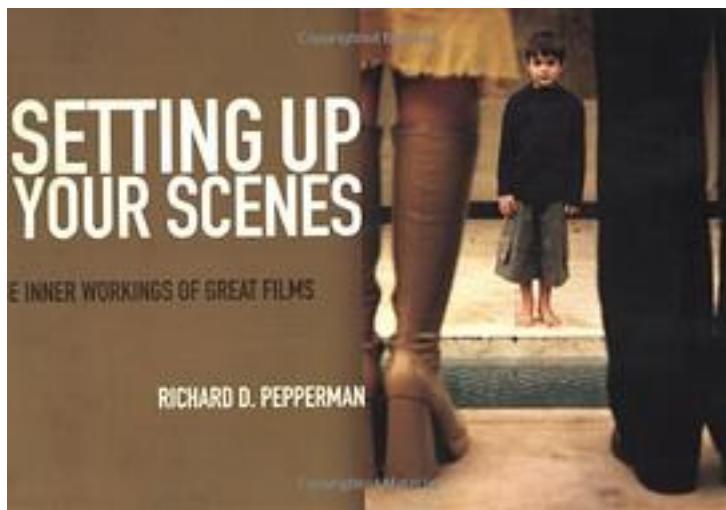


# Setting Up Your Scenes



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Dialog is one of the best known - and obvious - elements in a film. But the language of cinema is more subtle and sophisticated than dialog alone. From Metropolis to Kill Bill, this remarkable reference guide reveals 100 of the most potent storytelling tools of the film medium. It demonstrates how master screenwriters and directors depend on cinematic devices to pump up action, create characters, and energize a motion picture's plot. Cinematic Storytelling compresses 100 years of film

history, outlining the important connection between film technique and storytelling. It shows how the purposeful use of film techniques like lighting, editing, and sound can evoke audience emotions like fear, hatred, or anger without a word of dialog. It demonstrates how character values and themes are expressed cumulatively over time and nonverbally. In this, the reader is given both the critical tools to better understand modern moviemaking and the creative tools to more fully exploit the dramatic potential of the medium

## 作者介绍:

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美国视觉艺术学院(SVA)教师,曾获得该学校杰出艺术家—教师奖,从事剪辑工作40  
余年,执教30  
余年。此外,还在普拉特影视艺术学院和新学院大学开设剪辑设计与管理工作室及主持  
研讨会,剪辑过一千  
多条商业广告,担任剪辑或剪辑顾问的影片曾入选鹿特丹电影节、慕尼黑电影节,著有  
《眼睛会更快——影片剪辑:让一部好电影更好》(The Eye is Quicker: Film Editing:  
Making A Good Film Better)。

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## 标签

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## 评论

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## 书评

很少给后浪的书打低分，这本是真的勉强给个及格分。

首先怪自己，可能买错书了，这书更适合的是导演、摄影和剪辑，编剧未必需要从这么细致的画面处理角度进入故事。摊手，谁叫我好学呢。

其次是觉得这书太标题党了。“拆解好电影”这个题目很大，书里其实只是对几十个电影的部...

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