

Chapter 1 : Documentary film - Wikipedia

"This is the best historical overview of that major genre termed 'Documentary' or 'Non-fiction.'" --Edward S. Small, Phd., University of Kansas.

Nanook of the North poster. For instance, in *Nanook of the North*, Flaherty did not allow his subjects to shoot a walrus with a nearby shotgun, but had them use a harpoon instead. The city symphony[edit] City symphony films were avant-garde films made during the s to s. These films were particularly influenced by modern art: L Rees, [17] According to Scott Macdonald , city symphony film can be located as an intersection between documentary and avant-garde film: Rees suggest to see them as avant-garde films. Paul Strand, , *Paris Nothing but the Hours* dir. But the most famous city symphony films are *Berlin, Symphony of a Great City* dir. The film is shot and edited like a visual-poem. A city symphony film, as the name suggests, is usually based around a major metropolitan city area and seek to capture the lives, events and activities of the city. But most importantly, a city symphony film is like a cine-poem and is shot and edited like a "symphony". These films tend to feature people as products of their environment, and lean towards the avant-garde. Kino-Pravda[edit] Dziga Vertov was central to the Soviet Kino-Pravda literally, "cinematic truth" newsreel series of the s. Vertov believed the cameraâ€”with its varied lenses, shot-counter shot editing, time-lapse, ability to slow motion, stop motion and fast-motionâ€”could render reality more accurately than the human eye, and made a film philosophy out of it. Newsreel tradition[edit] The newsreel tradition is important in documentary film; newsreels were also sometimes staged but were usually re-enactments of events that had already happened, not attempts to steer events as they were in the process of happening. For instance, much of the battle footage from the early 20th century was staged; the cameramen would usually arrive on site after a major battle and re-enact scenes to film them. Constance Bennett and her husband Henri de la Falaise produced two feature-length documentaries, *Legong*: It also created newsreels that were seen by their national governments as legitimate counter-propaganda to the psychological warfare of Nazi Germany orchestrated by Joseph Goebbels. Conference of "World Union of documentary films" in Warsaw featured famous directors of the era: In Britain, a number of different filmmakers came together under John Grierson. They became known as the Documentary Film Movement. Grierson, Alberto Cavalcanti , Harry Watt , Basil Wright , and Humphrey Jennings amongst others succeeded in blending propaganda, information, and education with a more poetic aesthetic approach to documentary. Their work involved poets such as W. Auden , composers such as Benjamin Britten , and writers such as J. Among the best known films of the movement are *Night Mail* and *Coal Face*. Smith was anti-nazi color film [19] [20] [21] created by Stefan Themerson and being both documentary and avant-garde film against war. It was one of the first anti-nazi films in history. Shooting on location, with smaller crews, would also happen in the French New Wave , the filmmakers taking advantage of advances in technology allowing smaller, handheld cameras and synchronized sound to film events on location as they unfolded. The directors of the movement take different viewpoints on their degree of involvement with their subjects. Kopple and Pennebaker, for instance, choose non-involvement or at least no overt involvement , and Perrault, Rouch, Koenig, and Kroitor favor direct involvement or even provocation when they deem it necessary. The fundamentals of the style include following a person during a crisis with a moving, often handheld, camera to capture more personal reactions. There are no sit-down interviews, and the shooting ratio the amount of film shot to the finished product is very high, often reaching 80 to one. From there, editors find and sculpt the work into a film. The editors of the movementâ€”such as Werner Nold , Charlotte Zwerin, Muffie Myers, Susan Froemke , and Ellen Hovdeâ€”are often overlooked, but their input to the films was so vital that they were often given co-director credits. Political weapons[edit] In the s and s, documentary film was often conceived as a political weapon against neocolonialism and capitalism in general, especially in Latin America , but also in a changing Quebec society. Among the many political documentaries produced in the early s was "*Chile: Compared to dramatic narrative films, documentaries typically have far lower budgets which makes them attractive to film companies because even a limited theatrical release can be highly profitable. The commercial success of these documentaries may derive from this narrative shift in the*

documentary form, leading some critics to question whether such films can truly be called documentaries; critics sometimes refer to these works as "mondo films" or "docu-ganda. Documentary filmmakers are increasingly utilizing social impact campaigns with their films. Although documentaries are financially more viable with the increasing popularity of the genre and the advent of the DVD, funding for documentary film production remains elusive. Within the past decade, the largest exhibition opportunities have emerged from within the broadcast market, making filmmakers beholden to the tastes and influences of the broadcasters who have become their largest funding source. The making-of documentary shows how a movie or a computer game was produced. Usually made for promotional purposes, it is closer to an advertisement than a classic documentary. Modern lightweight digital video cameras and computer-based editing have greatly aided documentary makers, as has the dramatic drop in equipment prices. Documentaries without words[edit] Films in the documentary form without words have been made. From , the Qatsi trilogy and the similar Baraka could be described as visual tone poems, with music related to the images, but no spoken content. Koyaanisqatsi part of the Qatsi trilogy consists primarily of slow motion and time-lapse photography of cities and many natural landscapes across the United States. Baraka tries to capture the great pulse of humanity as it flocks and swarms in daily activity and religious ceremonies. Narration styles[edit] Voice-over narrator The traditional style for narration is to have a dedicated narrator read a script which is dubbed onto the audio track. The narrator never appears on camera and may not necessarily have knowledge of the subject matter or involvement in the writing of the script. Silent narration This style of narration uses title screens to visually narrate the documentary. The screens are held for about 5-10 seconds to allow adequate time for the viewer to read them. They are similar to the ones shown at the end of movies based on true stories, but they are shown throughout, typically between scenes. Hosted narrator In this style, there is a host who appears on camera, conducts interviews, and who also does voice-overs. Docufiction[edit] Docufiction is a hybrid genre from two basic ones, fiction film and documentary, practiced since the first documentary films were made. DVD documentary[edit] A DVD documentary is a documentary film of indeterminate length that has been produced with the sole intent of releasing it for direct sale to the public on DVD s, as different from a documentary being made and released first on television or on a cinema screen a. This form of documentary release is becoming more popular and accepted as costs and difficulty with finding TV or theatrical release slots increases. Examples are military, cultural arts, transport, sports, etc.. Similarly, The Last Cigarette combines the testimony of various tobacco company executives before the U. Congress with archival propaganda extolling the virtues of smoking. Poetic documentaries, which first appeared in the s, were a sort of reaction against both the content and the rapidly crystallizing grammar of the early fiction film. The poetic mode moved away from continuity editing and instead organized images of the material world by means of associations and patterns, both in terms of time and space. Well-rounded characters"lifelike people"were absent; instead, people appeared in these films as entities, just like any other, that are found in the material world. The films were fragmentary, impressionistic, lyrical. Their disruption of the coherence of time and space"a coherence favored by the fiction films of the day"can also be seen as an element of the modernist counter-model of cinematic narrative. The "real world"Nichols calls it the "historical world"was broken up into fragments and aesthetically reconstituted using film form. Expository documentaries speak directly to the viewer, often in the form of an authoritative commentary employing voiceover or titles, proposing a strong argument and point of view. These films are rhetorical, and try to persuade the viewer. They may use a rich and sonorous male voice. Images are often not paramount; they exist to advance the argument. The rhetoric insistently presses upon us to read the images in a certain fashion.

Chapter 2 : Documentary : A History of the Non-Fiction Film by Erik Barnouw () | eBay

Now brought completely up-to-date, the new edition of this classic work on documentary films and film-making surveys the history of the genre from to the present day.

Movement Reviews "A concise, accurate and indispensable book for any lover of documentary film. An indispensable reference and a worthy text for any course on the subject. Francis College "A helpful antidote to the spirit It presents sign posts to where documentary could be and where it may emerge. He reminds us of the powers of film to instruct, exhilarate, excite and deceive, and shows how these powers have been used in our time. Boorstin "First rate history--well written, with a coherent and constant focus on the power of the documentary film. Hoodak, Elmira College "The best general history of documentary available. Concise, yet wide ranging and erudite. A valuable classroom text. I have used the first edition for almost twenty years to great effect. Barnouw is a masterful text writer. Allen, Seton Hall University "The whole panorama has been richly researched and compactly organized into easy prose by Barnouw, writing at the peak of his competence. It is both thorough and readable. Allen, Seton Hall University "This is the basic book for anybody who wants to be a documentary filmmaker. Francis College "The best general history of documentary available. Boorstin "Provides students with a foundation of knowledge from which they can learn, explore, and create. Hoodak, Elmira College "Indispensable text. Cloud State University "I will almost certainly use it when I next teach the class. Small, University of Kansas "Very good overview. This book was read but still in good condition Seller assumes all responsibility for this listing. Shipping and handling The seller has not specified a shipping method to Germany. Contact the seller- opens in a new window or tab and request shipping to your location. Shipping cost cannot be calculated. Please enter a valid ZIP Code. United States No additional import charges at delivery! This item will be shipped through the Global Shipping Program and includes international tracking. Learn more- opens in a new window or tab Change country: There are 1 items available. Please enter a number less than or equal to 1. Select a valid country. Please enter 5 or 9 numbers for the ZIP Code. Handling time Will usually ship within 3 business days of receiving cleared payment - opens in a new window or tab.

Chapter 3 : Documentary : A History of the Non-Fiction Film by Erik Barnouw (, | eBay

This is a fine survey of the history of documentary. Due to the nature of the text, it is not able to go into much depth, but it will provide you with an overview of all the relevant documentary movements and personalities up until the mids.

Movement Reviews "A concise, accurate and indispensable book for any lover of documentary film. An indispensable reference and a worthy text for any course on the subject. Francis College "A helpful antidote to the spirit It presents sign posts to where documentary could be and where it may emerge. He reminds us of the powers of film to instruct, exhilarate, excite and deceive, and shows how these powers have been used in our time. Boorstin "First rate history--well written, with a coherent and constant focus on the power of the documentary film. Hoodak, Elmira College "The best general history of documentary available. Concise, yet wide ranging and erudite. A valuable classroom text. I have used the first edition for almost twenty years to great effect. Barnouw is a masterful text writer. Allen, Seton Hall University "The whole panorama has been richly researched and compactly organized into easy prose by Barnouw, writing at the peak of his competence. It is both thorough and readable. Allen, Seton Hall University "This is the basic book for anybody who wants to be a documentary filmmaker. Francis College "The best general history of documentary available. Boorstin "Provides students with a foundation of knowledge from which they can learn, explore, and create. Hoodak, Elmira College "Indispensable text. Cloud State University "I will almost certainly use it when I next teach the class. Small, University of Kansas "Very good overview. Seller assumes all responsibility for this listing. Shipping and handling The seller has not specified a shipping method to Germany. Contact the seller- opens in a new window or tab and request shipping to your location. Shipping cost cannot be calculated. Please enter a valid ZIP Code. This item will be shipped through the Global Shipping Program and includes international tracking. Learn more- opens in a new window or tab Quantity: There are 12 items available. Please enter a number less than or equal to Select a valid country. Please enter 5 or 9 numbers for the ZIP Code. This item does not ship to Germany Handling time Will usually ship within 1 business day of receiving cleared payment - opens in a new window or tab. Taxes Seller charges sales tax in multiple states. Return policy After receiving the item, contact seller within Refund will be given as Return shipping Money back Buyer pays for return shipping Refer to eBay Return policy for more details. You are covered by the eBay Money Back Guarantee if you receive an item that is not as described in the listing.

Chapter 4 : List of Famous Non-Fiction Writers - Biographies, Timeline, trivia & Life History

Documentary: A History of the Non-Fiction Film, Oxford University Press, Skip to main content Search the history of over billion web pages on the Internet.

Why Is History Important? In Depth Reading historical accounts takes us back to some of the most significant moments in time. At 1 is "American Ulysses. White gives us an in-depth look at the life of Ulysses S. Grant, focusing on his political achievements, and his character as a general, businessman, and family man. She pursued a career in the arts, and was the first British princess to attend a public school and marry a commoner. The book also details her love affairs, and the speculations of having an illegitimate son. Next, at 3 is "Five Presidents. Dwight Eisenhower, John F. Johnson, Richard Nixon, and Gerald Ford. With details of some of the most pivotal moments of the 20th century like the Cold War and assassination of John F. It follows the story of Herman Perry who was sent to India to join other black workers in building the Ledo Road. Having an inadequate food supply, the laborers suffered from nightmarish working conditions and racism under white officers. Hopeless and miserable, Perry lost control, shot an unarmed officer, fled to the jungle, and eventually stumbled into a tribe of headhunters. Next, at 5 is "The Players Ball. Having bought dozens of internet addresses, Kreman predicted that the rise of the internet would be powered by love and lust. While developing his dating site, he found out about the unauthorized transfer of ownership of one of his domains. The book presents the scandalous lawsuit between a genius and a con man, exploring the challenges that built the digital world. At 6 is "Skeletons on the Zahara," a harrowing story about the courage, brotherhood, and survival of twelve sailors in the Sahara Desert. Dean King chronicles the two-month journey of Captain James Riley and his crew who were shipwrecked off the coast of Africa, and found themselves robbed and enslaved by nomadic Arab tribesman. With brutally honest descriptions, the book details what these men did in the face of starvation, dehydration, torture, and walking miles across burning sand, depicting all the inhumane struggles that left them grasping for their humanity and sanity. At 7 is "Empire of Blue Water," an enthralling account about the history of pirates in the Caribbean. It follows the story of Captain Henry Morgan, a Welshman privateer who was commissioned by the British to secure their hold in the region. He gathered estranged soldiers, mercenaries, and runaway slaves as his crew, and attacked Spanish ships and cities for valuable possessions. Stephan Talty describes their political tension, bloody battles, apocalyptic disasters, and outlaw lifestyle, making it a thrilling and informative read for pirate enthusiasts. She was even left out of many history books, due to widespread sexism in the s. Finally, at 9 is "Without Precedent," a comprehensive account of John Marshall who is known as the "greatest chief justice" of the United States. Written by law professor Joel Richard Paul, the book follows the life and accomplishments of the fourth chief justice. Born in to an impoverished family, Marshall had little formal education, yet he managed to reinvent himself as a highly distinguished lawyer. Paul narrates his year tenure, highlighting his significant contributions, such as establishing fundamental constitutional principles, and producing numerous unanimous decisions.

Chapter 5 : Popular Non Fiction History Books

Popular Non Fiction History Books (showing of 1,) The Devil in the White City: Murder, Magic, and Madness at the Fair That Changed America (Audio Cassette) by.

Niels Ebdrup In the old days, it was unimaginable that authors should write imaginative stories like Harry Potter. That all changed when medieval monks let their imagination run wild. Colourbox Today we are perfectly aware that crime fiction and other novels are based purely on imagination. However, had these books been published in the Middle Ages, their readers would have thought that the stories about Harry, Holmes and Watson were real – simply because there were books about them. New research reveals how our ancestors came up with the idea to tell tall tales in books. Because of this, it came as a big surprise when books full of fabrications first started to appear in the 12th century. Monks regarded words of books as old truths Historians and anthropologists assume that people have always told each other stories – including those that their listeners knew were pure fiction. But it was actually not until the High Middle Ages that writing fiction became common practice. Colourbox Up until the High Middle Ages in the 12th century, books were surrounded by grave seriousness. The average person only ever saw books in church, where the priest read from the Bible. Because of this, the written word was generally associated with truth. The perception of books was no different among learned monks, who studied books about science and philosophy in the large monasteries of the Middle Ages. The monks presumed that the descriptions of the paths of the planets and the human soul were ancient truths. Truths like the words of the Bible. The books read by the religious men had been passed on from generation to generation for centuries, and this meant that they acquired a special authority. We have a tacit agreement with the writers The practically religious relationship with books started to change gradually at the end of the 12th century – and has continued to change ever since. In the library, fiction is kept separate from non-fiction. We generally expect a work of non-fiction about dwarves to tell us some facts about why some people are born smaller than others. In the Middle Ages, books were perceived as exclusive and authoritative. People automatically assumed that whatever was written in a book had to be true. When we read fiction, we expect to be entertained by a good story, and because of that we accept that the novel we are reading deviates from accepted fact. This is due to a tacit agreement between the author and the reader – an invisible contract of sorts. A contract that says: The new study shows that the contract materialised over the course of several centuries. It all started a few hundred years after the death of Jesus, when it became common practice to think up continuations to the events in the Bible and write them down as truth. The great book offers a lot of information about the life of Jesus, but there are also gaps in the descriptions, such as when the Son of God returns to Earth after his death and stays there for almost 40 days. People started to think up answers to that. They filled in the gaps in the Bible by writing so-called apocryphal gospels as a supplement. Our idea of hell is one of the concepts to have been introduced in that way. In the Bible it only says that the apostle Paul converted to Christianity after visiting a mysterious place. The place convinced him that Christianity was good. But how did the other world look? In the centuries that followed, historical accounts were supplemented with a little imagination. One such example is the medieval history of Denmark, Saxo Grammaticus, from around Facts Mortensen and his colleagues have reached their findings by reading religious, philosophical, scientific and historic books from antiquity and the Middle Ages. While reading, they estimated whether the books established a fiction contract with their readers: Alexander the Great in a submarine As time passed, the number of supplementary stories increased. And they grew better and wilder – as so often happens with good stories. He sails in a submarine of sorts, and he meets a variety of mysterious beings. Those were popular books in the Middle Ages. Thus, the road was paved for the novels we know today. King Arthur stories were the first novels Facts There are several examples of books from the Middle Ages and antiquity being partly or entirely fictional. Most of these were history books with fictional elements. That is one of the most important findings published in the new book Medieval Narratives between History and Fiction. Especially the genteel French aristocracy loved the imaginative tales, which were written in French. Readers were unaccustomed to this, as books were previously written either in Old Greek or Latin,

which only clergymen were able to read. And perhaps some of the medieval blind faith in the credibility of the book still lingers today.

Chapter 6 : Historical Non-fiction | The Book Review Directory

Online shopping from a great selection at Books Store.

Chapter 7 : The origin of fiction | ScienceNordic

Interesting and Captivating. The fact that this book is required always leaves that monotonous feeling about it while reading it. Yet, the content is so interesting because these documentaries are really works of true film art.

Chapter 8 : Documentary Now! - Wikipedia

Non-fiction writers cover a wide range of topics ranging from biographies to cookbooks, from history to self-help, from travel to parenting. Non-fiction is a narrative account which presents facts and assertions that are believed by the author to be factual.

Chapter 9 : BOOKS: Historical Non-Fiction | The Scottish Prisoners of War Society

A documentary film is a nonfictional motion picture intended to document some aspect of reality, primarily for the purposes of instruction, education, or maintaining a historical record.