The New Documentary in Action:

A Casebook in Film Making

Alian Rippenthal

Unitarity of California Proce-Berkeley, Los Angolo, London 1977

New Documentary In Action A Casebook In Film Making

J.M. Tyree

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The New Documentary in Action Alan Rosenthal, 1971 A New History of Documentary Film Betsy A. McLane, 2013-03-28 A New History of Documentary Film Second Edition offers a much needed resource considering the very rapid changes taking place within documentary media Building upon the best selling 2005 edition Betsy McLane keeps the same chronological examination factual reliability ease of use and accessible prose style as before while also weaving three new threads Experimental Documentary Visual Anthropology and Environmental Nature Films into the discussion She provides emphasis on archival and preservation history present practices and future needs for documentaries Along with preservation information specific problems of copyright and fair use as they relate to documentary are considered Finally A History of Documentary Film retains and updates the recommended readings and important films and the end of each chapter from the first edition including the bibliography and appendices Impossible to talk learnedly about documentary film without an audio visual component a companion website will increase its depth of information and overall usefulness to students teachers and film enthusiasts 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 **Salesman** J.M. Tyree, 2019-07-25 Selected by the Library of Congress as one of the most significant American films ever made Salesman 1966 9 is a landmark in non fiction cinema equivalent in its impact and influence to Truman Capote's non fiction novel In Cold Blood The film follows a team of travelling Bible salesmen on the road in Massachusetts Chicago and Florida where the American dream of self reliant entrepreneurship goes badly wrong for protagonist Paul Brennan Long acknowledged as a high water mark of the direct cinema movement this ruefully comic and guietly devastating film was the first masterpiece of Albert Maysles David Maysles and Charlotte Zwerin the trio who would go on to produce The Rolling Stones documentary Gimme Shelter 1970 Based on the premise that films drawn from ordinary life could compete with Hollywood extravaganzas Salesman was critical in shaping the documentary feature A novel cinema going experience for its time the film was independently produced designed for theatrical release and presented without voiceover narration interviews or talking heads Working with innovative handheld equipment and experimenting with eclectic methods and a collaborative ethos the Maysles brothers and Zwerin produced a carefully orchestrated narrative drama fashioned from unexpected episodes J M Tyree suggests that Salesman can be understood as a case study of non fiction cinema raising perennial questions about reality and performance His analysis provides an historical and cultural context for the film considering its place in world cinema and its critical representations of dearly held national myths The style of Salesman still makes other documentaries look static and immobile while the film's allegiances to everyday subjects and working people indelibly marked the cinema Tyree s insightful study also includes an exclusive

Encyclopedia of the Documentary Film 3-Volume Set Ian exchange with Albert Maysles about the film Aitken, 2013-10-18 The Encyclopedia of the Documentary Film is a fully international reference work on the history of the documentary film from the Lumi re brothers WorkersLeaving the Lumi re Factory 1885 to Michael Moore s Fahrenheit 911 2004 This Encyclopedia provides a resource that critically analyzes that history in all its aspects Not only does this Encyclopedia examine individual films and the careers of individual film makers it also provides overview articles of national and regional documentary film history. It explains concepts and themes in the study of documentary film the techniques used in making films and the institutions that support their production appreciation and preservation Making Documentary Films and Reality Videos Barry Hampe, 1997 Discusses each step in creating documentaries from conception to final film and offers advice on capturing human behavior and recreating past events **Beyond Document** Charles Warren, 1996-05-31 Critics and writers consider nonfiction film both as document and as creative work with strong artistic political and moral implications In essays by eleven of America's foremost writers critics and filmmakers Beyond Document explores the full spectrum of nonfiction film and its creative possibilities In addition to Charles Warren's broad introductory history of the genre the book takes a close look at ethnographic films cinema verit memoir and autobiography docudramas essay films and newsreels from classics like Night and Fog and Nanook of the North to more recent important work like Film about a Woman Who Harlan County U S A Sans Soleil and Forest of Bliss Representations of reality are increasingly contested in courtrooms and in Congress as well as in art Asking what the art of film can achieve Helene Keyssar considers the history of nonfiction films by women Jay Cantor discusses film investigations of the Holocaust Patricia Hampl looks at how autobiographical films render experience into narrative Robert Gardner questions the filmmaker's impulse to preserve and poet Susan Howe explores structures of mourning in several filmmakers All the book s essays provide deeply felt understanding of documentary film and of how we live with an d within images CONTRIBUTORS Jay Cantor Robert Gardener Patricia Hampl Maureen Howard Susan Howe Helene Keyssar Phillip Lopatte Vlada Petric William Rothman Charles Warren Eliot An Introduction to Writing for Electronic Media Robert B. Musburger, PhD,2012-09-10 Wonderfully Weinberger practical just what every media writer needs Christopher H Sterling George Washington University Learn what it takes to write for commercials news documentaries corporate educational animation games the internet and dramatic film video productions Outlines the key skills needed for a successful media writing career The demand for quality and knowledgeable multi platform writing is always in high demand An Introduction to Writing for Electronic Media presents a survey of the many types of electronic media you can write for and explains how to do it Musburger focuses on the skills you need to write for animation versus radio or television news versus corporate training Sample scripts help you learn by example while modeling your own scripts Production files illustrate the integral role writers play in the production process and individual movie frames allow you compare these to the real scripts Armed with the skills developed in this book a media writer can

apply for a variety of positions in newsrooms advertising firms motion pictures or animation studios as well as local and national cable operations Robert B Musburger Ph D is Professor Emeritus and former Director of the School of Communication University of Houston USA He has worked for 20 years in professional broadcasting serving as camera operator director producer and writer Musburger has received numerous awards for his video work and teaching and he continues to work in electronic media with his Seattle WA consulting firm Musburger Media Services An authoritative and clearly written description of the processes involved in writing for film radio and television production Raymond Fielding Dean Emeritus Florida State University Methodology of the Oppressed Chela Sandoval, 2013-11-30 In a work with far reaching implications Chela Sandoval does no less than revise the genealogy of theory over the past thirty years inserting what she terms U S Third World feminism into the narrative in a way that thoroughly alters our perspective on contemporary culture and subjectivity What Sandoval has identified is a language a rhetoric of resistance to postmodern cultural conditions U S liberation movements of the post World War II era generated specific modes of oppositional consciousness Out of these emerged a new activity of consciousness and language Sandoval calls the methodology of the oppressed This methodology born of the strains of the cultural and identity struggles that currently mark global exchange holds out the possibility of a new historical moment a new citizen subject and a new form of alliance consciousness and politics Utilizing semiotics and U S Third World feminist criticism Sandoval demonstrates how this methodology mobilizes love as a category of critical analysis Rendering this approach in all its specifics Methodology of the Oppressed gives rise to an alternative mode of criticism opening new perspectives on any theoretical literary aesthetic social movement or psychic expression 100 Documentary **Films** Barry Keith Grant, Jim Hillier, 2019-07-25 Documentary films constitute a major part of film history Cinema s origins lie arguably more in non fiction than fiction and documentary represents the other often submerged and barely visible half of cinema history Historically documentary cinema has always been an important point of reference for fiction cinema and the two have often overlapped Over the last two decades documentary cinema has enjoyed a revival in critical and commercial success 100 Documentary Films is the first book to offer concise and authoritative individual critical commentaries on some of the key documentary films from the Lumi re brothers and the beginnings of cinema through to recent films such as Bowling for Columbine and When the Levees Broke and is global in perspective Many different types of documentary are discussed as well as films by major documentary directors including Robert Flaherty Humphrey Jennings Jean Rouch Dziga Vertov Errol Morris Nick Broomfield and Michael Moore Each entry provides concise critical analysis while frequent cross reference to other films featured helps to place films in their historical and aesthetic contexts Barry Keith Grant is Professor of Film Studies and Popular Culture at Brock University Ontario Canada He is the author of Film Genre From Iconography to Ideology 2007 Voyages of Discovery The Cinema of Frederick Wiseman 1992 and co author with Steve Blandford and Jim Hillier of The Film Studies Dictionary 2001 Jim Hillier is Visiting Lecturer in Film at the University of Reading He is the

author of The New Hollywood 1993 the co author of The Film Studies Dictionary 2001 and with Alan Lovell of Studies in Documentary 1972 His edited books include American Independent Cinema 2001 and two volumes of the English translation of the selected Cahiers du cinema 1985 1986

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