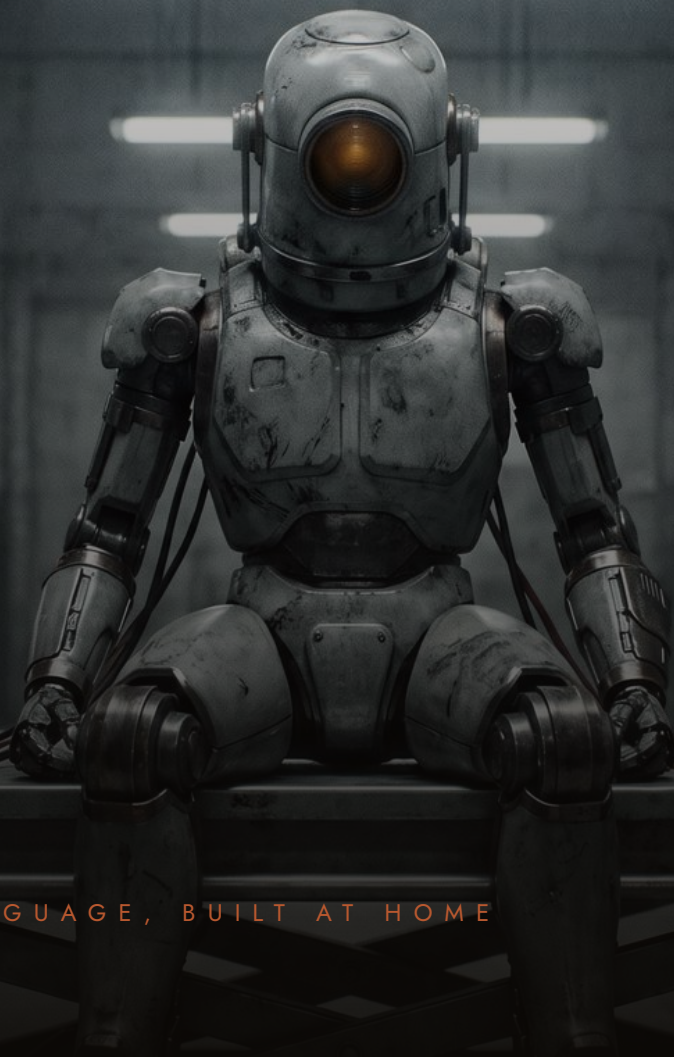




A CINEMATIC LANGUAGE, BUILT AT HOME

IZWI

THE FUTURE KWAAI CODEX

Izwi means voice. This is mine, handed to you in fifteen camera moves, sixteen shots, eight kinds of light and one working prompt, so you can stop borrowing a Hollywood accent and start directing in your own.

Most AI prompting guides teach you to imitate a studio system built somewhere else. This one starts from Joburg, from amapiano low-end and firelight and beadwork geometry, and asks the same question every director has asked since the first reel ran: what does the camera want to say, and who is it saying it to. Read it, argue with it, then rebuild it in your own voice. That is the whole point of a vault. Nothing in it is locked.

FIFTEEN WAYS THE CAMERA MOVES

Every move is a decision about power, distance, and who the frame belongs to.

A camera move is not decoration. It tells the audience where to stand. Learn what each one costs and what it buys, then spend them on purpose instead of habit.

1

STATIC



The frame holds still and lets the moment carry itself. Use it when the performance is doing the work, not the rig.

2

PAN



A left-right pivot from a fixed point. Reveals what was just outside the frame, at the pace of a turned head.

3

WHIP PAN



A pan pushed to a blur. Snaps the audience between two ideas without a cut, useful for shock or comedy.

4

TILT



A vertical pivot. Climbs a figure, a building, a mountain, building scale before the audience can measure it themselves.

5

PUSH IN



The camera moves toward the subject. Tightens intimacy or dread, depending on what is waiting at the end of the move.

6

PULL OUT



The camera moves away. Trades intimacy for context, often the last breath of a scene.

7

ZOOM



The lens tightens while the camera stays put. Flattens the space, a different feeling from a physical push.

8

CRASH ZOOM



A sudden, aggressive zoom. Punches a beat, popular in satire and in anything that wants to feel unstable on purpose.

9

DOLLY ZOOM



Zoom and dolly pulling opposite directions. Warps the background while the subject holds still, the classic vertigo effect.

10

CAMERA ROLL



The frame rotates around its own center. Disorients on purpose, good for a mind coming loose.

11

TRACKING



The camera follows a moving subject. Keeps the audience walking beside someone rather than watching them pass.

12

TRUCKING



A sideways slide, parallel to the subject. Reads a landscape or a lineup the way your eye reads a page.

13

ARC



The camera circles the subject. Turns a single figure into a full dimension instead of a flat cutout.

14

BOOM



A rise or fall on a crane or jib. Changes status mid-shot, looking down becomes looking level becomes looking up.

15

CAMERA SHAKE



Handheld jitter, controlled or chaotic. Puts the audience's own body into the scene's danger.

FOURTEEN SHOTS, TWO QUESTIONS

How far are we standing, and from what height are we looking.

DISTANCE



Extreme Wide Shot

Sets the world before it sets the story. The dune flyovers that open *Dune* work this way, and so does the opening of a Wanuri Kahiu film.



Wide Shot

Places a body inside a location and lets us weigh one against the other.



Full Shot

Introduces a character head to foot, so costume and posture do half the talking.



Medium Shot

The conversation distance. Where most dialogue actually lives.



Close-Up

Emotion, unguarded. Ryan Coogler leans on this hard in *Black Panther*'s quiet scenes, right before the drums come back in.



Extreme Close-Up

A detail standing in for the whole. An eye, a scar, a bead. Tension without a word said.

ANGLE



Eye Level

No power play. The camera meets the subject as an equal, which is its own quiet statement.



High Angle

Looking down shrinks a subject. Used carefully, or it reads as judgment rather than vulnerability.



Low Angle

Looking up builds a throne under anyone standing in frame. The golden entrance in Coogler's *Wakanda* sequences is a low angle doing its full job.



Bird's-Eye View

Turns people into pattern. Good for showing a system, a crowd, a ritual from outside it.



Worm's-Eye View

Ground level, looking straight up. Makes the ordinary loom.



Dutch Angle

A tilted horizon. Something is wrong before anyone says so.



Over the Shoulder

Puts the audience into a negotiation between two people, physically between them.



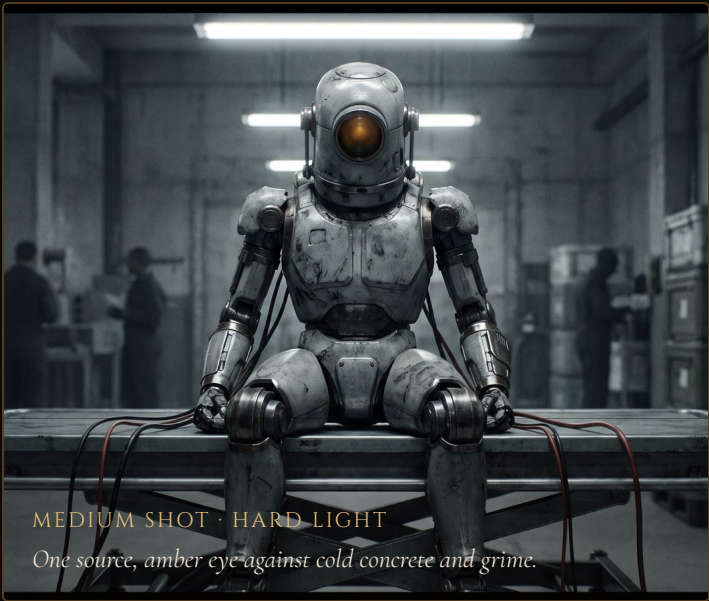
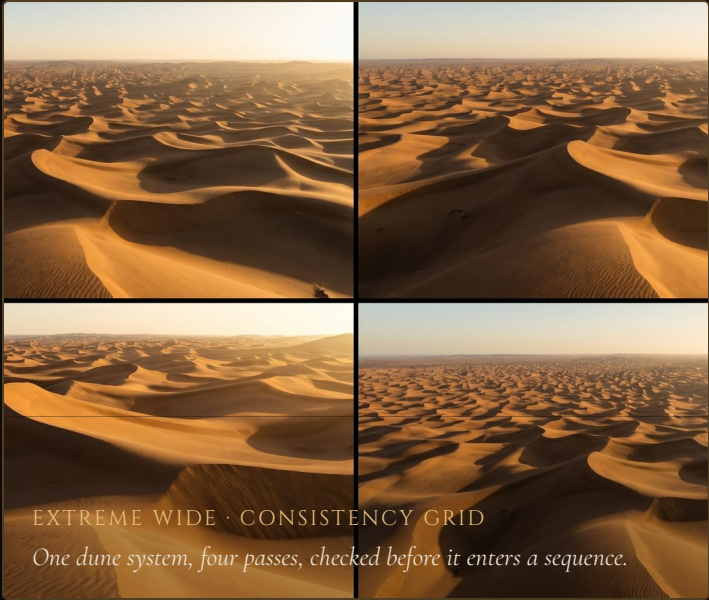
Point of View

The audience becomes the character. Used sparingly, it's the fastest route to immersion the medium has.

FROM THE STUDIO ARCHIVE

SHOTS I HAVE ACTUALLY PROMPTED

Frames pulled from my own generations, not a stock library.



EIGHT KINDS OF LIGHT

Light is the mood you chose before anyone spoke.



QUICK REFERENCE

High key — even light, low contrast, happy scenes.

Chiaroscuro — extreme contrast, one small source, danger or secrecy.

Bokeh — the background dissolves into soft light, isolating the one thing that matters.

ANATOMY OF A PROMPT

Read it the way you would read a call sheet. Every clause is a department.

A prompt is not an incantation. It is nine dials. Once you can point at any clause and name what it controls, you stop hoping for a good result and start building one.

Low-angle medium shot of a young sangoma adjusting beadwork by candlelight inside a corrugated-iron room at dusk, warm rim light from a single paraffin lamp, shot on 35mm film with a vintage anamorphic lens, in the visual language of Ryan Coogler's quiet scenes, amber and oxblood grade, heavy grain and soft halation, reverent and unhurried mood.

1 · FRAMING + ANGLE

The power dynamic. A low angle on an ordinary moment quietly makes it sacred.

2 · SUBJECT + ACTION

Who is in frame and what they are doing. Swap either one and the whole story changes.

3 · LOCATION + TIME

The world and the hour. Dusk in a corrugated room is a different film than noon in a boardroom.

4 · LIGHTING

The single biggest driver of mood. One paraffin lamp says more than a full grid.

5 · CAMERA + LENS

The physical texture of the image. 35mm and anamorphic read as memory, not broadcast.

6 · DIRECTOR'S EYE

Framing, pacing, a visual signature borrowed on purpose, credited out loud.

7 · COLOUR GRADE

The emotional temperature. Amber and oxblood read as warm and grounded, not futuristic and cold.

8 · TEXTURE

Grain and halation hide the AI-ness and add the fingerprints of a real lens.

9 · MOOD

Named in two or three words at the end. It is the last thing you write and the first thing the model reads for tone.

A WORKING PROMPT LIBRARY

Four full sentences, every dial already turned. Copy one, then start swapping clauses.

UMGIDI GOLD

for ceremony, lineage, coming-of-age work

Low-angle full shot of a young initiate wrapped in a red ochre blanket standing at the mouth of a rondavel at first light, volumetric hard light breaking through smoke and mist, shot on ARRI Alexa with a spherical 50mm, in the visual language of Wanuri Kahiu, ochre and gold grade, fine film grain, no digital sharpness, solemn and rising mood.

TOWNSHIP NEON

for speculative fiction, nightlife, cyberpunk-adjacent work

Dutch-angle medium shot of a courier on a solar scooter weaving between spaza shops on a rain-slick street at 2am, hard neon rim light in magenta and teal, practicals reflecting off wet tar, shot on anamorphic 35mm with heavy flare, in the visual language of Neptune Frost, teal and magenta grade, bloom and chromatic aberration, restless and electric mood.

COSMIC UBUNTU

for speculative futures, ancestral sci-fi, world-building

Extreme wide shot, eye level of a council of elders seated in a circle beneath a fractured sky on a red-earth plain where a second moon hangs low, soft bounced starlight with one warm fire source at center, shot on 65mm with a wide spherical lens, in the visual language of Ryan Coogler's wide masters, indigo and amber grade, subtle grain, clean atmosphere, vast and reverent mood.

QUIET PORTRAIT

for personal brand work, press stills, intimate character studies

Close-up, eye level of a woman mid-laugh, gold hoop catching the light in a bare studio with a single window at camera left, soft diffused daylight, low contrast, shot on medium format with a fast 90mm, in the visual language of a Malick close-up, warm neutral grade, clean texture, barely there grain, unguarded and easy mood.



FUTURE KWAAI STUDIO

*A vault is meant to be reopened, rewritten, argued with.
Take these fifteen moves, fourteen shots and eight lights,
and build the next volume in your own accent.*

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JOBURG