****An alternative paradigm for visual analysis****

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| ****Areas to analyse**** | ****Observations regarding image**** |
| **The ‘**Happenings’** (the narrative or story within the image)**   1. ****Action qualities**** 2. **comment on how line and shape are used to represent people, objects, events and places** 3. **comment on how lines implying movement such as action, expression, gesture, speech, thought, cycles, processes** 4. ****Setting** – comment on the effect of detailed or limited setting** 5. ****Conceptual** qualities** 6. **Comment on elements within the image that may symbolize, classify, or analyse** 7. **Comment on forms such as artworks, advertising, graphs, diagrams, infographics etc** | **Most significant line is the diagonal of the gun – brings the gun to prominence across Eastwood’s body building the representation of an outlaw, comfortable with violence and danger. The diagonal implies movement of the gun being held ready, and we see the cap is pulled back. The line of the gun intersects with the vertical of the building, emphasizing the centrality of the gun. This use of line foregrounds danger and violence as central to the film’s narrative which may work as a selling point to those interested in such films.**  **The setting is barren, isolated and typical of a Western film indicating man in a dangerous, frontier-type environment, a place where law has to be enacted on your own. Again, this fits what we expect of a Western and foregrounds the idea of a man fighting for justice in isolation.**  **Several elements all work symbolically to classify the protagonist as a typical Western hero outlaw: clothing is one with the shirt and hat we expect, the gun is another as previously stated, the scowl and focused facial expression also show he is ready for a fight and unafraid.**  **The three men in the background are symbolic of the typical Western ‘foe’, drawn with limited detail. Their stance is symbolic of being ready for a gunfight, arms beside holsters.**  **The lines, setting and symbolism all work to foreground violence and gun fights as central to this narrative, with a protagonist who is a typical Western outlaw able to take on multiple enemies and win.** |
| ****Interacting and relating** (the process of viewing)**  **1. **Gaze** to viewer**   1. **Comment on how the eye gaze may demand the viewer’s attention** 2. **Comment on how the eye gaze may offer observation for the viewer**   **2. **Shot** distance – comment on how the choice of shot suggests a level of intimacy between the subject and the viewer**  **3. **Angles** – comment on how the choice of angle suggests a power relationship between the subject and the viewer**  **4. **Gaze, proximity** – comment on how this reflects a relationship between participants in the image**  **5. **Colours** – comment on how these create mood, reflect symbolism (in studied texts only, not exam)** |  |
| ****Design and layout****   1. ****Salience** (most important) – comment on what specifically attracts the viewer’s attention the most** 2. ****Reading paths** – comment on how the viewer’s eye is drawn around the page directed by important elements or lines or implied movement** 3. ****Placement** – comment on the placing of elements for effect, particularly proximity, symmetry, balance, grouping** 4. ****Layout** – comment on top/bottom, left/right, entre/margin positions** 5. ****Framing** – comment on the extent to which text and image frame each other** |  |