

## 6.7.05 Workshop on Analysis (Hilary & Sarah)

Two types of visual styles

tripod

moving with the subject

- on top of a regular camera mic, there are external microphones - keeping mind that the camera mic will shut off. Therefore, be careful to think of background noise etc.
- Also, moving shots you should think about the camera-interview relationship.
- (If you are doing a moving interview, you must ask what you are trying to extract from the interview. Moving interviews are distracting)

In our context we should, as a group, decide what format to follow with the interviews - for consistency. Also decide what type of visual interaction you want the viewer to have with the screen, still camera frames allow the viewer to study the surroundings of the person being interviewed. Do we want a lot of long takes intermixed with montage?

Ken Burns (film called *Baseball*)

he does a lot of historical doc.s and a ton of research to support them.

he shoots a lot of expert interview to support

the “Ken Burns Effect”

Burns use of tight close up, lighting of the face (with gentle warm lighting) and not the background not to mention a pretty shallow depth of field. The close up allows us to better interact with the person being interviewed. Helps us identify the character and construct an identity that will stay with them for the rest of the film.

The beginning two interviews are constructed so that the characters are passionate (using footage that most likely came from the heart of the interview) and opening with it.

A clip from *Showa* by: landsman

9 Hours of interview of holo survivors

interviewed don't look at the camera, but at the interviewer. The shot is broad enough that we can see the interviewed gestures, which is key because we can't speak the language.

lighting in this shot allows the subject an almost angelic presence and blends the foreground and the background.

his choice of not using vintage footage serves to exemplify his feelings that you can't go back.

he doesn't interrupt the silence which forces the viewer to sit through what landsman to sit through what he sat through

not named until the end of the interview because we have to experience the horror. We also aren't allowed to be comfortable, and he forces us to go through the trauma.

partly what Landsman is doing is bringing new things to the viewer and forcing them to watch it....”you have to sit with this person and truly experience them”

Errol Morris ( *First Person* ) A Bravo show on serial killers: - this is a good watch! -  
a show about a lady that is a serial killer fan - likes to marry them or something...  
interviewing from a far shot coming to a close-up, her face is lit from below cut  
between with black screen and narration by the interviewed. In my mind this almost  
set's up the interview (program) so that she is telling a story by a campfire, holding a  
flashlight below her face.

“finding complete truth in an interview/documentary is a romantic fantasy” HN  
you must ask yourself if the things you add are bringing anything to the film/story  
the jump cuts force us to deal with the images

*Trekkies*

Dear Lord....that was way too amusing to me!

*OutFoxed*

Categorized by misleading techniques (8 pre-assigned categories)