

THE KISS - FRAMING

In this film, the picture is framed at a medium close up to the subjects' faces. This gets the audience closer to the action, creating an intimacy to reflect that of a kiss. However, the camera stays a polite distance away to remove any feelings of discomfort or even disgust, as well as to be sure to capture all of the movement. In essence, it is in my opinion a perfectly framed shot.

TURKISH DANCE - SUBSIDIARY CONTRASTS

This film represents a Turkish dancer. The dominant image in this film would be the face of the dancer, as in any other image representing a human; however, the complexities of her dress quickly provide subsidiary contrasts. The necklace, in my case, is the second subject met by my eye. This is followed by the skirt, the hair, etc. This provides something visually interesting to the film, thus making it more entertaining.

BOXING CATS - COMPOSITION

In this film, the composition consists of one cat on each side of the ring, with the person holding them placed in between them. This separation between the two cats recreates the feeling of rivalry which can be found in a boxing match, making the situation even closer to reality. The placement of the man in between the cats could also represent the impartiality of the referee, which reinforces the previous point. All of these things make the situation comical, as the absurdity of the situation is accentuated by this feeling of reality.

ARRIVAL OF A TRAIN AT LA CIOTAT - DEPTH

In this one, the camera is placed in such a way that the arriving train almost hits it in the foreground, after coming from the very back of the background. This creates a depth that translates a suspension of movement at the beginning, and thus a wait, but also an urgency, due to the action in the foreground. It then creates an intimacy for the rest of the film, as we feel involved in one specific area of the action, i.e. the foreground.

THE SPRINKLER SPRINKLED - STAGING

This film is staged in such a way that the action happens on both sides of the image. The left side shows the sprinkler sprinkling and the getting sprinkled, while the right side contains the boy blocking the water outcome of the hose. This gives the audience a choice of what to watch, and thus an incentive to watch it again, but also a feeling of power and satisfaction, as they and only they know what is happening everywhere in the situation.