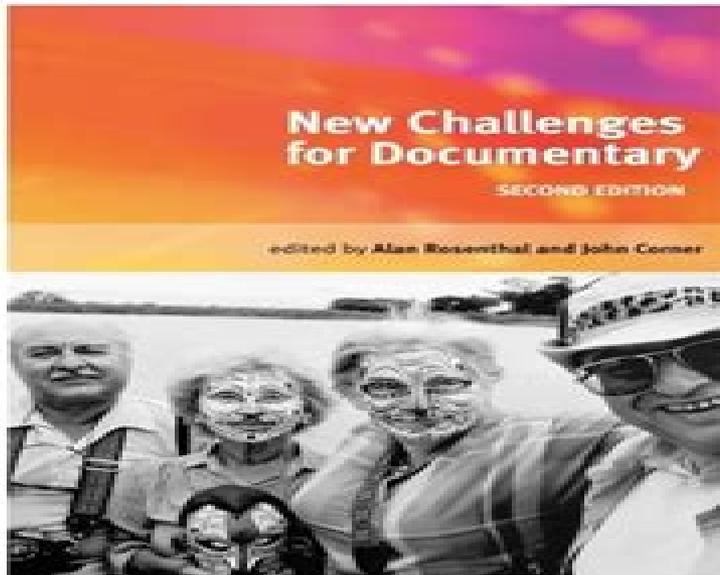


New challenges for documentary: Second edition



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The first edition of *New challenges for documentary* provided a major stimulus for teaching about documentary film and television and fresh encouragement for critical thinking about practice. This second edition brings together many new contributions both from academics and filmmakers, reflecting shifts both in documentary production itself, and in ways of discussing it. Once again, the emphasis has been on clear and provocative writing, sympathetic to the practical challenges of documentary film-making but making connections with a range of work in media and communications analysis. With its wide range of contributors and the international scope of its agenda, *New challenges for documentary* will be essential reading for

New Challenges For Documentary

Marcel A. Müller



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Writing, Directing, and Producing Documentary Films and Videos, Fourth Edition Alan Rosenthal, 2007-06-26 As Alan Rosenthal states in the preface to this new edition of his acclaimed resource for filmmakers *Writing Directing and Producing Documentary Films and Videos* is a book about storytelling how to tell great and moving stories about fascinating people whether they be villains or heroes In response to technological advances and the growth of the documentary hybrid in the past five years Rosenthal reconsiders how one approaches documentary filmmaking in the twenty first century Simply and clearly he explains how to tackle day to day problems from initial concept through distribution He demonstrates his ideas throughout the book with examples from key filmmakers work New aspects of this fourth edition include a vital new chapter titled *Making Your First Film* and a considerable enlargement of the section for producers *Staying Alive* which includes an extensive discussion of financing marketing festivals and distribution This new edition offers a revised chapter on nonlinear editing more examples of precise and exacting proposals and the addition of a complex budget example with explanation of the budgeting process Discussion of documentary hybrids with suggestions for mastering changes and challenges has also been expanded while the *Family Films* chapter includes updated information that addresses rapid expansion in this genre

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 Documentary's Awkward Turn Jason Middleton,2013-12-04 Despite the prominence of awkwardness as cultural buzzword and descriptor of a sub genre of contemporary film and television comedy it has yet to be adequately theorized in academic film and media studies Documentary s Awkward Turn contributes a new critical paradigm to the field by presenting an analysis of awkward moments in documentary film and other reality based media formats It examines difficult and disrupted encounters between social actors on the screen between filmmaker and subject and between film and spectator These encounters are of course often inter connected Awkward moments occur when an established mode of representation or reception is unexpectedly challenged stalled or altered when an interviewee suddenly confronts the interviewer when a subject who had been comfortable on camera begins to feel trapped in the frame when a film perceived as a documentary turns out to be a parodic mockumentary This book makes visible the ways in which awkwardness connects and subtends a range of transformative textual strategies political and ethical problematics and modalities of spectatorship in documentary film and media from the 1970s to the present *Toward the Visualization of History* Mark Howard Moss,2008-01-01 This book discusses the impact of visuals on the study of history by examining visual culture and the future of print providing an analysis of photography film television and computer culture The author shows how the visualization of history can become a driving social and cultural force for change **Shared Differences** Diane Carson,Lester D. Friedman,1995 This timely volume addresses those who teach and study multicultural topics Rather than offering a Band Aid approach to curricular offerings the contributors demonstrate inclusive innovative ways to integrate multicultural issues and media into existing courses In *Struggling for America's Soul A Search for Some Common Ground in the Multicultural Debate* Lester Friedman leads off the volume with an analysis of the value and necessity of multicultural approaches for today's students and for society at large The essays that follow provide a wealth of material for organizing courses including week by week syllabi detailing specific writing assignments bibliographical information on readings and sources for films and videos The contributors who teach at institutions ranging from community colleges through major research universities describe their experiences teaching students of various ages backgrounds and interests *Shared Differences* will be of value to all who use media as a tool in their teaching whether in history literature or the social sciences as well as to those who teach film and video production **Traditions and Innovations** Manuel Brito,Juan Ignacio Oliva,2004 **Michael Moore's Fahrenheit 9/11** Robert Brent Toplin,2006 Examines the development of Michael Moore's ideas and the evolution of his filmmaking then dissects *Fahrenheit 9/11* and explores the many claims and disagreements about the movie's truthfulness This study shows that Michael Moore's film did more than shake up a nation *Against All Odds* Yu Ying Wu,2001 *Encyclopedia of the Documentary Film* Ian Aitken,2006 This encyclopedia examines 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

Engaging Killer Performances. Strategies for Affective Engagement in Genocide Documentaries John Nicolas Helferich, 2016-09-21 Seminar paper from the year 2016 in the subject Communications Movies and Television grade 1 0 University of Mannheim MKW language English abstract The documentary genre has recently gone through challenging times as the 21st century and its culture are characterised as both postmodern and post documentary This means that an attitude towards knowledge has evolved that rejects modernity's belief in universal truth and its privileging of techno scientific modes of discovery such as documentary film As a result viewers treat grand narratives about political ideology in media with suspicion Consequently questions arise around how political documentaries are able to voice social critique and bring about change in this new context without getting accused of outright manipulation In order to answer these questions this work analyses Joshua Oppenheimer's *The Act of Killing* 2012 and *The Look of Silence* 2014 about the 1965 killings in Indonesia Oppenheimer employs an innovative approach as never before have mass murderers been recorded in the making of a film about their crimes T AoK nor has there ever been a film where a victim confronts the perpetrators while the perpetrators are still in power T LoS This work looks at the potential for feelings of closeness with the perpetrators and victims resulting from the complementary film documents The findings show that Oppenheimer avoids ideological claims by inviting viewers to immerse themselves in the lives of the protagonists Viewers shall draw individual conclusions that are stimulated by a heightened perceptual experience of the filmic world

Underwater Archaeology Proceedings from the Society for Historical Archaeology Conference Toni Carrell, 1990

Reality Fictions Thomas W. Benson, Carolyn Anderson, 1989 On life and works of Frederick Wiseman

A Foreigner's Gaze Margarita De la Vega-Hurtado, 1992

Irish University Review, 1996 A journal of Irish studies

Wide Angle, 1993 A quarterly journal of film history theory criticism and practice varies slightly

Museum of Broadcast Communications Encyclopedia of Television, 1997

Films for Teaching the Anthropology of Europe Mary Nolan, 1999

Public History James B. Gardner, Peter S. LaPaglia, 2004

The practice of public history takes many forms and accommodates varied perspectives and interests but the goal remains constant to broaden the public's appreciation and understanding of the past The twenty six essays that comprise this volume provide an introduction to both the varieties of work in which public historians are engaged and the common purposes they share Part I includes essays on the development of the field historically and the education of public historians Parts II and III explore the diverse career paths and work contexts that define the field today A new essay *On the Web The September 11 Digital Archive* by James T Sparrow of the University of Chicago contributes to this discussion Drawing upon their own experiences the authors provide insight into the varied roles and responsibilities of public historians and delineate the special issues and factors that shape their work Together they contribute to public history's efforts to redefine what it means to be a historian

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