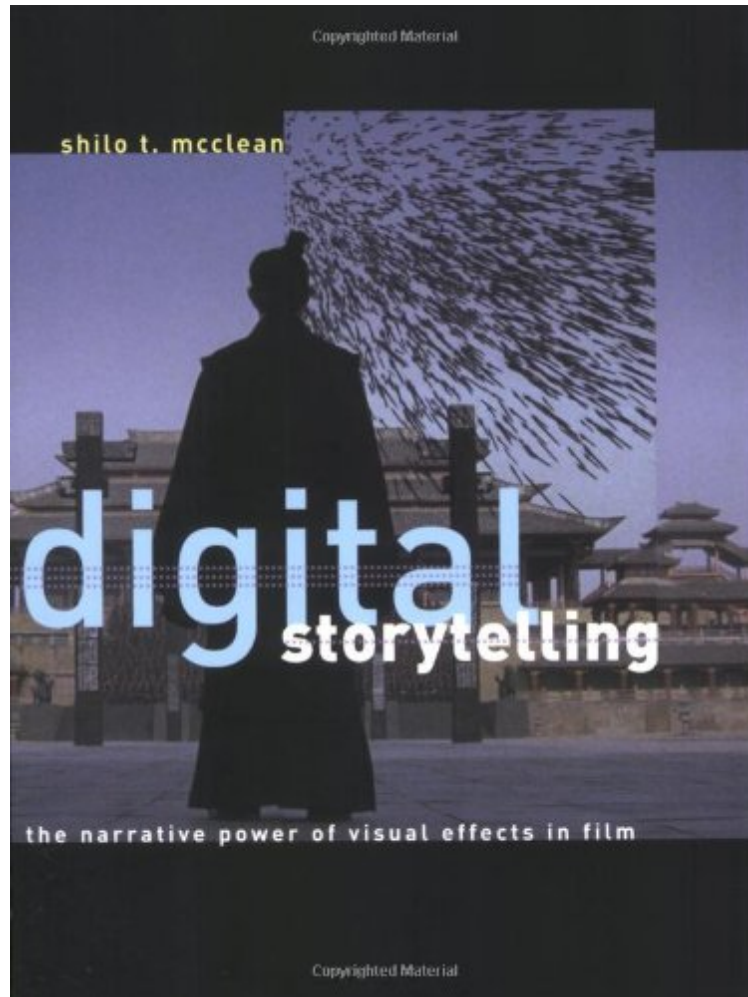


[Pdf free] Digital Storytelling: The Narrative Power of Visual Effects in Film (MIT Press)

Digital Storytelling: The Narrative Power of Visual Effects in Film (MIT Press)

Shilo T. McClean

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Shilo T. McClean : Digital Storytelling: The Narrative Power of Visual Effects in Film (MIT Press) before purchasing it in order to gage whether or not it would be worth my time, and all praised Digital Storytelling: The Narrative Power of Visual Effects in Film (MIT Press):

0 of 0 people found the following review helpful. A hard to find titleBy AnonymousNeeded this for a high school student project on the topic of digital enhancements in todays media. Project isn't due for several weeks and the book hasn't been put to use as seriously as it will be, so can't say whether it's useful yet. However, it's a one-of-a-kind publication and was hard to find, so thanks !4 of 4 people found the following review helpful. GREAT CRITIQUE OF CRAFT FOR VIZ F/X ARTISTS AND PRODUCERSBy Anthony TorresThe faults of this book? Point size is under 9 points which strains the eyes given that this is 99% text. There are a few photographs, but the focus of this book is use

of Digital Visual Effects in contemporary movies, and how the author and critics are responding to them. As I'm a sucker for anything related to Visual Effects, I enjoyed this book. He defines concepts that are perhaps intuitive to a visual effects artist. Yet, making you aware of these things is quite cool. Someone has noticed, and taken the time to process what it all might mean. I appreciate that the author connects the story and visual effects, though some quotes are heavy handed. An ILM staffer complains that "Borne Identity" lost him during a exaggerated shot. It's a movie, not a documentary. The most perceptive part goes into the misidentification of f/x by critics, specifically "Eternal Sunshine of the Spotless Mind," which used extensive digital effects that were attributed to incamera or old-style f/x. I wish he would've discussed Roman Coppola's CQ, which went whole hog chemical f/x. Still, there's plenty to consider. F/X are not the enemy. Mediocre filmmaking is.
2 of 2 people found the following review helpful. pure dead brilliant!
By xxAt last, someone explains the link between storytelling and digital visual effects. This timely book dispels the myths and offers real tools for filmmakers. It is an extremely thorough account of visual storytelling. Highly recommended.

Computer-generated effects are often blamed for bad Hollywood movies. Yet when a critic complains that "technology swamps storytelling" (in a review of Van Helsing, calling it "an example of everything that is wrong with Hollywood computer-generated effects movies"), it says more about the weakness of the story than the strength of the technology. In Digital Storytelling, Shilo McClean shows how digital visual effects can be a tool of storytelling in film, adding narrative power as do sound, color, and "experimental" camera angles -- other innovative film technologies that were once criticized for being distractions from the story. It is time, she says, to rethink the function of digital visual effects. Effects artists say -- contrary to the critics -- that effects always derive from story. Digital effects are a part of production, not post-production; they are becoming part of the story development process. Digital Storytelling is grounded in filmmaking, the scriptwriting process in particular. McClean considers crucial questions about digital visual effects -- whether they undermine classical storytelling structure, if they always call attention to themselves, whether their use is limited to certain genres -- and looks at contemporary films (including a chapter-long analysis of Steven Spielberg's use of computer-generated effects) and contemporary film theory to find the answers. McClean argues that to consider digital visual effects as simply contributing the "wow" factor underestimates them. They are, she writes, the legitimate inheritors of film storycraft.

Overturing conventional wisdom that digital effects have taken over Hollywood and destroyed good storytelling, McClean shows that the classical art of storytelling is very much alive in contemporary film and that it shapes and motivates the use of digital effects, not vice versa. Drawing on her professional experience as a script editor and visual effects consultant, her analysis of the interplay between narrative and visual effects is sophisticated and clearly presented, and includes case studies of films such as Alien, The Lord of the Rings, and Hero. Smart, compelling, and incisive, Digital Storytelling is an essential text that will change the debate over the place of digital effects in contemporary film. (Stephen Prince, Professor of Communication, Virginia Tech) This is an important book for screenwriters. Shilo McClean provides a thoughtful study of the role of digital visual effects in filmmaking, and she does so in a manner that challenges, provokes, and inspires the writer to embrace the technology in order to liberate the imagination. I recommend this work to all my students, as well as to any aspiring screenwriter. (Paul Thompson, Associate Professor, Department of Film and Television, New York University, and former Head of Film and Television, Australian Film, Television and Radio School) Engaging and insightful, well-researched and intelligent, McClean's book effectively chronicles the development of, and increasing reliance on, digital visual effects, the use of which is now virtually indispensable to the filmmaking process. More important, she contextualizes the use of visual effects as an evolving set of techniques that, while greatly expanding the possibilities for contemporary filmmaking, remain simply another powerful set of tools in the service of the ancient art of storytelling and mythmaking. Essential for 21st century filmmakers. (Mike Chambers, Visual Effects Producer) Shilo T. McClean, in her Digital Storytelling: The Narrative Power of Visual Effects in Film, agrees with much of what we have claimed about the survival of classical filmmaking.... She builds upon our case by examining systematically and imaginatively the question of whether digital special effects support narrative interest. McClean convincingly demonstrates that DVFX (digital visual effects), as she terms them, are used in an enormous variety of ways, and most of these help to tell classically constructed stories.... McClean asks questions of aesthetic import, and she treats films as artworks -- some good, some bad, but all to be taken seriously as evidence for her case. (Kristin Thompson David Bordwell's Website on Cinema) About the Author Shilo T. McClean is a consultant in storybuilding and digital visual effects. She has worked as a writer, producer, director, and script editor.