

---

# Introduction To Documentary Bill Nichols

---

Crafting Truth

Introduction to Documentary, Third Edition

Edgar Wind and Modern Art

Introduction to Documentary

Creative Nonfiction on Screen

A History of the Non-fiction Film

Perpetrator Trauma and Cinema

Contemporary Documentary

Cinema's Alchemist

Sporting Realities

Kill the Documentary

Filmmaker

Documentary Resistance

Projecting the Nation

Maya Deren and the American Avant-Garde

Documentary Filmmaking on the American Left

Movies and Methods

Blurred Boundaries

Evidence, Ethics, Politics in Documentary

Documentary Form and Meaning

Close Readings of Documentary Film and Video, New and Expanded Edition

Directing the Documentary

The Documentary Film Book

American Documentary Film

Documentary

Virtual Voyages

A New History of Documentary Film

Methods, History, Politics

The Documentary

Ideology and the Image

Documentary Film Festivals Vol. 1

Documentary Film: A Very Short Introduction

The Documentary Filmmaker's Roadmap

Second Edition

Documenting the Documentary

Second Edition

Restyling Factual TV

Cinema and Travel

Waltzing with Bashir

An Anthology

*Introduction  
To  
Documentary* [Downloaded from  
process.ogleschool.edu](http://process.ogleschool.edu)  
*Bill Nichols* [by guest](#)

## **LI VALENCIA**

### **Crafting Truth**

Bloomington : Indiana University Press  
Documentaries such as Zana Briski and Ross Kauffman's *Born into Brothels*, Michael Moore's *Fahrenheit 9/11*, Jeffrey Blitz's *Spellbound*, along with *March of the Penguins* and *An Inconvenient Truth* have achieved critical as well as popular success. Although nonfiction film may have captured imaginations, many viewers enter and leave theaters with a naive concept of "truth" and "reality"-for them, documentaries are information sources. But is truth or reality readily available, easily acquired, or undisputed? Or do documentaries convey illusions of truth and reality? What aesthetic means are used to build these illusions? A documentary's sounds and images are always the product of selection and choice, and often underscore points the filmmaker wishes to make. *Crafting Truth* illuminates the ways these films tell their stories; how they use the

camera, editing, sound, and performance; what rhetorical devices they employ; and what the theoretical, practical, and ethical implications of these choices are. Complex documentary concepts are presented through easily accessible language, images, and a discussion of a wide range of films and videos to encourage new ways of thinking about and seeing nonfiction film. *Introduction to Documentary, Third Edition* Univ of California Press  
Introduction to Documentary provides a one-of-a-kind overview of the most important topics and issues in documentary history and criticism. Designed for students in any field that makes use of visual evidence and persuasive strategies, from the law to anthropology, and from history to journalism, this book spells out the distinguishing qualities of documentary. A wide-ranging and freewheeling form of filmmaking, documentary has not yet received a proper, written introduction to its public, or its future makers. *Introduction to Documentary* is not organized as a history of the form although its

examples span a century of filmmaking. Instead, this book offers suggestive answers to basic issues that have stood at the center of all debate on documentary from its very beginnings to today. Each chapter takes up a distinct question from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary?" These questions move through issues of ethics, form, modes, voice, history and politics, among others. A final chapter addresses the question of how to write about documentary in a clear, convincing manner. *Introduction to Documentary* provides the foundational key to further explorations in this exceptionally vital area of filmmaking today. Edgar Wind and Modern Art *Introduction to Documentary* Designed for students in any field that makes use of visual evidence and persuasive strategies, *Introduction to Documentary* identifies the genre's distinguishing qualities and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues

central to documentary filmmaking?" Here Nichols has fully rewritten each chapter for greater clarity and ease of use, including revised discussions of earlier films and new commentary on dozens of recent films from *The Cove* to *The Act of Killing* and from *Gasland* to *Restrepo*. A new chapter, "I Want to Make a Documentary. Where Do I Start?" guides readers through the steps of planning and preproduction and includes an example of a project proposal for a film that went on to win awards at major festivals. *Introduction to Documentary*

In what ways do films influence and interact with society? What social forces determine the kinds of movies that get made? How do movies reinforce—and sometimes overturn—social norms? As societies evolve, do the films that were once considered 'great' slip into obscurity? Which ones? Why? These questions, and many others like them, represent the mainstream of scholarly film studies today. In *Engaging Cinema*, Bill Nichols offers the first book for introductory film students that tackles these topics

head-on. Published in a handy 'trade paperback' format, *Engaging Cinema* is inexpensive and utterly unique in the field—a perfect complement to or replacement for standard film texts.

*Introduction to Documentary* Indiana University Press  
Richard Wall Memorial Award 2012 - Finalist.

What key concerns are reflected in documentaries produced in and about the United States? How have documentaries engaged with competing visions of US history, culture, politics, and national identity? This book examines how documentary films have contributed to the American public sphere - creating a kind of public space, serving as sites for community-building, public expression, and social innovation. Geiger focuses on how documentaries have been significant in forming ideas of the nation, both as an imagined space and a real place. Moving from the dawn of cinema to the present day, this is the first full-length study to focus on the extensive range and history of American non-fiction filmmaking. Combining comprehensive overviews

with in-depth case studies, Geiger maps American documentary's intricate histories, examining the impact of pre- and early cinema, travelogues, the avant-garde, 1930s social documentary, propaganda, direct cinema, postmodernism, and 'new' documentary. Offering detailed close analyses and fresh insights, this book provides students and scholars with a stimulating guide to American documentary, reminding us of its important place in cinema history.

*Creative Nonfiction on Screen* Indiana University Press

The documentary has achieved rising popularity over the past two decades thanks to streaming services like Netflix and Hulu. Despite this, documentary studies still tends to favor works that appeal primarily to specialists and scholars. *Reclaiming Popular Documentary* reverses this long-standing tendency by showing that documentaries can be—and are—made for mainstream or commercial audiences. Editors Christie Milliken and Steve Anderson, who consider popular

documentary to be a subfield of documentary studies, embrace an expanded definition of popular to acknowledge the many evolving forms of documentary, such as branded entertainment, fictional hybrids, and works with audience participation. Together, these essays address emerging documentary forms—including web-docs, virtual reality, immersive journalism, viral media, interactive docs, and video-on-demand—and offer the critical tools viewers need to analyze contemporary documentaries and consider how they are persuaded by and represented in documentary media. By combining perspectives of scholars and makers, *Reclaiming Popular Documentary* brings new understandings and international perspectives to familiar texts using critical models that will engage media scholars and fans alike.

*A History of the Non-fiction Film* Wayne State University Press  
 Publisher Description  
*Perpetrator Trauma and Cinema* Springer Nature  
 Introduction to Documentary  
**Contemporary Documentary** Duke

University Press  
 Documentary film can encompass anything from Robert Flaherty's pioneering ethnography *Nanook of the North* to Michael Moore's anti-Iraq War polemic *Fahrenheit 9/11*, from Dziga Vertov's artful Soviet propaganda piece *Man with a Movie Camera* to Luc Jacquet's heart-tugging wildlife epic *March of the Penguins*. In this concise, crisply written guide, Patricia Aufderheide takes readers along the diverse paths of documentary history and charts the lively, often fierce debates among filmmakers and scholars about the best ways to represent reality and to tell the truths worth telling. Beginning with an overview of the central issues of documentary filmmaking--its definitions and purposes, its forms and founders--Aufderheide focuses on several of its key subgenres, including public affairs films, government propaganda (particularly the works produced during World War II), historical documentaries, and nature films. Her thematic approach allows readers to enter the subject matter through the kinds of films that first attracted them to documentaries,

and it permits her to make connections between eras, as well as revealing the ongoing nature of documentary's core controversies involving objectivity, advocacy, and bias. Interwoven throughout are discussions of the ethical and practical considerations that arise with every aspect of documentary production. A particularly useful feature of the book is an appended list of "100 great documentaries" that anyone with a serious interest in the genre should see. Drawing on the author's four decades of experience as a film scholar and critic, this book is the perfect introduction not just for teachers and students but also for all thoughtful filmgoers and for those who aspire to make documentaries themselves. About the Series: Combining authority with wit, accessibility, and style, *Very Short Introductions* offer an introduction to some of life's most interesting topics. Written by experts for the newcomer, they demonstrate the finest contemporary thinking about the central problems and issues in hundreds of key topics,

from philosophy to Freud, quantum theory to Islam. *Cinema's Alchemist* CRC Press  
Presents a history of the documentary film

**Sporting Realities**  
Bloomsbury Publishing USA  
Originally released in 1998, *Documenting the Documentary* responded to a scholarly landscape in which documentary film was largely understudied and undervalued aesthetically, and analyzed instead through issues of ethics, politics, and film technology. Editors Barry Keith Grant and Jeannette Sloniowski addressed this gap by presenting a useful survey of the artistic and persuasive aspects of documentary film from a range of critical viewpoints. This new edition of *Documenting the Documentary* adds five new essays on more recent films in addition to the text of the first edition. Thirty-one film and media scholars, many of them among the most important voices in the area of documentary film, cover the significant developments in the history of documentary filmmaking from *Nanook of the North* (1922), the first commercially released documentary

feature, to contemporary independent film and video productions like Werner Herzog's *Grizzly Man* (2005) and the controversial *Borat* (2006). The works discussed also include representative examples of many important national and stylistic movements and various production contexts, from mainstream to avant-garde. In all, this volume offers a series of rich and revealing analyses of those "regimes of truth" that still fascinate filmgoers as much today as they did at the very beginnings of film history. As documentary film and visual media become increasingly important ways for audiences to process news and information, *Documenting the Documentary* continues to be a vital resource to understanding the genre. Students and teachers of film studies and fans of documentary film will appreciate this expanded classic volume.

**Kill the Documentary**  
Indiana University Press  
Addressing the wide range of programmes and formats from news, to documentary, to popular factual genres, Annette Hill's new book examines the ways viewers navigate their way through a busy,

noisy and constantly changing factual television environment. *Restyling Factual TV* addresses the wide range of programmes that fall within the category of 'factuality', from politics, to natural history, to reality entertainment. Based on research with audiences of factual TV, primarily in Sweden and the UK, but with reference to other countries such as the US, this book tackles issues such as legitimacy, ethics and value in contemporary news and current affairs, documentary and reality programming. Drawing on the ethics of truth-telling and notions of quality, this wide-ranging, authoritative book expands the debate on popular factual entertainment and will be a welcome addition to the current literature.

Filmmaker U of Nebraska Press  
*The Documentary Filmmaker's Roadmap* is a concise and practical guide to making a feature-length documentary film—from funding to production to distribution, exhibition and marketing. Using her award-winning film *Musicwood*—a *New York Times* Critics' Pick—as a case study, director

Maxine Trump guides the reader through the complex lifecycle of the documentary film. Her interviews with lawyers, funders, distributors, TV executives and festival programmers provide a behind-the-scenes look that will assist readers on their own filmmaking journey. Written from the perspective of a successful documentary filmmaker, the book covers mistakes made and lessons learned, a discussion on the documentary genre, crowdfunding, pre-production through post, test screenings, the festival circuit distribution, legal pitfalls, fair use and more. Perfect for documentary filmmaking students and aspiring filmmakers alike, this book emphasizes the skills needed to succeed in a competitive production market. An appendix includes useful web links for further study, a list of films for recommended viewing and sample release forms. This concise guide is ideal for the classroom or as a quick reference out in the field, at a budget meeting or in the editing room.

### **Documentary**

**Resistance** Rutgers University Press  
Virtual Voyages

illuminates the pivotal role of travelogues within the history of cinema. The travelogue dominated the early cinema period from 1895 to 1905, was central to the consolidation of documentary in the 1910s and 1920s, proliferated in the postwar era of 16mm distribution, and today continues to flourish in IMAX theaters and a host of non-theatrical venues. It is not only the first chapter in the history of documentary but also a key element of ethnographic film, home movies, and fiction films. In this collection, leading film scholars trace the intersection of technology and ideology in representations of travel across a wide variety of cinematic forms. In so doing, they demonstrate how attention to the role of travel imagery in film blurs distinctions between genres and heightens awareness of cinema as a technology for moving through space and time, of cinema itself as a mode of travel. Some contributors take a broad view of travelogues by examining the colonial and imperial perspectives embodied in early travel films, the sensation of movement that those films evoked, and the role of live presentations such

as lectures in our understanding of travelogues. Other essays are focused on specific films, figures, and technologies, including early travelogues encouraging Americans to move to the West; the making and reception of the documentary *Grass* (1925), shot on location in Turkey, Syria, Iraq, and Iran; the role of travel imagery in 1930s Hollywood cinema; the late-twentieth-century 16mm illustrated-lecture industry; and the panoramic possibilities presented by IMAX technologies. Together the essays provide a nuanced appreciation of how, through their representations of travel, filmmakers actively produce the worlds they depict. Contributors: Rick Altman, Paula Amad, Dana Benelli, Peter J. Bloom, Alison Griffiths, Tom Gunning, Hamid Naficy, Jennifer Lynn Peterson, Lauren Rabinovitz, Jeffrey Ruoff, Alexandra Schneider, Amy J. Staples  
*Projecting the Nation* Univ of California Press  
"What issues, of both form and content, shape the documentary film? What role does visual evidence play in relation to a documentary's arguments

about the world in which we live? Can a documentary be believed, and why or why not? How do documentaries abide by or subvert ethical expectations? Are mockumentaries a form of subversion? In what ways can the documentary be an aesthetic experience and at the same time have political or social impact? And how can such impacts be empirically measured? Pioneering film scholar Bill Nichols investigates the ways in which documentaries strive for accuracy and truthfulness, but simultaneously fabricate a form that shapes reality. Such films may rely on re-enactment to re-create the past, storytelling to provide satisfying narratives, and rhetorical figures such as metaphor and expressive forms such as irony to make a point. In many ways documentaries are a fiction unlike any other. With clarity and passion, Nichols offers close readings of several provocative documentaries including *Land without Bread*, *Restrepo*, *The Thin Blue Line*, *The Act of Killing*, and *Steve Jobs: The Man in the Machine* as part of an authoritative examination of the

layered approaches and delicate ethical balance demanded of documentary filmmakers"--Provided by publisher.  
Maya Deren and the American Avant-Garde U of Minnesota Press  
 This book presents the first comprehensive study of the philosopher and art historian Edgar Wind's critique of modern art. The first student of Erwin Panofsky, and a close associate of Aby Warburg, Edgar Wind was unusual among the 'Warburgians' for his sustained interest in modern art, together with his support for contemporary artists. This culminated in his respected and influential book *Art and Anarchy* (1963), which seemed like a departure from his usual scholarly work on the iconography of Renaissance art. Based on extensive archival research and bringing to light previously unpublished lectures, *Edgar Wind and Modern Art* reveals the extent and seriousness of Wind's thinking about modern art, and how it was bound up with theories about art and knowledge that he had developed during the 1920s and 30s. Wind's ideas are placed in the context of a closely

connected international cultural milieu consisting of some of the leading artists and thinkers of the twentieth century. In particular, the book discusses in detail his friendships with three significant artists: Pavel Tchelitchew, Ben Shahn and R. B. Kitaj. In the process, the existence of an alternative to the prevailing formalist approach of Alfred Barr and Clement Greenberg to modern art, based on the enduring importance of the symbol, is revealed.  
Documentary Filmmaking on the American Left Univ of California Press  
 The third edition of Bill Nichols's best-selling text provides an up-to-date introduction to the most important issues in documentary history and criticism. A new chapter, "I Want to Make a Documentary: Where Do I Start?" guides readers through the steps of planning and preproduction and includes an example of a project proposal for a film that went on to win awards at major festivals. Designed for students in any field that makes use of visual evidence and persuasive strategies, *Introduction to Documentary* identifies the genre's distinguishing

qualities and teaches the viewer how to read documentary film. Each chapter takes up a discrete question, from "How did documentary filmmaking get started?" to "Why are ethical issues central to documentary filmmaking?" Here Nichols has fully rewritten each chapter for greater clarity and ease of use, including revised discussions of earlier films and new commentary on dozens of recent films from *The Cove* to *The Act of Killing* and from *Gasland* to *Restrepo*.

*Movies and Methods* Bloomsbury Publishing Documentary Storytelling has reached filmmakers and filmgoers worldwide with its unique focus on the key ingredient for success in the growing global documentary marketplace: storytelling. This practical guide reveals how today's top filmmakers bring the tools of narrative cinema to the world of nonfiction film and video without sacrificing the rigor and truthfulness that give documentaries their power. The book offers practical advice for producers, directors, editors, cinematographers, writers and others seeking to make ethical and effective

films that merge the strengths of visual and aural media with the power of narrative storytelling. In this new, updated edition, Emmy Award-winning author Sheila Curran Bernard offers: New strategies for analyzing documentary work New conversations with filmmakers including Stanley Nelson (*The Black Panthers*), Kazuhiro Soda (*Mental*), Orlando von Einsiedel (*Virunga*), and Cara Mertes (*JustFilms*) Discussions previously held with Susan Kim (*Imaginary Witness*), Deborah Scranton (*The War Tapes*), Alex Gibney (*Taxi to the Dark Side*), and James Marsh (*Man on Wire*).

#### Blurred Boundaries

Routledge  
Thirty-five years of nonfiction films offer a unique lens on twentieth-century French social issues *Critical Mass* is the first sustained study to trace the origins of social documentary filmmaking in France back to the late 1920s. Steven Ungar argues that socially engaged nonfiction cinema produced in France between 1945 and 1963 can be seen as a delayed response to what filmmaker Jean Vigo referred to in 1930 as a social cinema whose

documented point of view would open the eyes of spectators to provocative subjects of the moment. Ungar identifies Vigo's manifesto, his 1930 short *À propos de Nice*, and late silent-era films by Georges Lacombe, Boris Kaufman, André Sauvage, and Marcel Carné as antecedents of postwar documentaries by Eli Lotar, René Vautier, Alain Resnais, Chris Marker, and Jean Rouch, associated with critiques of colonialism and modernization in Fourth and early Fifth Republic France. Close readings of individual films alternate with transitions to address transnational practices as well as state- and industry-wide reforms between 1935 and 1960. *Critical Mass* is an indispensable complement to studies of nonfiction film in France, from Georges Lacombe's *La Zone* (1928) to Chris Marker's *Le Joli Mai* (1963).

#### **Evidence, Ethics, Politics in**

**Documentary** Routledge  
Fifty theoretical essays by distinctively original and influential film critics and filmmakers are grouped in categories having to do with general considerations, structuralism-semiology,



political factors, genre,  
feminism, auteur theory,  
and mise-en-scene  
**Documentary Form and  
Meaning** Indiana

University Press  
A key collection of essays  
that looks at the specific  
issues related to the

documentary form.  
Questions addressed  
include 'What is  
documentary?' and 'How  
fictional is nonfiction?'

Best Sellers - Books :

- [The Subtle Art Of Not Giving A F\\*ck: A Counterintuitive Approach To Living A Good Life](#)
- [Fast Like A Girl: A Woman's Guide To Using The Healing Power Of Fasting To Burn Fat, Boost Energy, And Balance Hormones By Dr. Mindy Pelz](#)
- [Twisted Hate \(twisted, 3\)](#)
- [Flash Cards: Sight Words By Scholastic Teacher Resources](#)
- [Playground By Aron Beauregard](#)
- [Young Forever: The Secrets To Living Your Longest, Healthiest Life \(the Dr. Hyman Library, 11\) By Dr. Mark Hyman Md](#)
- [The Light We Carry: Overcoming In Uncertain Times](#)
- [The Woman In Me](#)
- [Atomic Habits: An Easy & Proven Way To Build Good Habits & Break Bad Ones](#)
- [Are You There God? It's Me, Margaret.](#)