

Deep Focus

Although the exploration of space has long preoccupied authors and filmmakers, the development of an actual space program, discoveries about the true nature of space, and critical reconsiderations of America's frontier experiences have challenged and complicated conventional portrayals of humans in space. This volume reexamines the themes of space and the frontier in science fiction in light of recent scientific and literary developments. Included are the observations of noted science fiction writers such as Arthur C. Clarke, Gregory Benford, James Gunn, and Jack Williamson, along with contributions from leading scholars in the field.

This handbook brings together essays in the philosophy of film and motion pictures from authorities across the spectrum. It boasts contributions from philosophers and film theorists alike, with many essays employing pluralist approaches to this interdisciplinary subject. Core areas treated include film ontology, film structure, psychology, authorship, narrative, and viewer emotion. Emerging areas of interest, including virtual reality, video games, and nonfictional and autobiographical film also have dedicated chapters. Other areas of focus include the film medium's intersection with contemporary social issues, film's

kinship to other art forms, and the influence of historically seminal schools of thought in the philosophy of film. Of emphasis in many of the essays is the relationship and overlap of analytic and continental perspectives in this subject. In this second edition essential guide some 150 key genres, movements, theories and production terms are explained and analysed with depth and clarity. The world of cinematography has changed more in the last few years than it has since it has in 1929, when sound recording was introduced. New technology, new tools and new methods have revolutionized the art and craft of telling stories visually. While some aspects of visual language, lighting and color are eternal, shooting methods, workflow and cameras have changed radically. Even experienced film artists have a need to update and review new methods and equipment. These change affect not only the director of photography but also the director, the camera assistants, gaffers, and digital imaging technicians. Cinematography: Theory and Practice covers both the artistry and craftsmanship of cinematography and visual storytelling. Few art forms are as tied to their tools and technology as is cinematography. Take your mastery of these new tools, techniques, and roles to the next level with this cutting-edge roadmap from author and filmmaker Blain Brown. Whether you are a student of filmmaking, just breaking into the business, currently working in the industry and looking to move

up to the next level, or an experienced professional who wants to update their knowledge of tools and techniques, this book provides both a basic introduction to these issues as well as more advanced and in-depth coverage of the subject. The companion website features additional material, including lighting demonstrations, basic methods of lighting, using diffusion and other topics. Topics Include: Visual language Visual storytelling Continuity and coverage Cameras and digital sensors Exposure techniques for film and video Color in-depth Understanding digital images Waveform monitors, vectorscopes, and test charts Using linear, gamma, and log encoded video Image control and grading on the set The tools and basics of film lighting ASC-CDL, ACES and other new methods Optics and focus Camera movement Set operations Green screen, high speed and other topics

Comprehensive yet succinct, Wicander/Monroe's *Geology: Earth in Perspective*, 3rd edition, delivers a complete overview of introductory geology in an engaging, student-friendly format. Completely up to date, it includes recent examples of natural disasters, new information on the 2018 eruption of Mount Kilauea, fresh insight on paleoseismology, new details on Hurricane Sandy and Hurricane Harvey, and updated dating techniques that more accurately identify historic climate change periods. GEO-FOCUS boxes in every chapter spotlight headline-

generating issues like fracking, while economic and environmental geology topics are integrated throughout. In addition, photos vividly illustrate geologic processes through striking images from recent geologic events. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Presents essays and reviews from the late film critic

Responding to Film is a dynamic tool for students who seek as complete an understanding of film as is humanly possible. By focusing on film, the author looks at how it offers students an understanding of themselves, of their culture, and of art. This guide also seeks to familiarize the students with the practical methodology for studying film: how to understand film genres, techniques, and language. The book is supplemented by comprehensive lists of films for study, web sites, and model films. It also includes a model course for instructors.

Teachers will find this marvelous guide valuable in a variety of courses, including film literature, film aesthetics, and film as an adaptation of literature. A Burnham Publishers book

Three media experts guide the Christian moviegoer into a theological conversation with movies in this up-to-date, readable introduction to Christian theology and film. Building on the success of Robert Johnston's Reel Spirituality,

the leading textbook in the field for the past 17 years, Deep Focus helps film lovers not only watch movies critically and theoretically but also see beneath the surface of their moving images. The book discusses a wide variety of classic and contemporary films and is illustrated with film stills from favorite movies.

An exploration of the dramatic problems posed in the filming of Welles' *Macbeth*, *Othello*, and *Chimes at Midnight*; Olivier's *Henry V*, *Hamlet*, and *Richard III*; Brook's *King Lear*; and Kurosawa's *Throne of Blood*.

If you've ever had a special attachment to a film, and also an attachment to the city it was shot in, Xiaofei Haos book will give you a fresh eye on how the city is expressed in the film by the filmmaker. From the perspective of social science, each face of the city in a film comes from a choice – shown only on the basis of the filmmakers' selection criteria. In this process, the film becomes the cognitive map of that city. The interweaving of the city space and film language will be elaborated first from the perspective of urban studies. Then some viewpoints of tourism studies will be provided to explore the relation between the image of the city in the film and in reality. Two films about the city Taipei are looked at as case studies: *A One and a Two* (Yi Yi, Director Edward Yang, 2000) and *Au Revoir Taipei* (Director Arvin Chen, 2010).

Ultrasound in Medicine is a broad-ranging study of medical ultrasound, including

ultrasound propagation, interaction with tissue, and innovations in the application of ultrasound in medicine. The book focuses specifically on the science and technology-the underlying physics and engineering. It examines the most closely related aspects of these basic sciences in clinical application and reviews the success of technological innovations in improving medical diagnosis and treatment. The book bridges the gap between tutorial texts widely available for ultrasound and medical training and theoretical works on acoustics.

Since the 1970s, the academic study of film has been dominated by Structuralist Marxism, varieties of cultural theory, and the psychoanalytic ideas of Freud and Lacan. With Post-Theory, David Bordwell and Noel Carroll have opened the floor to other voices challenging the prevailing practices of film scholarship.

Addressing topics as diverse as film scores, national film industries, and audience response. Post-Theory offers fresh directions for understanding film. Bordwell and Carroll pose a simple question. Why not employ many theories tailored to specific goals, rather than searching for a unified theory that will explain all sorts of films, their production, and their reception? The scholars writing here use historical, philosophical, psychological, and feminist methods to tackle such basic issues as: What goes on when viewers perceive a film? How do filmmakers exploit conventions? How do movies create illusions? How does a

film arouse emotion? Bordwell and Carroll have given space not only to distinguished film scholars but to non-film specialists as well, ensuring a wide variety of opinions and ideas on virtually every topic on the current agenda of film studies. Full of stimulating essays published here for the first time, *Post-Theory* promises to redefine the study of cinema.

How does a film come to look the way it does? And what influence does the look of a film have on our reaction to it? The role of cinematography, as both a science and an art, is often forgotten in the chatter about acting, directing, and budgets. The successful cinematographer must have a keen creative eye, as well as expert knowledge about the constantly expanding array of new camera, film, and lighting technologies. Without these skills at a director's disposal, most movies quickly fade from memory. *Cinematography* focuses on the highlights of this art and provides the first comprehensive overview of how the field has rapidly evolved, from the early silent film era to the digital imagery of today. The essays in this volume introduce us to the visual conventions of the Hollywood style, explaining how these first arose and how they have subsequently been challenged by alternative aesthetics. In order to frame this fascinating history, the contributors employ a series of questions about technology (how did new technology shape cinematography?), authorship (can a cinematographer develop

styles and themes over the course of a career?), and classicism (how should cinematographers use new technology in light of past practice?). Taking us from the hand-cranked cameras of the silent era to the digital devices used today, the collection of original essays explores how the art of cinematography has been influenced not only by technological advances, but also by trends in the movie industry, from the rise of big-budget blockbusters to the spread of indie films. The book also reveals the people behind the camera, profiling numerous acclaimed cinematographers from James Wong Howe to Roger Deakins. Lavishly illustrated with over 50 indelible images from landmark films, *Cinematography* offers a provocative behind-the-scenes look at the profession and a stirring celebration of the art form. Anyone who reads this history will come away with a fresh eye for what appears on the screen because of what happens behind it.

Learn the creative and technical essentials of documentary filmmaking with *Documentary Voice & Vision*. This comprehensive work combines clear, up-to-date technical information, production techniques and gear descriptions with an understanding of how technical choices can create meaning and serve a director's creative vision. Drawing on the authors' years of experience as documentary filmmakers, and on interviews with a range of working professionals in the field, the book offers concrete and thoughtful guidance through all stages

of production, from finding and researching ideas to production, editing and distribution. *Documentary Voice & Vision* will help students and aspiring filmmakers think through research and story structure, ethics, legal issues and aesthetics, as well as techniques from camera handling to lighting, sound recording and editing. The book explores a full range of production styles, from expository to impressionistic to observational, and provides an overview of contemporary distribution options. *Documentary Voice & Vision* is a companion text to Mick Hurbis-Cherrier's *Voice & Vision: A Creative Approach to Narrative Film and DV Production*, and employs a similar style and approach to that classic text. This text is written from the perspective of documentary filmmakers, and includes myriad examples from the world of non-fiction filmmaking. A robust companion website featuring additional resources and interactive figures accompanies the book.

Ranging from Bollywood superstar Amitabh Bachchan to Quentin Tarantino, and from auteur theory to the Hollywood Blockbuster, *Cinema Studies: The Key Concepts* has firmly established itself as the essential guide for anyone interested in film. Covering an impressive range of key genres, movements, theories and production terms, this third edition includes a fully updated bibliography, and has been revised and expanded to include new topical entries such as: female masquerade silent cinema exploitation

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cinema art direction national cinema political cinema. Authoritative yet accessible, *Cinema Studies: The Key Concepts* is undoubtedly a must-have guide to what is both a fascinating area of study and arguably the greatest art form of modern times.

Three media experts guide the serious Christian moviegoer into a theological conversation with movies in this up-to-date, readable introduction to Christian theology and film. Building on the success of Robert Johnston's *Reel Spirituality*, the leading textbook in the field for the past 17 years, *Deep Focus* helps film lovers not only watch movies critically and theologically but also see beneath the surface of their moving images. The book discusses a wide variety of classic and contemporary films and is illustrated with film stills from favorite movies.

"Through detailed examinations of passages from classic films, Marilyn Fabe supplies the analytic tools and background in film history and theory to enable us to see more in every film we watch"--Page [4] of cover.

3D Storytelling is the ultimate guide for directors, cinematographers, producers, and designers of stereoscopic 3D movies and videos. With an emphasis on the aesthetic over the technical, this book is an essential foundation for showing you how to use 3D creatively to tell a story. Hollywood producer Bruce Block and Dreamworks stereoscopic supervisor Philip Captain 3D McNally blend their vast real-world experience and teaching skills to help you learn how to: * Think in 3D * Integrate 3D design into your script or story * Direct and design the 3D depth of your shots * Use

stereoscopic windows * Work with the depth cues in 3D * Create a comfortable viewing experience for the audience * Plan editing and directorial considerations for 3D * Understand closed, open, and unstable 3D space Brimming with practical information that can be immediately applied to your 3D production, the book also features interviews with some of the industry's leading stereographers, as well as 3D diagrams and photographs that illustrate how 3D works, how it can be controlled in production, and how 3D can be used to tell a story.

The fifth edition of the Glossary of Geology contains nearly 40,000 entries, including 3,600 new terms and nearly 13,000 entries with revised definitions from the previous edition. In addition to definitions, many entries include background information and aids to syllabication. The Glossary draws its authority from the expertise of more than 100 geoscientists in many specialties who reviewed definitions and added new terms. Lighting performs essential functions in Hollywood films, enhancing the glamour, clarifying the action, and intensifying the mood. Examining every facet of this understated art form, from the glowing backlights of the silent period to the shaded alleys of film noir, Patrick Keating affirms the role of Hollywood lighting as a distinct, compositional force. Closely analyzing *Girl Shy* (1924), *Anna Karenina* (1935), *Only Angels Have Wings* (1939), and *T-Men* (1947), along with other brilliant classics, Keating describes the unique problems posed by these films and the innovative ways cinematographers handled the challenge. Once dismissed as crank-turning laborers,

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these early cinematographers became skillful professional artists by carefully balancing the competing demands of story, studio, and star. Enhanced by more than one hundred illustrations, this volume counters the notion that style took a backseat to storytelling in Hollywood film, proving that the lighting practices of the studio era were anything but neutral, uniform, and invisible. Cinematographers were masters of multifunctionality and negotiation, honing their craft to achieve not only realistic fantasy but also pictorial artistry.

The most comprehensive reference to film analysis available for middle school through to high school. Featuring coloured photographs illustrating key terms and filmic techniques this is a one-stop reference for any genre of film studied in English, Media or Film Studies courses.

Deep Focus Movies and Methods An Anthology Univ of California Press

Fifty theoretical essays by distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology, political factors, genre, feminism, auteur theory, and mise-en-scene

Includes list of members

James Monaco discusses the elements necessary to understand how a film conveys its meaning, and, more importantly, how the audience can best discern all that a film is attempting to communicate.

The Film Handbook examines the current state of filmmaking and how film language, technique and aesthetics are being utilised for today's 'digital film' productions. It reflects on

how critical analysis' of film underpins practice and story, and how developing an autonomous 'vision' will best aid student creativity. The Film Handbook offers practical guidance on a range of traditional and independent 'guerrilla' film production methods, from developing script ideas and the logistics of planning the shoot to cinematography, sound and directing practices. Film professionals share advice of their creative and practical experiences shooting both on digital and film forms. The Film Handbook relates theory to the filmmaking process and includes:

- documentary, narrative and experimental forms, including deliberations on 'reading the screen', genre, mise-en-scène, montage, and sound design
- new technologies of film production and independent distribution, digital and multi-film formats utilised for indie filmmakers and professional dramas, sound design and music
- the short film form, theories of transgressive and independent 'guerrilla' filmmaking, the avant-garde and experimental as a means of creative expression
- preparing to work in the film industry, development of specialisms as director, producer, cinematographer, editor, and the presentation of creative work.

Defining more than 10,000 words and phrases from everyday slang to technical terms and concepts, this dictionary of the audiovisual language embraces more than 50 subject areas within film, television, and home entertainment. It includes terms from the complete lifecycle of an audiovisual work from initial concept through commercial presentation in all the major distribution channels including theatrical exhibition, television broadcast, home entertainment, and mobile media. The dictionary definitions are augmented by more than 700 illustrations, 1,600 etymologies, and nearly 2,000 encyclopedic entries that provide illuminating anecdotes, historical perspective, and clarifying details.

Forging an open-minded but reasoned dialogue between nine acclaimed titles of world cinema, and a range of theological perspectives that touch on the theme of human experience, *World Cinema, Theology, and the Human* offers fresh portals of insight for the interdisciplinary area of Theology and Film. In Sison's approach, it is the cinematic representation of vivid humanity, not necessarily propositional statements about God and religion, that lays down a bridge to a conversation with theology. Thus, the book's project is to look for the divine presence, written not on tablets of stone, but on "tablets of human hearts" depicted on screen by way of audiovisual language. Seeking to redress the interdiscipline's narrow predilection for Hollywood blockbusters, the book casts its net wider to include a culturally diverse selection of case studies— from festival gems such as Singapore's *Be With Me* and South Africa's *Yesterday*, to widely-acclaimed sleeper hits such as Britain's *Slumdog Millionaire* and New Zealand's *Whale Rider*. The book will appeal to scholars of theology and religious/cultural studies interested in the Theology/Religion-Film interface, and, because of its commitment to an examination of film qua film, a crossover readership from film studies.

Bringin together key theoretical texts from respected names in the field including Andre Bevin, Walter Benjamin and Vivian Sobchack, this book examines more than a century of writing on film and technology.

Narrative is a powerful element of human culture, storing and sharing the cherished parts of our personal memories and giving structure to our laws, entertainment, and history. This text presents a wide-ranging and wholly original approach to understanding the nature of narrative. Different physical models for the Snoek-type relaxation in ternary systems (Fe-C-Me) are analyzed from the viewpoint of a distance of interatomic interaction taken into account: For non-

saturated from the viewpoint of overlapping of interatomic interaction in b.c.c. alloys the physically sufficient and optimal for the computer simulation is the short-range model, which takes into account the interatomic interaction and the average amount of substitutional atoms in the first coordination shell, only. For high alloyed b.c.c. systems (i.e. with the overlapped interatomic interaction) the carbon atom undergoes an interaction of a few substitutional atoms simultaneously. That leads to the appearance of one broadened Snoek peak. Activation energy of such a peak is summed from the "elastic" and "chemical" interatomic interactions. Experimental results for alloys with b.c.c. solid solution structure and its computer simulations allow to introduce the new criterion for the high alloy state of monophase steels: the high alloyed state corresponds to the situation when substitutional atoms can not be considered any longer as the isolated atoms. From the viewpoint of mechanical spectroscopy this situation corresponds to the appearance of one broadened IF Snoek-type peak instead of two peaks existed for the steels with lower substitutional atom concentration.

Director of some of the most controversial films of the twentieth century, Stanley Kubrick created a reputation as a Hollywood outsider as well as a cinematic genius. His diverse yet relatively small oeuvre—he directed only thirteen films during a career that spanned more than four decades—covers a broad range of the themes that shaped his century and continues to shape the twenty-first: war and crime, gender relations and class conflict, racism, and the fate of individual agency in a world of increasing social surveillance and control. In *Depth of Field*, leading screenwriters and scholars analyze Kubrick's films from a variety of perspectives. They examine such groundbreaking classics as *Dr. Strangelove* and *2001: A Space Odyssey* and later films whose critical reputations are still in flux. *Depth of Field* ends with three viewpoints

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on Kubrick's final film, *Eyes Wide Shut*, placing it in the contexts of film history, the history and theory of psychoanalysis, and the sociology of sex and power. Probing Kubrick's whole body of work, *Depth of Field* is the first truly multidisciplinary study of one of the most innovative and controversial filmmakers of the twentieth century.

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