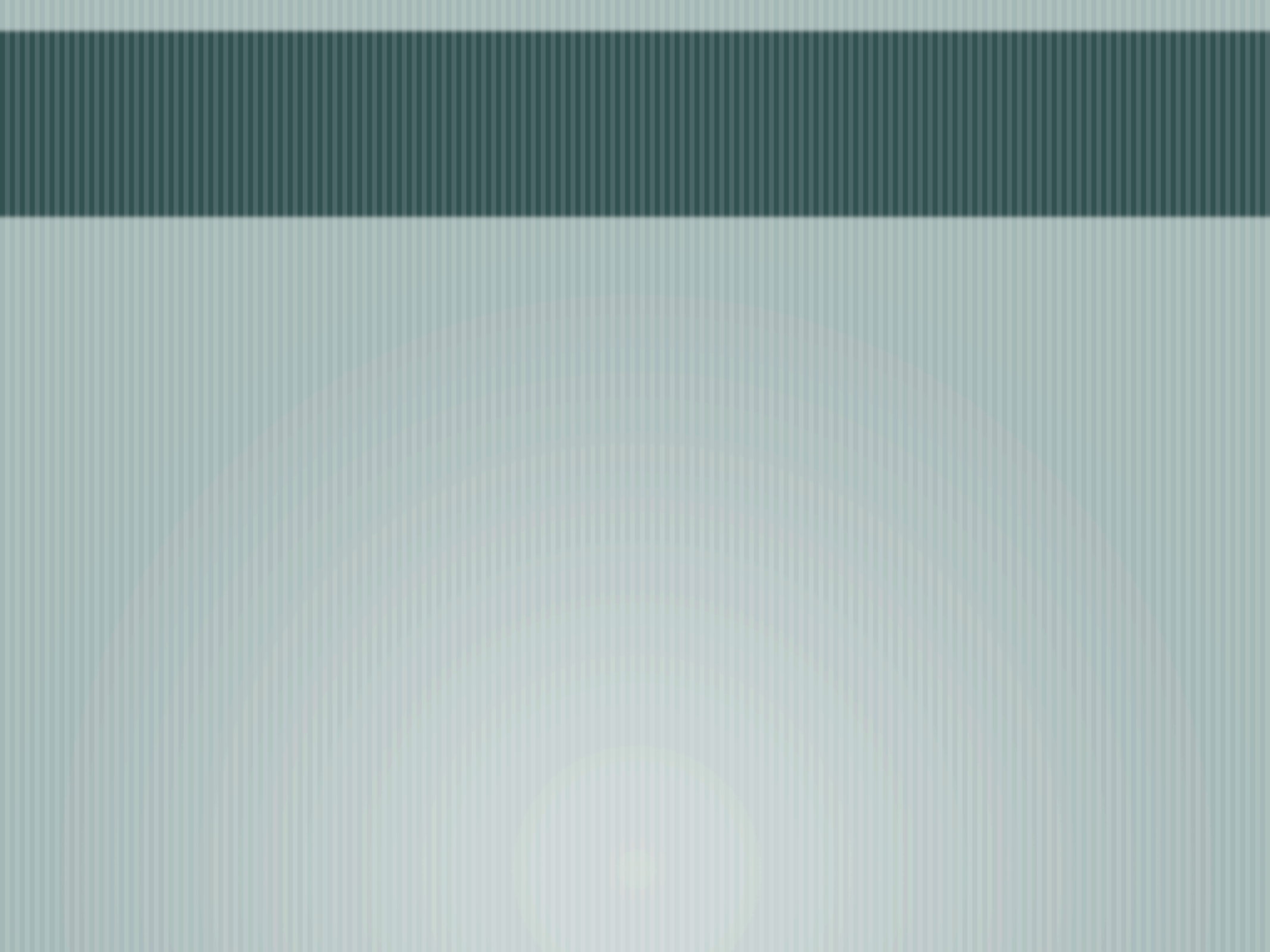


Alternatives to

Live-Action Fiction Films



Documentary

— [film/video representation of actual (not imaginary) subjects

— [footage can be selected/shot or found

— [do not have a set technique or a set subject matter

— [sometimes referred to as non-fiction films

— [easier to define them as what they aren't rather than what they are—they aren't fiction

— [sometimes share elements of fiction

Goals



— [**inform**

— [**entertain**

— [**criticize**

— [**celebrate**

Styles

- [Talking Head Interview

- [Narration

- [Title Cards

- [May add sound effects, Music

- [Editing can be misleading

Narrative Documentary

- [Main Characters—

- [Have Goals with Difficulty Reaching Them

- [Often Have one Plotline (Hoop Dreams, Steve James, 1994 has 2)

Characteristics of most Documentaries

— [mediated reality

— [real people

— [location shooting

— [artifacts

— [informative language

Mediated Reality

— [selected, filmed, and edited representations

— [establishing shots, reaction shots

— [pacing

— [Fake scenes can be shot (staged)

Artifacts and Informative Language

— [The Atomic Cafe, 1982, Archival Footage about Nuclear Scares of the 60's

— [Voiceover—authoritative voice

— [Title Cards-informative voice

Direct Cinema

- [shot on location with minimal planning

- [Not meant to prove a point, but explore a subject

- [Frederick Wiseman: “I don’t know the answers. I’m interested in the complexities and ambiguities of our experience”

- [long takes

- [Like Cinema Verite’ (except Verite’ filmmakers may ask their subjects questions

Film Techniques

— [fast cutting

— [swish pans

— [fast motion

— [slow motion

— [cutaways (symbolic, evocative)

— [Parallel editing

— [self reflexivity (Man with a Movie Camera)

Experimental Films

— [can give us a clearer understanding of what the cinematic experience can actually be

— [Deepens our understanding of the film medium

Enormous amount of films fit under this label, so they can be difficult to define

— [avant-garde

— [underground

— [personal

— [independent

Each term is inadequate

Found/Copyrighted Material

——— [1971 Stan Lawder, Intolerance Abridged

——— [1999 Outer Space, Peter Tscherkassky's

Outer Space

— [Footage from horror film “The Entity” 1982

— [analysis and emotion

— [figurative, genre specific

— [also brings the material of the film into the fore

— [The original film's perpetrators are offscreen (spirits)

— [The film focuses on the reaction of the victim (close-ups)

— [Uses a small amount of shots (house and interior attacks)

— [the body and the narrative (imaginary) are deconstructed

— [Focus on the "face's" reaction to outer space (offscreen space)

— [The film basically falls apart in the editing and commits a violent act against itself and the viewer

La Jetee, Chris Marker 1962

— [Post nuclear war experiment in time travel

— [Terry Gilliam's 12 Monkeys is based on this film

— [Composed almost primarily of still shots

— [Voiceover narration

— [“The conflation of time, the beginning and the end, the past, present and future, the loss of individual control before overwhelmingly great, inexorable forces...” --Senses of Cinema

Un Chien Andalou, 1928 Luis Bunuel

— [Luis Bunuel/Salvador Dali made the most famous exp film in Western Cinema

— [shots encourage expectations and then they are thwarted

— [defy laws of science and our sense of time and space

— [continuity in some cases deliberately ignored

— [pg 138 in text (Visual Poem)

— [film rejects narrative conventions shocks viewers

Maya Deren Meshes in the Afternoon, 1943

- [one character, various events lacks continuity

- [“dreamlike and ambiguously symbolic”

- [It is interesting to think about the artist’s intentions to a certain extent, but the viewer’s reading can be more interesting.

- [Like interpreting a dream—not just one reading

Lack of Narrative

— [Juxtapositions instead of narrative clarity

Andy Warhol, Empire (1964)

— [8 Hours

— [Single shot of The Empire State Building

— [No human subject

— [Only changing light

Film Apparatus

— [in conventional films—components like the film, projector, screen, are used in usual ways

— [Experimental Films will change the way the apparatus is used



representational

abstract



— [**installation art**

— [**multiple channel**