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Autore	McClellan Shilo T
Titolo	Digital storytelling [[electronic resource] ] : the narrative power of visual effects in film // Shilo T. McClellan
Pubbl/distr/stampa	Cambridge, Mass., : MIT Press, c2007
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Lingua di pubblicazione	Inglese
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Contents; Preface; Acknowledgments; 1 The Bastard Spawn: Hollywood Computer-Generated-Effects Movies-Some Introductory Comments; 2 Once upon a Time: Story and Storycraft; 3 I'm Sorry Dave, I'm Afraid I Can't Do That: The Technology of Digital Visual Effects; 4 Trick or Treat: A Framework for the Narrative Uses of Digital Visual Effects in Film; 5 If You Are Falling, Leap: The Hero's Journey; 6 The Teller and the Tale: The "Chinese Whispers" of Adaptation; 7 It Goes Like This: The Relationship between Digital Visual Effects and Genre 8 So Here's the Deal: A Case Study Considering the Influence of Franchise Filmmaking and Its Relationship to Digital Visual Effects 9 ET 2 AI: Steven Spielberg; 10 Somewhere over the Rainbow: Imagined Worlds and Visions of the Future Realized through Digital Visual Effects; 11 Byting off More Than You Can Chewbacca: Summary and Conclusions; Appendix A: Genres of Films Featured in Cinefex Magazine; Appendix B: Films, Release Years, and Directors; Notes; Chapter One; Chapter Two; Chapter Three; Chapter Four; Chapter Five; Chapter Six; Chapter Seven; Chapter Eight; Chapter Nine; Chapter Ten

## Sommarioriassunto

"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." "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." --Jacket.

## 2. Record Nr.

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## Autore

Zimmermann Hubert

## Titolo

Money and security : troops, monetary policy and West Germany's relations with the United States and Britain, 1950-1971 // Hubert Zimmermann [[electronic resource]]

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## Descrizione fisica

1 online resource (xvi, 275 pages) : digital, PDF file(s)

## Collana

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## Disciplina

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## Soggetti

Germany Military relations United States  
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<b>Nota di bibliografia</b>	Includes bibliographical references (p. 255-267) and index.
<b>Nota di contenuto</b>	; 1. On Whose Shoulders? German Rearmament and the Cold War Burden -- ; 2. The British "New Look" and Anglo-German Relations -- ; 3. Adenauer and "Perfidious Albion": Troop Reductions, Support Costs, and the Integration of Europe, 1957-1959 -- ; 4. The Radford Plan: America and Its Troops in Germany, 1955-1958 -- ; 5. The Political Economy of U.S. Troop Stationing in Europe -- ; 6. Offset and Monetary Policy During the Kennedy Administration, 1961-1962 -- ; 7. The Bargain Slowly Unravels: Offset, Troop Reductions, and the Balance of Payments, 1962-1965 -- ; 8. The Culmination of the Burden-Sharing Conflict: Chancellor Erhard's Visit to Washington in September 1966 -- ; 9. The Trilateral Negotiations of 1966-1967.
<b>Sommario/riassunto</b>	This study links two fundamental political structures of the Cold War era, the transatlantic security system and the international monetary system. Central to this issue is a problem which soured relations between the Federal Republic and its allies from the 1950s to the 1970s: who was to bear the enormous cost of British and American troops in Germany? Both Washington and London identified this cost as a major reason for the decline of their currencies, whereas Germany reluctantly paid and traded 'Money for Security'; a fundamental pattern of its postwar foreign policy. The interweaving of money and security leads toward a more complete understanding of transatlantic history during the Cold War, one which provides an incisive comment on the pattern of simultaneous conflict and cooperation in the interaction of modern states, demonstrates the influence of domestic politics on foreign policies, and comments on the relative nature of American hegemony.