
Visual Media Studies

3. Angle and Composition

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Teaching matters

Visual Media

1. Movie

- Frame (space)
- Montage (time)
- Other (lighting, mise-en-scene, etc)

2. Manga

- Frame (space)
- Montage (time)
- Other (dialog, line effect, etc)

3. Movie Comics

Teaching matters

1. Movie

a. Frame (space)

- Shot size
- **Angle**
- **Composition**

b. Montage (time)

c. Other (lighting, mise-en-scene, etc)

Camera Angle

High-angle Shot

- the camera is located above the eyeline
- used to show the situation, give a objective view
- used also to make the figure or object seem vulnerable or powerless.

Camera Angle

Low-angle shot

- the camera is located below the eyeline
- it makes the figure or object seem strong or powerful.

Examples of camera angle

1) Classic

- Odeiri, dir: Kosaku YAMASHITA, 1964

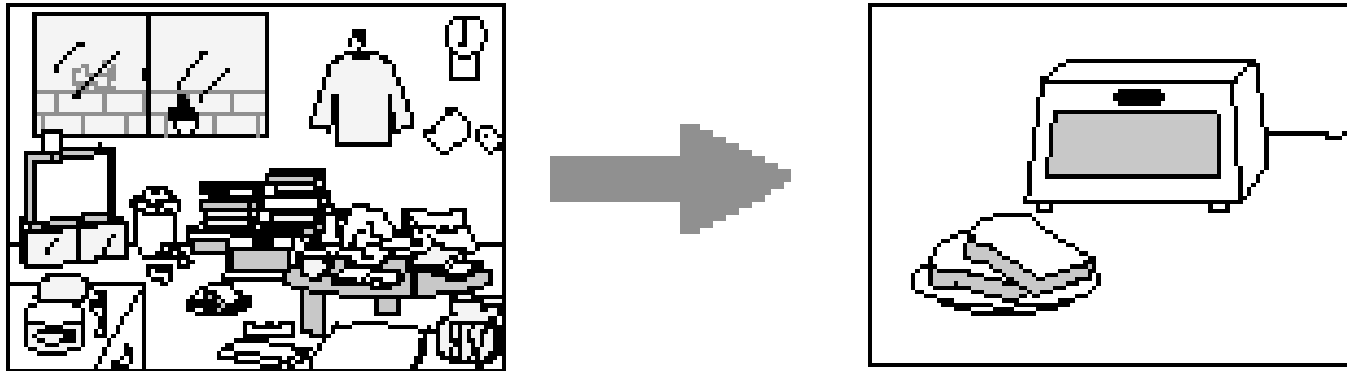
2) Modern

- The Quick and the Dead, dir: Sam Raimi, 1995

- Chungking Express (恋する惑星)、Wong Kar-wa, 1994

Composition

1. Center of interest

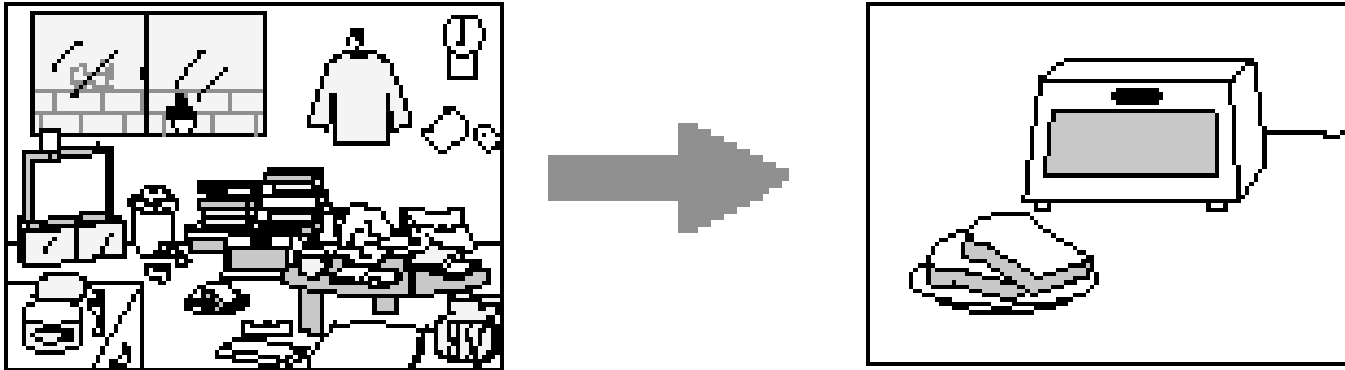


Each picture should have only one principal idea, topic, or *center of interest*

A picture without a dominant center of interest is puzzling to a viewer. Subsequently, the viewer becomes confused and wonders what the picture is all about.

Composition

1. Center of interest



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Composition

2. Space for movement



To shoot movement or interaction, we need “space” in the frame. Object has a kind of center of gravity, and our attention goes from that center of gravity to the space inside of the frame.

Composition

3. Rule of thirds

Imagine there are lines dividing the image into thirds, both horizontally and vertically, essentially dividing your image into nine equal-shaped blocks. Frame your subject at one of the intersection points instead of in the center



Composition

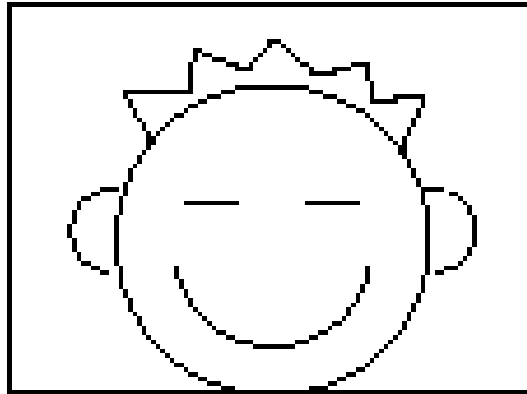
3. Rule of thirds



For the landscape, place your horizon line at the first third or the second third of the frame.

Composition

3. Rule of thirds



Do not put face at the center, neck at the bottom line, top of the head at the top of frame, etc

Composition

3. Depth



Use of the depth (perspective) is very important.
Some effective use of depth

- S curves
- Layers of textures/ lighting
- Guide which maps from the foreground to the background

Examples of composition

Use of depth

1) Classic

- **My Darling Clementine, John Ford, 1946**

2) Modern

- **Sonatine, Takeshi KITANO, 1993**

Shot size

term	object	focus	Audience
Long shot (Full shot)	Character and environment (From the toe to the head)	Situation	Far (Analytical)
Medium shot (Bust shot)	From the knee or the waist upward	Action	medium
Closeup (Super-closeup)	From the shoulder upward (or only the eyes, the mouth, etc)	Facial expression (emotion)	Near (Sympathy)