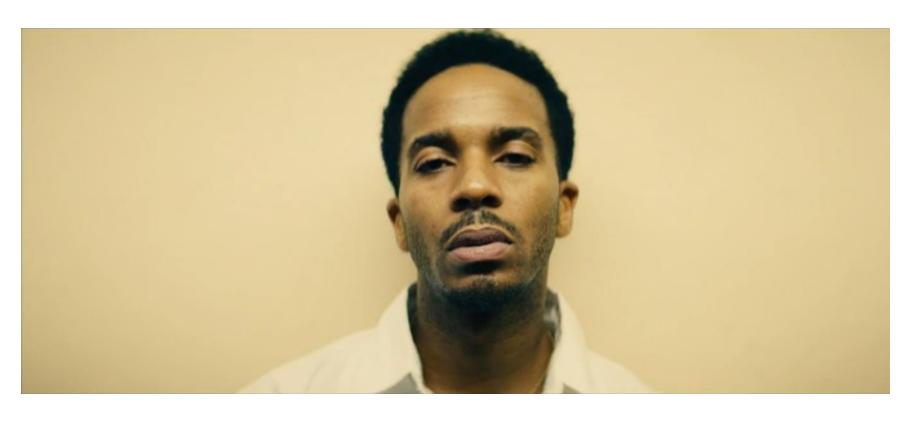# Moonlight Slides

By Shaymus

Diegetic gaze

In this scene, the audience is presented with Chiron walking away from the group of boys alone, with his back turned to them, foreshadowing his loneliness and isolation throughout the film.

Intra-diegetic gaze

We see this shot from Kevin's point of view, to put the audience in his place and so they can see Chiron before and as he is attacked, and what Kevin sees as these events take place.

Extra-diegetic gaze

In this scene, Kevin stares directly into the camera, although it is not part of the narrative events of the film and is instead part of Chiron's thoughts, so this scene represents Chiron imagining seeing Kevin.

Shot Distances – Big Close Up

This BCU is used in order to present Kevin's emotional hesitation to hit Chiron, because of their pre-established relationship, to the audience through his facial expression.

Shot Distances – Medium Long Shot

This MLS is used to convey Chiron's loneliness, as seen by there being nothing or nobody surrounding him in the shot. The emptiness of the shot creates space so the audience can feel as if they are on the same train as him.
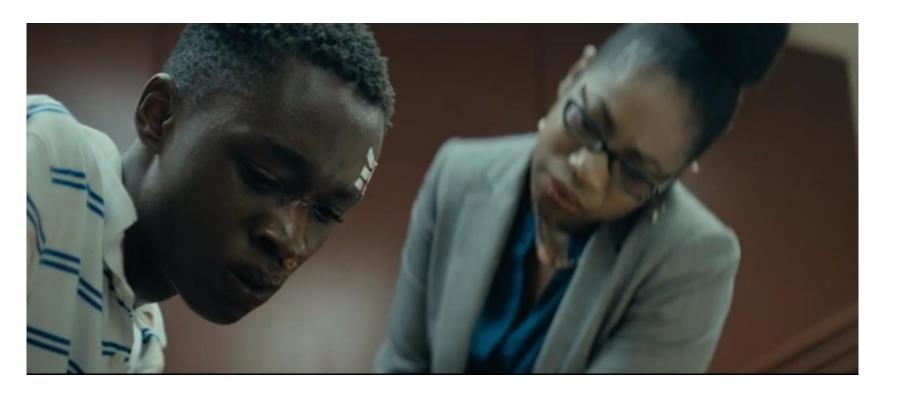
Shot Distances – Extreme Close Up

An XCU is used here to emphasise Chiron's growth (since he has developed facial hair in the time jump) as well as gained wealth, as connoted with the golden teeth coverings.

Camera Angles – Eye Level

An eye level angle has been used in this shot in order for the audience to see the emotional reaction Chiron has after being attacked, as seen here as his pain turns into rage and anger.

Camera Angles – Canted

A canted angle is used in this shot to create a sense of unevenness and emphasise the mental uneasiness Chiron is experiencing, and perhaps even the distance he feels from other people.

Camera Angles – High

In this shot, a high angle is used to show Chiron at a significant point of weakness, both psychologically and physically, by looking down on him.
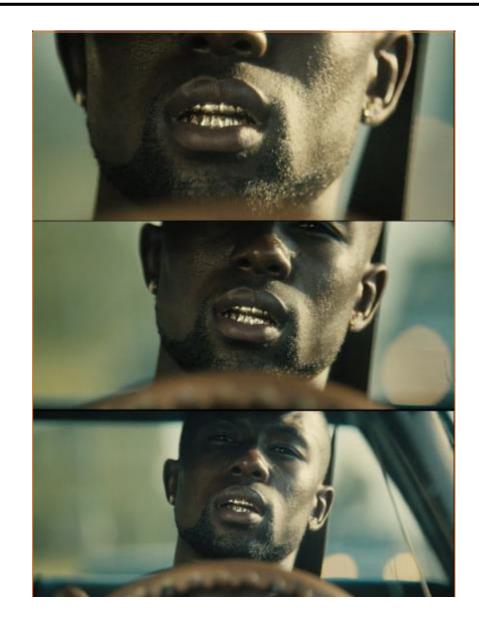
Camera Movements – Crab

In the scene where Chiron attacks Terrel, the crab left movement is used so that the audience feel immersed in the events and move at the same pace and direction that Chiron is.

Camera Movements – Pan

In the film's initial one take opening, a pan is used to show the recognition and greeting of Juan both to the character but also to the audience, without using any cuts.

Camera Movements - Zoom

In this scene, the identity of the driver is unknown at the beginning, but as the camera zooms out, and more of his face is shown, it is revealed to be the adult version of Chiron.

Depth Of Field

- Depth of Field – the distance between the nearest and furthest parts of the camera in focus.

- Deep focus – a large depth of field in which all parts of the frame are in focus.

- Shallow focus – a small depth of field in which only one component of the frame is in focus.

In this scene, James Laxton has used shallow focus in order to draw attention of viewers to Chiron as opposed to anyone else in the frame.