

CHAPTER II

INTRINSIC THEORETICAL FRAMEWORK

2.1. Documentary Films

Documentary is a presentation expressing or dealing with factual events, as its core, documentary filmmaking is about capturing reality. Unscripted moments are woven into a narrative film that educates, uplifts, and occasionally even questions our assumptions. Documentary films have a distinctive narrative power in that they capture authentic, scenarized moments and weave them into a story that is informative, evocative, and often encourages viewers to reconsider their perspective. Through moving portrayals-both of struggles against adversity and in-depth cultural explorations-documentaries show how the truth, when told through powerful storylines, can be a highly effective tool for building social awareness and driving change. Aufderhaide (2007:2) states that A documentary film tells a story about real life, with claims to truthfulness. Documentaries are part of human kind's attempt to understand the world and people in it, Eckhardt (2012:18) explains that there are three styles of documentary films; Directed documentaries these are the planned documentaries, Documentary vérité is a freer form of documentary than directed documentary. In its development, a hybrid documentary between directed and vérité styles also emerged. This mixed style began to develop since the early 1990s along with the emergence of various hybrid documentary forms. This development was largely driven by the role of television as the main medium of documentary dissemination. Furthermore, Eckhardt (2012:21-26) states that

documentaries themselves can generally be classified into four main genres. The first is the event documentary, which is a documentary that presents an interesting event full of action, drama, or even comedy, so that it can build emotional involvement of the audience - for example, *Spellbound* (2002). Second is the character studies documentary, which highlights the life of a person with unique or extraordinary experiences; for example, *Grizzly Man* (2005), which tells the story of a naturalist obsessed with grizzly bears. Thirdly, Furthermore, there are documentaries that discuss cultural trends, social issues, or phenomena in society (cultural trend, issue, or phenomenon documentary). This type of documentary usually demands a deep understanding of the ongoing social dynamics and requires comprehensive background research. Examples include *The Cove* (2010) and *Lake of Fire* (2006). Finally, is the historical documentary, which focuses on a specific moment in history and conveys it with an engaging narrative approach. An example of this genre is Spike Lee's *4 Little Girls* (1998).

2.2. Narrative Elements in Films

Narrative Elements are basic storytelling structures that organize events into a coherent plot. Narrative elements in film refer to basic components that structure how a story unfolds. Bordwell & Thompson (2016:60) explain that a narrative consists of linked events occurring over time and space, structured typically into five phases: exposition, rising action, climax, falling action, and resolution. These phases help maintain narrative clarity and emotional engagement in documentary films.

2.3. Intrinsic Elements of Film Analysis

Intrinsic Elements refer to the internal components of a film that construct its narrative, visual, and emotional experience. According to Wellek and Warren (1949:139) the intrinsic elements are the basic components of literary works, it can be classified into theme, character, setting, and plot.

2.3.1. Theme

Theme is the idea, premise, or purpose of a movie. It has a function as the central idea and may directly or indirectly comment on individual or collective experience, according to Kenney (1966:91) Theme is the meaning the story releases; it may be the meaning the story discovers, the necessary implications of the whole story.

2.3.2. Character

Character is the persons presented in dramatic or narrative work who are interpreted by the reader. Character may be stable/ unchanged or maybe radical change from the beginning until the end of the story (Abrams, 1981:23-24). Characters are used by writers to execute acts and exchange dialogue, thereby pushing the story along a plot line.

2.3.3. Setting

According to Kenney (1966:38) setting is one of the elements which reveals to us the where and when of events, setting refers to the point in time and space at which the events of the plot occur.

2.3.4. Plot

Plot is the simple setting down of events in temporal sequence, it has a function to arrange the event of the story according to demands other than the purely temporal that the author creates Kenney (1966:13).

2.4. Documentary Film Elements

Eckhardt (2012:32) stated that basic structural and content elements are present in all documentaries. Knowing what the elements are will help you to more understand about the films, later Eckhardt mentions there are 12 basic documentaries movies elements.

2.4.1.1. Story Structure and Segmenting

Every documentary film basically has a narrative structure consisting of a beginning, middle and end. This structure is important to build a storyline that contains conflict and reaches a certain climax in order to attract the attention of the audience. Documentary films are also personal because they clearly convey the viewpoint or opinion of the maker. Therefore, in the planning process, it is important for documentary makers to divide the story into theoretical segments or chapters that will form the overall framework of the documentary narrative Eckhardt (2012:33). And each segment or chapters has a specific purpose and goal.

2.4.1.2. The Opening and Title

As a form of storytelling, documentary films place the opening section as a very crucial element. The initial segment serves to attract the audience's attention while forming a first impression of the issue or narrative to be conveyed. While

watching this opening section, the audience indirectly begins to build initial interpretations and respond to the information presented, so the role of the opening becomes important in shaping the emotional and intellectual engagement of the audience throughout the movie Eckhardt (2012:34).

2.4.1.3. Transitions

In documentary, transitions are one of the techniques used to move between segments and shots Eckhardt (2012:36). They have several functions such as maintaining narrative flow, creating emotional impact, and adding visual interest.

2.4.1.4. Storytellers

In the initial process of making a documentary, filmmakers usually already have a general idea of the storyline they want to tell. Before the production process begins, an initial draft or treatment is generally prepared that contains an outline of the story, a list of sources or figures expected to be involved, and other important elements that support the development of the narrative. As the production progresses, this draft is often revised to adjust to the dynamics in the field. This element has three basic types of storytellers, which are Narrator/Omniscient Voice-Over, Subject Storytelling, and On-Camera Reporter Eckhardt (2012:38-40).

2.4.1.5. Soundtrack: Music, Voice, Natural Sound, and Sweetening

Sound is very important in documentary films, it has function to evoke emotions and adds depth to the film's themes, and it also enhance the realism and immediacy of the visuals and create a sense of atmosphere and place Eckhardt (2012:41).

2.4.1.6. Movement

Brown (2022:7) stated that Film is one of the few art forms that uses motion and time, movement is an important tool in the process of making film. Movement in the documentary films involves the viewer in the action Eckhardt (2012:44). Movement can be big, medium, or small.

2.4.1.7. Pace

Pace is a rhythm in documentary films that refers to the flow and speed of the visual narrative that is consciously constructed by the filmmaker. This rhythm is usually established through various elements such as the tempo of the background music, the frequency of interviews shown, the montage design, the use of B-roll, and the type of movement that occurs in each frame of the image (Eckhardt, 2012:45). In other words, pacing is not something that happens by chance, but rather a deliberately designed aspect to create a dynamic viewing experience and support the delivery of the message in the documentary.

2.4.1.8. Three Basic Shooting Styles

Eckhardt (2012:45) explained that documentary has three basic shooting styles which are; Traditional techniques with visual approach resulting in shot looking steady and square to the horizon, Freestyle a technique that allowed to break the traditional rules and draw attention to itself, and Mixed Shooting Style a technique that can create a unique look, this approach must be thought out; one way is to double shoot an interview or B-roll with two cameras. One is tripod, traditional camera and one is freestyle.

2.4.1.9. Graphics

Eckhardt (2012:46-47) states that, Graphics in documentary films refer to visual elements such as letters, numbers, symbols, illustrations, backgrounds, and the placement of information on the screen that are used to convey written or symbolic messages to the audience. There are four main aspects in the use of graphics that documentary makers need to consider, namely title sequences, storyteller identification, credits, and information blocks. These four components play an important role in clarifying the narrative structure as well as strengthening the visual content delivery.

2.4.1.10. Montages

Eckhardt (2012:48) explained that a montage is short, stand-alone segment that includes some or all these elements: visuals, music, voice and natural sound. Montages are always themed, they have a specific purpose that advances the point of documentary, or a segment of the piece.

2.4.1.11. Research

Eckhardt (2012:49) states that documentaries are long looks at subjects, not quick glance. To create a context for the viewers to learn something value, the documentary maker must research diligently for information that will give the documentary credibility and life.

2.4.1.12. Tone

Eckhardt (2012:49-50) explained that tone includes the style and approach the documentary-maker takes toward his/her subject. Tone is a result of the use of the elements, although knowing your tone from the beginning can help you choose and use the elements.