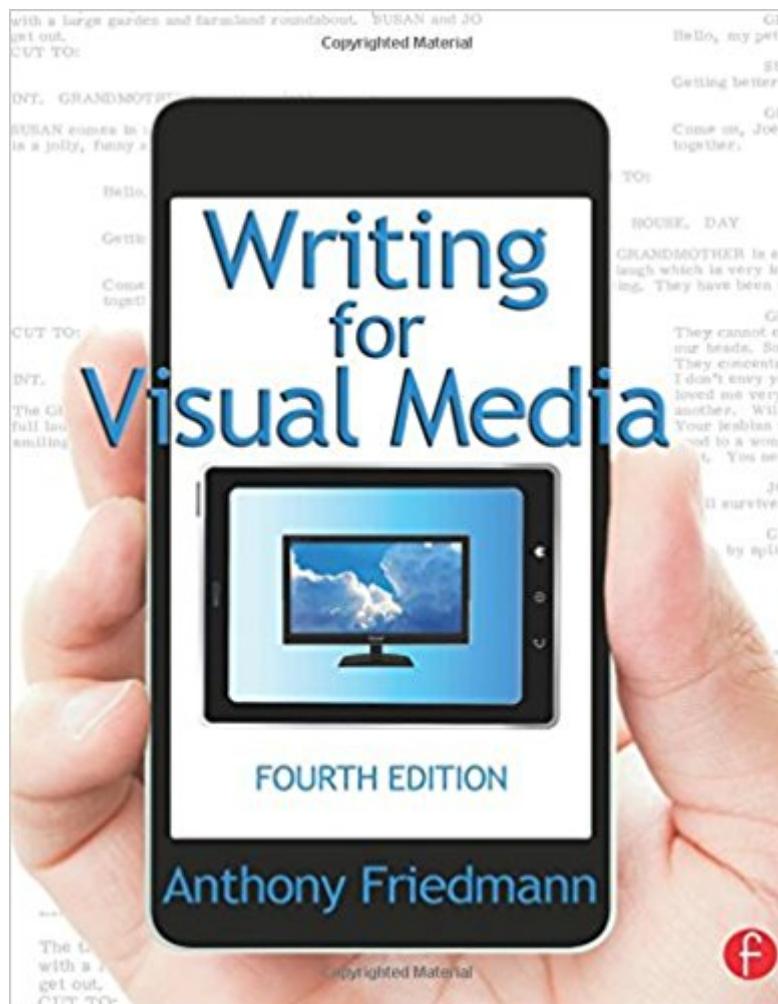


The book was found

Writing For Visual Media



Synopsis

This updated edition of Writing for Visual Media will enable you to understand the nature of visual writing that lies behind the content of all visual media. This unique kind of writing must communicate to audiences through content producers, since audiences don't read the script. Most media content provides a solution to a communication problem, which the writer must learn to analyze and solve before writing the script. The Fourth Edition strengthens the method for creating content and writing in the correct language and established format for each visual medium, including commercial communication such as ads and PSAs, corporate communications, and training. An extended investigation into dramatic theory and how entertainment narrative works is illustrated by examples and detailed analysis of scenes, scripts and storylines, designed to save writers from typical pitfalls and releasing your creative powers of invention. Writing for Visual Media will help you to develop an improved foundation for understanding interactive media and writing for non-linear content, while gaining the tools to effectively connect with your audience like a professional. Purchase of this book includes access to the companion website, which provides: Sample scripts and video clips of those produced scripts An interactive glossary of camera shots, movements, and transitions Storyboards, scripts, screenplays, and links to industry resource Instructor materials such as PowerPoint lecture slides, a sample syllabus, and a test bank. Visit the site at www.routledgetextbooks.com/textbooks/9780415815857

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Customer Reviews

"Worth its weight in gold... ! It doesn't get any better than this: Here we have a master teacher --

Anthony Friedman, bringing 21 years of writing, producing and directing experience to bear writing the third edition of this very impressive textâ |An impressive book that delivers what it promisesâ |an essential purchase for anyone interested in writing for the visual media." R. Neil Scott, Author, Former Professor & User Services Librarian at Middle Tennessee State University (MTSU) "An engaging textbook that trains, entertains and concentrates on contemporary writing issues in an accessible way. This book delivers a treasure trove of valuable, well-written information aspiring writers can use to familiarize themselves with the challenges of visual media." Jared Castle, marketing and public relations consultant, writer "A comprehensive, well-structured, and well-written introduction to writing for electronic and digital screens wherever they might be found." Nathaniel Kohn, University of Georgia "â |a critical text that is accessible for students. This textbook provides comprehensive examples and exercises to push students to engage with real-world examples that will be needed once they become professionals. Broken down into five parts, this book allows lecturers to focus on critical concepts either in order, or in smaller chunks. The section on Interactive and Mobile Media is a welcome addition to a mediated world that is going global with the use of a Smartphone!" Dr. Ann Luce, University of Portsmouth, UK "Anthony Friedman is a master at his craft for writing for a variety of media. He is also a master when it comes to explaining his methods to the average lay man. I thought the book was brilliantly put togetherâ |I feel this book is well worth the purchase price, and the time spent reading." Stephanie Manley, editor of CopyKat.com "If my journalism students could only have three textbooks during their journalism academic career, Iâ™d be pleased to know that "Writing for Visual Media" was one of them. From producing PSAs to defining target audiences to writing for interactive and mobile media, and finally, marketing oneself in this ever-changing media landscape, this text has the tools that journalism and new media students need now and tomorrow." Deidra Jackson, Instructor of Journalism, University of Mississippi Meek School of Journalism and New Media

Anthony Friedmann has an M.A. in English from Harvard University and a B.A. and Ph.D. in English and Comparative Literature from Columbia University, and was trained as a filmmaker at the London School of Film Technique. After twenty-one years of writing, producing, and directing film, multi-image, and video, he has taught video production, interactive multimedia, and scriptwriting at various colleges and universities. He continues to do technical writing, write for corporate clients, newsletters, and develop independent projects for film and publishing. His work ranges from feature films to corporate video for English, American, and French clients. *Bartleby*, which he wrote and directed, won Special Jury Prize at the San SebastiÃ¡n Film Festival in 1971. He is a member of the

British Academy of Film and Television Arts, the Writersâ™ Guild of Great Britain, and the Broadcast Education Association.

I chose this book as a textbook for a Media Writing class I taught last fall. What a valuable resource! Along with having a chapter about each of the genres of scripts I wanted to cover in class, the book also had chapters on foundational skills, such as writing for sight. As I told the students multiple times during the semester, this book was definitely worth the price. I suggested they keep it as a reference work rather than trying to get a few bucks by re-selling it.

I didn't enjoy the class or book... Might be more due to the class than the book, however I didn't enjoy reading even though Visual Media is my trade and profession.

Although the information is good the writing is redundant.

Delivered as described and on time. Thank you.

book came in good condition

It's Okay

Text book for school-- fair price, fast arrival

As others have pointed out, this book is a textbook, not a how-to guide. I make a lot of videos for my business so was hoping to learn something practical. The content is presented as a broad overview, which might be helpful for a course with extensive supplements. And as others noted, it's written academically rather than practically. Therefore it's hard to know who's the target audience; I can't imagine reading a book on this topic for theory. The section on visual writing offers a good example. The author explains what will be obvious to most readers. He refers to an AOL ad explaining spam by comparing two sandwiches, "one protected from spam and one smothered in ketchup, mayonnaise and relish, making it inedible" (p 91). That isn't the best example and surely newer ones are available. And most people can grasp the cliche of a picture vs a thousand words. Finding the right picture to fit a concept is an art that would be hard to teach. In a box on the page, the author defines an "objective correlative," in which an image can stand for a meaning "that is understood

visually." As a former academic myself, I think this concept would be helpful to someone writing an academic paper, but not to a potential script writer. I'll just focus on two areas that I'm most familiar with - copywriting and websites. The author presents some material that's quite judgmental. For instance, on page 106, he refers to romantic attraction. (He uses words that would get this review banned!) He attempts to explain why suggestive images work, saying, "these illogical assumptions of transference are repeated over and over again...Don't ask me to explain why so many audiences ... fall for the flawed logic of this deduction." Anyone who's worked in advertising will be familiar with this phenomenon. As a female PR person told me many years ago, "When I do a brochure for an auto show, I don't put an engine on the cover. I find an attractive young lady." If anything, we'd expect an academic to explain why these images work, not throw up his hands in horror! The point about engaging the audience seems to be a good one, but it's explained in unnecessarily obscure language (p 107). While it may be helpful to categorize websites theoretically, in practice people get involved with one or two kinds; it's rare that someone works on solo-preneur websites (which I do) and also entertainment sites or game sites. The distinction isn't clear in any case: he refers to motivational functions including advertising and selling, but then to behavioral functions of shopping carts. In practice, good marketers pay attention to shopping cart layout to continue the selling process, perhaps including upsells or downsells. I suspect the author has never actually developed a website for himself, let alone anyone else. On page 295, he writes, "Clearly the webmaster is going to decide how to lay out disparate and diverse elements on the website, so let us consider this to be an editing function, not a writing function." It might be an editing function in the sense that a newspaper editor decides which stories to assign to specific pages and columns. For a website promoting a business, I would rather see this function assigned to the copywriter. Webmasters tend to be technical and administrative. Copywriters are concerned with getting the message across. The order in which visitors see pages and follow menus will therefore be part of copywriting. I know all too many people who turned navigation over to a designer who gave them an attractive site but not a useful one. At times the author seems to be searching for something to say about a topic. For instance, on p 136, he says, "Training videos often create characters and situations that embody a specific training issue." No surprise there! On p 206 the author says, "Avoid having characters explain the plot..." which seems to be a way of saying, "Show, don't tell." Ultimately the book tries to offer an overview, but each section is so specialized that a separate course might be required. As a result, the overview is so broad that we don't get meaningful insights into the field. The style is dry - classical textbook! - and seems designed to be read slowly, underlined and studied for exams. Alas, the students may need to revise and sometimes unlearn their understandings if they want to write

visually for the real world.

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