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Tell effective visual stories by utilizing the "grammar of film and video with this elegant, modular reference. See what you absolutely need to know to put together your own film or video, shot by shot. Whether you're just

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### Grammar Of The Shot

Learning how to frame a shot or simply looking for a refresher, Grammar of the Shot gives you a toolkit to help you build a successful visual story that flows smoothly. Understand the basic building blocks essential for successful shot lighting, screen direction, 3D elements, camera movement, and many general practices that make for richer, multi-layered visuals. Expand your visual vocabulary and help jumpstart your career in film and video. Get ample examples and further instruction on the new companion website. Designed as an easy-to-use reference, Grammar of the Shot presents each topic succinctly with clear photographs and diagrams illustrating the key concepts. Simple and easy to use, Grammar of the Shot is a staple of any filmmaker's library.

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### Bowen Christopher J

People 'read' pictures as they do words, and pictures, like sentences, have their own grammar. A picture maker must be able to use the grammar correctly so that the visual story to be told will be clear and easily understood by all the audience.

Grammar of the Shot is a manual for novice shooters (or anyone who needs a refresher) on the basic principles of putting together a coherent film or video piece, shot by shot. This book describes in no uncertain terms what absolutely must be in every shot--so that the successful film-maker can build a story that flows smoothly. It's designed as an easy-to-use reference, with each topic covered succinctly and accompanied by clear photographs and diagrams. Simple, elegant, and easy to use, Grammar of

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Whether you're just learning how to frame a shot or simply looking for a refresher, the third edition of Grammar of the Shot gives you the tools you need to build a successful visual story that flows smoothly and makes sense to your audience. Understand the basic building blocks essential for successful shot composition, screen direction, depth cues, lighting, screen direction, camera movement, and many general practices that make for richer, multi-layered visuals. Expand your visual vocabulary, help jumpstart your career in filmmaking, and watch visual examples and further instruction on the companion website, [www.focalpress.com/cw/bowen](http://www.focalpress.com/cw/bowen).

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Designed as an easy-to-use reference, Grammar of the Shot presents each topic succinctly with clear photographs and diagrams illustrating the key concepts, and is a staple of any filmmaker's library. \* A simple and clear overview of the principles of shooting motion pictures--timeless information that will improve your work \* The companion website offers video instruction and examples to bring the book's lessons to life \* Together with its companion volume Grammar of the Edit, Third Edition these books are exactly what the beginning filmmaker needs New to this edition: \* A full chapter devoted to lighting \* More script coverage, complete with a sample script \* Suggested exercises and projects for you to practice your skills \* End-of-chapter quizzes to test your grasp of



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Key concepts \* New visual examples

If you want to get to grips with editing, this book sets down, in a simple, uncomplicated way, the fundamental knowledge you will need to make a good edit between two shots. Regardless of what you are editing, the problem of learning how to be a good editor remains the same. This book concentrates on where and how an edit is made and teaches you how to answer the simple question: 'What do I need to do in order to make a good edit between two shots?' Simple, elegant, and easy to use, Grammar of the Edit is a staple of the filmmaker's library.

Tell more effective visual stories by learning the "grammar" of cinematic language with this elegant, accessible

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reference. The fourth edition of Grammar of the Edit gives you the answers to the all-important questions of when to cut and why, and teaches readers the principles behind transitions, editing for continuity, selecting the best shots, editing sound, color correction, and more. Designed as an easy-to-use guide, Grammar of the Edit presents each topic succinctly with clear photographs and diagrams illustrating key concepts, practical exercises and quiz questions, and is a staple of any filmmaker 's library.

New to the fourth edition: An expanded companion website offering downloadable and editable raw footage so that students can practice the techniques described in the book, and instructional videos showcasing examples of different editing choices and types of shot transitions. New and

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Expanded quiz questions and practical exercises at the end of each chapter help test readers on their knowledge using real-world scenarios. Updated topic discussions, explanations, illustrations and visual examples. An all-new chapter on Sound resources in filmmaking and Audio Editing guidelines. Together with its companion volume, Grammar of the Shot, the core concepts discussed in these books offer concise and practical resources for both experienced and aspiring filmmakers.

Documentary film can encompass anything from Robert Flaherty's pioneering ethnography *Nanook of the North* to Michael Moore's anti-Iraq War polemic *Fahrenheit 9/11*, from Dziga Vertov's artful Soviet propaganda piece *Man with a Movie*

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Camera to Luc Jacquet's heart-tugging wildlife epic *March of the Penguins*. In this concise, crisply written guide, Patricia Aufderheide takes readers along the diverse paths of documentary history and charts the lively, often fierce debates among filmmakers and scholars about the best ways to represent reality and to tell the truths worth telling. Beginning with an overview of the central issues of documentary filmmaking--its definitions and purposes, its forms and founders--Aufderheide focuses on several of its key subgenres, including public affairs films, government propaganda (particularly the works produced during World War II), historical documentaries, and nature films. Her thematic approach allows readers to enter the subject matter through the kinds of films that first

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attracted them to documentaries, and it permits her to make connections between eras, as well as revealing the ongoing nature of documentary's core controversies involving objectivity, advocacy, and bias. Interwoven throughout are discussions of the ethical and practical considerations that arise with every aspect of documentary production. A particularly useful feature of the book is an appended list of "100 great documentaries" that anyone with a serious interest in the genre should see. Drawing on the author's four decades of experience as a film scholar and critic, this book is the perfect introduction not just for teachers and students but also for all thoughtful filmgoers and for those who aspire to make documentaries themselves. About the Series:

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Combining authority with wit, accessibility, and style, Very Short Introductions offer an introduction to some of life's most interesting topics. Written by experts for the newcomer, they demonstrate the finest contemporary thinking about the central problems and issues in hundreds of key topics, from philosophy to Freud, quantum theory to Islam.

For beginners

You have the camera, time, money (or credit card), so why don't you just start shooting? Preparing for Takeoff will give you the tools you need to fully prepare for your independent film. This book features: Vital preproduction tips on scheduling, previsualization, script analysis,

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location scouting, budgeting, hiring vendors, and clearing permits A detailed analysis of the role both producers and directors play in the preproduction process Crucial advice on how to prepare for postproduction and distribution while still in the early stages of making a film Lessons from the field in how to avoid mid-shoot changes, unhappy actors, fostering a resentful crew, wasted days and dwindling finances An accompanying website that includes sample script analyses, storyboards, beat sheets, editable budget forms, and more

With the next generation of raw cinema cameras you can finally shoot professionally with uncompressed raw motion pictures—without compromising your image or your budget. In *Cinema Raw: Shooting and*

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Color Grading with the Ikonoskop, Digital Bolex, and Blackmagic Cinema Cameras, Lancaster takes you through the birth of these new cameras and includes an exclusive behind-the-scenes look at Digital Bolex. He field tests each camera and discusses the importance of shooting in raw and guides you through the raw color grading process so you can create stunning films. Interviews with professionals who have shot documentaries, shorts, and promotionals with these cameras are featured throughout, allowing you to learn field production techniques under real world conditions.

FEATURES: Behind-the-scenes case studies for the next generation of low budget cinema cameras  
Recommended gear lists to begin your raw shooting experience Full color



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post workflows that help you realize your boldest cinematic visions A companion website ([www.kurtlancaster.com](http://www.kurtlancaster.com)) featuring raw projects covered in the book; video interviews with the creators of the Digital Bolex, Joe Rubinstein and Elle Schneider; and resources for further study of raw cinema

The film editor can make or break a film. What ends up on the cutting room floor, and why? 16mm Film Cutting is a step-by-step guide to film cutting which shows you how to achieve professional results. The practical side of the editor's job is clearly described and illustrated; breaking down rushes and making a simple join, identifying shots, first assembly, avoiding errors, preparing special effects, instructing the labs,

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compiling sound tracks and all the other stages in producing the final film. 16mm Film Cutting is an indispensable aid to editors and assistants working in all areas of 16mm film production.

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