

Abstract:

The aim of this bachelor thesis is to analyze within an appropriate context a filipino film *Now Showing* made by Raya Martin in 2008.

In the first part we shall evaluate adequate theoretical background and pinpoint the methodology of this thesis. For the historic context I will be using the New Film History approach, specifically the distinction between aesthetic, economic, technologic and social history proposed in the book *Film History: Theory and Practice* by Douglas Gomery and Robert C. Allen. Regarding the film analysis we will use The Neoformalist film analysis defined by Kristin Thompson in her book *Breaking The Glass Armor: Neoformalist Film Analysis*.

The objective of the analysis is to confirm that the main dominant of the film structuring all of the formal elements is the principle of colission. The film is shattered into individual segments, which are in opposition to each other. The colission itself is the main constituent of it, and significantly contributing to the film self-reflexivity. The analysis of narative and stylistic aspects succesfully proved the hypotesis of collission as the main dominant which subordinate all the formal elements and structures.