

Rhetoric and Representation in Nonfiction Film

Carl R. Plantinga

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Louise Spence, Vinicius Navarro



Rhetoric And Representation In Nonfiction Film:

Rhetoric and Representation in Nonfiction Film Carl R. Plantinga, 1997 Rhetoric and Representation in Nonfiction Film examines the basic theoretical issues that ground any in depth study of non fiction film and video Exploring the legitimacy of the distinction between fiction and nonfiction Carl Plantinga here characterises nonfiction film in a new way He surveys the functions of moving images in visual communication and shows how nonfiction discourse presents information through structural and stylistic analysis among other topics The author also examines several fundamental philosophical issues that are at the heart of nonfiction representation and communication including the nature and functions of objectivity reflexivity and truth telling Rhetoric and Representation in Nonfiction Film takes a critical realist perspective on these issues and offers an alternative to the dominant post modernist and post structuralist theories of non fiction film **Shakespeare in the**

Cinema Stephen M. Buhler, 2012-02-01 Offering a comprehensive look at the strategies that filmmakers have employed in adapting Shakespeare s plays to the cinema this book investigates what the task of Shakespearean adaptation reveals about film in general and focuses on patterns and approaches shared by various cinematic works Buhler provides concise histories of each general strategy which include non illusionistic cinema documentary interpretations mass market productions transgressive and transnational cinema and approaches that see film as either distinct from the stage or as an extension of theatrical traditions The book spans more than a century of film starting with the 1899 King John and extending through Michael Hoffman s A Midsummer Night s Dream Julie Taymor s Titus and later releases *Moving Viewers* Carl Plantinga, 2009-04-08 Everyone knows the thrill of being transported by a film but what is it that makes movie watching such a compelling emotional experience In *Moving Viewers* Carl Plantinga explores this question and the implications of its answer for aesthetics the psychology of spectatorship and the place of movies in culture Through an in depth discussion of mainstream Hollywood films Plantinga investigates what he terms the paradox of negative emotion and the function of mainstream narratives as ritualistic fantasies He describes the sensual nature of the movies and shows how film emotions are often elicited for rhetorical purposes He uses cognitive science and philosophical aesthetics to demonstrate why cinema may deliver a similar emotional charge for diverse audiences **Utopias in Nonfiction Film** Simon Spiegel, 2022-01-11

Comprehensive and thorough *Utopias in Nonfiction Film* takes a new direction in its surprise application to documentary that has the potential to shake up the field Jane Gaines Columbia University USA Spiegel has introduced a new sub genre to utopian studies the documentary film The book covers an impressive range of films making the book one of the few truly international and comparative works in utopian studies Lyman Tower Sargent University of Missouri St Louis USA Simon Spiegel s magisterial overview of utopian documentaries and nonfiction films is a treasure trove of information and unearths many forgotten and half forgotten films providing perceptive discussions of sidelined movies that deserve his and our critical scrutiny Eckart Voigts University of Braunschweig Institute of Technology Germany This book is the first major study on

utopias in nonfiction film Since the publication of Thomas More's Utopia more than 500 years ago countless books have been written which describe a better world But in film positive utopias seem to be nonexistent So far research has focused almost exclusively on dystopias since positive outlooks seem to run contrary to the media's requirement Utopias in Nonfiction Film takes a new approach starting from the insight that literary utopias are first and foremost meant as a reaction to the ills of the present and not as entertaining stories it looks at documentary and propaganda films an area which so far has been completely ignored by research Combining insights from documentary research and utopian studies a vast and very diverse corpus of films is analysed Among them are Zionist propaganda films cinematic city utopias socialist films of the future as well as web videos produced by the Islamist terrorist group ISIS

Nordic Film Cultures and Cinemas of Elsewhere

Anna Westerstahl Stenport, 2019-09-27 Nordic Film Cultures and Cinemas of Elsewhere introduces a new concept to Nordic film studies as well as to other small national transnational and world cinema traditions Examining overlooked elsewhere the book presents Nordic cinemas as international cosmopolitan diasporic and geographically dispersed from their beginnings in the early silent period to their present 21st century dynamics Exploring both canonical works by directors like Ingmar Bergman and Lars von Trier as well as a wide range of unknown or overlooked narratives of movement synthesis and resistance the book offers a new model of inquiry into a multi varied Scandinavian cultural lineage and into small nation and pan regional world cinemas

The Philosophy of Documentary Film David LaRocca, 2016-12-20 The spirit that founded the volume and guided its development is radically inter and transdisciplinary Dispatches have arrived from anthropology communications English film studies including theory history criticism literary studies including theory history criticism media and screen studies cognitive cultural studies narratology philosophy poetics politics and political theory and as a special aspect of the volume theorist filmmakers make their thoughts known as well Consequently the critical reflections gathered here are decidedly pluralistic and heterogeneous inviting not bracketing or partitioning the dynamism and diversity of the arts humanities social sciences and even natural sciences in so far as we are biological beings who are trying to track our cognitive and perceptual understanding of a nonbiological thing namely film whether celluloid based or in digital form these disciplines so habitually cordoned off from one another are brought together into a shared conversation about a common object and domain of investigation This book will be of interest to theorists and practitioners of nonfiction film to emerging and established scholars contributing to the secondary literature and to those who are intrigued by the kinds of questions and claims that seem native to nonfiction film and who may wish to explore some critical responses to them written in engaging language

Cognitive Theory and Documentary Film

Catalin Brylla, Mette Kramer, 2018-08-21 This groundbreaking edited collection is the first major study to explore the intersection between cognitive theory and documentary film studies focusing on a variety of formats such as first person wildlife animated and slow TV documentary as well as docudrama and web videos Documentaries play an increasingly significant role in informing our cognitive and

emotional understanding of today's mass mediated society and this collection seeks to illuminate their production exhibition and reception Taking an interdisciplinary approach the essays draw on the latest research in film studies the neurosciences cultural studies cognitive psychology social psychology and the philosophy of mind With a foreword by documentary studies pioneer Bill Nichols and contributions from both theorists and practitioners this volume firmly demonstrates that cognitive theory represents a valuable tool not only for film scholars but also for filmmakers and practice led researchers *The Cinema of Errol Morris* David Resha, 2015-04-08 The Cinema of Errol Morris offers close analyses of the director's films from box office successes like *The Thin Blue Line* and *The Fog of War* to Morris's early works like *Vernon Florida* and controversial films like *Standard Operating Procedure* Film scholar David Resha's reappraisal of Morris's films allows us to rethink the traditional distinction between stylistically conservative documentaries which are closely invested in evidence and reality and stylistically adventurous films which artfully call to question such claims of nonfiction and truth According to Resha Errol Morris does not fit neatly in this division of the documentary tradition Rather his experiments with documentary conventions constitute another way to investigate reality in particular to examine the ways in which his subjects understand and misunderstand themselves and the world around them Seen within the nonfiction tradition an Errol Morris documentary is a flexible form of lively engaging storytelling and shrewd cutting in depth reportage Hardcover is unjacketed

Japanese Cinema in the Digital Age Mitsuyo Wada-Marciano, 2012-05-31 Digital technology has transformed cinema's production distribution and consumption patterns and pushed contemporary cinema toward increasingly global markets In the case of Japanese cinema a once moribund industry has been revitalized as regional genres such as anime and Japanese horror now challenge Hollywood's preeminence in global cinema In her rigorous investigations of J horror personal documentary anime and ethnic cinema Mitsuyo Wada Marciano deliberates on the role of the transnational in bringing to the mainstream what were formerly marginal B movie genres She argues persuasively that convergence culture which these films represent constitutes Japan's response to the variegated flows of global economics and culture With its timely analysis of new modes of production emerging from the struggles of Japanese filmmakers and animators to finance and market their work in a post studio era this book holds critical implications for the future of other national cinemas fighting to remain viable in a global marketplace As academics in film and media studies prepare a wholesale shift toward a transnational perspective of film Wada Marciano cautions against jettisoning the entire national cinema paradigm Discussing the technological advances and the new cinematic flows of consumption she demonstrates that while contemporary Japanese film on the one hand expresses the transnational as an object of desire i.e. a form of total cosmopolitanism on the other hand that desire is indeed inseparable from Japan's national identity Drawing on a substantial number of interviews with auteur directors such as Kore-eda Hirokazu Kurosawa Kiyoshi and Kawase Naomi and incisive analysis of select film texts this compelling original work challenges the presumption that Hollywood is the only authentically global cinema **What Is**

Non-fiction Cinema? Trevor Ponech, 2021-11-28 Trevor Ponech has written a serious and pathbreaking study of how to define non fiction cinema Working from the position that no cinematic representation is wholly factual Ponech argues that what determines whether a film is fiction or non fiction is the filmmakers intention Persuasively defending this unique position the author provides a philosophically rigorous analysis of the communicative practices of filmmakers In What Is Non Fiction Cinema Trevor Ponech has written a serious and pathbreaking study of how to define non fiction cinema Working from the position that no cinematic representation is wholly factual Ponech argues that what determines whether a film is fiction or non fiction is the filmmakers intention Persuasively defending this unique position the author provides a philosophically rigorous analysis of the communicative practices of filmmakers In making his case Ponech cogently presents the other major theoretical positions regarding documentary cinema and shows why each is incomplete The result is a cutting edge philosophical inquiry into purposiveness in film Crafting Truth Louise Spence, Vinicius Navarro, 2011

Introduction Authenticity Evidence Authority Responsibility Argument Dramatic stories poetic and essay documentaries Editing Camerawork The profilmic Sounds coauthored with Carl Lewis **The Rhetoric of the New Political**

Documentary Thomas W Benson, Brian J Snee, 2008-05-23 The Rhetoric of the New Political Documentary explores the most visible and volatile element in the 2004 presidential campaign the partisan documentary film This collection of original critical essays by leading scholars and critics including Shawn J and Trevor Parry Giles Jennifer L Borda and Martin J Medhurst analyzes a selection of political documentaries that appeared during the 2004 election season The editors examine the new political documentary with the tools of rhetorical criticism combining close textual analysis with a consideration of the historical context and the production and reception of the films The essays address the distinctive rhetoric of the new political documentary with the films typically having been shot with relatively low budgets in video and using interviews and stock footage rather than observation of uncontrolled behavior The quality was often good enough and interest was sufficiently intense that the films were shown in theaters and on television which provided legitimacy and visibility before they were released soon afterwards on DVD and VHS and marketed on the Internet The volume reviews such films as Michael Moore s Fahrenheit 9 11 two refutations of Moore s film Fahrenhype 9 11 and Celsius 41 11 Unprecedented The 2000 Presidential Election and George W Bush Faith in the White House films that experimented with a variety of angles and rhetorics from a mix of comic disparagement and earnest confrontation to various emulations of traditional news and documentary voices The Rhetoric of the New Political Documentary represents the continued transformation of American political discourse in a partisan and contentious time and showcases the independent voices and the political power brokers that struggled to find new ways to debate the status quo and employ surrogate independents to create a counterrhetoric

A New History of Documentary Film Jack C. Ellis, Betsy A. McLane, 2005-08-01 This history of documentary film concentrates mainly on the output of the film industries in the US the UK and Canada The authors outline the origins of the

form and trace its development over the next several decades Each chapter concludes with a list of the key documentaries in that time period or genre **Watching the World** Thomas Austin, 2013-07-19 Screen documentary has experienced a marked rise in visibility and popularity in recent years What are the reasons for the so called boom in documentaries at the cinema How has television documentary met the challenge of new formats And how do audiences engage with documentaries on screen Watching the world extends the reach of documentary studies by investigating recent instances of screen documentary and the uses made of them by audiences The book focuses on the interfaces between textual mechanisms promotional tactics and audiences viewing strategies Key topics of inquiry are film and televisual form truth claims and issues of trust the pleasures politics and the ethics of documentary Case studies include Capturing the Friedmans tre et Avoir Paradise Lost Touching the Void and wildlife documentaries on television This compelling and accessible book will be of interest to both students and fans of documentary **Lost Illusions** David A. Cook, 2002-03-15 This volume examines the development of film and the film industry during the 1970s and the political and economic background that influenced it

Ethics in Screenwriting Steven Maras, 2016-11-25 Ethics in Screenwriting New Perspectives is a book that breaks new ground by forging a link between screenwriting research and a burgeoning interest in film media and narrative ethics Going beyond the orthodox discussion of morality of film and television the collection focuses on ethics in screenwriting Building on a new wave of screenwriting research as well as a turn to ethics in humanities and media studies scholarship this title forms a bridge between these areas in a unique analysis of a key area of media practice Each essay goes beyond the general discussion of ethics and media to engage with specific aspects of screenwriting or scripting Written for readers interested in questions of ethics as well as screenwriting the collection offers new perspectives on ethical questions associated with Writers and their Production Environment Actuality and History and Character and Narrative **The Routledge**

Encyclopedia of Film Theory Edward Branigan, Warren Buckland, 2013-12-04 The Routledge Encyclopedia of Film Theory is an international reference work representing the essential ideas and concepts at the centre of film theory from the beginning of the twentieth century to the beginning of the twenty first When first encountering film theory students are often confronted with a dense interlocking set of texts full of arcane terminology inexact formulations sliding definitions and abstract generalities The Routledge Encyclopedia of Film Theory challenges these first impressions by aiming to make film theory accessible and open to new readers Edward Branigan and Warren Buckland have commissioned over 50 scholars from around the globe to address the difficult formulations and propositions in each theory by reducing these difficult formulations to straightforward propositions The result is a highly accessible volume that clearly defines and analyzes step by step many of the fundamental concepts in film theory ranging from familiar concepts such as Apparatus Gaze Genre and Identification to less well known and understood but equally important concepts such as Alain Badiou s Inaesthetics Gilles Deleuze s Time Image and Jean Luc Nancy s Evidence The Routledge Encyclopedia of Film Theory is an ideal reference book for

undergraduates of film studies as well as graduate students new to the discipline *Jail Sentences* Andrew Sobanet, 2008-01-01 A long list of canonical writers in Western literature have experienced incarceration and have subsequently written celebrated works about the imprisoned and the condemned The French tradition is no exception writers who produced noteworthy texts while incarcerated or who later wrote about their experiences in prison are found on the literary historical landscape from the medieval era through the twentieth century Prison writing by inmates former guards chaplains teachers and doctors is firmly established as part of the fabric of popular culture and has long attracted the attention of culture critics and scholars Nevertheless scant analysis exists of the prison novel a literary genre that as Andrew Sobanet argues in *Jail Sentences* uses fiction as a documentary tool Its narrative peculiarities which are the main subjects of Sobanet's study include the use of autobiographical and testimonial techniques to critique the penitentiary system *Jail Sentences* is the definitive study of the legacy of the Western tradition of prison writing in twentieth century French literature Although Sobanet focuses primarily on French writers Victor Serge Jean Genet Albertine Sarrazin and Fran ois Bon his keen sense of literary dialogue pulls into the orbit of his study an international corpus of work from Dostoyevsky to Malcolm X *Jail Sentences* arrives at a coherent definition of the genre whose unique conventions stem from the innermost regions of our understanding of stories truth fiction and belief **The Antihero in American Television** Margrethe Bruun Vaage, 2015-10-14 The antihero prevails in recent American drama television series Characters such as mobster kingpin Tony Soprano The Sopranos meth cook and gangster in the making Walter White *Breaking Bad* and serial killer Dexter Morgan Dexter are not morally good so how do these television series make us engage in these morally bad main characters And what does this tell us about our moral psychological make up and more specifically about the moral psychology of fiction Vaage argues that the fictional status of these series deactivates rational deliberate moral evaluation making the spectator rely on moral emotions and intuitions that are relatively easy to manipulate with narrative strategies Nevertheless she also argues that these series regularly encourage reactivation of deliberate moral evaluation In so doing these fictional series can teach us something about ourselves as moral beings what our moral intuitions and emotions are and how these might differ from deliberate moral evaluation *Collecting Visible Evidence* Jane Gaines, Michael Renov, 1999 In documentary studies the old distinctions between fiction and nonfiction no longer apply as contemporary film and video artists produce works that defy classification Coming together to make sense of these developments the contributors to this book effectively redefine documentary studies They trace the documentary impulse in the early detective camera in the reenactment of battle scenes from World War I and in the telecast of the Nevada A Bomb test in 1949 Other topics include experiments in virtual reality the crisis of representation in anthropology and video art and documentary work that challenges the asymmetry of the postcolonial Us Them divide

This book delves into Rhetoric And Representation In Nonfiction Film. Rhetoric And Representation In Nonfiction Film is a vital topic that needs to be grasped by everyone, ranging from students and scholars to the general public. The book will furnish comprehensive and in-depth insights into Rhetoric And Representation In Nonfiction Film, encompassing both the fundamentals and more intricate discussions.

1. The book is structured into several chapters, namely:
 - Chapter 1: Introduction to Rhetoric And Representation In Nonfiction Film
 - Chapter 2: Essential Elements of Rhetoric And Representation In Nonfiction Film
 - Chapter 3: Rhetoric And Representation In Nonfiction Film in Everyday Life
 - Chapter 4: Rhetoric And Representation In Nonfiction Film in Specific Contexts
 - Chapter 5: Conclusion
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 3. In chapter 2, the author will delve into the foundational concepts of Rhetoric And Representation In Nonfiction Film. This chapter will elucidate the essential principles that must be understood to grasp Rhetoric And Representation In Nonfiction Film in its entirety.
 4. In chapter 3, this book will examine the practical applications of Rhetoric And Representation In Nonfiction Film in daily life. The third chapter will showcase real-world examples of how Rhetoric And Representation In Nonfiction Film can be effectively utilized in everyday scenarios.
 5. In chapter 4, this book will scrutinize the relevance of Rhetoric And Representation In Nonfiction Film in specific contexts. This chapter will explore how Rhetoric And Representation In Nonfiction Film is applied in specialized fields, such as education, business, and technology.
 6. In chapter 5, the author will draw a conclusion about Rhetoric And Representation In Nonfiction Film. The final chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. It is highly recommended for anyone seeking to gain a comprehensive understanding of Rhetoric And Representation In Nonfiction Film.

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Rhetoric And Representation In Nonfiction Film Introduction

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