. Following an introductory chapter that sets out the terms and scope of the argument, Bordwell goes on to show how critical institutions constrain and contain the very practices they promote, and how the interpretation of texts has become a central preoccupation of the humanities. He gives lucid accounts of the development of film criticism in France, Britain, and the United States since World War II; analyzes this development through two important types of criticism, thematic-explicatory and symptomatic; and shows that both types, usually seen as antithetical, in fact have much in common. These diverse and even warring schools of criticism share conventional, rhetorical, and problem-solving techniques--a point

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that has broad-ranging implications for the way critics practice their art. The book concludes with a survey of the alternatives to criticism based on interpretation and, finally, with the proposal that a historical poetics of cinema offers the most fruitful framework for film analysis.

Bringing together twenty-five years of work on what he has called the "historical poetics of cinema," David Bordwell presents an extended analysis of a key question for film studies: how are films made, in particular historical contexts, in order to achieve certain effects? For Bordwell, films are made things, existing within historical contexts, and aim to create determinate effects. Beginning with this central thesis, Bordwell works out a full understanding of how films channel and recast cultural influences for their cinematic purposes. With more than five

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