

Lord Of The Rings Characters Gollum

Jacqueline Furby, Claire Hines

Gollum Andy Serkis, 2003 Actor Andy Serkis relates how he and the team of animators brought Tolkien's character Gollum to life. Film-making history was made when, in *The Two Towers*, an actor's performance and digital animation were seamlessly integrated to create the world's first totally lifelike animated character.

Watching the Lord of the Rings Ernest Mathijs, 2008 How did audiences across the world respond to the films of *The Lord of the Rings*? This book presents findings from the largest film audience project ever undertaken, drawing from 25,000 questionnaire responses and a wide array of other materials. Contributors use these materials to explore a series of widely speculated questions: why is film fantasy important to different kinds of viewers? Through marketing, previews and reviews, debates and cultural chatter, how are audiences prepared for a film like this? How did fans of the book respond to its adaptation on screen? How do people choose their favorite characters? How was the films' reception shaped by different national and cultural contexts? The answers to these questions shed fresh light on the extraordinary popularity of *The Lord of the Rings* and provide important new insights into the global reception of cinema in the twenty-first century.

J.R.R. Tolkien Encyclopedia Michael D. C. Drout, 2007 A detailed work of reference and scholarship, this one volume Encyclopedia includes discussions of all the fundamental issues in Tolkien scholarship written by the leading scholars in the field. Coverage not only presents the most recent scholarship on J.R.R. Tolkien, but also introduces and explores the author and scholar's life and work within their historical and cultural contexts. Tolkien's fiction and his sources of influence are examined along with his artistic and academic achievements - including his translations of medieval texts - teaching posts, linguistic works, and the languages he created. The 550 alphabetically arranged entries fall within the following categories of topics: adaptations art and illustrations characters in Tolkien's work critical history and scholarship influence of Tolkien languages biography literary sources literature creatures and peoples of Middle-earth objects in Tolkien's work places in Tolkien's work reception of Tolkien medieval scholars scholarship by Tolkien medieval literature stylistic elements themes in Tolkien's works theological/ philosophical concepts and philosophers Tolkien's contemporary history and culture works of literature

Tolkien in the New Century John Wm. Houghton, Janet Brennan Croft, Nancy Martsch, 2014-06-04 Widely considered one of the leading experts on the works of J.R.R. Tolkien, Thomas Alan Shippey has informed and enlightened a generation of

Tolkien scholars and fans. In this collection, friends and colleagues honor Shippey with 15 essays that reflect their mentor's research interests, methods of literary criticism and attention to Tolkien's shorter works. In a wide-ranging consideration of Tolkien's oeuvre, the contributors explore the influence of 19th and 20th century book illustrations on Tolkien's work; utopia and fantasy in Tolkien's Middle-earth; the Silmarils, the Arkenstone, and the One Ring as thematic vehicles; the pattern of decline in Middle-earth as reflected in the diminishing power of language; Tolkien's interest in medieval genres; the heroism of secondary characters; and numerous other topics. Also included are brief memoirs by Shippey's colleagues and friends in academia and fandom and a bibliography of Shippey's work.

J.R.R. Tolkien, Robert E. Howard and the Birth of Modern Fantasy Deke Parsons, 2014-11-14 The birth of modern fantasy in 1930s Britain and America saw the development of new literary and film genres. J.R.R. Tolkien created modern fantasy with *The Lord of the Rings*, set in a fictional world based upon his life in the early 20th century British Empire, and his love of language and medieval literature. In small-town Texas, Robert E. Howard pounded out his own fantasy realm in his Conan stories, published serially in the ephemeral pulp magazines he loved. Jerry Siegel created Superman with Joe Shuster, and laid the foundation for perhaps the most far-reaching fantasy worlds: the universe of DC and Marvel comics. The work of extraordinary people who lived in an extraordinary decade, this modern fantasy canon still provides source material for the most successful literary and film franchises of the 21st century. Modern fantasy speaks to the human experience and still shows its origins from the lives and times of its creators.

Editing and Special/Visual Effects Charlie Keil, Kristen Whissel, 2016-08-26 Most moviegoers think of editing and special effects as distinct components of the filmmaking process. We might even conceive of them as polar opposites, since effective film editing is often subtle and almost invisible, whereas special effects frequently call attention to themselves. Yet, film editors and visual effects artists have worked hand-in-hand from the dawn of cinema to the present day. *Editing and Special/Visual Effects* brings together a diverse range of film scholars who trace how the arts of editing and effects have evolved in tandem. Collectively, the contributors demonstrate how these two crafts have been integral to cinematic history, starting with the “trick films” of the early silent era, which astounded audiences by splicing in or editing out key frames, all the way up to cutting-edge effects technologies and concealed edits used to create the illusions. Throughout, readers learn about a variety of filmmaking techniques, from classic Hollywood’s rear projection and matte shots to the fast cuts and wall-to-wall CGI of the contemporary blockbuster. In addition to providing a rich historical overview, *Editing and Special/Visual Effects* supplies multiple perspectives on these twinned crafts, introducing readers to the analog and digital tools used in each craft, showing the impact of changes in the film industry, and giving the reader a new appreciation for the processes of artistic collaboration they involve.

International Perspectives on Rethinking Evil in Film and Television Tüysüz, Dilan, 2020-12-22 Aestheticization of

evil is a frequently used formula in cinema and television. However, the representation of evil as an aesthetic object pushes it out of morality. Moral judgments can be pushed aside when evil is aestheticized in movies or TV series because there is no real victim. Thus, situations such as murder or war can become a source of aesthetic pleasure. Narratives in cinema and television can sometimes be based on a simple good-evil dichotomy and sometimes they can be based on individual or social experiences of evil and follow a more complicated method. Despite the various ways evil is depicted, it is a moral framework in film and television that must be researched to study the implications of aestheticized evil on human nature and society. *International Perspectives on Rethinking Evil in Film and Television* examines the changing representations of evil on screen in the context of the commonness, normalization, aestheticization, marginalization, legitimization, or popularity of evil. The chapters provide an international perspective of the representations of evil through an exploration of the evil tales or villains in cinema and television. Through looking at these programs, this book highlights topics such as the philosophy of good and evil, the portrayal of heroes and villains, the appeal of evil, and evil's correspondence with gender and violence. This book is ideal for sociologists, professionals, researchers and students working or studying in the field of cinema and television and practitioners, academicians, and anyone interested in the portrayal and aestheticization of evil in international film and television.

Visual Effects Sophie Carter, 2025-03-21 Have you ever wondered how fantastical creatures spring to life on screen, or how virtual worlds achieve such stunning realism? *Visual Effects* delves into the captivating world of digital effects, exploring their transformative impact on film, gaming, and virtual reality experiences. This book examines the evolution, techniques, and artistic vision that underpin modern visual effects, offering a comprehensive understanding of this dynamic field. This book focuses primarily on three key areas: the historical development of visual effects technology, the core techniques used in creating digital imagery, and the aesthetic impact of visual effects on storytelling. Understanding these areas is crucial because visual effects are no longer a mere add-on but an integral part of contemporary media, shaping how stories are told and experienced. Tracing its roots back to early cinematic trickery, visual effects have undergone a dramatic evolution. From simple in-camera effects to complex CGI simulations, this book charts this fascinating trajectory. While a basic understanding of film production or computer graphics can be helpful, the book is designed to be accessible to anyone with an interest in the media and technology that surround us. The central argument of *Visual Effects* is that digital effects have fundamentally reshaped the landscape of entertainment and interactive media, creating new possibilities for artistic expression and audience engagement, coupled with impacts to production pipelines. This argument is important because it prompts a deeper consideration of the role of technology in shaping our cultural experiences. The book will begin by introducing the foundational principles of visual effects, including compositing, motion capture, and 3D modeling. The subsequent chapters will then explore specific areas in detail. A chapter on film will analyze how visual effects are used to create believable

characters and environments, using case studies from major blockbusters. Another chapter will delve into the gaming industry, examining how real-time rendering and interactive visual effects enhance the immersive quality of video games. Finally, the book will turn to virtual reality, exploring how visual effects are used to build entirely new worlds and experiences. The book will conclude by discussing the ethical and artistic implications of these technologies, particularly concerning issues of authenticity and audience perception. The analysis presented in this book will be supported by a combination of primary source materials, including interviews with visual effects artists and technical directors, as well as secondary literature from film studies, game studies, and computer science. Furthermore, the book will incorporate detailed technical analyses of specific visual effects techniques, drawing on industry white papers and software documentation. Visual Effects intersects with several other fields, including computer science, art history, and communication studies. Computer science provides the technical foundation for understanding how visual effects are created. Art history offers a framework for analyzing the aesthetic and cultural significance of visual imagery. Communication studies provides insight into how visual effects shape audience perception and engagement. These interdisciplinary connections enrich the book's analysis, providing a more holistic understanding of visual effects. This book takes a unique approach by combining technical analysis with artistic and cultural criticism, offering a balanced perspective on the role of visual effects in contemporary media. Rather than simply celebrating technological advancements, the book critically examines the aesthetic and ethical implications of these technologies. The tone of the book is informative and analytical, striking a balance between technical detail and accessible prose. It aims to be both engaging and rigorous, providing readers with a comprehensive and nuanced understanding of visual effects. Visual Effects is intended for students, professionals, and enthusiasts interested in film, gaming, virtual reality, and digital media. It will be of value to aspiring visual effects artists, filmmakers, game developers, and anyone seeking a deeper understanding of the technologies that shape our visual world. In line with the conventions of non-fiction writing, the book will present researched information in a clear and organized manner, with proper attribution and sourcing. It aims to be both informative and insightful, providing readers with a valuable resource for understanding visual effects. While the book covers a broad range of visual effects techniques and applications, it is not intended to be an exhaustive technical manual. Instead, it focuses on providing a conceptual framework for understanding the field as a whole. The book does not delve into software-specific tutorials or guides, as the focus is on concepts and impact. The information in this book can be applied practically in a variety of ways. Aspiring visual effects artists can use it to gain a better understanding of the techniques and principles that underpin their craft. Filmmakers and game developers can use it to make more informed decisions about how to incorporate visual effects into their projects. General readers can use it to develop a more critical understanding of the media they consume. The book will also touch on some of the ongoing debates and controversies within the field of visual effects, such as the impact of technology on artistic creativity, the ethics of digital

manipulation, and the challenges of maintaining authenticity in a world of increasingly sophisticated visual effects.

The Critical Practice of Film Elspeth Kydd, 2017-09-16 The Critical Practice of Film introduces film studies and production through the integration of criticism, theory and practice. Its approach is that of critical practice, a process that explores the integration and intersection between the critical analysis of films and the practical aspects of filmmaking. In other words, this book is both an introduction to the ways in which we watch films, as well as an introduction to how films are created. The more you know about how films are made, the more you can appreciate the artistry involved in a film. Author Elspeth Kydd combines explorations of basic technical and aesthetic principles with extended analyses drawn from both classic and contemporary Hollywood and other world cinemas, including *Battleship Potemkin* (1927), *Un Chien Andalou* (1929), *Stagecoach* (1939), *Mildred Pierce* (1945), *Notorious* (1946), *Letter from an Unknown Woman* (1948), *Gentlemen Prefer Blondes* (1953), *Breathless* (1959), *Memories of Underdevelopment* (1968), *Star Wars* (1977), *Raiders of the Lost Ark* (1981), *Distant Voices*, *Still Lives* (1988), *The Matrix* (1999), *Amores Perros* (2000), *Gosford Park* (2001) and *The Lord of the Rings* trilogy (2001-3). Also included is a range of exercises designed to stimulate critical and analytical thought and help to demystify the process of creative filmmaking. Assignments range in scale from simple storyboarding and narrative development exercises that may be explored with minimal technology, to more complex video projects that can be adapted to suit varying levels of technical skill. The Critical Practice of Film provides an accessible introduction to the theory and practice of film studies, integrating creative practice with critical and theoretical engagement to guide students towards an engaged form of creative expression and an active role as reviewer and critic. Beautifully presented, this ground-breaking text offers all students an integrated understanding of film criticism and production. Elspeth Kydd is a Senior Lecturer in Film Studies and Video Production at the University of the West of England. She has taught, researched and published in film and television studies for nearly twenty years, as well as being an active documentary videomaker. This book developed from teaching integrated theory-practice film courses at universities in the US and UK.

Popular Culture in Counseling, Psychotherapy, and Play-Based Interventions Lawrence C. Rubin, 2008-05-12 With a Foreword by Danny Fingeroth, former Group Editor of Marvel's Spider-Man comics line Popular culture, simply stated, is the language of a people, expressed through everything from its clothing, food choices, and religious practices to its media. The popular and predominant values, interests, and needs of a society find their way into mass consciousness through a variety of venues including literature, cinema, television, video games, sport, and music. Through the inter-related forces of mass production, global marketing and the Internet, the fruits of popular culture penetrate into stores, living rooms, and everyday experience of children, teens, and adults in the form of catchphrases, toys, iconography, celebrities, and indelible images. Psychotherapists and counselors who can tap into the powerful images, messages, and icons of popular culture have at their disposal an unlimited universe of resources for growth, change, and healing. Using real-world case examples and

sound psychological theory, this book demonstrates how you can immediately start incorporating popular culture icons and images into your counseling or therapy. In this way, the authors will help elevate your ability to conduct clinical interviews with clients of all ages and all types of clinical problems.

The Fundamentals of Animation Paul Wells, Samantha Moore, 2017-02-09 Packed with examples from classic and contemporary films, *The Fundamentals of Animation* presents each stage of the animation production process in an engaging visual style, whilst providing an historical and critical context for four core disciplines: drawn/cel; 2D/3D stop-motion; computer generated; and experimental animation. With insightful commentary from leading animators, Wells and Moore also introduce you to the many different career paths open to aspiring animators, from storyboard artist or character designer to VFX artist or writer and director. They also provide you with key tips on producing engaging portfolios and show reels. - Illustrated with over 300 images, including preliminary sketches, frame-by-frame analyses and shots of animators at work. - Now explores the animated documentary genre and the role of visual effects and gaming in contemporary animation. - Features more than 20 interviews with a range of international practitioners including Pete Docter, Director, *Monsters, Inc.* (2001), *Up* (2009) and *Inside Out* (2015). Featured Artists Sarah Cox, Arthur Cox Lluís Danti, Media Molecule Pete Docter, Pixar Paul Driessen Eric Fogel Cathal Gaffney, Brown Bag Films Adam Goddard Philip Hunt, STUDIO AKA The Brothers McLeod Bill Plympton Ellen Poon, Industrial Light and Magic Barry Purves Joanna Quinn Chris Randall, Second Home Studios Maureen Selwood Koji Yamamura

Teaching the Screen Michael Anderson, 2020-07-23 Digital video and film technologies are transforming classrooms across the world. *Teaching the Screen* looks beyond the buttons and knobs to explore ways of teaching video and film effectively in secondary classrooms. More and more young people have access to low-cost filming and editing technologies - mobile phones, computers, portable digital - which is changing the experience of digital storytelling. Approaches to classroom teaching and learning need to change too. The authors offer a new pedagogy of film storytelling that draws on research from effective classroom film learning practice. They contextualise screen learning within different educational settings, discuss how teachers can highlight aesthetics in film appreciation and filmmaking, and explore the impact of different technologies. *Teaching the Screen* is essential reading for educators who want to create engaging learning and teaching activities with screen technologies in secondary English and other subject areas. 'A well balanced and comprehensive account of the issues in filmmaking likely to be encountered by English teachers. It lifts engagement beyond the usual procedural knowledge level, to one of active critique.' - Sue Brindley, University of Cambridge 'This book has bridged the theoretical and practical without compromising either. It offers a thorough systematic account of theoretical issues and practical techniques in teaching film appreciation and filmmaking.' - Associate Professor George Belliveau, University of British Columbia

The Art of The Lord of the Rings Gary Russell,2004 This full-color book features images from The Lord of the Rings film trilogy depicting pivotal scenes and characters that were previously embargoed and have never appeared in book form. The work of Alan Lee and John Howe, the two artists most closely associated with Tolkien's world, is featured, along with that of many other talented artists and designers.

Maya Character Creation Chris Maraffi,2003-09-11 A unique, in-depth approach to creating realistic characters in Maya. Maya Character Creation: Modeling and Animation Controls' author, Chris Maraffi, has expertise in the field and in the classroom that translates to the knowledge and solid teaching skills needed to make this book a must-have! The current trend in computer graphics is greater organic realism. Many of the top-grossing movies today, such as Spiderman, Lord of the Rings, Jurassic Park 3 , and Star Wars Episode 2, all feature realistic 3D characters. There is a major need in the 3D community for educational material that demonstrates detailed techniques for achieving this organic reality. Maya is one of the main packages used on such cutting-edge films, and has an established toolset for creating believable 3D characters. Maya Character Creation: Modeling and Animation Controls is designed to take you through the process of designing, modeling, and setting up animation controls for complex 3D characters. The concepts, techniques, and Maya tools used for each step in the process are presented in each chapter, followed by many hands-on exercises. NURBS, polygon, and subdivision surface modeling techniques are shown for creating the character's skin, and skeleton-based animation controls are covered in detail. You will learn how a character's skin should deform when the skeletal joints and muscles move. Advanced MEL scripted animation controls are also covered extensively.

Digital Character Development Rob O'Neill,2015-10-07 Every animated film and video game production spends a large percentage of its resources and time on advancing the quality of the digital characters inhabiting the world being created. This book presents the theory and practice behind the creation of digital characters for film and games using software-agnostic descriptions that apply to any animation application. It provides insight from a real production environment and the requirements that such an environment imposes. With rich illustrations and visual code examples throughout, this book provides a comprehensive roadmap to character development for both professionals and students.

Animated Performance Nancy Beiman,2010-09-15 Animated Performance discusses the fascinating process of bringing animated characters to life. This unique introduction to the art of animated performance explores the power of animation to portray an almost unlimited variety of characters.

Fantasy Jacqueline Furby,Claire Hines,2011-09-02 Fantasy addresses a previously neglected area within film studies. The book looks at the key aesthetics, themes, debates and issues at work within this popular genre and examines films and franchises that illustrate these concerns. Contemporary case studies include: Alice in Wonderland (2010) Avatar (2009) The Dark Knight (2008) Edward Scissorhands (1990) Lord of the Rings (2001-2003) Pirates of the Caribbean (2003-2007) Prince

of Persia: The Sands of Time (2010) Shrek (2001) Twelve Monkeys (1995) The authors also consider fantasy film and its relationship to myth, legend and fairy tale, examining its important role in contemporary culture. The book provides an historical overview of the genre, its influences and evolution, placing fantasy film within the socio-cultural contexts of production and consumption and with reference to relevant theory and critical debates. This is the perfect introduction to the world of fantasy film and investigates the links between fantasy film and gender, fantasy film and race, fantasy film and psychoanalysis, fantasy film and technology, fantasy film storytelling and spectacle, fantasy film and realism, fantasy film and adaptation, and fantasy film and time.

There and Back Again Sean Astin, Joe Layden, 2013-11-05 The fascinating memoir of a Hollywood life and an inside look at a life-changing role and the groundbreaking Lord of the Rings films that captured the imagination of movie fans everywhere. The Lord of the Rings is one of the most successful film franchises in cinematic history. Winner of a record eleven Academy Awards--a clean sweep--and breaking box office records worldwide, the trilogy is a breathtaking cinematic achievement and beloved by fans everywhere. For Sean Astin, a Hollywood child (his mother is Patty Duke and stepfather is John Astin) who made his feature film debut at 13 in the 1980s classic The Goonies and played the title role in Rudy, the call from his agent about the role of Samwise Gamgee couldn't have come at a better time. His career was at a low point and choice roles were hard to come by. But his 18-month experience in New Zealand with director Peter Jackson and the cast and crew of The Lord of the Rings films would be more than simply a dream-come-true--it would prove to be the challenge of a lifetime. There and Back Again: An Actor's Tale is the complete memoir of Sean Astin, from his early days in Hollywood to the role that changed his life. Though much has been written about the making of the films, including the techniques and artistry employed to bring Tolkien's vision of life and the various relationships between castmembers, the real story of what took place on the set, the harrowing ordeals of the actors and the unspoken controversy and backstage dealings have never been told. Sean's experience and candid account of his time filming in New Zealand is unparalleled. More than a companion guide to the Ring films, There and Back Again filled with stories from the set and of the actors involved that have never been revealed before and is an eye-opening look from a Hollywood veteran at the blood, sweat and tears that went into the making of one of the most ambitious films of all time.

Animation & Cartoons Nicolae Sfetcu, 2014-05-07 An animated cartoon is a short, hand-drawn (or made with computers to look similar to something hand-drawn) moving picture for the cinema, TV or computer screen, featuring some kind of story or plot. Animation is the optical illusion of motion created by the consecutive display of images of static elements. In film and video production, this refers to techniques by which each frame of a film or movie is produced individually. Computer animation is the art of creating moving images via the use of computers. It is a subfield of computer graphics and animation. Anime is a medium of animation originating in Japan, with distinctive character and background aesthetics that visually set it

apart from other forms of animation. An animated cartoon is a short, hand-drawn (or made with computers to look similar to something hand-drawn) moving picture for the cinema, TV or computer screen, featuring some kind of story or plot (even if it is a very short one). Manga is the Japanese word for comics and print cartoons. Outside of Japan, it usually refers specifically to Japanese comics. Special effects (abbreviated SPFX or SFX) are used in the film, television, and entertainment industry to visualize scenes that cannot be achieved by normal means, such as space travel. Stop motion is a generic general term for an animation technique which makes static objects appear to move.

Roger Ebert's Movie Yearbook 2005 Roger Ebert, 2004 Containing reviews written from January 2002 to mid-June 2004, including the films Seabiscuit, The Passion of the Christ, and Finding Nemo, the best (and the worst) films of this period undergo Ebert's trademark scrutiny. It also contains the year's interviews and essays, as well as highlights from Ebert's film festival coverage from Cannes.

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Lord Of The Rings Characters Gollum Introduction

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