Film can change the viewers perspective on certain characters. Baz Luhrmann's films successfully manipulate the viewer's perspective on certain characters by changing weather we take a liking to the character or not. This can be seen in Baz Luhrmann's three film's; Romeo and Juliet, Moulin Rouge, and The Great Gastby, with three characters; Tybalt, Satine, and Nick respectively.

Tybalt in Romeo and Juliet, is a very easily hated because of the way Shakespeare originally wrote him in the play. However, Baz Luhrmann has added an entirely new dimension to Tybalt's character by using various filmic devices. For example, when we are first introduced to Tybalt, we see his shoes first. This creates the illusion of danger; Tybalt is seen as a dangerous man because we see his shoes first, similar to the old cowboy movies in a shoot out. The camera moves from his feet up to his face; this slowly reveals who he is and what he looks like. Most of the scenes that involve Tybalt have low angles combined with eye level shots, to put him in a position of power or at least give the illusion of power and make Tybalt seem somewhat "scary". The eye level shots give an illusion that you are looking straight into the eye of danger with Tybalt's signature snarl. These shots manipulate the viewer to take less of a liking towards Tybalt with his clothing that makes him seem slightly like a gangster and his appearances with the cigarette in his mouth.

Satine Features in Moulin Rouge. Baz Luhrmann uses her situation in a way that we start to feel sympathy towards her once we find out that she is dying. In the moment that the viewer finds out that Satine is dying the scene takes place in the backstage area of the Moulin Rouge; this area is dark and this mise-en-scene reflects how death affects her. Satine is used by Harold Zidler as the main attraction in the Moulin Rouge but he robs one thing from her; He makes her feel as if she has no real worth. When Satine is in the Moulin Rouge performing, or in her Elephant room, she is clothed in opulent dresses and she is perceived in a sexual light because many of the camera angles are from low angles or eye level shots giving a goddess-like illusion, but when you see backstage and where she actually lives you see that she is not as you first perceive her. The opulence and the extravagance of the Moulin Rouge in contrast with her real living space, creates the feeling of sympathy for her.

In the case of Daisy in The Great Gatsby, she is written to be a materialistic girl but Baz Luhrmann adds an angelic tone to who she is. In the scene where Nick comes over for dinner, we see the white curtains blowing in the wind and surrounding Daisy making her seem so innocent. The dress she wears is white and the extreme close up of her flawless face gives the angelic tone to her character. As the film progresses, we see how materialistic she is; when she goes over to Gatsby's house and he shows her his shirts there is a high angle shot of her on the bed. She is looking up at Gatsby and her eyes are filled with a childlike wonder; this gives her the appearance of innocence but her materialistic trait makes her seem fake in every aspect of the word. Her personality in contrast with her appearance make it difficult for the viewer to decide whether they should show sympathy for her situation or annoyance at her ignorance.

Filmic techniques manipulate how the viewer perceives certain characters and whether we take a liking towards them or not. Baz Luhrmann's movies all successfully manipulate the viewer in this aspect and we see how each character is perceived differently to each viewer based on personal experiences.