

## Reading Guide #3 - Framed Ink

### Working the Flat Surface & Quick Word on Lenses pp.24-30

#### Working the Flat Surface pp. 24-27

1. So we look at things depending on what we require at the \_\_\_\_\_, and that is how we *will* \_\_\_\_\_ *certain elements in our compositions* as part of the visual message we want to deliver.

#### 2. Types of Shots:

\_\_\_\_\_ : Helps establish a general sense of scene. Shows characters within context or surrounding circumstances.

\_\_\_\_\_ : Offers a wide view, but with distracting elements that otherwise would interfere with the message of the shot are cropped out.

\_\_\_\_\_ : Provides a feel for the features and reaction of a character. At this point, the reaction will be more important to an audience than whatever caused it.

\_\_\_\_\_ : The audience becomes one with the person on the screen.

#### 3. Compositional Elements:

\_\_\_\_\_ : Positioning our main elements on any of these axes or on their resulting intersections will help us get an interesting and well-balanced image.

\_\_\_\_\_ : Creating an uneven balance of shapes and masses in a frame automatically makes an image deeper, more dynamic, and more interesting.

\_\_\_\_\_ : If the action is going in the direction we are familiar with, our perception will be that things are positive and going well, while the opposite would translate into hard times and difficulty.

#### Quick Word on Lenses pp. 28-30

1. Something that will dramatically \_\_\_\_\_ the way in which we see things on the screen. . . is the kind of \_\_\_\_\_ you decide to use.

2. The bigger the distance and the bigger the \_\_\_\_\_ will mean that any depth cues that we could have in the scene tend to get \_\_\_\_\_

3. When we use a wide-angle lens, all \_\_\_\_\_ are enhanced.