

# DOCUMENTARY VERSUS FEATURE FILM

Documentary is an accurate representation of real events, people and situations

Feature Film is a film that tells a fictional story, event or narrative

Aims to educate, inform, instruct and inspire the audience

Aims to entertain the audience

Deals with reality

Deals with fiction

Usually have a low budget

Usually have a high budget than documentaries

May have recorded actions

Always have scripted dialogues and actions

May use real people and real locations

May use actors and sets

# Narrative In Fiction And Film

**David Bordwell**



## **Narrative In Fiction And Film:**

**Story and Discourse** Seymour Benjamin Chatman,1983      **Story and Discourse** Seymour Chatman,2019-06-30 For the specialist in the study of narrative structure this is a solid and very perceptive exploration of the issues salient to the telling of a story whatever the medium Chatman whose approach here is at once dualist and structuralist divides his subject into the what of the narrative Story and the way Discourse Chatman s command of his material is impressive Library Journal

*Narration in the Fiction Film* David Bordwell,2013-09-27 First Published in 1987 Routledge is an imprint of Taylor Francis an informa company      *Narrative Strategies* Syndy M. Conger,Janice R. Welsch,1980      **Coming to Terms** Seymour Benjamin Chatman,1990      Reading Narrative Fiction Seymour Benjamin Chatman,1993 This short fiction anthology offers a more precise and extensive treatment of narrative technique than other books of its kind Targeting the needs and interests of today s readers the author uses down to earth language and builds on readers familiarity with narrative devices in film television and other popular media to teach this new approach to literary analysis While offering more technical depth Chatman never overwhelms He provides unusually clear and exact definitions of such terms as characterization and point of view along with many illustrations of how these techniques actually operate in short stories His explanations and examples enable readers to read narratives with a new awareness of how they are constructed      *Emotion and the Structure of Narrative Film* Ed S. Tan,2013-10-16 Introduced one hundred years ago film has since become part of our lives For the past century however the experience offered by fiction films has remained a mystery Questions such as why adult viewers cry and shiver and why they care at all about fictional characters while aware that they contemplate an entirely staged scene are still unresolved In addition it is unknown why spectators find some film experiences entertaining that have a clearly aversive nature outside the cinema These and other questions make the psychological status of emotions allegedly induced by the fiction film highly problematic Earlier attempts to answer these questions have been limited to a few genre studies In recent years film criticism and the theory of film structure have made use of psychoanalytic concepts which have proven insufficient in accounting for the diversity of film induced affect In contrast academic psychology during the century of its existence has made extensive study of emotional responses provoked by viewing fiction film but has taken the role of film as a natural stimulus completely for granted The present volume bridges the gap between critical theories of film on the one hand and recent psychological theory and research of human emotion on the other in an attempt to explain the emotions provoked by fiction film This book integrates insights on the narrative structure of fiction film including its themes plot structure and characters with recent knowledge on the cognitive processing of natural events and narrative and person information It develops a theoretical framework for systematically describing emotion in the film viewer The question whether or not film produces genuine emotion is answered by comparing affect in the viewer with emotion in the real world experienced by persons witnessing events that have personal significance to them Current understanding of the psychology

of emotions provides the basis for identifying critical features of the fiction film that trigger the general emotion system. Individual emotions are classified according to their position in the affect structure of a film, a larger system of emotions produced by one particular film as a whole. Along the way a series of problematic issues is dealt with, notably the reality of the emotional stimulus in film, the identification of the viewer with protagonists on screen and the necessity of the viewer's cooperation in arriving at a genuine emotion. Finally, it is argued that film-produced emotions are genuine emotions in response to an artificial stimulus. Film can be regarded as a fine-tuned machine for a continuous stream of emotions that are entertaining after all. The work paves the way for understanding and, in principle, predicting emotions in the film viewer using existing psychological instruments of investigation. Dealing with the problems of film-induced affect and rendering them accessible to formal modeling and experimental method serves a wider interest of understanding aesthetic emotion, the feelings that man-made products and especially works of art can evoke in the beholder.

Literature: An Introduction to Theory and Analysis Mads Rosendahl Thomsen, Lasse Horne Kjaeldgaard, Lis Møller, Lilian Munk Rösing, Peter Simonsen, Dan Ringgaard, 2017-03-09. How does literature work? And what does it mean? How does it relate to the world, to politics, to history, to the environment? How do we analyse and interpret a literary text, paying attention to its specific poetic and fictitious qualities? This wide-ranging introduction helps students to explore these and many other essential questions in the study of literature criticism and theory. In a series of introductory chapters leading international scholars present the fundamental topics of literary studies through conceptual definitions as well as interpretative readings of works familiar from a range of world literary traditions. In an easy-to-navigate format, *Literature: An Introduction to Theory and Analysis* covers such topics as Key definitions from plot, character and style to genre, trope and author; Literature's relationship to the surrounding world; ethics, politics, gender and nature; Modes of literature and criticism from books to performance from creative to critical writing. With annotated reading guides throughout and a glossary of major critical schools to help students when studying, revising and writing essays, this is an essential introduction and reference guide to the study of literature at all levels. The companion website to the book, [lithub.dk](http://lithub.dk), focuses on digital humanities and literary studies. For each topic in the book you will find an introduction to computational aspects of the topic, approaches for both newcomers and advanced users and references to tools, scripts and articles. The website also has a comprehensive and well-structured reference page.

**Analyzing Literature-to-Film Adaptations** Mary H. Snyder, 2011-01-20. The majority of scholarly treatments for film adaptation are put forth by experts on film and film analysis, thus with the focus being on film. *Analyzing Literature to Film Adaptations* looks at film adaptation from a fresh perspective, that of writer or creator of literary fiction. In her book, Snyder explores both literature and film as separate entities, detailing the analytical process of interpreting novels and short stories as well as films. She then introduces a means to analyzing literature to film adaptations, drawing from the concept of intertextual comparison. Snyder writes not only from the perspective of a fiction writer but also as an instructor of writing.

literature and film adaptation She employs the use of specific film adaptations *Frankenstein Children of Men Away from Her* to show the analytical process put into practice Her approach to film adaptation is designed for students just beginning their academic journey but also for those students well on their way The book also is written for high school and college instructors who teach film adaptations in the classroom **Narrative Comprehension and Film** Edward Branigan,2013-06-17 Narrative is one of the ways we organise and understnad the world It is found everywhere not only in films and books but also in everyday conversations and in the nonfictional discourses of journalists historians educators psychologists attorneys and many others Edward Branigan presents a telling exploration of the basic concepts of narrative theory and its relation to film and literary analysis bringing together theories from linguistics and cognitive science and applying them to the screen Individual analyses of classical narratives form the basis of a complex study of every aspect of filmic fiction exploring for example subjectivity in *Lady in the Lake* multiplicity in *Letter from and Unknown Woman* post modernism and documentary in *Sans Soleil* **Film Noir and the Arts of Lighting** Patrick Keating,2024-07-12 More than any other set of films from the classical era the Hollywood film noir is known for its lighting the cast shadows the blinking street signs the eyes sparkling in the darkness Each effect is rich in symbolism evoking a world of danger and doppelgangers But what happens if we set aside the symbolism This book offers a new account of film noir lighting grounded in a larger theory of Hollywood cinematography as emotionally engaging storytelling Above all noir lighting is dynamic switching from darkness to brightness and back again as characters change locations shift and fates unfold Richly illustrated *Film Noir and the Arts of Lighting* features in depth analyses of eleven classic movies *The Asphalt Jungle Sorry Wrong Number Odds against Tomorrow The Letter I Wake Up Screaming Phantom Lady Strangers on a Train Sweet Smell of Success Gaslight Secret beyond the Door and Touch of Evil* **Routledge Encyclopedia of Narrative Theory** David Herman,Manfred Jahn,Marie-Laure Ryan,2010-06-10 The past several decades have seen an explosion of interest in narrative with this multifaceted object of inquiry becoming a central concern in a wide range of disciplinary fields and research contexts As accounts of what happened to particular people in particular circumstances and with specific consequences stories have come to be viewed as a basic human strategy for coming to terms with time process and change However the very predominance of narrative as a focus of interest across multiple disciplines makes it imperative for scholars teachers and students to have access to a comprehensive reference resource *New Perspectives in Italian Cultural Studies* Graziella Parati,2012-11-10 Following the more theoretical first installment of *New Perspectives in Italian Cultural Studies* devoted to Definitions Theory and Accented Practices the second volume of *New Perspectives* deals with practicing cultural studies by offering articles that are valuable for both scholars of Italian studies and students interested in a cultural studies approach Divided in four sections the articles included offer complex approaches to literature film the visual arts and a particular moment in Italian history with which Italians are still coming to terms fascism The essays cover about two hundred years of Italian cultures dealing with the construction of

national myths the role of soccer in contemporary debates the contemporary success of mystery novels and issues of race and crime in fascist Italy Contributors look at film through the lens of fashion history and the particular Italian use of dubbing that continues even today Place and memory are the topics of a number of essays that also allow for an interpretation of Italian culture in Americans imagination This volume contains a multifaceted representation of Italy and invites additional discussion on the complexity of representing cultures      Experiments in Film and Philosophy Christopher Falzon, 2023-11-03 Christopher Falzon argues in this book for a new way of understanding film as philosophy Inspired and informed by the work of Michel Foucault Falzon shows how a motion picture can operate not simply as a thought experiment but as a form of experience centred experimental reflection It is film s ability to show viewers things that challenge their way of thinking giving them experiences that can make them think differently that gives the film its status as philosophy Through these cinematic experiences not only cultural norms and presuppositions but also cinematic conventions and even established philosophical positions can be interrogated and questioned Experiments in Film and Philosophy explores three films in the light of this new way of thinking about philosophy and film Jean Luc Godard s Breathless Rubin tlund s Force Majeure and Jonathon Glazer s Under the Skin It will be of interest to advanced students and scholars interested in the current debates about the relationship between film and philosophy      *Fiction and Imagination in Early Cinema* Mario Sluga, 2019-11-28 Shortlisted for the BAFTSS Best Monograph Award 2021 When watching the latest instalment of Batman it is perfectly normal to say that we see Batman fighting Bane or that we see Bruce Wayne making love to Miranda Tate We would not say that we see Christian Bale dressed up as Batman going through the motions of punching Tom Hardy dressed up as Bane Nor do we say that we see Christian Bale pretending to be Bruce Wayne making love with Marion Cotillard who is playacting the role Miranda Tate But if we look at the history of cinema and consider contemporary reviews from the early days of the medium we see that people thought precisely in this way about early film They spoke of film as no more than documentary recordings of actors performing on set In an innovative combination of philosophical aesthetics and new cinema history Mario Sluga investigates how our default imaginative engagement with film changed over the first two decades of cinema It addresses not only the importance of imagination for the understanding of early cinema but also contributes to our understanding of what it means for a representational medium to produce fictions Specifically Sluga argues that cinema provides a better model for understanding fiction than literature      **Point of View, Perspective, and Focalization** Peter Hühn, Wolf Schmid, Jörg Schönert, 2009-05-08 Stories do not actually exist in the fictional or factual world but are constituted structured and endowed with meaning through the process of mediation i e they are represented and transmitted through systems of verbal visual or audio visual signs The terms usually proposed to describe aspects of mediation especially perspective point of view and focalization have yet to bring clarity to this field which is of central importance not only for narratology but also for literary and media studies One crucial problem about mediation concerns the dimensions of its

modeling effect particularly the precise status and constellation of the mediating agents i.e. author narrator or presenter and characters The question is how are the structure and the meaning of the story conditioned by these different positions in relation to the mediated happenings perceived from outside and or inside the storyworld In this volume fourteen articles by international scholars from seven different countries address these problems anew from various angles reviewing the sub categorization of mediation and re specifying its dimensions both in literary texts and other media such as drama and theater film and computer games

**Current Controversies in Philosophy of Film** Katherine Thomson-Jones, 2016-03-02 This volume advances the contemporary debate on five central issues in the philosophy of film These issues concern the relation between the art and technology of film the nature of film realism how narrative fiction films narrate how we engage emotionally with films and whether films can philosophize Two new essays by leading figures in the field present different views on each issue The paired essays contain significant points of both agreement and disagreement new theories and frameworks are proposed at the same time as authors review the current state of debate Given their combination of richness and clarity the essays in this volume can effectively engage both students undergraduate or graduate and academic researchers

**Aesthetics and Film** Katherine Thomson-Jones, 2008-10-23 Aesthetics and Film is a philosophical study of the art of film Its motivation is the recent surge of interest among analytic philosophers in the philosophical implications of central issues in film theory and the application of general issues in aesthetics to the specific case of film Of particular interest are questions concerning the distinctive representational capacities of film art particularly in relation to realism and narration the influence of the literary paradigm in understanding film authorship and interpretation and our imaginative and affective engagement with film For all of these questions Katherine Thomson Jones critically compares the most compelling answers driving home key points with a wide range of film examples including Wiene's *The Cabinet of Doctor Caligari* Eisenstein's *October* Hitchcock's *Rear Window* Kubrick's *The Shining* and Sluizer's *The Vanishing Students* and scholars of aesthetics and cinema will find this an illuminating accessible and highly enjoyable investigation into the nature and power of a technologically evolving art form

**Buddhist Visual Cultures, Rhetoric, and Narrative in Late Burmese Wall Paintings** Alexandra Green, 2018-01-04 Step into a Burmese temple built between the late seventeenth and early nineteenth centuries and you are surrounded by a riot of color and imagery The majority of the highly detailed wall paintings displays Buddhist biographical narratives inspiring the devotees to follow the Buddha's teachings Alexandra Green goes one step further to consider the temples and their contents as a whole arguing that the wall paintings mediate the relationship between the architecture and the main Buddha statues in the temples This forges a unified space for the devotees to interact with the Buddha and his community with the aim of transforming the devotees current and future lives These temples were a cohesively articulated and represented Burmese Buddhist world to which the devotees belonged Green's visits to more than 160 sites with identifiable subject matter form the basis of this richly illustrated volume which draws upon art historical

anthropological and religious studies methodologies to analyze the wall paintings and elucidate the contemporary religious political and social concepts that drove the creation of this lively art form Buddhist Visual Cultures Rhetoric and Narrative in Late Burmese Wall Paintings is truly a tour de force that allows us to see Burmese temple paintings of the Life of the Buddha and similar themes as an open ended genre that like literary discourse participates in wider social intellectual and religious contexts Juliane Schober Arizona State University Alexandra Green introduces this relatively unknown material and subjects it to sophisticated analysis This study is major step towards creating a template that could be used for analyzing other late traditions of Buddhist painting Janice Leoshko University of Texas at Austin Film and Video Intermediality Janna Houwen, 2017-07-13 Develops a view of the difference between film and video that is not based on media specificity but on media practices

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