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Autore	Pepe Peter <1952->
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Altri autori (Persone)	ZarzynskiJoseph W
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Nota di contenuto	Contents; Illustrations; Acknowledgments; Introduction; Chapter 1: Forming the Archaeologist/Documentary Filmmaker Team; Chapter 2: A Brief History of the Documentary Film Genre; Chapter 3: The Introduction of Home Video, Television, and Documentary Film making; Chapter 4: Production Equipment and Screen and Standards Formats; Chapter 5: The Popularity of Documentaries; Chapter 6: The Stages of Documentary Film Production; Chapter 7: Considering Making a Documentary-Your Idea and Title; Chapter 8: Pitching a Proposal and Writing a Treatment Chapter 9: Developing a Budget and Securing a Contract Chapter 10: Shaping Your Archaeological Documentary; Chapter 11: From Outline to First Script; Chapter 12: Pre-production-Production Costs, Funding, Assembling the Crew, Compiling the Shot List, and On and On; Chapter 13: The Art of the Interview and B-roll; Chapter 14: Work Following the Interviews and B-roll; Chapter 15: Choosing the Narrator and Other

Voice Talent; Chapter 16: Shot Making; Chapter 17: Shooting
Reenactments for Your Documentary
Chapter 18: Using Still Photography, Historic Film Footage, Illustrations,
Maps, Historic Newspapers, and Animation Chapter 19: Post production
and Editing; Chapter 20: Thoughts on the Beginning and the End of
Your Documentary Film; Chapter 21: The Digital Revolution and Its Role
in Documentary Film making; Chapter 22: Television, Theatrical
Release, Finding a Distributor, Self-Distribution, and Other Outlets;
Chapter 23: Promoting Your Documentary; Chapter 24: Documentaries
in Miniature; Chapter 25: Creating Your Trailer; Chapter 26:
Conclusion; Appendix 1: Sample Documentary Proposal
Appendix 2: Documentary Treatment Appendix 3: The Lost Radeau
Video Script; Appendix 4: Simplified Sample Budget Outline; Glossary;
References; Index; About the Authors

Sommario/riassunto

Documentary film maker Peter Pepe and historical archaeologist Joseph W. Zarzynski provide a concise guide to film making designed to help archaeologists navigate the unfamiliar world of documentary film. They offer a step-by-step description of the process of making a documentary, everything from initial pitches to production companies to final cuts in the editing. Using examples from their own award-winning documentaries, they focus on the needs of the archaeologist: Where do you fit in the project? What is expected of you? How can you help your documentarian partner? The authors provide

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Nota di contenuto

Preliminary Material -- Einleitung zur Arbeit am Exemplarischen -- Der Essay als probender Formversuch -- Der Kommentar als Gebrauchsform -- Der Dialog als Frageweise -- Schlusswort: Ästhetische Verfahren, eingemacht -- Literaturverzeichnis -- Bildnachweise.

Sommario/riassunto

Dass Kritik nach dem Ende der großen Geschichte(n) weder als Lehre, noch als Aufklärung, sondern als Reflexiv- und Problematisch-Werden von Entscheidungsprozeduren und Urteilsformen selbst gedacht werden kann, souffliert Alexander Kluges Kunst- und Medienarbeit seit den frühen 60er Jahren. Kluges Arbeit an exemplarischen Fällen, an Beispielen und Modellen hilft uns, die epistemologischen, die methodologischen und medientheoretischen Implikationen kritischer Schreib- und Darstellungsweisen der Gegenwartskunst zu erörtern. Quer zu den medienspezifischen Grenzen von Film, Literatur und Fernsehen prägt sich Kritik nach ihrem Ende, wie Dorothea Walzers Lektüre erweist, im wesentlichen im Rahmen der metapoetischen Verfahren von Essay, von Kommentar und Dialog aus, deren gattungstheoretische Setzungen sie auf die Probe zu stellen und letztlich zu reformulieren erlaubt.
