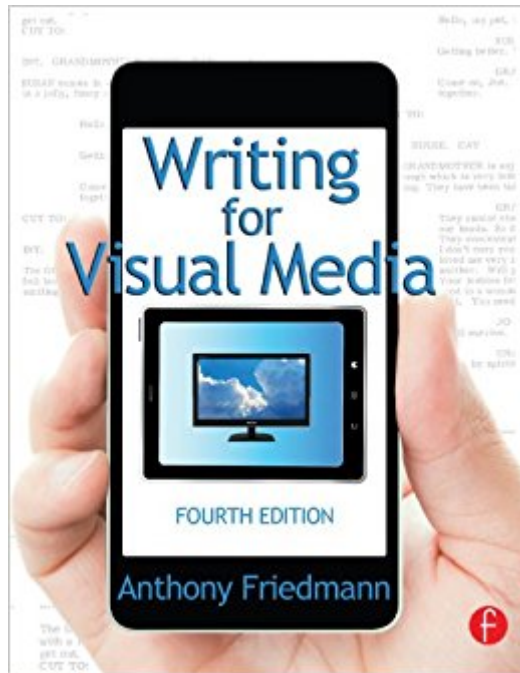




The book was found

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, saving you 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.routledge.com/textbooks/9780415815857

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Customer Reviews

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 cliché 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.

Writing for Visual Media is just that. It's a comprehensive textbook. It begins by defining problems and solving communications problems using visual media. From there it tackles movies, TV shows, video games, documentaries, mobile media, and corporate communications to name a few. I write scripts for corporate communications, social media, and occasionally television commercials. While there are a plethora of books on screenwriting and some on playwriting, I have never really found a book that explains how to write effective corporate messages visually. Typically my task is to take memos or bullet points and turn those into a cohesive script aimed at a narrow audience. This book dedicates Chapter 6 to that task and I will use this review to explain that

approach. This will give you an idea of how the whole book is formatted and give you specifics in a subgenre (corporate video) that is probably what you will do if you get a job in the video production field. As with most textbooks the history of the medium is a good portion of the lead-in to each chapter. For instance, the student might be surprised to learn that far more corporate video is created each year than broadcast video. When I began making corporate video in the 1990s we delivered the material on VHS tapes. In 2001 we bought our first DVD burner. By 2009 we were distributing files for playback via stream, or media player. The book talks about all of these formats to give you a background. A lot of what the book talks about we have been doing in an instinctual way. For instance it explains the importance of Formative Evaluation and Summative Evaluation when devising the message for a training video. We have never used those terms but we do those tasks.

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