

SECOND EDITION



FILM HISTORY

AN INTRODUCTION



KRISTIN THOMPSON
DAVID BORDWELL



Film History An Introduction Kristin Thompson

David Bordwell, Kristin Thompson



Film History An Introduction Kristin Thompson

Film History: An Introduction Kristin Thompson, David Bordwell, 2010 This book introduces the history of film as it is presently conceived and taught by its most accomplished scholars. However, this book is not a distillation of everything that is known about film history.

Film History Kristin Thompson, David Bordwell, 2003 Written by two leading film scholars, *Film History: An Introduction* is a comprehensive survey of film from the backlots of Hollywood across the United States and around the world. As in the authors' bestselling *Film Art*, concepts and events are illustrated with actual frame enlargements, giving students more realistic points of reference than competing books that use publicity stills.

Film History Kristin Thompson, David Bordwell, 2003 This comprehensive survey not only acknowledges the contributions of Hollywood and films from other US sources but broadens its scope to examine film making internationally.

Film History Kristin Thompson, David Bordwell, 2009-06-01

Film Art: An Introduction David Bordwell, Kristin Thompson, 2009-11-25 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 widely respected introduction to the analysis of cinema. Taking a skills-centered approach supported by a wide range of examples from various periods and countries, the authors strive to help students develop a core set of analytical skills that will deepen their understanding of any film in any genre. Frame enlargements throughout the text enable students to view images taken directly from completed films, while an optional text-specific tutorial CD-ROM helps clarify and reinforce specific concepts addressed in the text with the use of film clips. Building on these strengths, the ninth edition adds coverage of new technologies, updated examples and references to the authors' acclaimed weblog to provide unparalleled currency and connect students with the world of cinema today.

Looseleaf for Film History: An Introduction David Bordwell, Kristin Thompson, 2021-05-11 This new edition of *Film History* has been revised to include recent films, new examples, and updated comprehensive overviews of the rise of streaming services as purveyors of cinematic content, as well as the massive disruptions of film production, distribution, and exhibition caused by the COVID-19 pandemic. It is a comprehensive global survey of film and its many genres, from drama and comedy to documentary and experimental, written by three of the discipline's leading scholars. Concepts and events are illustrated with frame enlargements taken from the original sources, giving students more realistic and relevant points of reference than publicity stills. There are 100 new film clips with commentary in McGraw Hill Connect, the web-based assignment and assessment platform that helps you connect your students to their coursework. *Film History* is a text that any serious film scholar, professor, undergraduate, or graduate student will want to read and keep.

Exporting Entertainment Kristin Thompson, 1985

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The Frodo Franchise Kristin Thompson, 2007-08-27 In this study of Peter Jacksons film adaptation of J R R Tolkiens The Lord of the Rings trilogy Kristin Thompson demonstrates the impact the trilogy has had on the companies that made it on the fantasy genre on New Zealand and on independent cinema and looks at how the trilogy is regarded as one the most important films ever made

The Way Hollywood Tells It David Bordwell, 2006-04-10 Hollywood moviemaking is one of the constants of American life but how much has it changed since the glory days of the big studios David Bordwell argues that the principles of visual storytelling created in the studio era are alive and well even in today s bloated blockbusters American filmmakers have created a durable tradition one that we should not be ashamed to call artistic and one that survives in both mainstream entertainment and niche marketed indie cinema Bordwell traces the continuity of this tradition in a wide array of films made since 1960 from romantic comedies like Jerry Maguire and Love Actually to more imposing efforts like A Beautiful Mind He also draws upon testimony from writers directors and editors who are acutely conscious of employing proven principles of plot and visual style Within the limits of the classical approach innovation can flourish Bordwell examines how imaginative filmmakers have pushed the premises of the system in films such as JFK Memento and Magnolia He discusses generational technological and economic factors leading to stability and change in Hollywood cinema and includes close analyses of selected shots and sequences As it ranges across four decades examining classics like American Graffiti and The Godfather as well as recent success like The Lord of the Rings The Two Towers this book provides a vivid and engaging interpretation of how Hollywood moviemakers have created a vigorous resourceful tradition of cinematic storytelling that continues to engage audiences around the world

Narration in the Fiction Film David Bordwell, 2013-09-27 In this study David Bordwell offers a comprehensive account of how movies use fundamental principles of narrative representation unique features of the film medium and diverse story telling patterns to construct their fictional narratives

Breaking the Glass Armor Kristin Thompson, 1988-08-21 Classical works have for us become covered with the glassy armor of familiarity wrote Victor Shklovsky in 1914 Here Kristin Thompson defamiliarizes the reader with eleven different films Developing the technique formulated in her Eisenstein s Ivan the Terrible Princeton 1981 she clearly demonstrates the flexibility of the neoformalist approach She argues that critics often use cut and dried methods and choose films that easily fit those methods Neoformalism on the other hand encourages the critic to deal with each film differently and to modify his or her analytical assumptions continually Thompson s analyses are thus refreshingly varied and revealing ranging from an ordinary Hollywood film Terror by Night to such masterpieces as Late Spring and Lancelot du Lac She

proposes a formal historical way of dealing with realism using *Bicycle Thieves* and *The Rules of the Game* as examples. Stage Fright and *Laura* provide cases in which the classical cinema defamiliarizes its own conventions by playing with audience expectations. Other chapters deal with Tati's *Les Vacances de Monsieur Hulot* and *Play Time* and Godard's *Tout va bien* and *Sauve qui peut la vie*. Although neoformalist analysis is a rigorous distinctive approach, it avoids extensive specialized vocabulary and esoteric concepts; the essays here can be read separately by those interested in the individual films. The book's overall purpose, however, goes beyond making these particular films more accessible and intriguing to propose new ways of looking at cinema as a whole.

The Classical Hollywood Cinema David Bordwell, Janet Staiger, Kristin

Thompson, 2003-09-02 A dense, challenging, and important book. Philip French, *Observer*: "At the very least, this blockbuster is probably the best single volume history of Hollywood we're likely to get for a very long time." Paul Kerr, *City Limits*: "Persuasively argued, the book is also packed with facts, figures, and photographs." Nigel Andrews, *Financial Times*: "Acclaimed for their breakthrough approach, Bordwell, Staiger, and Thompson analyze the basic conditions of American film making as a historical institution and consider to what extent Hollywood film production constitutes a systematic enterprise in both its style and its business operations. Despite differences of director, genre, or studio, most Hollywood films operate within a set of shared assumptions about how a film should look and sound. Such assumptions are neither natural nor inevitable, but because classical style films have been the type most widely seen, they have come to be accepted as the norm of film making and viewing. The authors show how these classical conventions were formulated and standardized and how they responded to the arrival of sound, colour, widescreen ratios, and stereophonic sound. They argue that each new technological development has served a function within an existing narrational system. The authors also examine how the Hollywood cinema standardized the film making process itself. They describe how, over the course of its history, Hollywood developed distinct modes of production in a constant search for maximum efficiency, predictability, and novelty. Set apart by its combination of theoretical analysis and empirical evidence, this book is the standard work on the classical Hollywood cinema style of film making from the silent era to the 1960s. Now available in paperback, it is a must for film students, lecturers, and all those seriously interested in the development of the film industry." *Studyguide for Film History: an Introduction by Kristin Thompson, ISBN 9780077415617*. Cram101 Textbook Reviews, 2014-01-01. Never HIGHLIGHT a Book Again! Virtually all of the testable terms, concepts, persons, places, and events from the textbook are included. Cram101 Just the FACTS101 studyguides give all of the outlines, highlights, notes, and quizzes for your textbook, with optional online comprehensive practice tests. Only Cram101 is Textbook Specific. Accompany's ISBN: 9780077415617, 9780073386133.

On the History of Film Style David Bordwell, 1997. Bordwell scrutinizes the theories of style launched by various film historians and celebrates a century of cinema. The author examines the contributions of many directors and shows how film scholars have explained stylistic continuity and change.

Storytelling in the New Hollywood Kristin Thompson, 1999-11-05. Drawing on a wide range of films

from the 1920s to the 1990s from Keaton's *Our Hospitality* to *Casablanca* to *Terminator 2* Kristin Thompson offers the first in depth analysis of Hollywood's storytelling techniques and how they are used to make complex easily comprehensible entertaining films

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Film History Aron Thompson, Bordwell, *Poetics of Cinema* David Bordwell, 2012-11-12 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 hundred film stills *Poetics of Cinema* is a must have for any student of cinema

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