

Documentary Filmmaking (09 20841)

View Online



[1]

Altman, R. 1999. Film/genre. British Film Institute.

[2]

Ashuri, Tamar ; I Witness: Re-presenting Trauma in and by Cinema.

[3]

Austin, T. 2007. Watching the world: screen documentary and audiences. Manchester University Press.

[4]

Austin, T. 2007. Watching the world: screen documentary and audiences. Manchester University Press.

[5]

Ayres, Jackson 2012. Orson Welles's: "Complicitous Critique: Postmodern Paradox in F for Fake. Orson Welles's: "Complicitous Critique: Postmodern Paradox in F for Fake. 6–19.

[6]

Barnouw, E. 1993. Documentary: a history of the non-fiction film. Oxford University Press.

[7]

Bordwell, D. et al. 2020. Film art: an introduction. McGraw-Hill Education.

[8]

Bordwell, D. et al. 1985. The classical Hollywood cinema: film style & mode of production to 1960. Routledge.

[9]

Bruzzi, S. 2006. New documentary. Routledge.

[10]

Cawelti, John G. 2012. Chinatown and Generic Transformation in Recent American Films. Chinatown and Generic Transformation in Recent American Films. 279–297.

[11]

Chai, Barbara 2014. Arts & Entertainment: A Rocker's Battle With the Creative Process. Arts & Entertainment: A Rocker's Battle With the Creative Process.

[12]

Combs, Richard 1994. Orson Welles' 'F for Fake'. Orson Welles' 'F for Fake'.

[13]

Corner, J. 1996. The art of record: A critical introduction to documentary. Manchester University Press.

[14]

Corner, J. 1996. The art of record: a critical introduction to documentary. Manchester University Press.

[15]

Corner, J. 1996. *The art of record: a critical introduction to documentary*. Manchester University Press.

[16]

Corner, J. and Rosenthal, A. 2005. *New challenges for documentary*. Manchester University Press.

[17]

Curry, R.R. 1995. Errol Morris' Construction of Innocence in 'The Thin Blue Line'. *Rocky Mountain Review of Language and Literature*. 49, 2 (1995).
DOI:<https://doi.org/10.2307/1347983>.

[18]

De Jong, W. et al. 2008. *Rethinking documentary: new perspectives and practices*. Open University.

[19]

Dixon, W.W. ed. 2000. *Film genre 2000: new critical essays*. State University of New York Press.

[20]

Edgar-Hunt, R. et al. eds. 2013. *The music documentary: acid rock to electropop*. Routledge.

[21]

Forsyth, I. and Pollard, J. 2014. *20,000 days on earth*. Channel 4 DVD.

[22]

Gledhill, C. and Williams, L. 2000. *Reinventing film studies*. Arnold.

[23]

Grant, B.K. 2007. Film genre: from iconography to ideology. Wallflower.

[24]

Grant, B.K. 2012. Film Genre Reader IV. University of Texas Press.

[25]

Grant, B.K. and Sloniowski, J. 2014. Documenting the documentary: close readings of documentary film and video. Wayne State University Press.

[26]

Guynn, W.H. 2016. Unspeakable histories: film and the experience of catastrophe. Columbia University Press.

[27]

Guynn, W.H. 2016. Unspeakable histories: film and the experience of catastrophe. Columbia University Press.

[28]

Hight, C. 2010. Television mockumentary: reflexivity, satire and a call to play. Manchester University Press.

[29]

Hoskins, J. and Lasmana, V. 2015. The Act of Killing. Visual Anthropology. 28, 3 (May 2015), 262–265. DOI:<https://doi.org/10.1080/08949468.2015.996532>.

[30]

Juhasz, A. et al. 2006. F is for phony: fake documentary and truth's undoing. University of

Minnesota Press.

[31]

Juhasz, A. and Lerner, J. eds. 2006. *F is for phony: fake documentary and truth's undoing*. University of Minnesota Press.

[32]

King, G. 2000. *Spectacular narratives: Hollywood in the age of the blockbuster*. I.B. Tauris.

[33]

Lucia, Cynthia ; Wiseman, Frederick ; Wiseman, Fred 1994. *Revisiting High School: An Interview with Frederick Wiseman*. *Revisiting High School: An Interview with Frederick Wiseman*. 5-11.

[34]

Macdonald, K. and Cousins, M. 1996. *Imagining reality: the Faber book of the documentary*. Faber.

[35]

Maltby, R. 1983. *Harmless entertainment: Hollywood and the ideology of consensus*. Scarecrow.

[36]

Maltby, R. 1995. *Hollywood cinema: an introduction*. Blackwell.

[37]

Mamber, S. 1970. *High School Frederick Wiseman*. *Film Quarterly*. 23, 3 (Apr. 1970), 48-51. DOI:<https://doi.org/10.2307/1210383>.

[38]

Mcgill, Hannah 2017. Cameraperson. Cameraperson.

[39]

Meikle, G. 2012. "Find Out Exactly What to Think—Next!": Chris Morris, and Journalistic Authority. *Popular Communication*. 10, 1-2 (2012), 14-26. DOI:<https://doi.org/10.1080/15405702.2012.638569>.

[40]

Morris, E. 2005. *The Thin Blue Line*. MGM Home Entertainment.

[41]

Nichols, B. 1994. *Blurred boundaries: questions of meaning in contemporary culture*. Indiana University Press.

[42]

Nichols, B. 2017. *Introduction to documentary*. Indiana University Press.

[43]

Nichols, B. 2017. *Introduction to documentary*. Indiana University Press.

[44]

Nichols, B. 2017. *Introduction to Documentary, Third Edition*. Indiana University Press.

[45]

Nichols, B. 1991. *Representing reality: issues and concepts in documentary*. Indiana University Press.

[46]

Oppenheimer, J. 2013. The Act of Killing. Dogwoof DVD.

[47]

Orvell, M. 1994. Documentary Film and the Power of Interrogation: 'American Dream' & 'Roger and Me'. Film Quarterly. 48, 2 (Dec. 1994), 10–18.
DOI:<https://doi.org/10.2307/1213092>.

[48]

Pritchard, Tiffany 2016. Q&A: 'Cameraperson', Kirsten Johnson. Q&A: 'Cameraperson', Kirsten Johnson.

[49]

Renov, M. 2004. The subject of documentary. University of Minnesota Press.

[50]

Renov, M. and American Film Institute 1993. Theorizing documentary. Routledge.

[51]

Roberts, M 1998. 'Baraka': World cinema and the global culture industry (Global documentary by Ron Fricke). 'Baraka': World cinema and the global culture industry (Global documentary by Ron Fricke). 62–82.

[52]

Rogers, H. ed. 2015. Music and sound in documentary film. Routledge.

[53]

Roscoe, J. and Hight, C. 2001. Faking it: mock-documentary and the subversion of factuality. Manchester University Press.

[54]

Rosenbaum, J. 2008. Negotiating the Pleasure Principle: The Recent Work of Adam Curtis. *Film Quarterly*. 62, 1 (Sep. 2008), 70–75. DOI:<https://doi.org/10.1525/fq.2008.62.1.70>.

[55]

Rosenthal, A. 1971. *The new documentary in action: a casebook in film making*. University of California Press.

[56]

Stewart, G. 2010. Screen Memory in *Waltz with Bashir*. *Film Quarterly*. 63, 3 (Mar. 2010), 58–62. DOI:<https://doi.org/10.1525/fq.2010.63.3.58>.

[57]

Weinberg, R. 2017. Cameraperson. *The Oral History Review*. 44, 2 (2017), 368–371. DOI:<https://doi.org/10.1093/ohr/ohx057>.

[58]

Williams, L. 1993. Mirrors without Memories: Truth, History, and the New Documentary. *Film Quarterly*. 46, 3 (Apr. 1993), 9–21. DOI:<https://doi.org/10.2307/1212899>.

[59]

Winston, B. 2008. *Claiming the real: 2: Documentary : Grierson and beyond*. BFI.

[60]

Winston, B. and British Film Institute 1995. *Claiming the real: the Griersonian documentary and its legitimations*. British Film Institute.

[61]

20,000 Days on Earth (2014). FilmFour.

[62]

The Act of Killing (2012). Arte.

[63]

The Thin Blue Line: Storyville. BBC4.