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## Planet Hong Kong Popular Cinema And The Art Of

In Planet Hong Kong David Bordwell trains virtually every critical weapon in the cinema studies arsenal on a film industry that has, ironically, been marginalized by its own popular success. Film scholars will be grateful for its theoretical breadth and acuity; film fans will be happy with the graceful way Bordwell weaves into his chapters an extraordinary amount of telling anecdote; and filmmakers will be thrilled

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with his wonderfully revealing frame-by-frame analyses of Hong Kong cinema's most exemplary moments.

Staging and style -- Feuillade, or, Storytelling -- Mizoguchi, or, Modulation -- Angelopoulos, or, Melancholy -- Hou, or, Constraints -- Staging and stylistics.

Presents a study of how contemporary entertainment technologies and media shape our encounters with movies. This book explores topics, such as home theater, film collecting, classic Hollywood movie reruns, repeat viewings, and Internet film parodies, providing a multifaceted view of the

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presentation and reception of films in US households.

This timely volume explores the massively popular cinema of writer-director James Cameron. It couches Cameron's films within the evolving generic traditions of science fiction, melodrama, and the cinema of spectacle. The book also considers Cameron's engagement with the aesthetic of visual effects and the 'now' technology of performance-capture which is arguably moving a certain kind of event-movie cinema from photography to something more akin to painting. This book is explicit in presenting

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Cameron as an authentic auteur, and each chapter is dedicated to a single film in his body of work. Space is also given to discussion of *Strange Days* as well as his documentary works.

Ask for the Moon

Minding Movies

Masculinities and Hong Kong Cinema

Hong Kong Cinema

The Extra Dimensions

No Film is An Island

***This collection of exciting essays explores how the representations and the ideologies of masculinities can be productively studied in the context of Hong***

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***Kong cinema. It has two objectives: first, to investigate the multiple meanings and manifestations of masculinities in Hong Kong cinema that compliment and contradict each other. Second, to analyze the social and cultural environments that make these representations possible and problematic. Masculinities and Hong Kong Cinema presents a comprehensive picture of how Hong Kong mainstream cinematic masculinities are produced within their own socio-cultural discourses, and how these masculinities are distributed, received, and transformed within the setting of the market place. This volume is divided into three interrelated parts: the local cinematic tradition; the transnational***

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***context and reverberations; and the larger production, reception, and mediation environments. The combination of these three perspectives will reveal the dynamics and tensions between the local and the transnational, between production and reception, and between text and context, in the gendered manifestations of Hong Kong cinema. In recent years, with the establishment of the Hong Kong Film Archive and growing scholarly interest in the history of Hong Kong cinema, previously neglected historical documents and difficult-to-access films have offered new research materials. As Hong Kong film history comes into sharper focus, its inextricable links across the decades to Southeast***

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***Asia, Korea, Japan, the United States, and to the far reaches of the Chinese diaspora have also become more evident. Hong Kong's connection with Hollywood involves ties that bring together art cinema and popular genres as well as film festivals and the media marketplace with popular transnational genres. Giving fresh and facsinating insights into the vibrant area of Hong Kong, this exciting new book links Hong Kong with world film culture both within and beyond the commercial Hollywood paradigm. It emphasizes Hong Kong film in relation to other cinema industries, including Hollywood, and demonstrates that Hong Kong film, throughout its history, has challenged, redefined,***

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***expanded, and exceeded its borders.***

***Hong Kong cinema began attracting international attention in the 1980s. By the early 1990s, Hong Kong had become "Hollywood East" as its film industry rose to first in the world in per capita production, was ranked second to the United States in the number of films it exported, and stood third in the world in the number of films produced per year behind the United States and India. This second edition of Historical Dictionary of Hong Kong Cinema contains a chronology, an introduction, and an extensive bibliography. The dictionary section has over 600 cross-referenced entries on directors, producers, writers, actors, films, film companies,***



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***genres, and terminology. This book is an excellent resource for students, researchers, and anyone wanting to know more about Hong Kong cinema. The widely acclaimed films of Wong Kar-wai are characterized by their sumptuous yet complex visual and sonic style. This study of Wong's filmmaking techniques uses a poetics approach to examine how form, music, narration, characterization, genre, and other artistic elements work together to produce certain effects on audiences. Bettinson argues that Wong's films are permeated by an aesthetic of sensuousness and "disturbance" achieved through techniques such as narrative interruptions, facial masking, opaque cuts, and other complex strategies.***

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***The effect is to jolt the viewer out of complete aesthetic absorption. Each of the chapters focuses on a single aspect of Wong's filmmaking. The book also discusses Wong's influence on other filmmakers in Hong Kong and around the world. The Sensuous Cinema of Wong Kar-wai will appeal to all who are interested in authorship and aesthetics in film studies, to scholars in Asian studies, media and cultural studies, and to anyone with an interest in Hong Kong cinema in general, and Wong's films in particular. "In this carefully written study, Gary Bettinson offers a critical assessment not only of the stylistic features of Wong Kar-wai's films but also of the scholarship that has developed around them.***

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***Arguing against the facile culturalism that tends to dominate such scholarship, this book does full justice to Wong's cinematic methods in a series of impressively well-informed and informative readings."*** —Rey Chow, Duke University

***ISE Film Art: An Introduction***

***Hong Kong Film, Hollywood and New Global Cinema  
Beyond the Multiplex***

***Story and Style in Modern Movies***

***Hong Kong Popular Culture***

Planet Hong Kong Popular Cinema and the Art of  
Entertainment

Traces the history of Hong Kong cinema in its social and historical context and discusses the plots, characters, and

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production techniques of a wide range of films

"Around the world, at any instant, millions of people are watching movies. They watch mainstream entertainment, serious "art films," documentaries, cartoons, experimental films, educational shorts. They sit in air-conditioned theaters, in village squares, in art museums, in college classrooms, in their homes before a television screen, in coffee shops before a computer monitor or cell-phone screen. The world's movie theaters sell 8 billion tickets each year. With the availability of films on video-whether broadcast, fed from cable or satellites or the Internet, or played back from disc or digital file-the audience has multiplied far beyond that. Nobody needs to be convinced that film has been one of the most influential media of the past hundred years. Not only can you

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recall your most exciting or tearful moments at the movies, you can also probably remember moments in ordinary life when you tried to be as graceful, as selfless, as tough, or as compassionate as those larger-than-life figures on the screen. The way we dress and cut our hair, the way we talk and act, the things we believe or doubt-all these aspects of our lives are shaped by films. Films also provide us with powerful artistic experiences, insights into diverse cultures, and new ways of thinking"

Director in Action examines the career of Johnnie To, whose art-house action hits include A Hero Never Dies, The Longest Nite, Running out of Time, The Mission, PTU, Breaking News, Election, and Election 2. The author discusses the symbiotic relationship between director and genre, why To is regarded

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as an auteur, and the influence he has on the trajectory of the action genre in the Hong Kong cinema. The author's view is that To's idiosyncratic auteurist style transforms the generic conventions under which he is compelled to work, and that there is a discernible element of experimentalism in his most outstanding films. In addition, To modulates the film noir form to suit his local contexts, characters and locations, to create a highly personalized noir cinema in post-1997 Hong Kong.

Johnnie To and the Hong Kong Action Film

The Kung Fu Movie Book

Film History: An Introduction

Planet Hong Kong: Popular Cinema and the Art of Entertainment

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The Cinema of Hong Kong

Film Art: An Introduction with Connect Access Card

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.

This is the first full-length English-language study of one of the world's

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most exciting and innovative cinemas. Covering a period from 1909 to 'the end of Hong Kong cinema' in the present day, this book features information about the films, the studios, the personalities and the contexts that have shaped a cinema famous for its energy and style. It includes studies of the films of King Hu, Bruce Lee and Jackie Chan, as well as those of John Woo and the directors of the various 'New Waves'. Stephen Teo explores this



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cinema from both Western and Chinese perspectives and encompasses genres ranging from melodrama to martial arts, 'kung fu', fantasy and horror movies, as well as the international art-house successes.

David Bordwell and Kristin Thompson are two of America's preeminent film scholars. You would be hard pressed to find a serious student of the cinema who hasn't spent at least a few hours huddled with their seminal introduction

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to the field—Film Art, now in its ninth edition—or a cable television junkie unaware that the Independent Film Channel sagely christened them the “Critics of the Naughts.” Since launching their blog Observations on Film Art in 2006, the two have added web virtuosos to their growing list of accolades, pitching unconventional long-form pieces engaged with film artistry that have helped to redefine cinematic storytelling for a new age and

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audience. Minding Movies presents a selection from over three hundred essays on genre movies, art films, animation, and the business of Hollywood that have graced Bordwell and Thompson's blog. Informal pieces, conversational in tone but grounded in three decades of authoritative research, the essays gathered here range from in-depth analyses of individual films such as Slumdog Millionaire and Inglourious Basterds to

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adjustments of Hollywood media claims and forays into cinematic humor. For Bordwell and Thompson, the most fruitful place to begin is how movies are made, how they work, and how they work on us. Written for film lovers, these essays—on topics ranging from Borat to blockbusters and back again—will delight current fans and gain new enthusiasts. Serious but not solemn, vibrantly informative without condescension, and above all

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illuminating reading, *Minding Movies* offers ideas sure to set film lovers thinking—and keep them returning to the silver screen.

This book introduce the history of film as it is presently conceived, written, and taught by its most accomplished scholars. However, this book is not a distillation of everything that is known about film history.

Figures Traced in Light  
At Full Speed

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Making Meaning

Transnational Imagination in Action

Cinema

The Sensuous Cinema of Wong Kar-wai

Films of Fury

From Bruce Lee to James Bond, Jackie Chan to Jet Li, Enter the Dragon to Kung Fu Panda, kung fu films remain a thrilling part of movie-lovers' lives. Now the acknowledged pioneer in the genre presents his magnum opus on the subject, incorporating information and revelations never before seen in America. From the ancient Peking Opera origins to its superhero-powered future, Ric Meyers reveals the loony, the

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legendary, and everything in between. This vivid, action-packed book may delight, surprise, fascinate, and even enlighten you with a personal V.I.P. tour through the wondrous world of the most ridiculously exhilarating movies ever made.

First Published in 1987. Routledge is an imprint of Taylor & Francis, an informa company.

This book traces the evolution of the Hong Kong's popular culture, namely film, television and popular music (also known as Cantopop), which is knotted with the city's geopolitical, economic and social transformations. Under various historical contingencies and due to the city's special geopolitics, these three major popular cultural forms have

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experienced various worlding processes and have generated border-crossing impact culturally and socially. The worlding processes are greatly associated the city's nature as a reception and departure port to Sinophone migrants and populations of multiethnic and multicultural. Reaching beyond the "golden age" (1980s) of Hong Kong popular culture and afar from a film-centric cultural narration, this book, delineating from the dawn of the 20th century and following a chronological order, untangles how the nowadays popular "Hong Kong film", "Hong Kong TV" and "Cantopop" are derived from early-age Sinophone cultural heritage, re-shaped through cross-cultural hybridization and influenced by multiple political forces. Review of archives, existing literatures and corporation



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documents are supplemented with policy analysis and in-depth interviews to explore the centennial development of Hong Kong popular culture, which is by no means demise but at the juncture of critical transition.

Breathtaking swordplay and nostalgic love, Peking opera and Chow Yun-fat's cult followers -- these are some of the elements of the vivid and diverse urban imagination that find form and expression in the thriving Hong Kong cinema. All receive their due in *At Full Speed*, a volume that captures the remarkable range and energy of a cinema that borrows, invents, and reinvents across the boundaries of time, culture, and conventions. *At Full Speed* gathers film scholars and critics from around the globe to convey the transnational,

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multilayered character that Hong Kong films acquire and impart as they circulate worldwide. These writers scrutinize the films they find captivating: from the lesser known works of Law Man and Yuen Woo Ping to such film festival notables as Stanley Kwan and Wong Kar-wai, and from the commercial action, romance, and comedy genres of Jackie Chan, Peter Chan, Steven Chiau, Tsui Hark, John Woo, and Derek Yee to the attempted departures of Evans Chan, Ann Hui, and Clara Law. In this cinema the contributors identify an aesthetics of action, gender-flexible melodramatic excesses, objects of nostalgia, and globally projected local history and identities, as well as an active critical film community. Their work, the most incisive account ever given of one of the world's largest film

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industries, brings the pleasures and idiosyncrasies of Hong Kong cinema into clear close-up focus even as it enlarges on the relationships between art and the market, cultural theory and the movies.

Looseleaf for Film History: An Introduction

Film Poetics and the Aesthetic of Disturbance

Loose Leaf for Film Art: An Introduction

Loose Leaf Film Art: an Introduction

The Cinema of James Cameron

Narration in the Fiction Film

*Film is an art form with a language and an aesthetic all its own. Since 1979,*

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*David Bordwell, Kristin Thompson and now, Co-Author, Jeff Smith'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. In-depth examples deepen students' appreciation for how creative*

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*choices by filmmakers affect what viewers experience and how they respond. Film Art is generously illustrated with more than 1,000 frame enlargements taken directly from completed films, providing concrete illustrations of key concepts. Along with updated examples and expanded coverage of digital filmmaking, the twelfth edition of Film Art delivers SmartBook, first and only adaptive reading experience currently available,*

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*designed to help students stay focused, maximize study time and retain basic concepts.*

*The Analysis of Film brings together the authors studies of classic Hollywood film. It is a book about the methods of close film analysis, the narrative structure of Hollwood film, Hitchcock's work and the role of women. This new edition of Film History has been revised to include recent films, new examples, and updated comprehensive*

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*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*

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*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.*



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*This volume examines Hong Kong cinema in transnational, historical, and artistic contexts.*

*On the History of Film Style*

*The Films of Carl-Theodor Dreyer*

*ISE Film History: an Introduction*

*Historical Dictionary of Hong Kong Cinema*

*Planet Hong Kong*

*The Way Hollywood Tells It*

*Bringing together twenty-five years of work on what he has called the "historical poetics of cinema," David Bordwell presents an*

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*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.*

*Over the last two decades, Yasujiro Ozu has won international recognition as a major filmmaker. Combining biographical information with discussions of the films' aesthetic strategies and cultural significance, David Bordwell questions the popular image of Ozu as the traditional Japanese artisan and examines the aesthetic nature and functions of his cinema.*

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*This definitive study of Hong Kong cinema examines the work of directors such as Tsui Hark, John Woo, Ringo Lam, Johnnie To, King Hu, and Wong Kar Wai.*

*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 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*

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*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 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.*

*Bodies in Heroic Motion*

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*Hong Kong Cinema in a Borderless World*

*Inference and Rhetoric in the Interpretation of Cinema*

*Observations on the Art, Craft, and Business of Filmmaking*

*Popular Cinema and the Art of Entertainment*

*Cinema, New Technologies, and the Home*

**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**

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**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**

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**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.**

**Since the 1960s, Hong Kong cinema has helped**

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**to shape one of the world's most popular cultural genres: action cinema. Hong Kong action films have proved popular over the decades with audiences worldwide, and they have seized the imaginations of filmmakers working in many different cultural traditions and styles. How do we account for this appeal, which changes as it crosses national borders? Hong Kong Connections brings leading film scholars together to explore the uptake of Hong Kong cinema in Japan, Korea, India, Australia, France and the US as well as its links with Taiwan, Singapore and the Chinese mainland. In the process, this collective study examines**



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**diverse cultural contexts for action cinema's popularity, and the problems involved in the transnational study of globally popular forms suggesting that in order to grasp the history of Hong Kong action cinema's influence we need to bring out the differences as well as the links that constitute popularity.**

**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.**

**Film is an art form with a language and an**

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**aesthetic all its own. Film Art has been the best-selling and most widely respected introduction to the analysis of cinema. Taking a skills-centred 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. In-depth examples deepen students' appreciation for how creative choices by filmmakers affect what viewers experience and how they respond. Film Art is generously illustrated with more than 1,000 frame enlargements taken directly from completed films, providing concrete illustrations of key**

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**concepts. Along with updated examples and expanded coverage of digital filmmaking, this twelfth edition delivers SmartBook, the first and only adaptive reading experience currently available, designed to help students stay focused, maximise study time and retain basic concepts.**

**On Cinematic Staging**

**History, Arts, Identity**

**Coloniser, Motherland and Self**

**The Analysis of Film**

**Worlding Film, Television, and Pop Music**

**The Cinema of Eisenstein**

Examining Hong Kong cinema from its inception in 1913 to

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the end of the colonial era, this work explains the key areas of production, market, film products and critical traditions. Hong Kong Cinema considers the different political formations of Hong Kong's culture as seen through the cinema, and deals with the historical, political, economic and cultural relations between Hong Kong cinema and other Chinese film industries on the mainland, as well as in Taiwan and South-East Asia. Discussion covers the concept of 'national cinema' in the context of Hong Kong's status as a quasi-nation with strong links to both the 'motherland' (China) and the 'coloniser' (Britain), and also argues that Hong Kong cinema is a national cinema only in an incomplete and ambiguous sense.

Film is an art form with a language and an aesthetic all its

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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. In-depth examples deepen students' appreciation for how creative choices by filmmakers affect what viewers experience and how they respond. *Film Art* is generously illustrated with more than 1,000 frame enlargements taken directly from completed films, providing concrete illustrations of key concepts. Along with updated examples and expanded coverage of digital filmmaking, the tenth edition also offers Connect for

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Film Art, a digital solution that includes multimedia tutorials along with web-based assignment and assessment tools.

The Cinema of Eisenstein is David Bordwell's comprehensive analysis of the films of Sergei Eisenstein, arguably the key figure in the entire history of film. The director of such classics as *Potemkin*, *Ivan the Terrible*, *October*, *Strike*, and *Alexander Nevsky*, Eisenstein theorized montage, presented Soviet realism to the world, and mastered the concept of film epic. Comprehensive, authoritative, and illustrated throughout, this classic work deserves to be on the shelf of every serious student of cinema.

Film Art

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Director in Action

An Introduction

Hong Kong Connections

City on Fire

Poetics of Cinema