

## SUMMARY OF MISE EN SCENE CHAPTER OF FILM ART (5th edition)

REALISM/ REALISTIC	= what's appropriate to period, its conventions Consider non-realistic possibilities, effects too.
SETTING	realistic or stylised use of colour or b&w tones props (may become motifs)
COSTUMES, MAKE-UP	aiming for realism or more stylised, graphic possibilities costume as prop, motif (note role in genres like western) special effects in horror and sci. fi. characters
LIGHTING	composition effects highlights and shadows - attached or cast shadows sense of space shapes, textures lighting quality: hard---soft lighting direction: frontal (usually flattens) side/crosslight (sculpts) backlighting (silhouettes) underlighting (distorts) lighting source: apparently within setting? plus key/fill/backlights (3 point) high key (softer, more detail visible) or low key (harder, chiaroscuro) colour possibilities
FIGURE EXPRESSION & MOVEMENT	not restricted to human figures expressive or making patterns acting: appearance gestures facial expression sound (fourth aspect in essay) styles of acting: their functions generic conventions actor as graphic element in composition
SPACE	composition of screen space notice changes, contrasts: movements colour differences balance of components size variation composition: use of screen halves, centre depth cues planes: foreground middle ground plus overlaps background linear perspective effects shallow space or deep space compositions
TIME	[see editing, shot duration etc] beat or tempo (pace) plus accents sense of rhythm, movement what notice, when