

MIDJOURNEY CHRONICLES · EPISODE 15 · DIRECTOR'S EYE ARC

Same road, four camera heights.

Who holds the power? The angle wheel, on the road.

Method based on Mark Isle's "The Director's Eye" (PRMPT 007). Reference PDF with every prompt.

LESSON

The idea

Ep. 12 was about distance (how close the camera stands). Today is about height: where the camera stands up or down. Distance decides what you see. Height decides who holds the power.

Keep the film and the shot fixed, change only the angle slot. One prompt, four jobs, one lesson.

Eye-level	The neutral witness. No power relation; the scene does the talking.
Low angle	Power granted. Stature, heroics, the sky as backdrop.
High angle	Vulnerability, or a protective look from above.
Overhead	The god view. Bodies become shapes, roads become lines.
Dutch	Unease. Use it once per set at most.
Profile	The refused gaze. Calm, sculptural.

Parameters used

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--chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

--profile 8atvdqu is Edu's personalization profile. Use --p for your own, and try it ON vs OFF.

COPY, FILL, RUN

Starter prompt

Mark Isle's 10 bracketed slots. The angle goes in slot 3 inside { }: Midjourney runs one job per option. Options inside the braces can't contain commas.

STARTER

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[cinematic 1970s road trip photograph], [YOUR SUBJECT + VEHICLE], [wide shot, {eye-level from the roadside, low angle from the asphalt looking up, high angle from the hillside above the road, overhead drone view straight down}], [CLOTHING], [ACTION], [REAL PLACE], [COLOURS], [DAYLIGHT + MOOD], [GRAIN], [FILM STOCK] --chaos 5 --ar 4:5 --raw --p --stylize 150 --v 8.2
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Write the angle as a place where the camera stands. "from the asphalt looking up" beats "low angle" on its own.

Shoot in daylight. Shadows show where the sun is, so each camera height reads clearly. At night the angles blur together.

Fix everything else. Same stock, same shot, same light: if two things change at once, you can't tell which word did the work.

FUJIFILM PRO 400H · WIDE SHOT · OAXACA

The coast road — all four heights



Eye-level
Neutral witness: you sit with them.



Low angle
Shot from the road past a blurred shoulder. They own the frame.



High angle
From the hillside: the road and the sea become the story.



Overhead
God view: the van is a shape on a grey line.

ONE PROMPT, FOUR JOBS

Coast road — the prompt

IMAGES 02–04 · PERMUTATION

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[cinematic 1970s road trip photograph], [a young couple in their twenties sitting on the roof of a mint green Volkswagen Type 2 van], [wide shot, {eye-level from the roadside, low angle from the asphalt looking up, high angle from the hillside above the road, overhead drone view straight down}], [linen shirts, a straw hat and bare feet], [sharing a bottle of soda and laughing, a surfboard leaning on the van], [a winding coastal road above the Oaxaca coast, turquoise sea and palm trees below], [soft mint, turquoise and sandy pastels], [bright mid-morning sun with a light sea breeze haze, carefree mood], [fine grain, airy lifted highlights], [Fujifilm Pro 400H] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
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MJ often ignores "overhead" when the action sits on a car (people sitting or laughing). For the overhead we rewrote the action so it only works from above: lying on the roof, looking up.

IMAGE 05 · OVERHEAD RERUN

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[cinematic 1970s road trip photograph], [a young couple in their twenties lying on the roof of a mint green Volkswagen Type 2 van], [overhead drone shot from directly above, the van roof seen flat from straight above, the road a grey stripe across the frame], [linen shirts and a straw hat], [lying side by side on the roof rack with a surfboard beside them, looking up at the camera], [a winding coastal road above the Oaxaca coast, palm tree tops and the edge of the turquoise sea in the frame], [soft mint, turquoise and sandy pastels], [bright mid-morning sun, short shadows of the palms on the road, carefree mood], [fine grain, airy lifted highlights], [Fujifilm Pro 400H] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
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KODAK EKTACHROME E100 · WIDE · OVERHEAD

Patagonia pass — overhead



True god view through the leaves: geometry over psychology. The red vest is the only warm spot in the frame.

FULL PROMPT

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[cinematic road trip photograph], [a woman in her forties with a grey braid checking the tire of an olive green vintage Land Rover Defender], [wide shot, overhead drone view straight down onto the hairpin], [red down vest over a wool sweater and hiking boots], [kneeling by the front wheel, a jerrycan and spare tire strapped to the back], [a gravel mountain pass in Patagonia, granite peaks and glacier lakes behind], [clean cool blues, glacier turquoise, olive and red accents], [crisp clear midday light, sharp shadows, adventurous mood], [tight grain, crisp detail], [Kodak Ektachrome E100] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
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FUJICHROME VELVIA 50 · WIDE · LOW ANGLE

Salar de Uyuni — low angle



Camera on the wet salt, looking up: the jump gets the sky. Velvia pushes the cobalt and the ponchos.

FULL PROMPT

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[cinematic road trip photograph], [three friends in their thirties standing beside a white vintage Toyota Land Cruiser], [wide shot, low angle from the wet salt surface looking up], [bright colourful ponchos and sunglasses], [one jumping in the air while the others laugh], [the Salar de Uyuni in Bolivia covered with a thin layer of water, a perfect mirror of the sky], [saturated cobalt sky, pure white salt, vivid poncho reds and yellows], [bright midday sun, mirror reflections, joyful mood], [fine grain, strong contrast], [Fujichrome Velvia 50] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

KODAK PORTRA 400 · FULL BODY · EYE-LEVEL

The gas stop — eye-level



Eye-level from across the forecourt: no power, just a witness. Portra keeps the cream and faded red honest.

FULL PROMPT

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[cinematic Americana road trip photograph], [an older man in his sixties with a white beard filling up a cream 1959 Cadillac convertible], [full body shot, eye-level from across the forecourt], [a bowling shirt, faded jeans and a cowboy hat], [holding the pump nozzle and squinting at the long road ahead], [an old roadside gas station in the Arizona desert, vintage red pumps, a water tower and open sky], [warm cream, faded red and deep blue sky], [high afternoon sun, short hard shadows, nostalgic mood], [fine grain, gentle contrast], [Kodak Portra 400] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
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WHEN MJ IGNORES THE ANGLE

Tip: height needs closeness



We asked for a high angle from the top of the roof rack. MJ pulled the camera far back and kept it near eye level.

When the subject is far away, camera height barely shows. The angle needs closeness to read.

Two more traps from this episode:
• "one jumping while the others laugh" turned a high angle into a fisheye selfie.
• a "three-quarter shot" of someone sitting on a hood can't become overhead. The shot and the angle must agree.

FULL PROMPT

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[cinematic road trip photograph], [three friends in their thirties in bright red and yellow ponchos standing on the salt beside a white vintage Toyota Land Cruiser], [high angle from the top of the roof rack looking down at them], [bright colourful ponchos and sunglasses], [standing close together and waving up at the camera], [the Salar de Uyuni in Bolivia covered with a thin layer of water, a perfect mirror of the sky], [saturated cobalt sky reflected in the salt, vivid poncho reds and yellows], [bright midday sun, short shadows, joyful mood], [fine grain, strong contrast], [Fujichrome Velvia 50] --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
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THE SIGN TRICK

Cover prompt

COVER · KODAK PORTRA 400 · WIDE · LOW ANGLE

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[cinematic 1970s road trip photograph], [a sky blue vintage Ford Bronco parked under the sign with a young woman in aviator sunglasses leaning on the door], [wide shot, low angle from the asphalt looking up], [faded denim shorts and a striped tee], [shading her eyes with one hand and looking up at the sign], [an empty desert highway motel in Baja California at midday, a large wide vintage motel sign on a tall pole close to the camera displays two lines of huge bold lettering filling the whole sign: "MIDJOURNEY CHRONICLES" on the top line and "EP. 15" large below it, white letters on a burnt orange sign, the whole sign fully visible in the frame, deep blue sky], [warm ochre, burnt orange and deep blue], [hard midday sun, short sharp shadows, free summer mood], [fine grain, slight vignette], [Kodak Portra 400] --no credits, small print, fine print, billing block, watermark, signature, logo, repeated text, duplicate letters, cropped sign --chaos 5 --ar 4:5 --raw --profile 8atvdqu --stylize 150 --v 8.2
```

Why it spells right: a large wide sign close to the camera, huge bold lettering filling the whole sign, "the whole sign fully visible in the frame" and the --no list against small print and duplicate letters.

The low angle helps too: the sign sits against plain sky, nothing behind the letters.

KEEP THIS

Cheat sheet

Lock two, change one
Stock and shot stay fixed. Only the angle moves.

Say where the camera stands
"from the asphalt looking up", "from the hillside above the road".

Make the action fit the angle
Overhead needs a pose that reads from above: lying, walking, kneeling.

Daylight beats night
Hard sun draws shadows that show the height.

Close beats far
A far subject flattens every angle back to eye level.

Watch for selfies
Groups laughing or jumping can turn into a fisheye selfie.

Dutch once per set
One tilt reads as intent. Three read as a mistake.

No commas inside { }
Each option must be comma-free, and keep it to one { } per prompt.

Check the limbs
Zoom in on hands and legs before posting: angles stress anatomy.

CHALLENGE

Your turn

Challenge: pick one road trip scene (your car, your road, your film). Run it with the four angles in { } and post the four images with the prompt.

Bonus: add the Dutch angle as a fifth option and tell us if it adds tension or just looks like a mistake.

Credits: method based on Mark Isle (AI_artworkgen), "The Director's Eye: Mastering Film Stock & Camera Shots in Midjourney" (PRMPT 007).