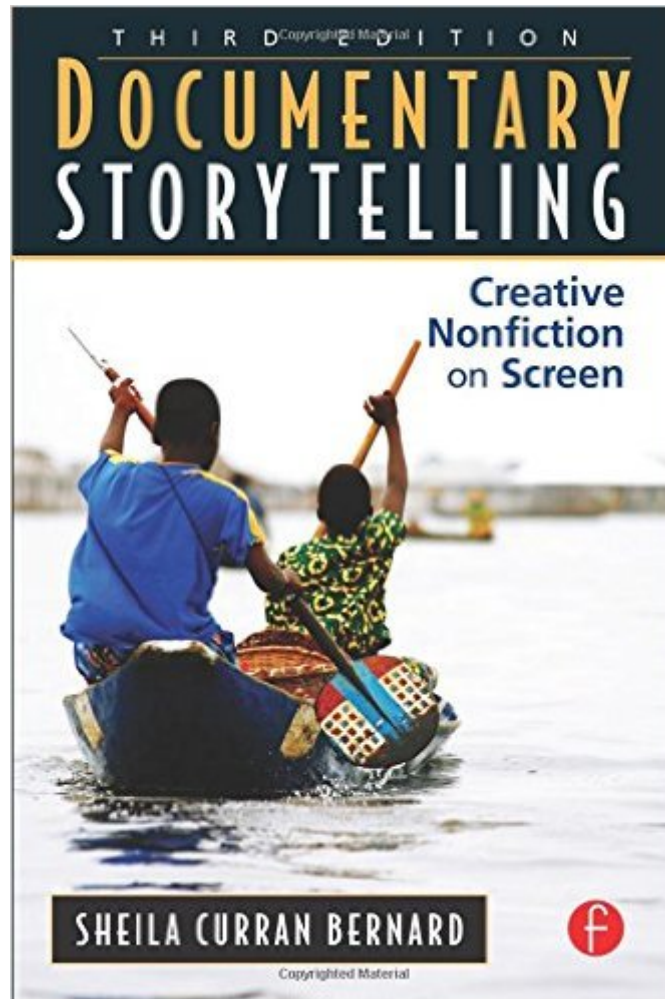


The book was found

Documentary Storytelling: Creative Nonfiction On Screen, 3rd Edition



Synopsis

Updated and improved, with new case studies and conversations with award-winning filmmakers including Alex Gibney (Taxi to the Dark Side), James Marsh (Man on Wire), and Deborah Scranton (The War Tapes). Documentary Storytelling has reached filmmakers and filmgoers worldwide with its unique focus on the single most important aspect of documentary media-making: storytelling. Drawing on the narrative tools of the creative writer, the unique strengths of a visual and aural media, and the power of real-world content truthfully presented, Documentary Storytelling offers advice for producers, directors, editors, and cinematographers seeking to make ethical and effective nonfiction films, and for those who use these films to educate, inform, and inspire.Â Special interview chapters explore storytelling as practiced by renowned producers, directors, and editors. This third edition has been updated and expanded, with discussion of newer films including Waltz with Bashir and Why We Fight.

Book Information

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Production

Customer Reviews

'Documentary Storytelling' is an interesting book, but unlike what I expected. I expected more of a technical tome on how to make documentaries, with sections on lighting, sound, and editing. What I got was more of an overview of what makes a documentary instead just a 'non-fictional' film. Author Bernard makes some excellent points on her way to divining what makes an excellent documentary. She believes that documentaries are a sub-set of the non-fictional film. It's not journalism. She expects documentarians to have a viewpoint, and to bring that viewpoint to center stage in his/her

film. But she doesn't expect a political diatribe. She writes that the filmmaker needs to be fair, and to present both sides of a story. The filmmaker doesn't have to be impartial, though; he/she can and should have a point of view they want to get across. One example she cites is 'Harlan County, USA' an award-winning documentary about a coal strike in Kentucky. Filmmaker Barbara Kopple had a definite point of view, which is obvious if you've seen the film. But it does strike a fair note by allowing differing viewpoints into her film. Another point she made that I've never thought about is that the documentary should be made like a fictional film; that is, it must have compelling characters, and interesting story, strong visuals, and good writing. Yes, writing. Narration is going to be written, and interview questions are going to have to be written. A documentary may not be storyboarded, or have a plot, but it does need to have an orderly progression to it. A great example of an excellent (even groundbreaking) documentary is 'The Thin Blue Line'. I remember how astounded I was when I first saw this film. It uses all of Bernard's ideas and then some.

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