

CHAPTER ONE



Documentary characteristics that separate themselves from narrative films: 1. Subject matter, 2. Purposes/viewpoints, 3. Forms, 4. Production methods and techniques, and 5. the experience(s) offered to the audiences



The documentary is one of three basic creative modes of filmmaking along with narrative fiction and experimental avant-garde.

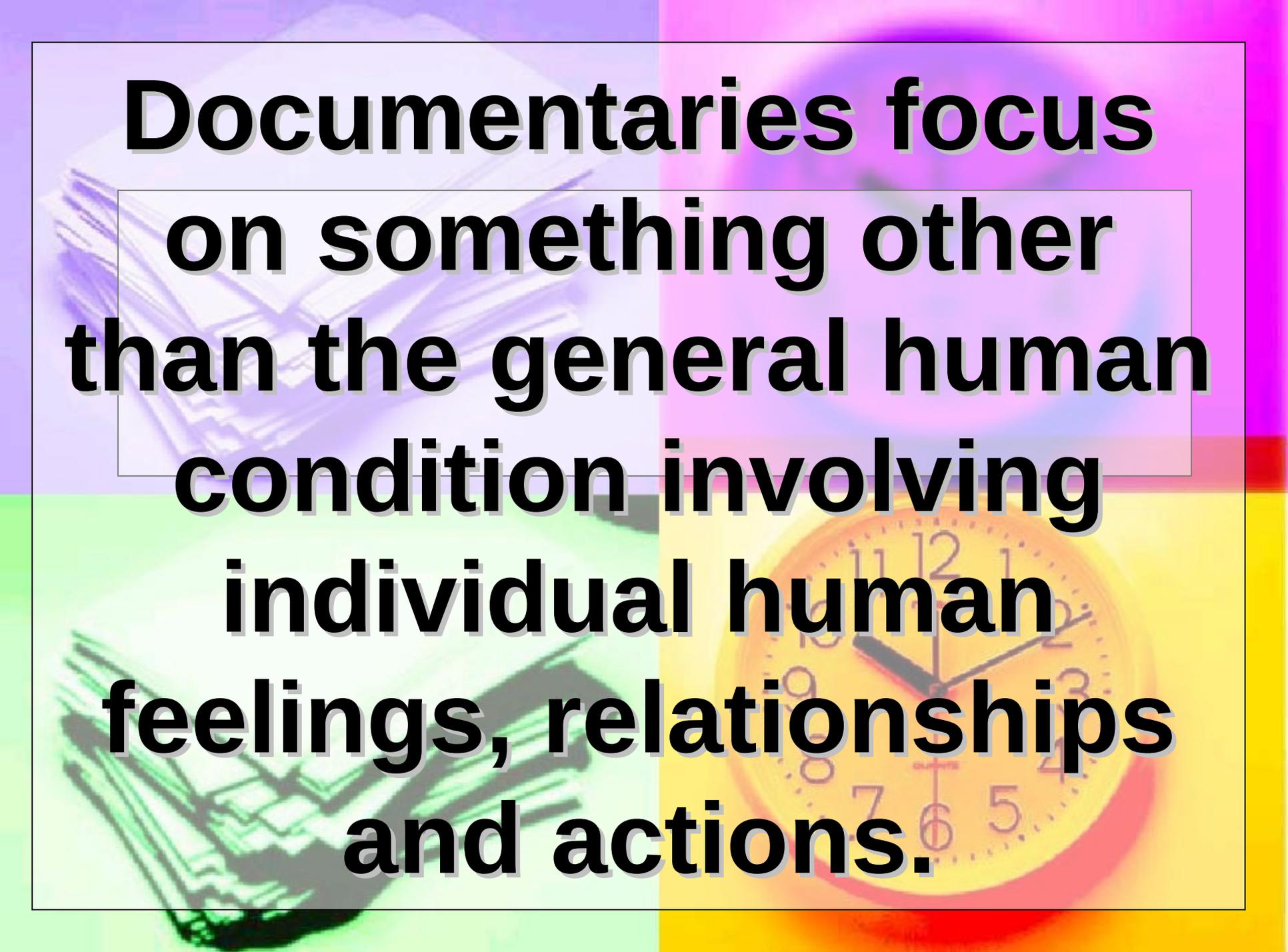


The

**purpose/viewpoint/approach
aspect of documentary**

**filmmaking is what the
filmmaker is trying to say
about eh subjects of their
films.**



The background features a collage of images. On the right side, there is a large, semi-transparent clock face with numbers 1 through 12. On the left side, there are several sheets of paper or documents, some appearing to be stacked or overlapping. The overall color palette is vibrant, with shades of purple, pink, green, and yellow.

**Documentaries focus
on something other
than the general human
condition involving
individual human
feelings, relationships
and actions.**

The audience response documentary filmmakers seek to achieve is: 1) an aesthetic experience, and 2) an effect on audience attitudes possibly leading to action and/or change.



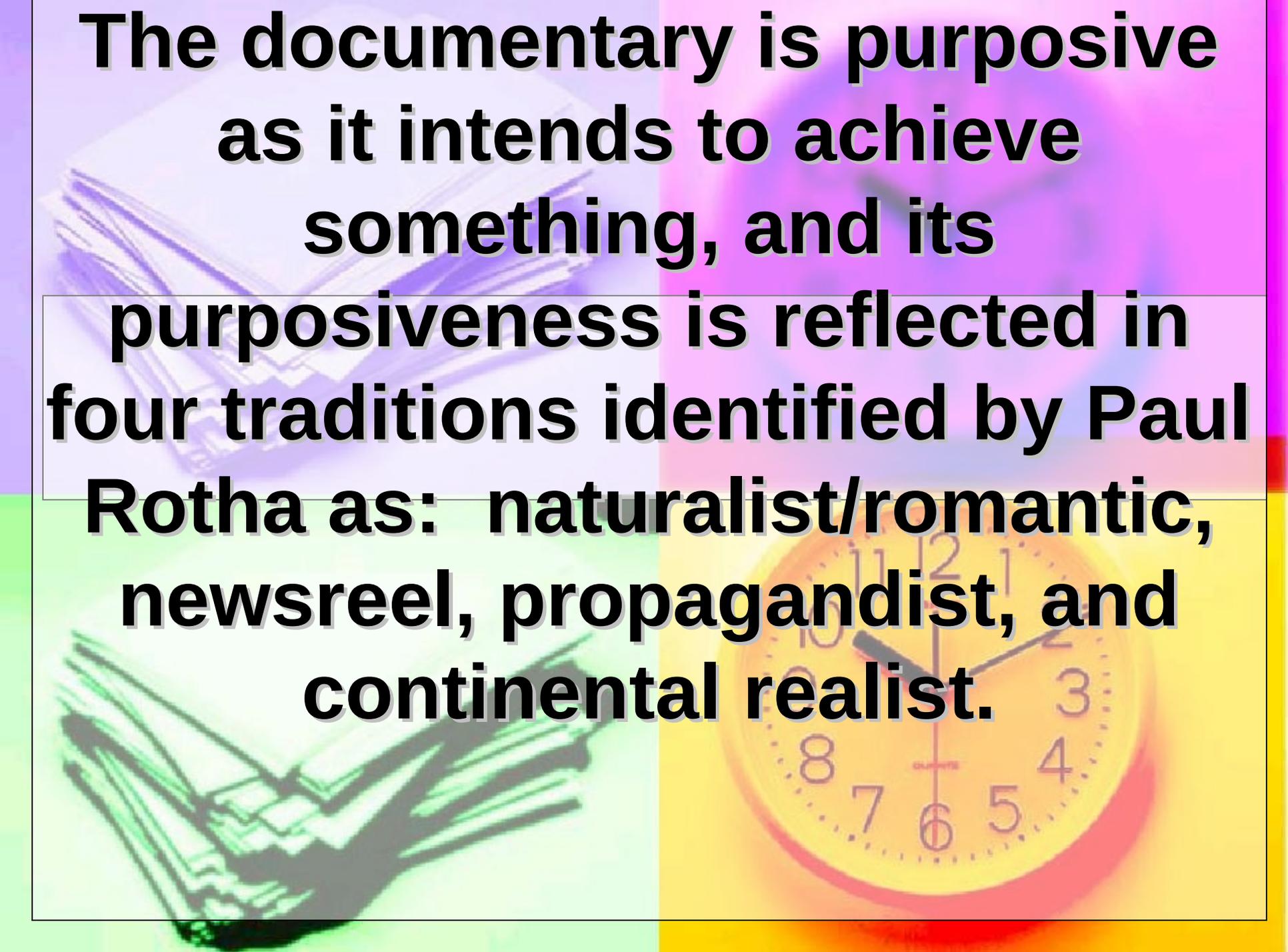
The form of documentaries evolves from the filmmaker's original concept, and documentarians limit themselves to extracting and arranging from what already exists rather than making up content.

The background of the slide is a collage of images. On the right side, there is a large, semi-transparent image of a yellow and red alarm clock. On the left side, there is a semi-transparent image of a hand holding a pen, as if writing. The background is divided into several colored quadrants: purple and blue in the top-left, pink and light blue in the top-right, and green and yellow in the bottom-left and bottom-right respectively.

The production methods and techniques of documentaries refer to the ways images are shot, sounds recorded, and the manner in which the two are edited together.



The documentary is purposive as it intends to achieve something, and its purposiveness is reflected in four traditions identified by Paul Rotha as: naturalist/romantic, newsreel, propagandist, and continental realist.

The background of the slide is a collage of images. On the right side, there is a large, semi-transparent image of a yellow and red alarm clock. On the left side, there are several images of books, some in purple and some in green, appearing as if they are being stacked or fanned out. The overall background has a soft, multi-colored gradient.

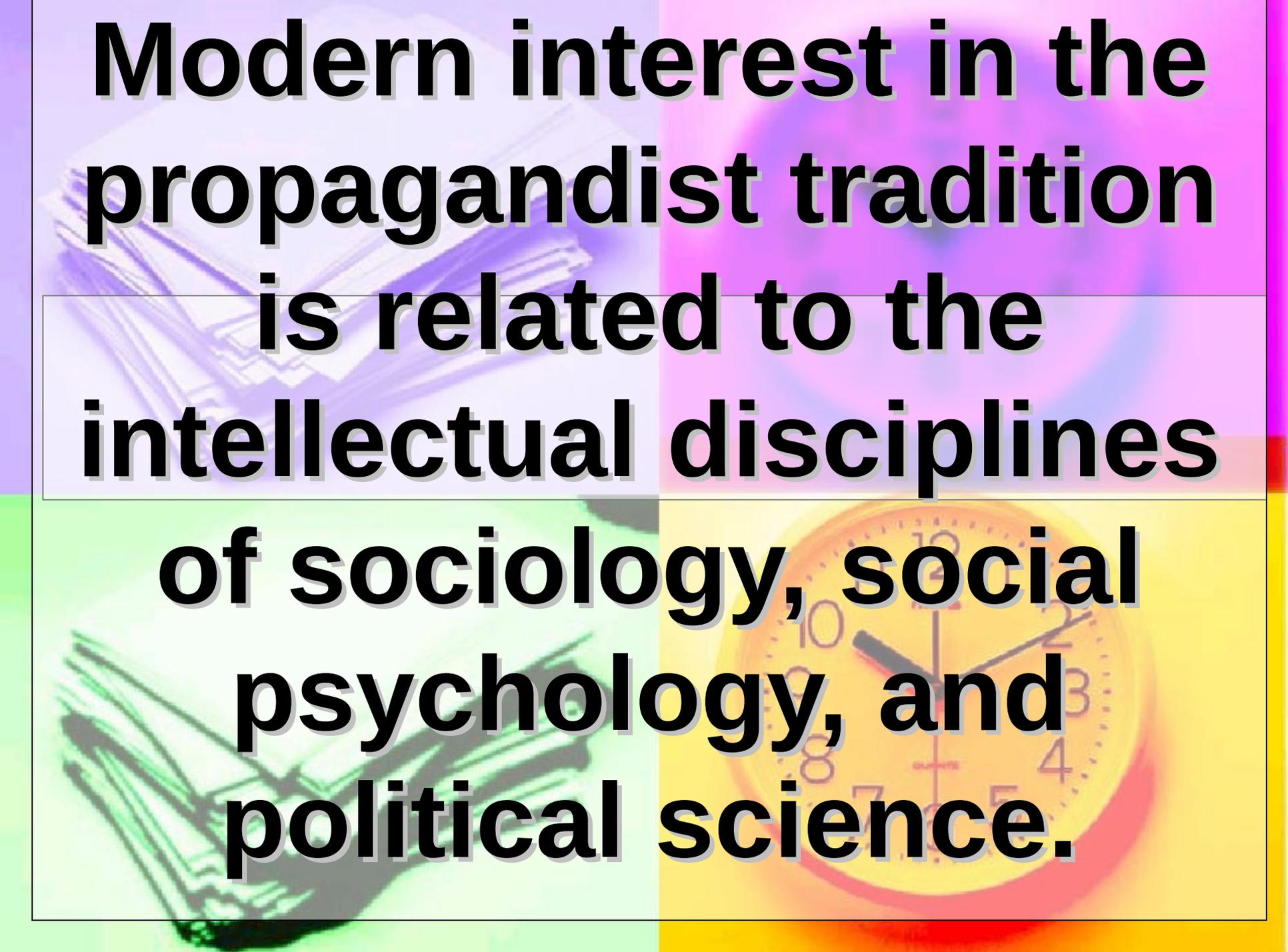
**The naturalist tradition
parallels the
development of
anthropology as a
social science.**



**The newsreel tradition
came out of the
expansion of journalism
and with the advent of
popular press and the
dramatizations of the
news.**



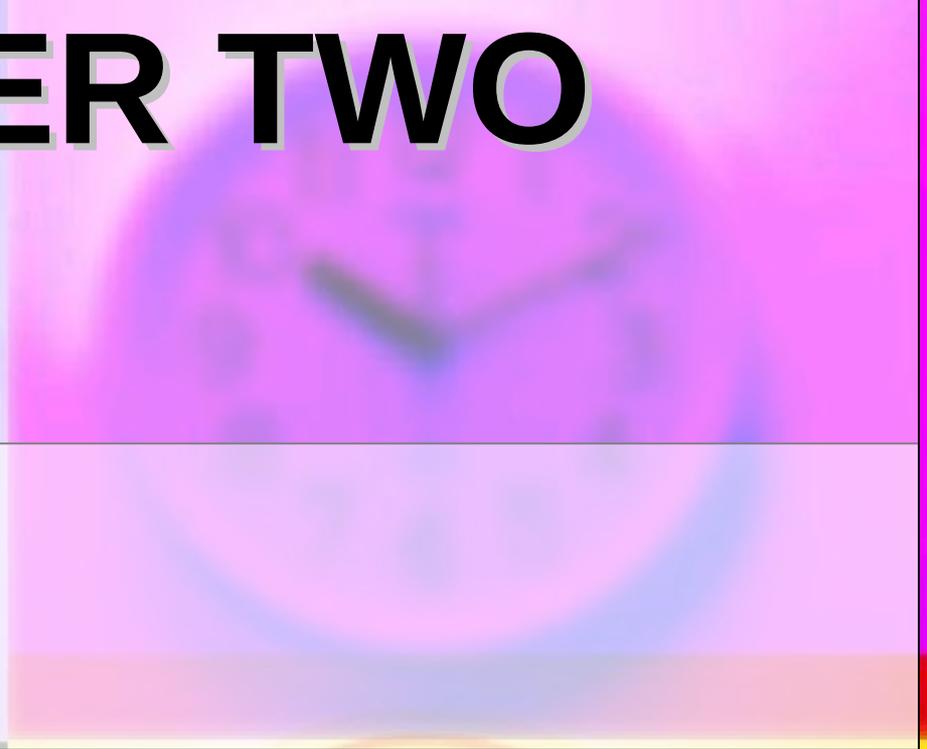
Modern interest in the propagandist tradition is related to the intellectual disciplines of sociology, social psychology, and political science.

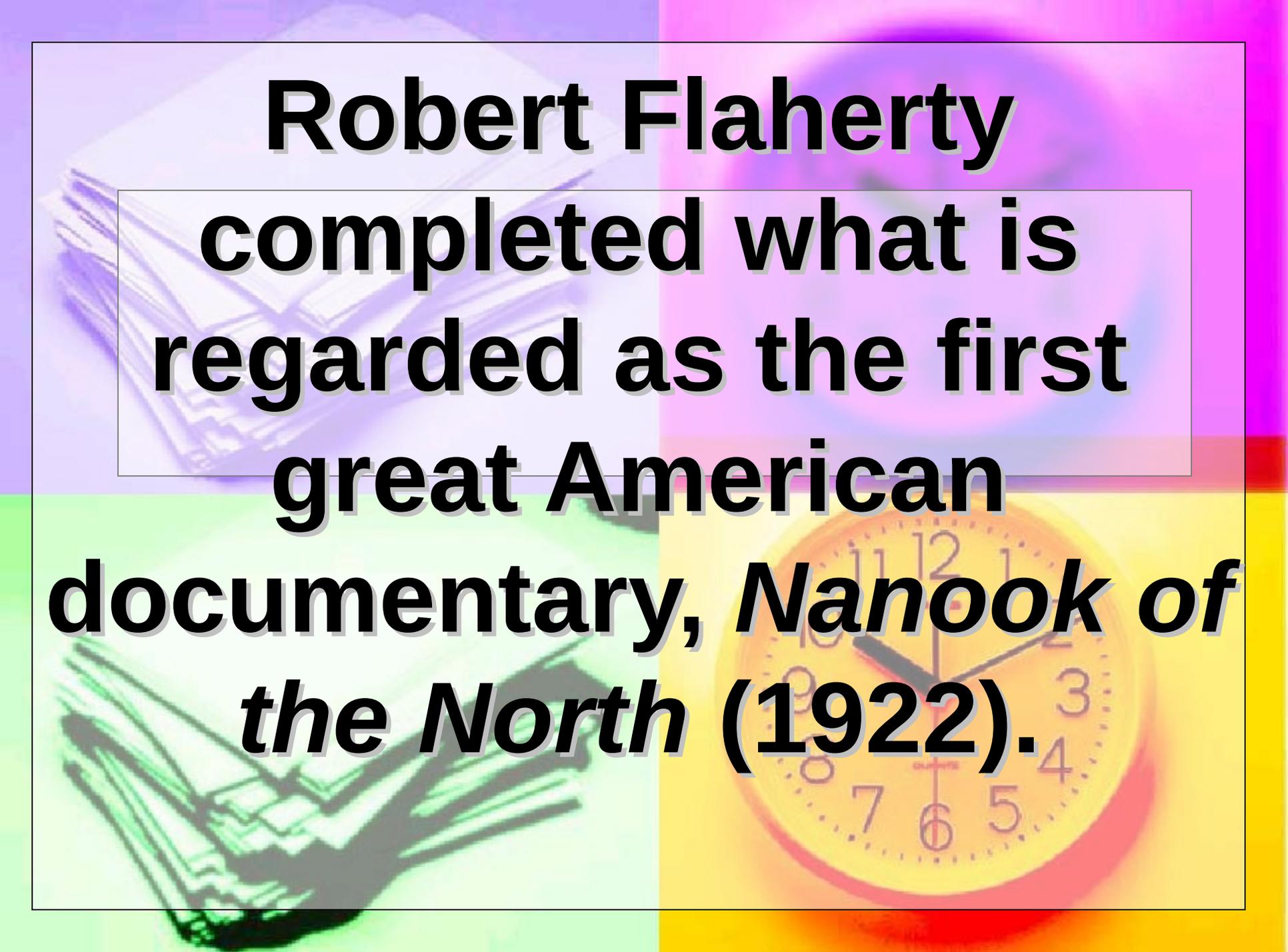
The background features a collage of images. On the left, there are several stacks of books in shades of purple and green. On the right, there is a large, semi-transparent clock face with a yellow and orange gradient, showing the time as approximately 10:10. The overall background is a mix of these colors and textures.

**The continental realist
documentary tradition
was an aspect of the
avant-garde movement
of the 1920s.**



CHAPTER TWO

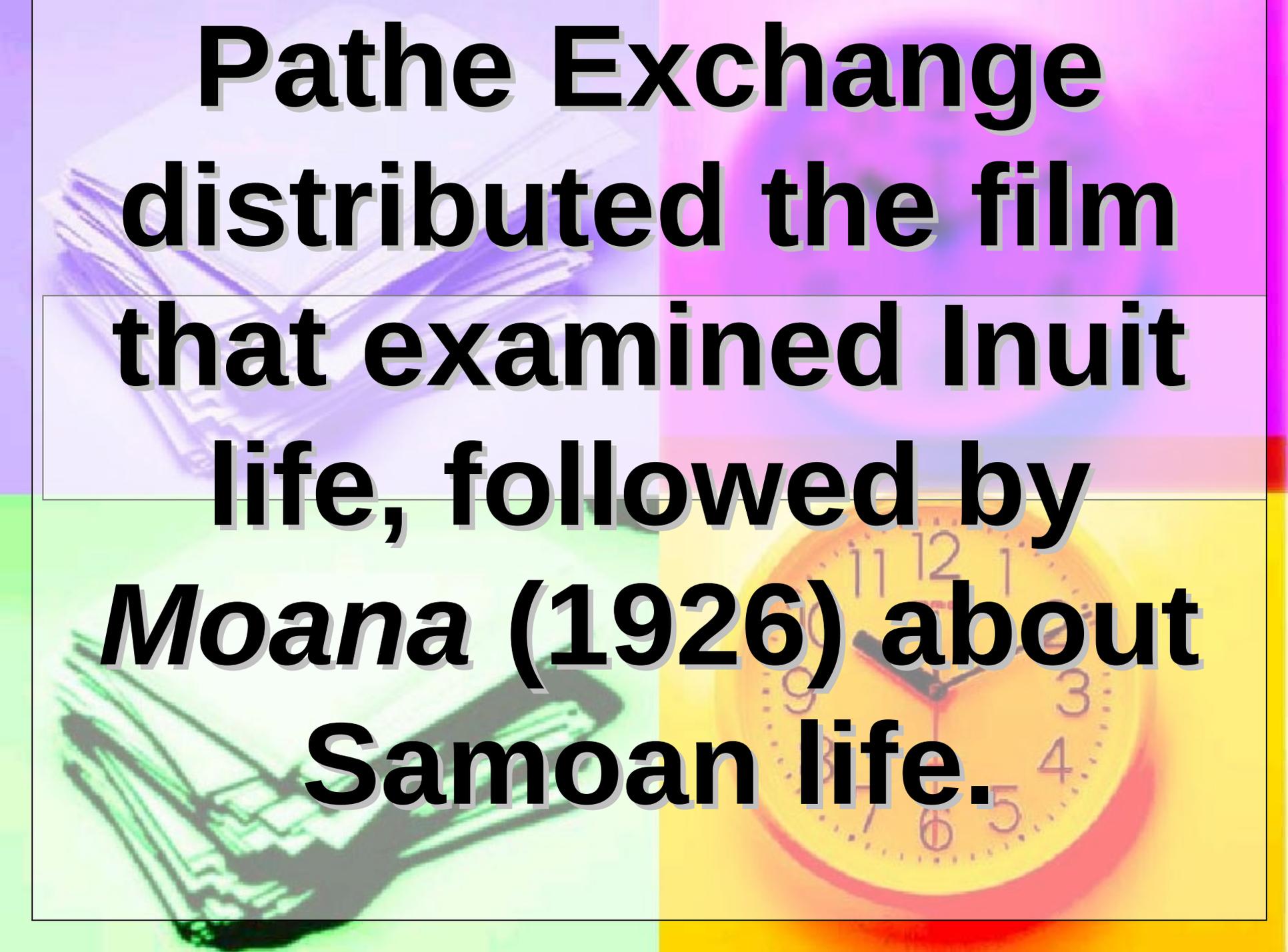




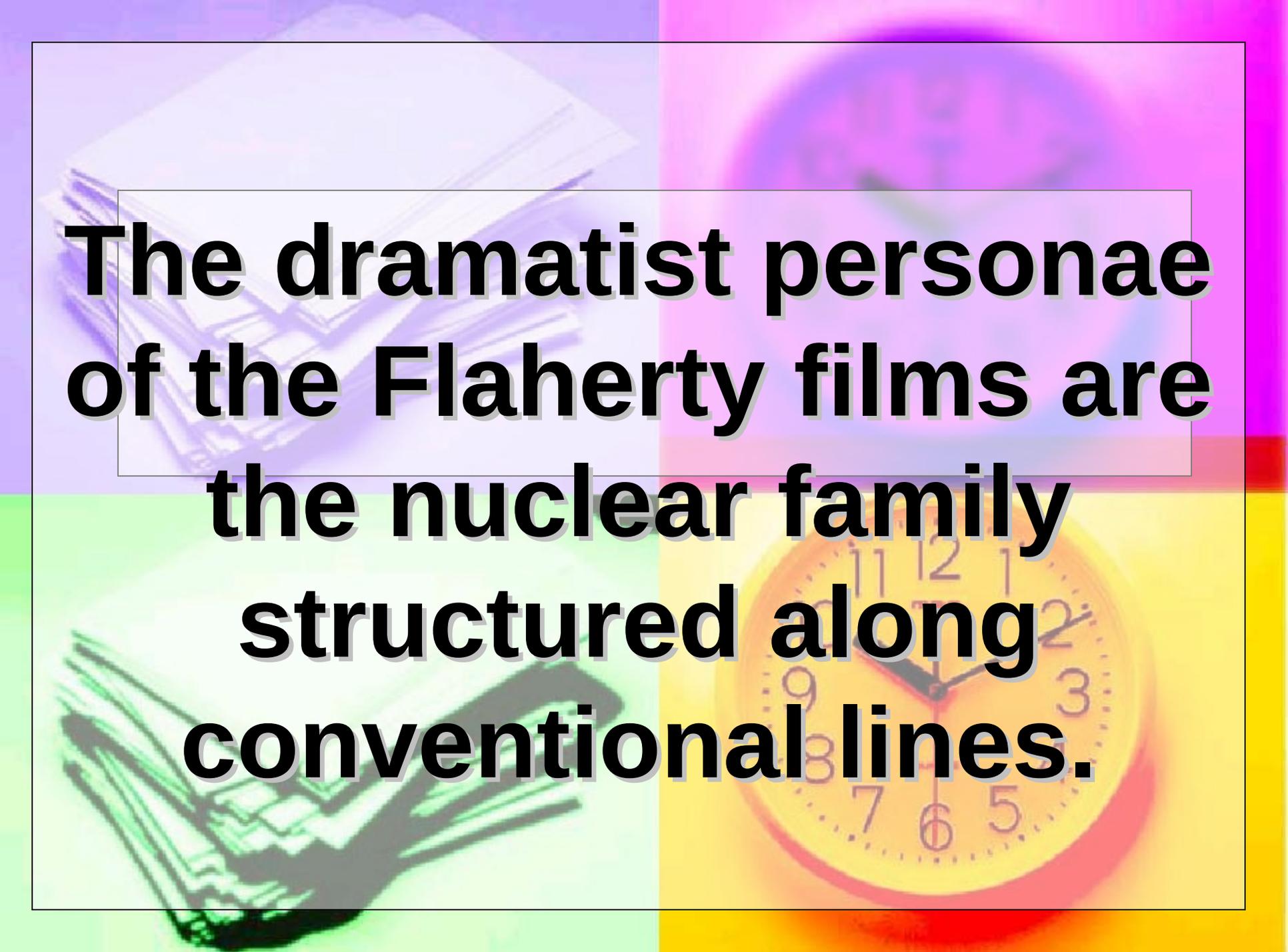
Robert Flaherty

**completed what is
regarded as the first
great American**

**documentary, *Nanook of
the North* (1922).**

The background features a collage of images. On the right side, there is a large, semi-transparent clock face with numbers 1 through 12. On the left side, there are several stacks of books, some in purple and some in green, also semi-transparent. The overall background is a mix of purple, pink, and yellow colors.

**Pathe Exchange
distributed the film
that examined Inuit
life, followed by
Moana (1926) about
Samoan life.**

The background is a collage of three images: a stack of papers in the top left, a clock in the top right, and a hand holding a pen in the bottom left. The text is centered over these images.

**The dramatist personae
of the Flaherty films are
the nuclear family
structured along
conventional lines.**

Flaherty's greatest concern was the human spirit, and the generalized notions of what a man, a woman, and a child do are operative.



Flaherty's approach to documentary filmmaking in the early 1920s was a naturalist approach.

