

Nonfiction Film

A Critical History

Richard Meran Barsam

Foreword by Richard Dyer MacCann



Nonfiction Film A Critical History

Dara Waldron



Nonfiction Film A Critical History:

Nonfiction Film Richard Meran Barsam, 1992 Covers the worldwide development of the non fiction film from the first factual films of 1895 to the cinema of the 1980s This work discusses the important non fiction film movements the factual film exploration film war film documentary film compilation film films of developing countries and women s lesbian and gay liberation films *Nonfiction Film; a Critical History* Richard M. Barsam, 1992 Nonfiction film : a critical history Richard Meran Barsam, 1995 *Nonfiction Film* Richard Barsam, 1992-11-22 Richard Barsam has given us as comprehensive a study of the origins and development of the nonfiction mode in motion pictures as we are ever likely to have in one volume He draws on all the major written sources and many which are little known and he shares with us many eloquent descriptions of the films themselves giving us a valuable textbook Richard Dyer MacCann superb work *Historical Journal of Film Radio and Television* *Nonfiction Film* Richard Meran Barsam, 1974 *Nonfiction Film; a Critical History. Foreword by Richard Dyer Maccann* Richard Meran Barsam, 1973 New Nonfiction Film Dara Waldron, 2018-08-09 New Nonfiction Film Art Poetics and Documentary Theory is the first book to offer a lengthy examination of the relationship between fiction and documentary from the perspective of art and poetics The premise of the book is to propose a new category of nonfiction film that is distinguished from as opposed to being conflated with the documentary film in its multiple historical guises a premise explored in case studies of films by distinguished artists and filmmakers Abbas Kiarostami Ben Rivers Chantal Akerman Ben Russell Pat Collins and Gideon Koppel The book builds a case for this new category of film calling it the new nonfiction film and argues in the process that this kind of film works to dismantle the old distinctions between fiction and documentary film and therefore the axioms of Film and Cinema Studies as a discipline of study *Nonfiction film; a critical history* M. Barsam, 1973 **Lights, Camera, History** Richard V. Francaviglia, 2007-01-23 This important volume addresses a number of central topics concerning how history is depicted in film In the preface the volume editors emphasize the importance of using film in teaching history students will see historical films and if they are not taught critical viewing they will be inclined simply to accept what they see as fact Authors of the individual chapters then explore the portrayal of history and the uses of history in specific films and film genres Robert Rosenstone s In Praise of the Biopic considers such films as *Reds* *They Died with Their Boots On* *Little Big Man* *Seabiscuit* *Cinderella Man* and *The Grapes of Wrath* In his chapter Geoff Pingree focuses on the big questions posed in Jay Rosenblatt s 1998 film *Human Remains* Richard Francaviglia s chapter on films about the Middle East is especially timely in the post 9 11 world One chapter by Daniel A Nathan Peter Berg and Erin Klemyk is devoted to a single film Martin Scorsese s urban history *The Gangs of New York* which the authors see as a way of exploring complex themes of the immigrant experience Finally Robert Brent Toplin addresses the paradox of using an art form film to present history Among other themes he considers the impact of Patton and Platoon on military decisions and interpretations and of Birth of a Nation and Glory on race relations The cumulative effect is to increase the reader s understanding of the

medium of film in portraying history and to stimulate the imagination as to how it can and how it should not be used Students and teachers of history and cinema will benefit deeply from this informative and thoughtful discussion

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

Creative Documentary Wilma de Jong, Erik Knudsen, Jerry Rothwell, 2014-01-21 What does it mean to be a documentary filmmaker in today's world How are new technologies changing documentary filmmaking What new forms of documentary are emerging Recent technological developments have made the making and distribution of documentary films easier and more widespread than ever before Creative Documentary Theory and Practice is an innovative and essential guide that comprehensively embraces these changing contexts and provides you with the ideas methods and critical understanding to support successful documentary making It helps the aspiring total filmmaker understand the contemporary contexts for production equipping you also with the understanding of creativity and visual storytelling you'll need to excel Bridging the gap between theory and practice it outlines the contemporary institutional practical and financial contexts for production always encouraging innovation and originality Key features Five sections covering creativity and creative documentary and the contemporary creative industries strategies for developing documentary ideas the art of documentary narrative digital production methods new documentary forms distribution and financing Provides a comprehensive overview of critical thought and techniques in digital documentary filmmaking Authors and specialist contributors combine the experience knowledge and skills of academics and

media professionals working in the industry Practical case studies support analysis and reflection Exercises checklists interviews with professionals and further reading materials accompany each chapter A historical overview of world documentary Creative Documentary Theory and Practice is an essential guide for those engaged in the study and practice of documentary theory and making as well as key reading for those more broadly interested in video film and media theory and production The Development of Scientific Marketing in the Twentieth Century Jean-Paul Gaudillière, 2015-10-06 The global pharmaceutical industry is currently estimated to be worth 1 trillion Contributors chart the rise of scientific marketing within the industry from 1920 1980 This is the first comprehensive study into pharmaceutical marketing demonstrating that many new techniques were actually developed in Europe before being exported to America **Documentary Film**

Classics, Produced by the United States Government National Audiovisual Center, William J. Blakefield, 1980

Remaking Holocaust Memory Liat Steir-Livny, 2019-04-18 Since the late 1990s in Israel third generation Holocaust survivors have become the new custodians of cultural memory and the documentary films they produce play a major role in shaping a societal consensus of commemoration In Remaking Holocaust Memory a pioneering analysis of third generation Holocaust documentaries in Israel Liat Steir Livny co recipient of the 2019 Young Scholar Award given jointly by the Association of Israel Studies and the Israel Institute investigates compelling films that have been screened in Israel Europe and the United States appeared in numerous international film festivals and won international awards but have yet to receive significant academic attention Steir Livny s comprehensive investigation reveals how the absolute truths that appeared in the majority of second generation films are deconstructed and disputed in the newer films which do not dismiss their cinematic parents approach but rather rethink fixed notions extend the debates and pose questions where previously there had been exclamation marks Steir Livny also explores the ways in which the third generation s perspectives on Holocaust memory govern cinematic trends and aesthetic choices and how these might impact the moral recollection of the past Finally Remaking Holocaust Memory serves as an excellent reference tool as it helpfully lists all of the second and third generation films available as well as the festival screenings and awards they have garnered *Documenting the Documentary* Barry Keith Grant, Jeannette Sloniowski, 2013-12-16 Documenting the Documentary offers clear serious and insightful analyses of documentary films and is a welcome balance between theory and criticism abstract conceptualization and concrete analysis

The Documentary Film Reader Jonathan Kahana, 2016-01-21 Bringing together an expansive range of writing by scholars critics historians and filmmakers The Documentary Film Reader presents an international perspective on the most significant developments and debates from several decades of critical writing about documentary Each of the book s seven sections covers a distinct period in the history of documentary collecting both contemporary and retrospective views of filmmaking in the era And each section is prefaced by an introductory essay that explains its design and provides critical context Painstakingly selected from the archives of more than a hundred years of cinema practice and theory the essays reviews

interviews manifestos and ephemera gathered in this volume suit the needs and interests of the beginning student the advanced scholar the casual reader and the working documentarian

Documentary Film Festivals Vol. 2 Aida Vallejo, Ezra Winton, 2020-05-28 This book provides the first comprehensive overview of the global landscape of documentary film festivals looking at its contemporary and future challenges Contributors from across the globe reflect on how documentary has positioned itself within both internationally renowned and more alternative festivals including IDFA Netherlands Cannes IFF France Sheffield Doc Fest UK Dockanema Mozambique Ismailia Egypt and Zinebi Basque Country Spain among others With a special focus on industrial and curatorial developments this second in a two volume set looks at recent changes occurred in the festival circuit such as the proliferation of markets and co production forums the inclusion of interactive and VR forms within their programs and the irruption of VOD platforms and analyse how these affect the future of documentary aesthetics and its production distribution contexts This volume is organized in two sections the first reflects on how the documentary festival circuit has become a key industry node for contemporary documentary and identifies new curatorial trends at documentary and major film festivals The second gives voice to professionals working for festivals and institutions who collaborate with them who share inside knowledge and concerns regarding the future challenges to be faced by documentary in the near future

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 Fahrenheit 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

Documentary Paul Ward, 2006-03-17 In using case

studies such as *Touching the Void* 2003 and the films of Nick Broomfield this timely introduction to the growing field of documentary explores the definition and understanding of the form as well as the relationship between documentary and drama specifically the notion of reconstruction and reenactment Paul Ward also discusses animated documentaries the fertile genre of comedy and feature length contemporary works that have achieved widespread cinematic release [Virtual Voyages](#) Jeffrey Ruoff, 2006-01-24 The different forms that travelogues have taken documentaries IMAX home movies ethnographic films from the 1800s to the present

Decoding **Nonfiction Film A Critical History**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Nonfiction Film A Critical History**," a mesmerizing literary creation penned by a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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