**Elements of a Documentary** Name:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ period:\_\_\_\_\_\_\_\_\_

Watch: <https://www.youtube.com/watch?v=uG5j9HJOMrk>

1. After viewing the film, construct your own definition of documentary.
2. What are some key words in the definition provided by Wikipedia?

**Guided Notes:**

**OBJECTIVE vs. BIAS**

* Objective, or objectivity, is when something is \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, only facts
  + An objective summary tells what happens, and ONLY what happens
  + Example: Liberty is a short story about a girl who sacrifices her dog for a greater freedom.
* Bias is when something contains \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
  + If an article or documentary contains bias, it means that have a preference or opinion that they are displaying in their text.
  + Example: Liberty is a great short story about a trouble-making and annoying girl who honorably sacrifices her dog for a greater freedom in the wonderful country of the U.S.

**The 6 elements of a documentary: Narration, Evidence (Interview, Expert Witness), Cutaways, Footage (Still Shots,“Cinema Verite” –Live Action, Primary footage, Archival footage )**

**Narration:**

* Aka: The Voice of God
* This is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ heard in the movie
* In narrative films (think Disney) voice-over offers exposition and personal comments.
* BUT on documentaries voice-over is used to state unquestionable truths.

**Evidence**

**Interviews:** Provide evidence when the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ might not have been able to film.

* + - Example: Film about a title 1 school and the “history” at the school.

**Expert Witness:** is anyone that has \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ on the subject that they are testifying on.

* Example: film about decline of wild pandas from a film-maker who studied film and journalism in college.

**Cutaways**

In film and video, a cutaway shot is the \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_of a continuously filmed action by inserting a view of something else. It is usually, although not always, followed by a cut back to the first shot, when the cutaway avoids a jump cut. The cutaway shot does not necessarily contribute any dramatic content of its own, but is used to help the editor assemble a longer sequence. For this reason, editors choose cutaway shots related to the main action, such as another action or object in the same location.

These can tell a story without \_\_\_\_\_\_\_\_\_\_\_\_\_\_, use shots to evoke \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, or as \_\_\_\_\_\_\_\_\_\_\_\_\_\_ between “chapters”

**Footage**

A length of film

**Still Shots**

* + - \_\_\_\_\_\_\_\_\_\_\_\_\_ within a film

**Cinema Verite (Live Action)**

* + - Filming whatever is going on
    - Filmmakers are not interacting

**Primary footage**

* + - Footage that the filmmakers shoot themselves

**Archival Footage**

* + - Footage from \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
    - Usually paid for or in “free-use”
    - Typically older footage, footage from local stations, etc.

**Documentary Modes**

Aka, subgenres of documentaries; These six modes establish a loose \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ of affiliation within which individuals may work; they set up conventions that a given film may adopt; and they  provide specific expectations viewers anticipate having fulfilled.In documentary film and video, we can identify six modes of representation that function something like sub-genres of the documentary genre itself: poetic, expository, participatory, observational, reflexive, performative.

**Poetic**

* Instead of using traditional linear continuity to create story structure, the poetic documentary filmmaker arrives at its point by arranging footage in an order to evoke an audience association through **\_\_\_\_\_\_\_\_\_\_\_\_, \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_, or spatial \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**.
* These films often bear a close resemblance to experimental and avant-garde film.

**Expository Documentary**

* constructs a specific \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ or a point of view for the audience.
* This is the model that is most often associated with documentary in general.
* The structure is grounded in a series of assertions backed up by \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_.
* The assertions are presented through verbal commentary from an invisible voice-over narrator, while images provide the evidence.

**Observational Documentary**

* In reaction to previous forms of documentary and to changing camera technology, both Direct Cinema and Cinema Verite movements started to appear in the 1960s that embraced observational documentary -- that is, the filmmaker observing truth by letting the camera capture its subjects uninterrupted.
* This mode uses the observations of an unobtrusive camera to create \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_engagement with the everyday \_\_\_\_\_\_\_\_\_\_\_\_\_ of subjects.

**Participatory Documentary**

* Around the same time as Direct Cinema style of observing without interfering showed up, so did the opposite sensibility.
* This mode emphasizes the **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**.
* These films usually take the form of a **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** or other forms of even more direct involvement from conversations to provocations.
* **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** to examine historical issues is also included.

**Reflexive Documentary**

* Reflexive documentary is not about the relationship with the filmmaker and the subject, but rather the filmmaker and the audience.
* This mode, which includes the mockumentary format, calls attention to **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** that govern documentary filmmaking to **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** of how films construct representations of **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**.

**Performative Documentary**

* Showing up in the 1980s along with the reflexive sub-genre, the performative documentary emphasizes truth as relative, favoring a personal take over the objective lens.
* This mode highlights the **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** aspect of the **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** with a subject to **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** to the subject and to this involvement.
* These films reject**\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_** and favor **\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**.

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| Documentary name  Company |  |  |
| Narration |  |  |
| Evidence  (Interviews, Expert Witness) |  |  |
| Cutaways  (Story-Telling, Emotional, Fillers) |  |  |
| Footage  (Still Shot, Cinema Virite, Primary footage, Archival footage) |  |  |