**Film Techniques Demonstration Film Filmmakers:**

**I. SHOW 15 TO 30 SECONDS OF ANY TWO OF THE SIX MODES OF REPRESENTATION**:

1. **Observational mode:** emphasizes a direct engagement with the everyday life of subjects as observed by an unobtrusive camera.
2. **Participatory** **mode:** emphasizes the interaction between filmmaker and subject. Filming takes place by means of interviews or other forms of even more direct involvement.
3. **Performative mode:** emphasizes the subjective or expressive aspect of the filmmaker's own engagement with the subject and an audience's responsiveness to this engagement. It rejects notions of objectivity in favor of evocation and affect.
4. **Poetic mode:** emphasizes visual associations, tonal or rhythmic qualities, descriptive passages, and formal organization.
5. **Realism (or Psychological Realism):** highlights the inner states of characters or social actors in plausible and convincing ways.
6. **Reflexive mode:** calls attention to the assumptions and conventions that govern documentary filmmaking. Increases our awareness of the “constructedness” of the film's representation of reality.

**TWO OF SIX MODES TOTAL POINTS: 0 1 2 3 4 5**

**II. SHOW ALL FOUR OF THE TYPES OF NARRATION BELOW:**

1. **Voice of authority:** someone we see as well as hear who speaks on behalf of the film.
2. **Voice-over:** a voice which comments upon the images on the screen.
3. **Inter-title:** text that appears on the screen periodically to provide some kind of information; a common technique in silent films.
4. **Masked interview:** interview in which the filmmaker is off-screen and unheard.

**NARRATION TOTAL POINTS: 1 2 3 4 5 6 7 8**

**III. SHOW ALL SIX TYPES OF SHOTS BELOW:**

1. **Close up:** A shot in which the head of a character fills the image.
2. **Medium close up:** A shot in which the head and chest of a character fills the image.
3. **Medium shot:** A shot of a character (or characters) from the waist up.
4. **Three quarter shot:** A shot of a character (or characters) from the shins up.
5. **Full shot:** A shot of the whole of a standing character (or characters).
6. **Long shot:** A shot of a landscape or setting.

**TYPES OF SHOTS TOTAL POINTS: 0 1 2 3 4 5 6**

**IV. SHOW ALL FIVE TYPES OF EDITING:**

1. **Cut:** An instantaneous transition from one shot to another.
2. **Fade out/fade in:** A shot transition in which the image gradually disappears from view (usually to black). / A shot transition in which the image gradually brightens into view.
3. **Dissolve:** A shot transition in which a fade out is superimposed on a fade in.
4. **Establishing shot:** A shot at the beginning of a scene which presents a complete view of the scene (usually a long shot).
5. **Montage:** A form of editing developed by Soviet filmmakers in the twenties, often discontinuous, which emphasizes the graphic, rhythmic, and conceptual relations between shots.

**EDITING TOTAL POINTS: 0 1 2 3 4 5**

**V. SHOW ANY SIX OF THE SEVEN FOLLOWING CAMERA TECHNIQUES**

1. **Tilt:** A vertical camera movement in which the camera swivels up or down on its axis.
2. **Pan:** A horizontal camera movement in which the camera swivels right to left or left to right on its axis.
3. **Zoom:** A gradual change in the size of an image and the relative distances between its foreground and background planes caused by the adjustment of a lens with variable focal length.
4. **Framing:** The organization of the contents of the shot with respect to the edges of the image.
5. **High angle:** A shot in which the camera looks down on a character (or characters) within the mise-en-scene from above a viewpoint relative to their eyeline.
6. **Low angle:** A shot in which the camera looks up at a character (or characters) within the mise-en-scene from below a viewpoint relative to their eyeline.
7. **Overhead shot:** A shot taken from immediately above the *mise-en-scene.*

**CAMERA TECHNIQUES TOTAL POINTS: 0 1 2 3 4 5 6**

 **TOTAL SCORE = \_\_\_\_\_\_\_\_\_\_\_ OUT OF 30 POINTS**

GOOD JOB ON:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

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