Cinema verite is a style of documentary film-making combining naturalistic techniques with stylized cinematic devices of editing and camerawork, staged set-ups, and the use of the camera to provoke subjects. It is also known for taking a provocative stance toward its topics.

* The use of long takes in the film Children of Men was to have elements of real time.
* The will rehearse for a very long time.
* Limited cuts. Incredibly choreographed.
* Documentary approach
* Made a car that involved the camera being able to have 360 views, this meant there was no cuts to be needed.
* Long takes video(on how they do it)- <http://www.youtube.com/watch?v=EjNk-nxHjfM>
* Children of Men used several lengthy single-shot sequences in which extremely complex actions take place. The longest of these are a shot in which Kee gives birth (199 seconds); an ambush on a country road (247 seconds); and a scene in which Theo is captured by the Fishes, escapes, and runs down a street and through a building in the middle of a raging battle (454 seconds). These sequences were extremely difficult to film, although the effect of continuity is sometimes an illusion, aided by CGI effects.[57]
* Cuarón had already experimented with long takes in Great Expectations, Y tu mamá también and Harry Potter and the Prisoner of Azkaban. His style is influenced by the Swiss film Jonah Who Will Be 25 in the Year 2000, a favorite of Cuarón's. Cuarón reminisces: "I was studying cinema when I first saw [Jonah], and interested in the French New Wave. Jonah was so unflashy compared to those films. The camera keeps a certain distance and there are relatively few close-ups. It's elegant and flowing, constantly tracking, but very slowly and not calling attention to itself."[58] Complicated long-takes were already popular among more accomplished film directors in Mexico, where the technique is known as plano secuencia.
* The creation of the single-shot sequences was a challenging, time-consuming process that sparked concerns from the studio. It took fourteen days to prepare for the single shot in which Clive Owen's character searches a building under attack, and five hours for every time they wanted to reshoot it. In the middle of one shot, blood splattered onto the lens, and cinematographer Emmanuel Lubezki convinced the director to leave it in. According to Owen, "Right in the thick of it are me and the camera operator because we're doing this very complicated, very specific dance which, when we come to shoot, we have to make feel completely random."[59]
* Cuarón's initial idea for maintaining continuity during the roadside ambush scene was dismissed by production experts as an "impossible shot to do". Fresh from the visual effects-laden Harry Potter and the Prisoner of Azkaban, Cuarón suggested using computer-generated imagery to film the scene. Lubezki refused to allow it, reminding the director that they had intended to make a film akin to a "raw documentary". Instead, a special camera rig invented by Gary Thieltges of Doggicam Systems was employed, allowing Cuarón to develop the scene as one extended shot.[11][60] A vehicle was modified to enable seats to tilt and lower actors out of the way of the camera, and the windshield was designed to tilt out of the way to allow camera movement in and out through the front windscreen. A crew of four, including the director of photography and camera operator, rode on the roof.[61]
* However, the commonly reported statement that the action scenes are continuous shots[62] is not entirely true. Visual effects supervisor Frazer Churchill explains that the effects team had to "combine several takes to create impossibly long shots", where their job was to "create the illusion of a continuous camera move." Once the team was able to create a "seamless blend", they would move on to the next shot. These techniques were important for three continuous shots: the coffee shop explosion in the opening shot, the car ambush, and the battlefield scene. The coffee shop scene was composed of "two different takes shot over two consecutive days"; the car ambush was shot in "six sections and at four different locations over one week and required five seamless digital transitions"; and the battlefield scene "was captured in five separate takes over two locations". Churchill and the Double Negative team created over 160 of these types of effects for the film.[63] In an interview with Variety, Cuarón acknowledged this nature of the "single-shot" action sequences: "Maybe I'm spilling a big secret, but sometimes it's more than what it looks like. The important thing is how you blend everything and how you keep the perception of a fluid choreography through all of these different pieces."[8]
* Tim Webber of VFX house Framestore CFC was responsible for the three-and-a-half minute single take of Kee giving birth, helping to choreograph and create the CG effects of the childbirth.[48] Cuarón had originally intended to use an animatronic baby as Kee's child with the exception of the childbirth scene. In the end, two takes were shot, with the second take concealing Claire-Hope Ashitey's legs, replacing them with prosthetic legs. Cuarón was pleased with the results of the effect, and returned to previous shots of the baby in animatronic form, replacing them with Framestore's computer-generated baby.[57]