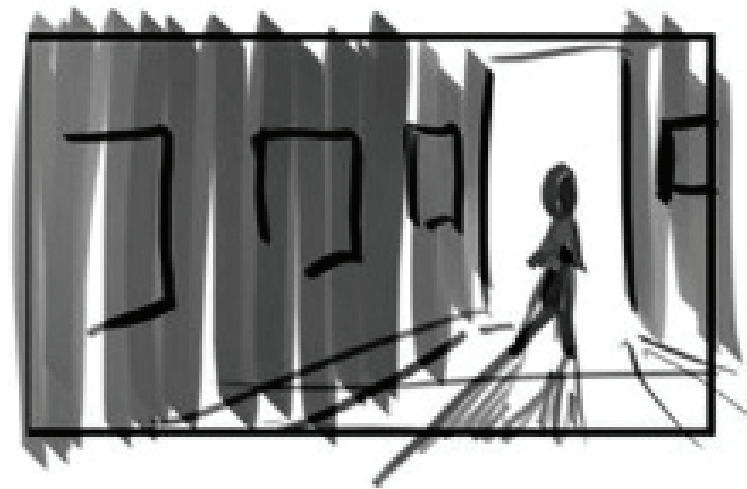
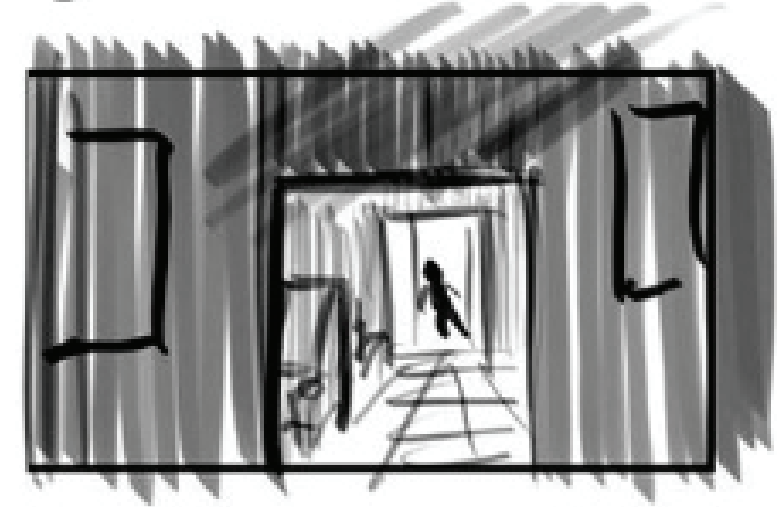
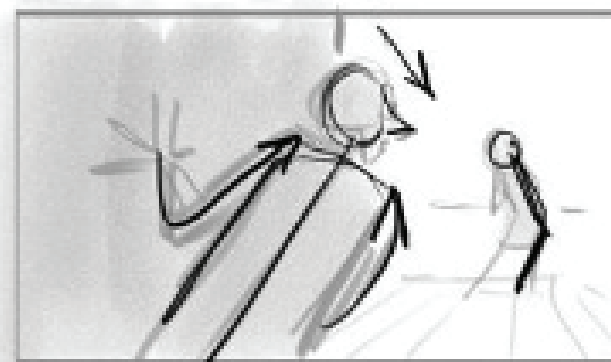
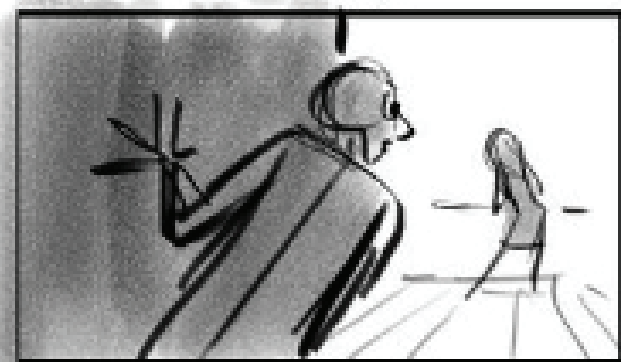
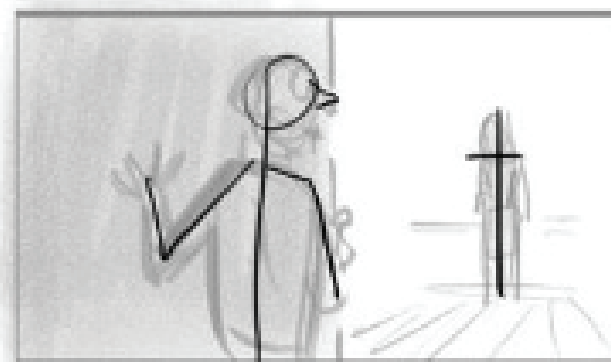
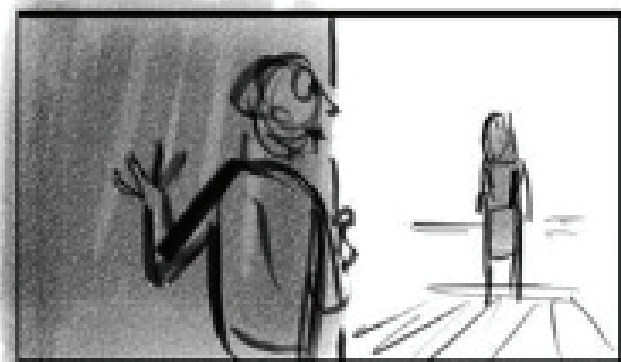
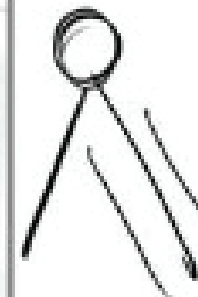
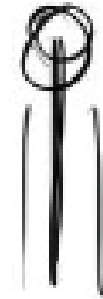
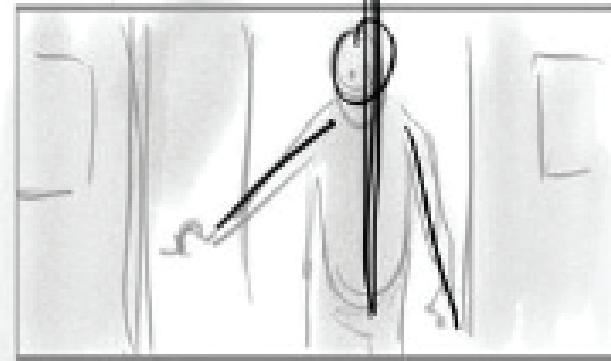


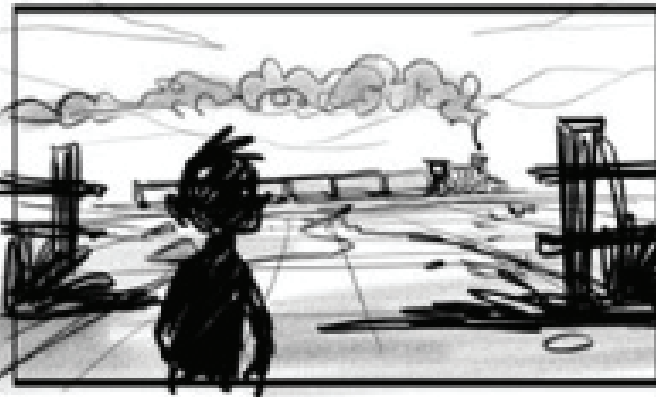
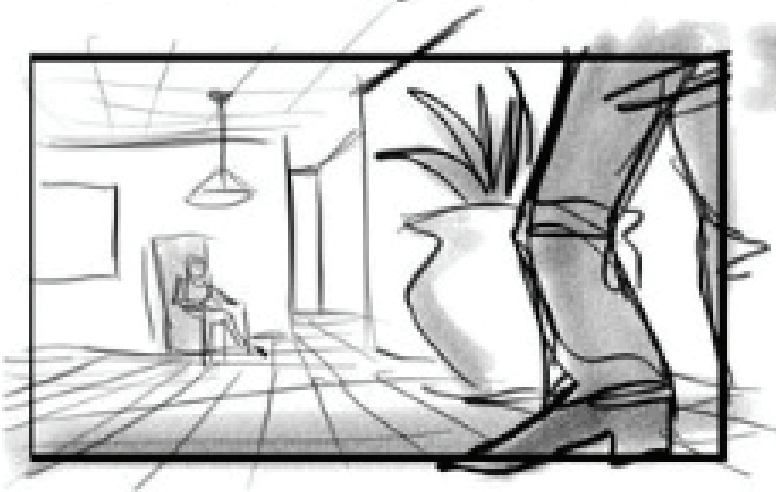
Lean when ever possible! unless the pose calls for it

High contrast= Point of interest



# Perspective

always consider overlap  
elements in your work

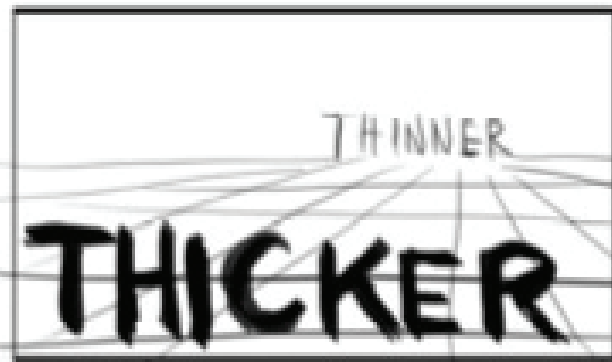


the walls and  
flower pot help the  
depth in this shot



without overlap  
the depth can be lost

# Line Density



The further away the thinner the line



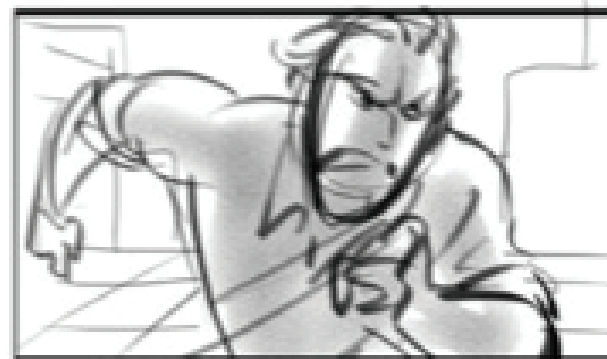
the closer the object the darker it gets



If all the lines are the same density the depth is lost



if the object is closer the lines can be thicker

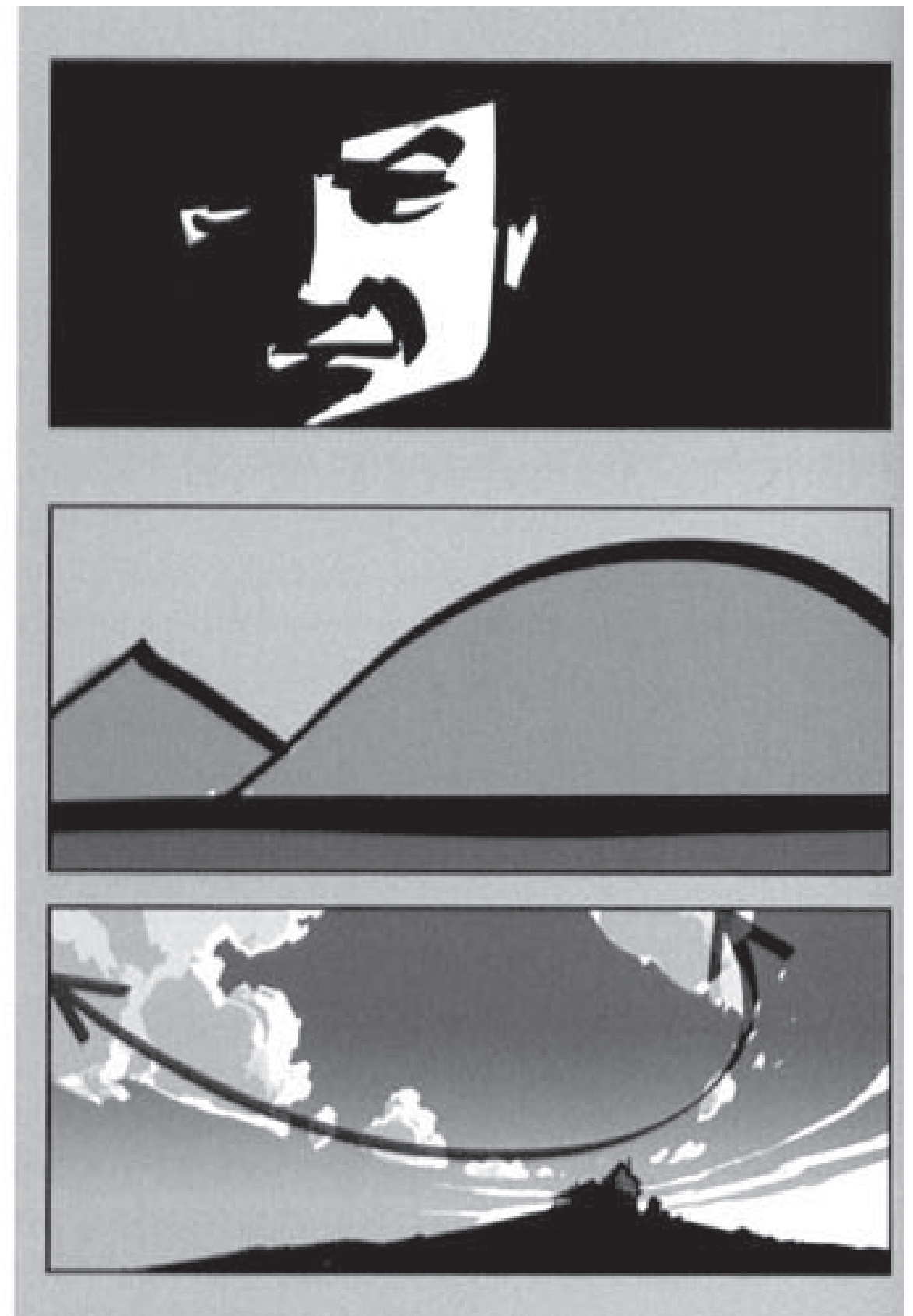


**Lighting:** Helps us focus the audience's attention on very specific and limited areas by creating contrast (page 075), for example, a bright, illuminated area surrounded by a frame of darkness, or by creating a point of major contrast and therefore visual tension where needed.

**Lines:** Whether we are talking about physical lines or linear motives created by a series of aligned elements in the scene, the emotional result will vary depending on the direction and arrangement of such lines.

*Curved shapes* will always appear to be more subtle and peaceful, *diagonals* being on the other end, more dynamic and aggressive. *Straight lines* will represent assertiveness while *curves* will be kinder and easier on the eye.

We can also use lines to direct the eye toward a specific element in the panel. Besides the perspective element we will mention shortly, "lines" can be anything from a tree branch, a powerful and elongated element of graffiti, a row of clouds pointing in a certain direction, or the imaginary one that links the heads of different characters.

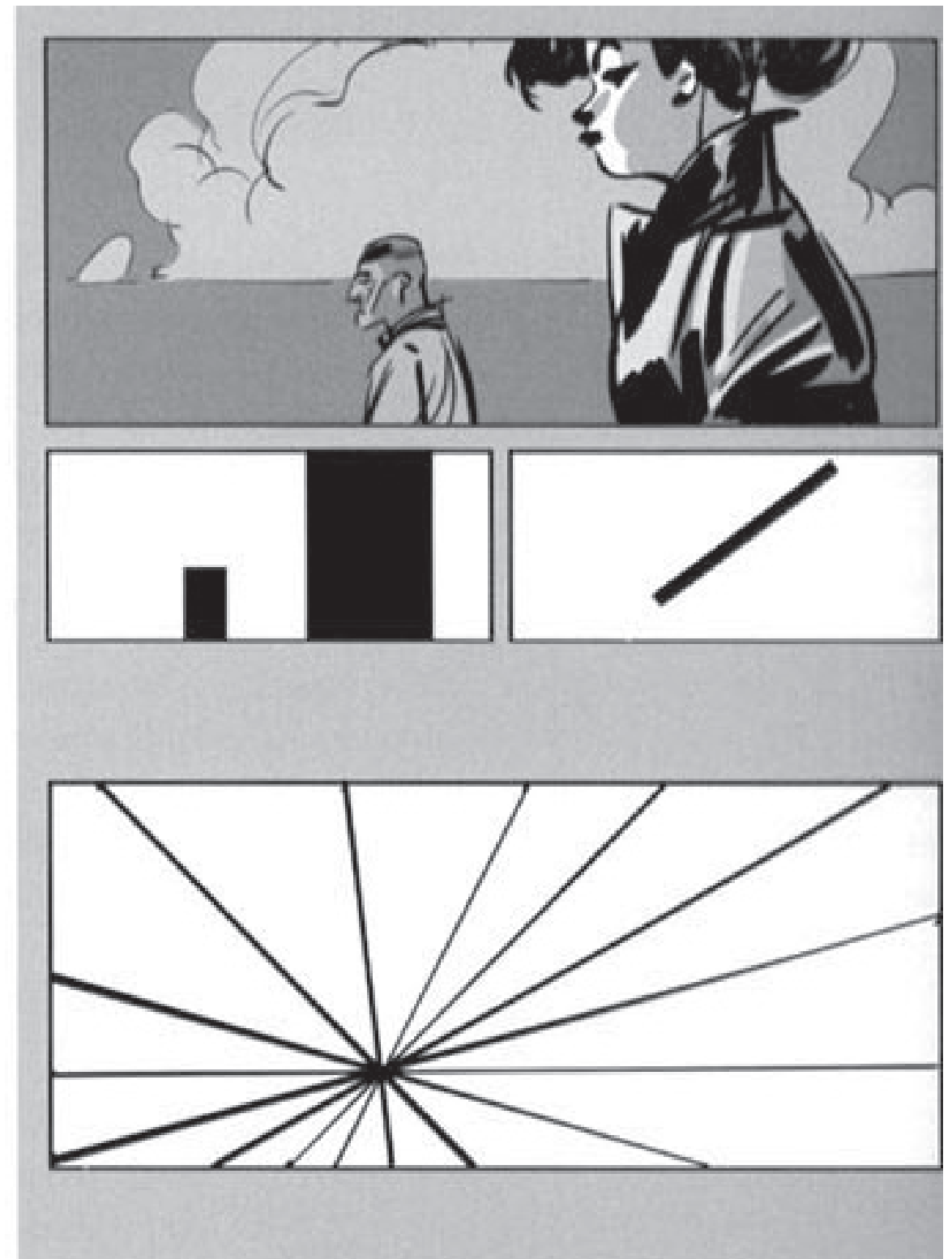


**Avoid tangencies and weird coincidences:** Such occurrences will take an audience away from the story moment by making them focus on “what looks weird” in a shot. Tangencies and coincidences happen when we don’t really pay attention to how the elements in a shot are composed or combined, though they might look like they have been planned or premeditated, creating a disruptive effect that doesn’t have any business in the story we are narrating.

**Cutting in:** Sometimes the moment will require us to jump closer to a detail in the scene we are in to better appreciate the expression of a character’s eyes or the subtlety of an object that will shortly become relevant in the development of the facts. In this case, always make sure that the subject stays in the same position in both frames proportionally within the measurements of the screen (page 055).



**Size difference:** Creating an uneven balance of shapes and masses in a frame (big, medium, small—see also page 049) automatically makes an image deeper, more dynamic, and interesting. Also, some characters or elements will need to be more prominent than others for story purposes, and possibly this “weight” relationship will change throughout its course. Whatever the case is, one of the ways to establish this order of relevance is through the size relationship between them on the screen. This can be achieved by either just having a character or element actually bigger than others, or by positioning him relative to the camera in a way that he will appear to be bigger than the rest.



**Perspective:** We have the tendency to look toward where the vanishing point is since, especially in the case of architectural environments, all lines parallel to the horizon and among themselves, will be pointing at it, creating an obvious center of interest.

**The main character's look direction:** Whatever direction a prominent character is looking will influence the general composition no matter where the other elements are. As long as they don't overpower the actor, the audience will have the tendency to look in the same direction, anticipating something important to the development of the story is happening in that area.





Let's say we are trying to create an oppressive environment. We will try to create a composition that will 'visually strangle' our character, and for that we come up with a basic distribution of the light and dark masses as seen in example 'A' below.



Creating a clear visual statement is the main purpose of composition, in this case we want it to feel claustrophobic and dramatic. We need to find ways to balance the main weight of the image and make certain that it directs the eye clearly to the main area of focus.

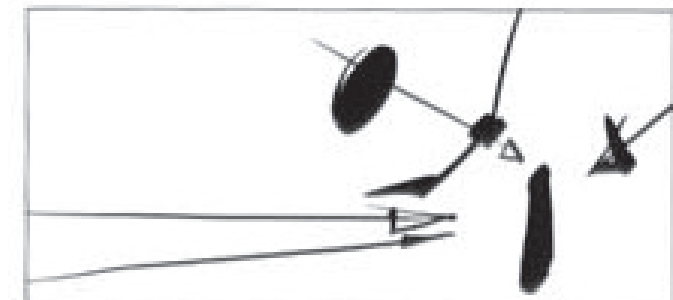
Here the thumbnails show the dynamics of the image in terms of lines, whether physical or perceived (connecting the dots). In the case of example 'B' we see that the texture of the rocks and terrain also point to the stranded cowboy, adding to the drama.







Here in example 'C' we get physical lines like the fence, the hills, the shadows on the wall to the right, all of which draw your eye to the cowboy in the background. Additionally, there are imaginary lines created from 'connecting the dots', like the one resulting from the butt of the pistol, the bad guy's knuckles and the head of the man in trouble.





A cowboy is the dominant element in the scene by:

- being more elevated in the frame than the other characters
- having his head above the horizon line,
- watching others while the others cannot see him,
- being armed.

*Dry vegetation* is in the foreground, framing the scene and somehow concealing the main character from others' view.

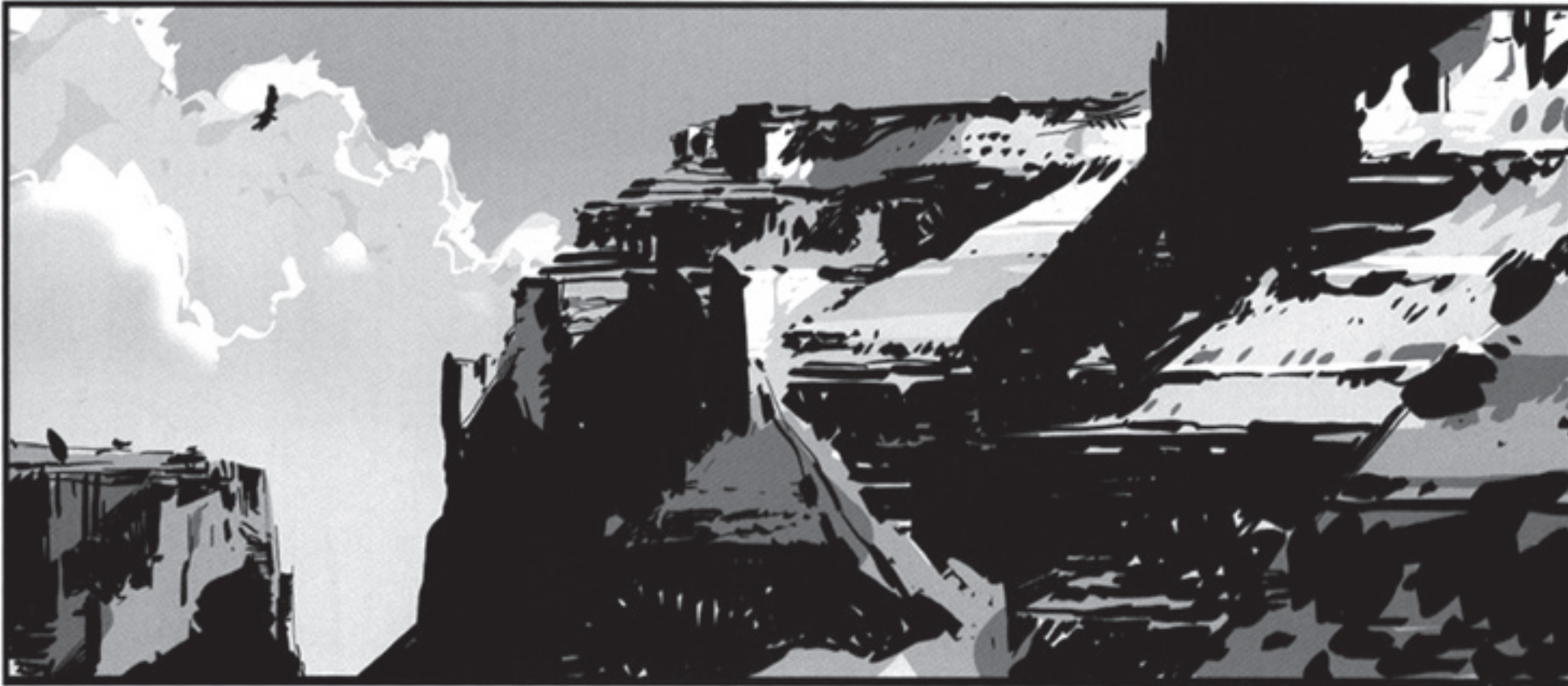
*Three characters on horseback* are in the distance riding away from camera.

An open and spectacular southwestern *landscape* is a backdrop for the action.

As we did before, let's see the many different things we can tell an audience with these same elements and from the same camera position depending on how we frame them, which ones we focus on, which ones we leave out, and what we highlight.







**FRAME 1** Whether we are following a previous action, or this is the first shot in our story, we can establish the proper atmosphere and tone of the sequence through the landscape in which the action will take place. Sometimes we can choose to deliberately establish a “misleading” tone that will suddenly

have to change to get to the next—and completely different in mood—point of the story. We would in this case be playing the “calm that precedes the storm” effect, so that the change feels more dramatic (see ‘use of contrast’ on page 075).



**FRAME 2** The close-up of the main character’s expression tells us what he is thinking, what he is feeling, preparing us for what is to come.



**FRAME 2** The close-up of the main character's expression tells us what he is thinking, what he is feeling, preparing us for what is to come.



**FRAME 3** A closer view of the three *unsuspecting riders* in the distance. The relatively small size of each of them compared to the frame, and the imposing size of the watching cowboy (in the scene before) in its frame, make these three characters appear weaker, almost like sitting ducks about to get attacked any time.



...and the other side about to get attached any time.



**FRAME 4** The detail of the observing character's *gun* tells us in a single image what his true thoughts and intentions are.



These are all different messages gathered from the same scene and viewed from the exact same spot.

## "COWBOYS"

### Part 2: Changing the camera position with a purpose

We were talking about the calm before the storm. How about expressing this visually as opposed to with words?

Let's say we want to step up the action in the scene, the character just decided it's time to bring up the gun and point it at the three horsemen.

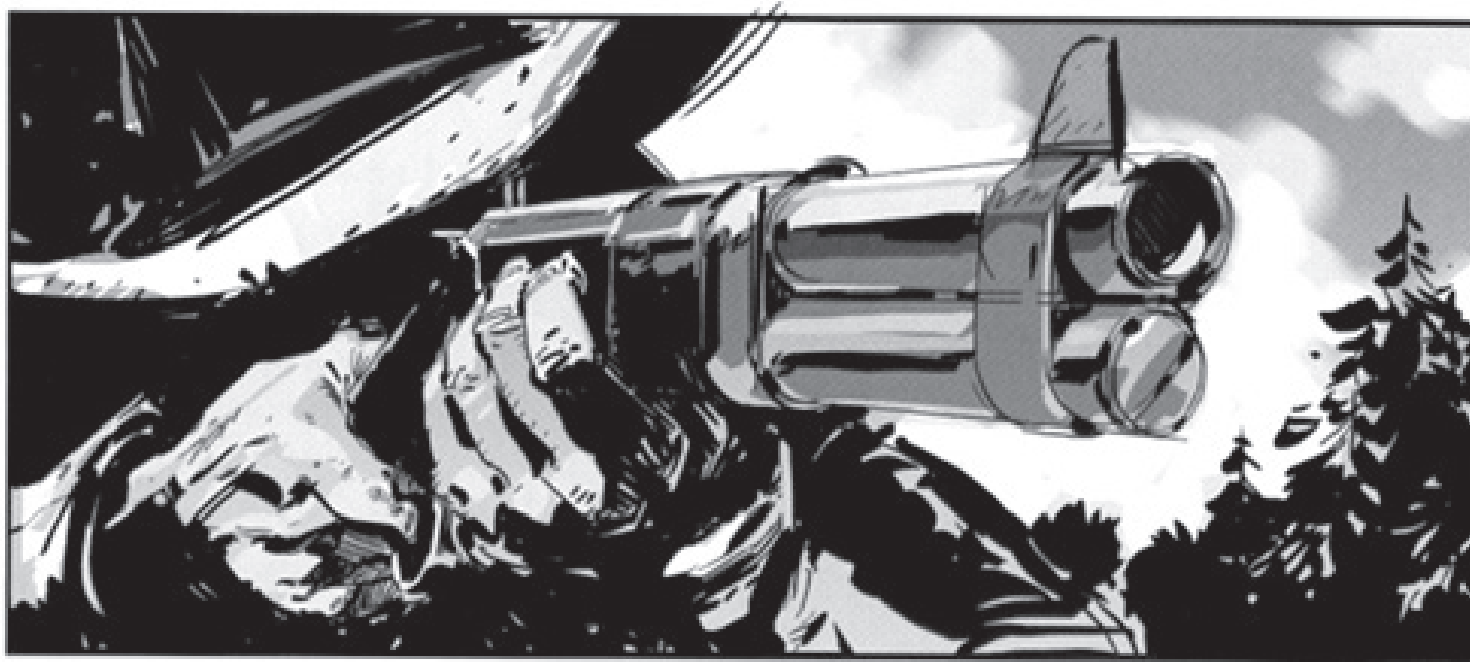


**FRAME 5** If we do that while keeping the camera exactly at the same spot, no major contrast will happen, so the increase in *the intensity of the scene will be fairly low.*

**FRAME 6** But if we do it while moving the camera closer to the imaginary line between the foreground cowboy and his three targets (page 089), then we will be closer to the shooter's point of view. Therefore we are now in a new visual and emotional place.

So now the mood suddenly became unsettling. But at least we still kept the camera behind the character, as it was positioned since the beginning of the sequence. Therefore we only changed the intensity up to *mid level.*





**FRAME 7** Let's introduce yet another element by positioning the camera in front of the character now, or should we say in front of the gun? This time we start feeling as if we were in the place of the three horsemen—not a good one to be in. By throwing in a good wide-angle lens, we are going to make the shot even more disturbing.

teacher's note-  
PLEASE try creating a storyboard that doesn't include guns, we've got enough of that in this world!  
:)