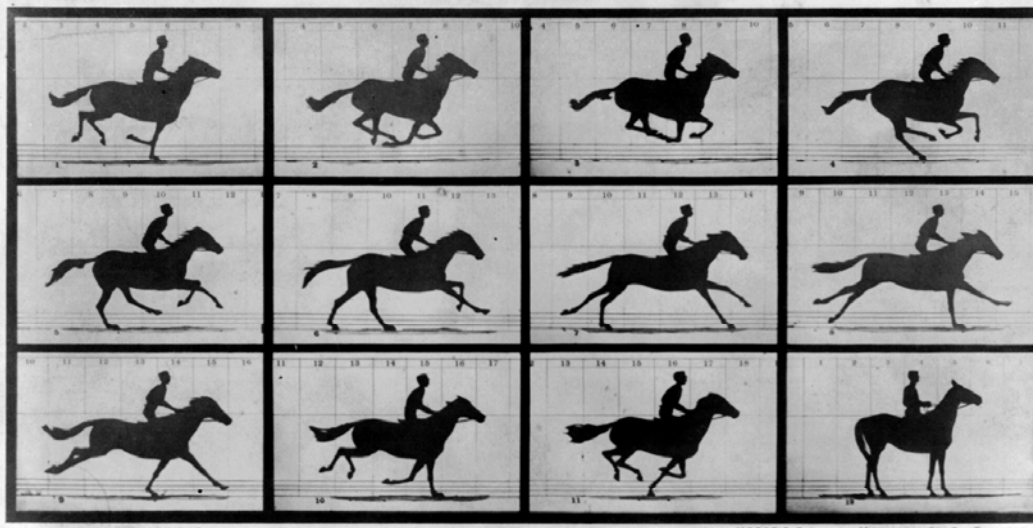


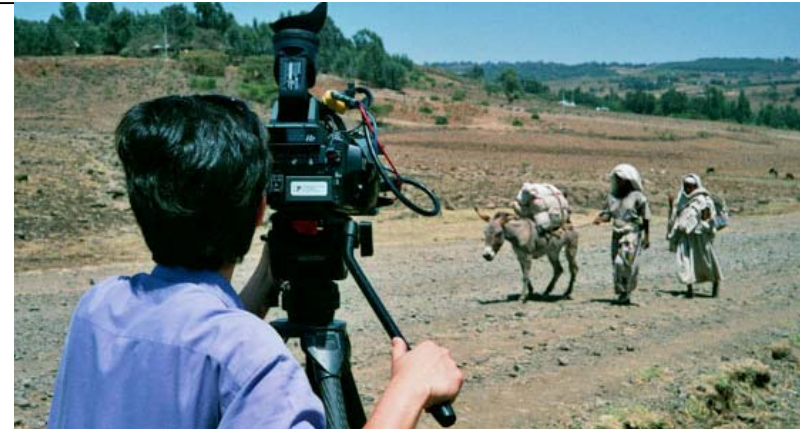
Movie

- Pictures in motion
- Basics of framing and visual principles apply
- Much more complex:
 - Enacts a story by sound and a sequence of images giving the illusion of continuous movement



Documentary film

- Attempt to document reality
 - The scenes are carefully chosen and arranged
 - Not scripted
 - People in a documentary film are not actors
 - Voice-over narration or
 - The footage will speak for itself
 - Interviews
 - Compared to dramatic narrative films, documentaries typically have far lower budgets

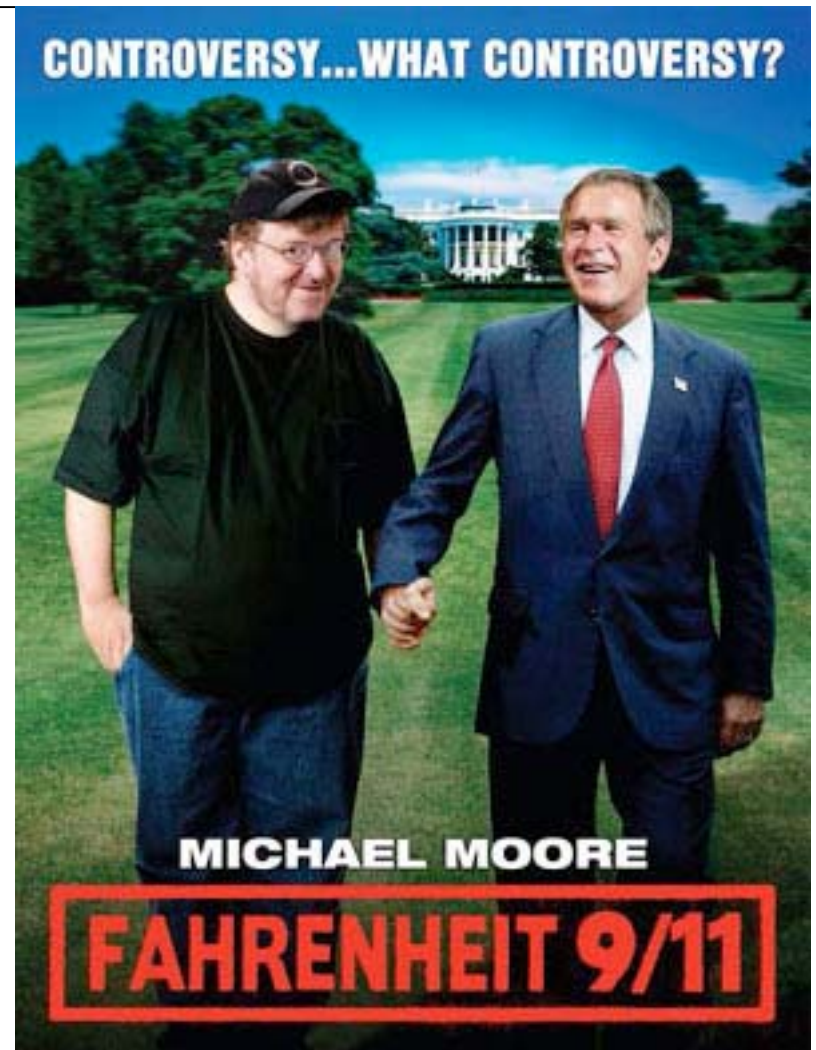


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- Can tell lies
 - Some made just to discredit some particular person, party, organization, system etc



Increasingly successful

- Fahrenheit 9/11
- Super Size Me
- March of the Penguins
- An Inconvenient Truth



-
- Modern lightweight digital video cameras and computer-based editing
 - The first film to take full advantage of this change was Martin Kunert and Eric Manes' *Voices of Iraq*
 - 150 DV cameras were sent to Iraq during the war and passed out to Iraqis to record themselves



5 Types of Documentary

- Primitive non-fiction
- Travel/Adventure Doc.
- Camera as Observer
- Didactic/Teaching Doc. ("propaganda")
- Television doc. / Internet – Webcasting

Primitive Documentary

- Mainly Newsreels
- News events around the world
- Emphasized events and locations

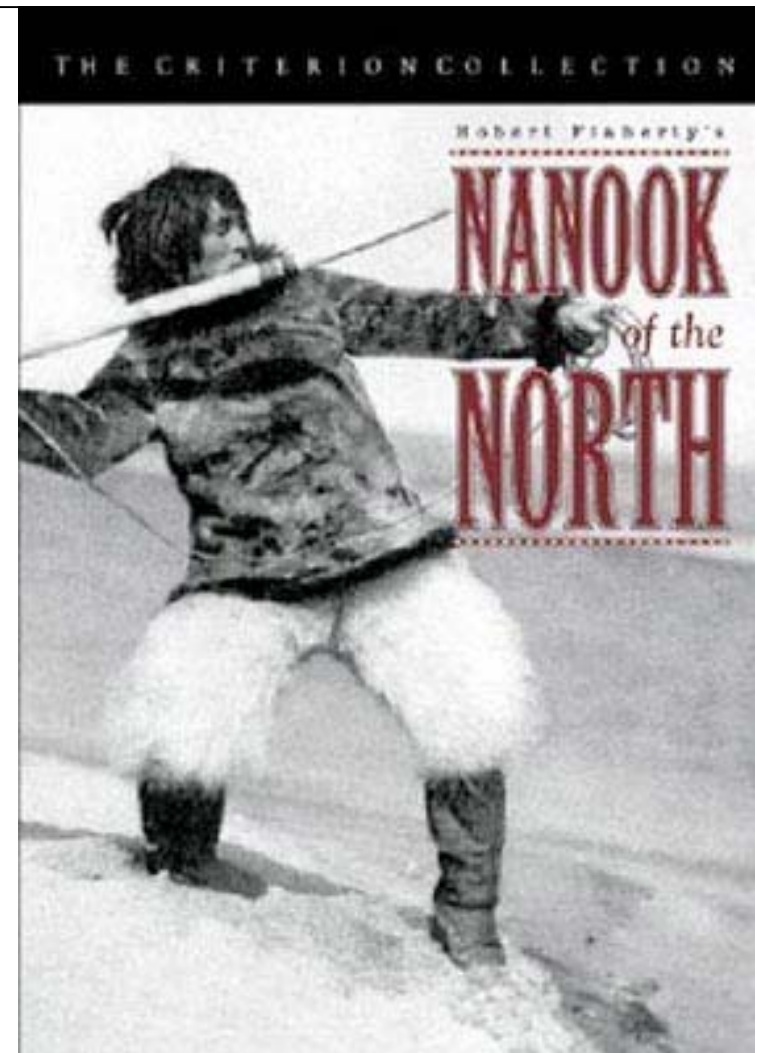


Dziga Vertov

- Part of “Futurism” Movement in Europe
Technology as a means to capture daily experience –
Soviet reality
- Camera as extension of “eye” and “truth”
- Show bits of truth on the screen”
- <http://www.youtube.com/watch?v=brVO2I4bONc>

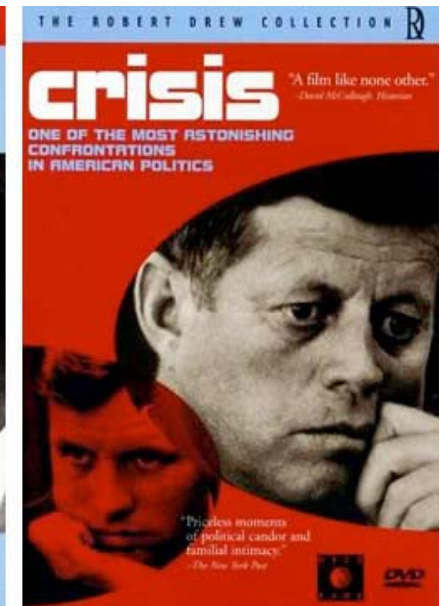
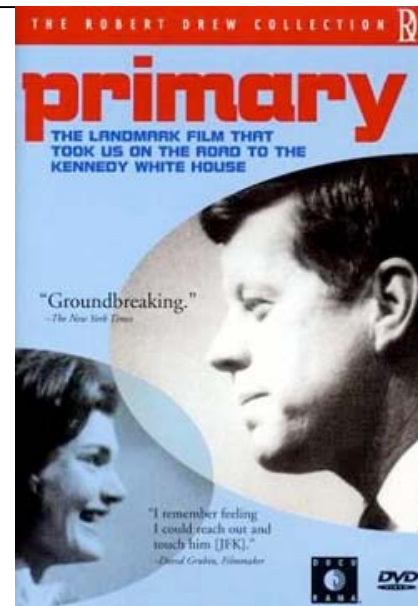
Travel/Ethnographic

- "Exotic" location/people/cultures
- Filmmaker imposes his/her culture on exotic cultures
- Ex. Nanook of the North (Robert Flaherty, 1922)
 - Inuit culture
 - B&W, shot silent, no handheld camera, daytime shooting only
 - Inter-titles used to explain/comment on subjects
 - In actuality scenes of hunting were staged and Flaherty exposed Inuit people in film to unnecessary and life threatening dangers



Camera as Observer

- Free Cinema (1960s, England)
 - No narration
 - Handheld camera
 - No apparent staging
 - Still mostly B&W
- Direct Cinema (1960s-70s, US)
 - Ex. D. A. Pennebaker – made political work Primary (1960, about the Democratic Presidential Primary in Wisconsin) and Crisis (1963, about the desegregation of the University of Alabama), Don't Look Back, 1967 – 1st behind the scenes documentary on music stars -- Bob Dylan's British Tour
 - People living their lives and not just telling about them



Cinéma Vérité

- “Film Truth”
- Style of film making developed by French film directors in the 1960’s
- Used non-actors, small hand- held cameras, and actual homes and surroundings as their location for a film.
- Unrehearsed situations.
- Filming done unobtrusively so the subjects of the film would forget the presence of the camera and “just be themselves.”
- Goal to show life as it really is using the film



Didactic/Teaching Documentary

- England
- John Grierson, coined term, "documentary" when describing Robert Flaherty's second film, *Moana* (1926)
- Teach about social issues
 - John Grierson, -- headed Film Unit of the Empire Marketing Board established to create documentaries which promoted the production and transport of Food throughout the British Empire
 - Usually Expository style (voice-over) but Grierson used interviews of people telling their lives

Propaganda Documentary

- 1935 – Triumph of the Will – Leni Riefenstahl
 - Film commissioned by UFA and Nazi government
 - Enlisted military and civil service to help with the planning of film and “filmed” events
 - No narrator just excerpts of speeches by Hitler and other Nazi leaders
 - Film and content highly orchestrated with camera shots planned along with rallies, parades, speeches for Hitler’s visit to Nuremberg
 - Nuremberg built special bridges, towers, ramps to film content under the direction of director
 - Opening sequence shows Hitler as “deity descending to earth to save the German people”



U.S. Propaganda Documentary/ Films

- New Deal documentaries
- F.D. Roosevelt's recovery program creates relief agency -- Resettlement Administration (RA)
- RA creates Motion Picture Unit to educate and “sell” public on need for “New Deal” programs
- Goal is to promote policies for impoverished farmers, laborers and families during Depression



Pare Lorentz and the RA

- Films highly stylized and orchestrated
- Used editing to create visual metaphor (poetic)
- Music for mood
- 1938 – The River
 - Film shows the affects of flooding along the Mississippi and its tributaries
 - Influences Hollywood interest in “realism” during this period resulting in films such as The Grapes of Wrath (1939).



Office of War Information

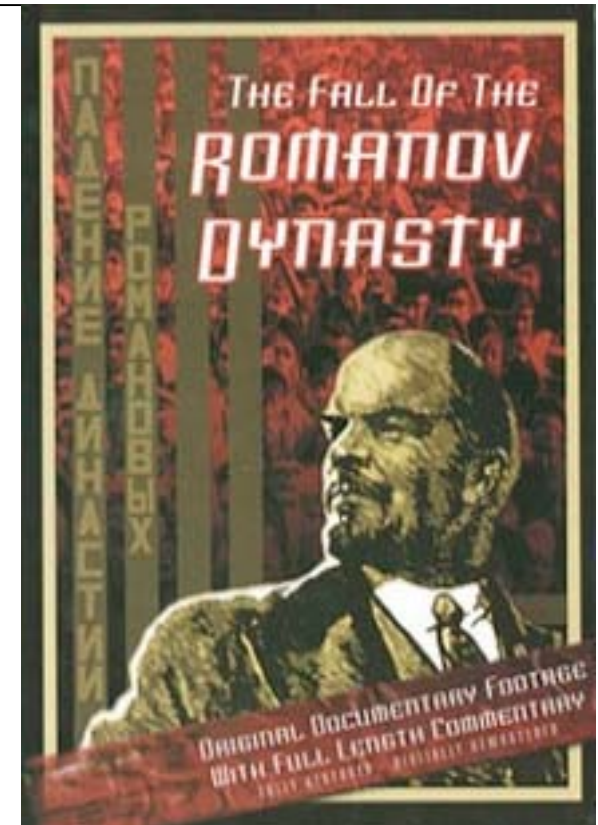
- Commissioned films prior to and during WWII
"Why We Fight" Series / Prelude to War (Frank Capra, 1941)
- Narration used (omniscient narrator)
- Graphics---animation (Disney)
- Used previously shot footage found in archives
 - Shot very little new footage
- “political education” of American civilians enlisted in the military

Modes of Documentary

- Reassembled / Archival
- Expository
 - Voiceovers
 - Interviews
 - Diaristic – popular form at present
 - Personal essay
- Reflexive – made aware of documentary form
 - Participatory documentary
 - Filmmaker / director and “subjects” create film together

Assembled / Archival

- Esfir Shub –1927 – The Fall of Romanov Dynasty
 - Uses home movies of Tsar Nicholas II and family to make feature length film
 - Meant to be “counterrevolutionary” but film shows parades of religious dignitaries and officers dancing at a battleship party with the Tsar’s family
- Resulted in film archives and film preservation



New Modes of Documentary

- Technological changes lead to various forms of non-fiction film
 - Silent films more conducive to reassembled or archival films
 - Non-tripodal camera – creates freedom for directors to go to varied locations
 - Style changed making the films more observational
- Observational practices
 - Reflexive style of filmmaking
 - Diaristic documentary styles
 - Participatory practice in filmmaking
 - Engages more actively with the world of the filmed subject
 - Less purely ethnographic film



Television doc. / Internet -- Webcasting

- Qualities include
 - Color video
 - Handheld camera
 - Digital graphics
 - Not limited to daytime shooting
- Broadcasts on
 - TV
 - Internet

New Developments using Documentary Form

- Self-Reflexive / Fictional Documentary
 - This is Spinal Tap (1984)
 - “fake-documentary”
- Reflexive mode of filmmaking
 - Parody of rock-documentaries, i.e. Don't Look Back (1967) or Gimme Shelter (1971)
 - Succeeds by imitating codes and conventions of documentary style
 - Kids (1995)– Explicit film about young urban mainly white teen-age culture



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- Modern documentaries have some overlap with television forms, with the development of "reality television" that occasionally verges on the documentary but more often veers to the fictional or staged.
 - 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.

