

CAMF6007 Documentary

The Short Form
Ethical Perspectives

The Short Form

- Dominant modes – Expository, Poetic and Observational
- Consider the following:
 - Budget
 - Access
 - Formal approaches to camera, editing & sound

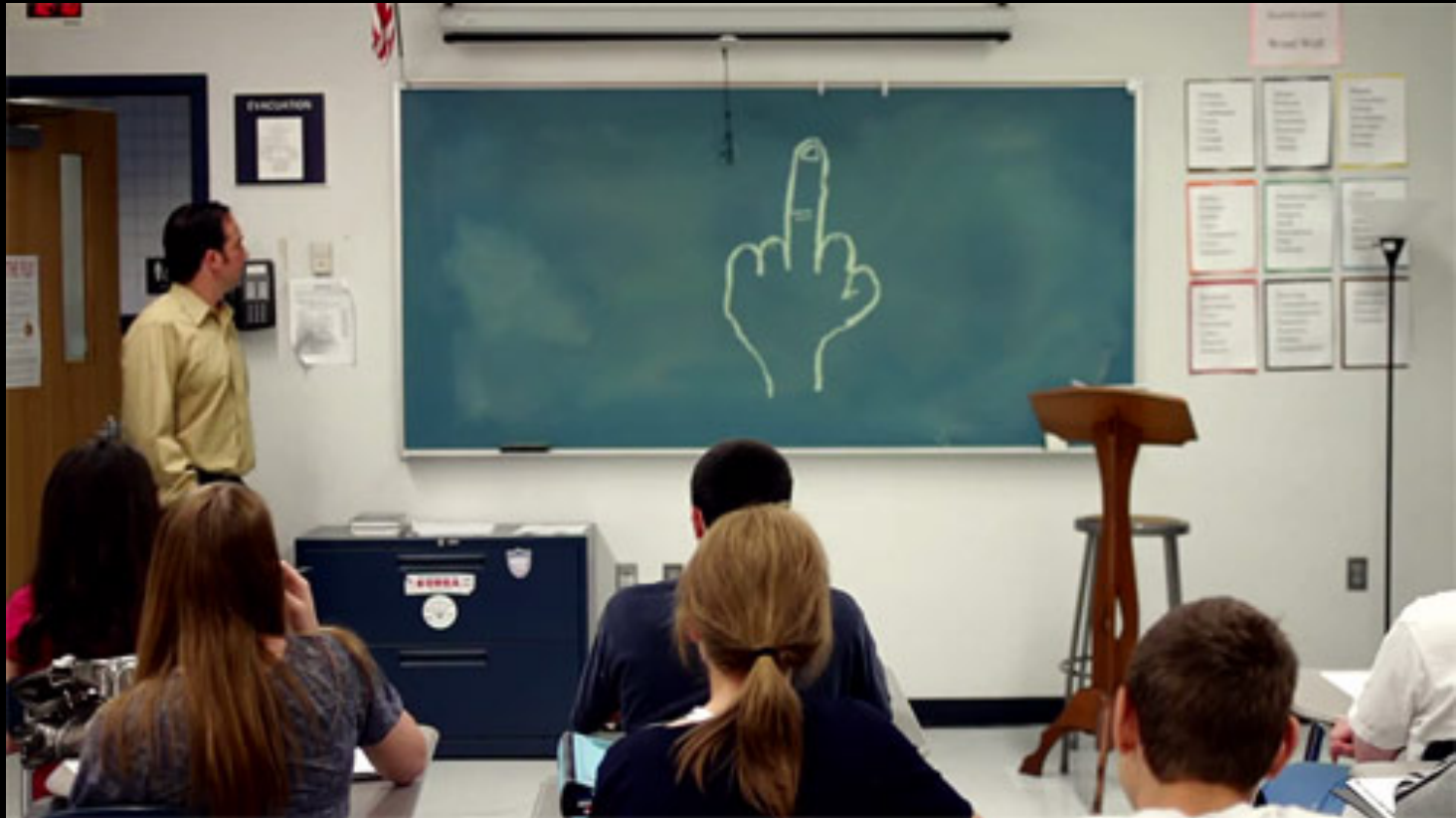
Porters (2014)



Porters (2014)

- Expositional mode (with Observational & Poetic aspects)
- Mixes interviews, actuality, staged shots
- Directed by Dan Ridgeon, James Dougan & Max Cutting

Words (2010)



Words (2010)

- Directed by Everynone
- Poetic
- Based around rhythmic and associative editing
- Homonyms provide links between shots

Lift (2001)



Lift (2001)

- Directed by Marc Isaacs
- Primarily Observational mode, with some elements of Participatory
- Shot in a lift in a tower block over 10 days

Today's Special (2004)



Today's Special (2004)

- Directed by Paul Kelly
- Interview is Observational
- Much of the imagery tends towards the Poetic
- Overall, it is more Expository

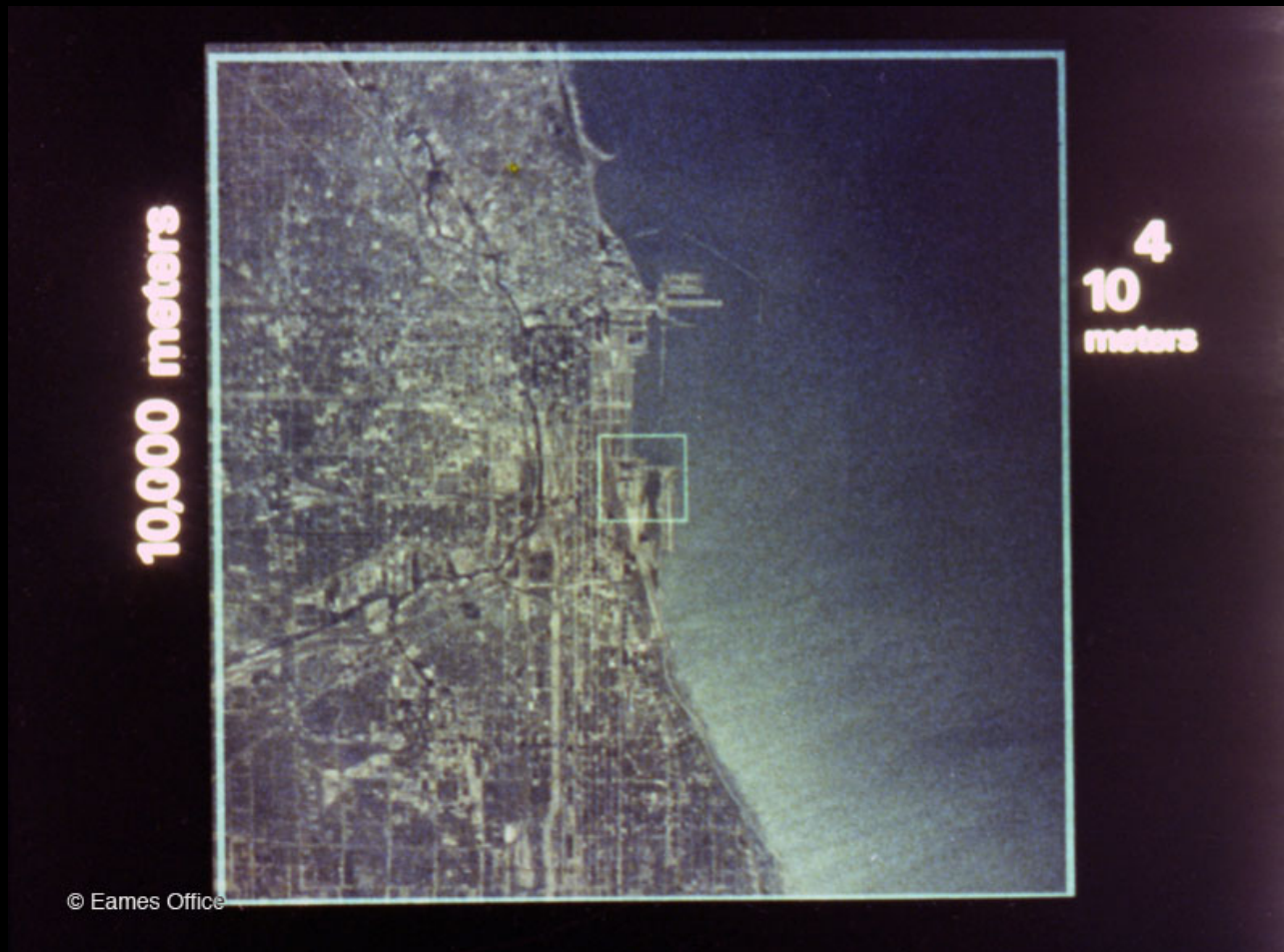
Sister Wife (2000)



Sister Wife (2000)

- Expository
- Mixes interview and staged shots
- Neutral editorial tone

Powers Of Ten (1977)



Powers Of Ten (1977)

- Directed by Charles & Ray Eames
- Highly Expository
- And yet also highly Poetic
- Rigour is key to its approach

Rain (1929)



Rain (1929)

- Directed by Joris Ivens
- Poetic in mode
- Starts as a city portrait, then looks at rain and its transformative effect

The Short Form

- Documentary form has far fewer barriers to student filmmaker compared to fiction
- Story (or concept) and research/writing/preplanning is key
- Even in Observational mode, cannot simply turn up and hope to get a film

Ethical Perspectives

- Relationship between filmmaker and subject is not an equal balance of power
- Issues of trust – between filmmaker and subject, between filmmaker and audience
- Modes have different ethical considerations
- What ethical issues will each documentary mode raise?
- Discuss Expository, Observational, Poetic, Participatory, Reflexive, Performative