

Mise-en-scène

All elements visible within the frame of a shot.

The “meaning” of the shot is determined by its content and the visual treatment of that content.

Denotation = what the image IS

Connotation = how the storyteller treats that image to create an idea and narrative intention

Elements of Mise-en-scène

Physical:

Locations, décor, props, actors, performances and character positioning, costumes, make-up, lighting.

Compositional:

Shot size, camera angle and position, frame attributes, camera movement.

YOUNG ADULT CLIP



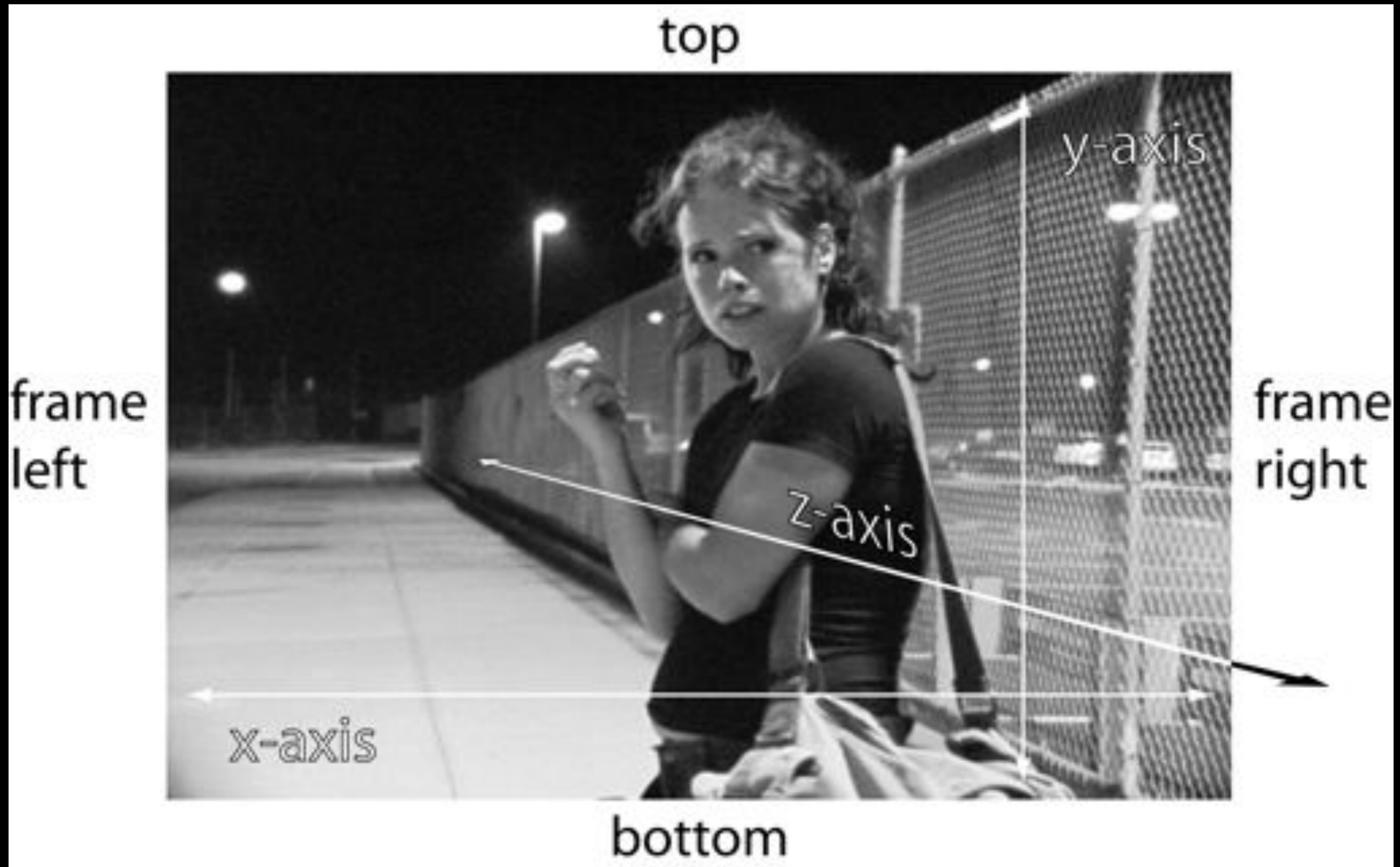






basic cinematic composition

Dimensions of the Frame



Aspect Ratio



a.k.a. 16 X 9



Aspect Ratio



Aspect Ratio



FIVE BASIC REASONS FOR CHOOSING A SHOT SIZE

FUNCTION: We choose a framing for utility.

EMOTION: To create a specific emotional response or connection with a character or situation.

IMPORTANCE: Size of object in the frame reflects its importance in the narrative (Hitchcock's Rule).

THEME or CONCEPT: To express something thematic or conceptual.

FORMAL: To create a graphically compelling, engaging or seductive image – dynamic framing which reflects a sense of **STYLE.**

extreme long shot (e.l.s.)



extreme long shot (e.l.s.)



extreme long shot (e.l.s.)



long shot (l.s.)



long shot (l.s.)



medium long shot (m.l.s.)



medium shot (m.s.)



medium shot (m.s.)



medium close up (m.c.u.)



medium close up (m.c.u.)



close up (c.u.)



close up (c.u.)



close up (c.u.)



extreme close up (e.c.u.)



extreme close up (e.c.u.)



extreme close up (e.c.u.)



extreme close up (e.c.u.)

Als das Kind Kind war
wusste es nicht,
dass es km

PROXEMICS

SHOT SIZE	ENVIRONMENT IS EMPHASIS OR PROVIDES CONTEXT	BODY IS EMPHASIS OR GESTURES AND ATTITUDE READABLE	FACIAL EXPRESSIONS ARE SEEN OR ARE EMPHASIS	CHARACTER INTIMACY & IDENTIFICATION
EXTREME LONG SHOT				Very Remote
LONG SHOT				Remote
MEDIUM LONG SHOT				Neutral
MEDIUM SHOT				Somewhat close
MEDIUM CLOSE UP				Very close
CLOSE UP				Extremely close
EXTREME CLOSE UP				Remote

The darker the color, the more the shot emphasizes that particular element of the frame.

basic cinematic vocabulary

other common shots

over the shoulder shot (ots)



over the shoulder shot (ots)



over the shoulder shot (ots)



over the shoulder shot (ots)



two shot



two shot



two shot





group shot



low angle shot



eye level shot



high angle shot



high angle shot



eye level shot



low angle shot



Balanced Frame



Balanced Frame



Using diagonals to create depth



flat frame



flat frame



deep frame



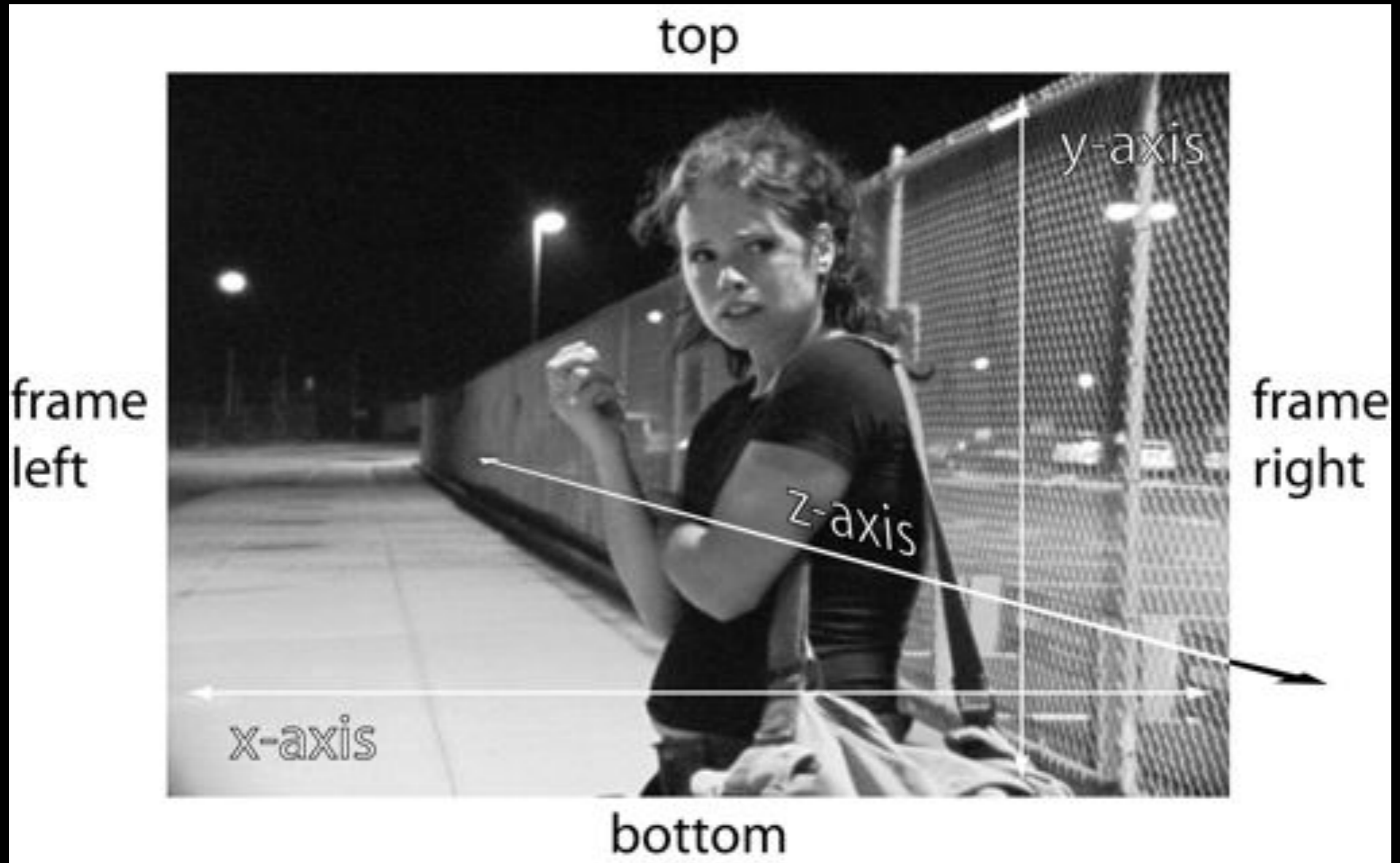
deep frame



deep frame



deep frame



Open Frame



Closed Frame (clip)



Rule of 3rds (static)



Rule of 3rds (static)



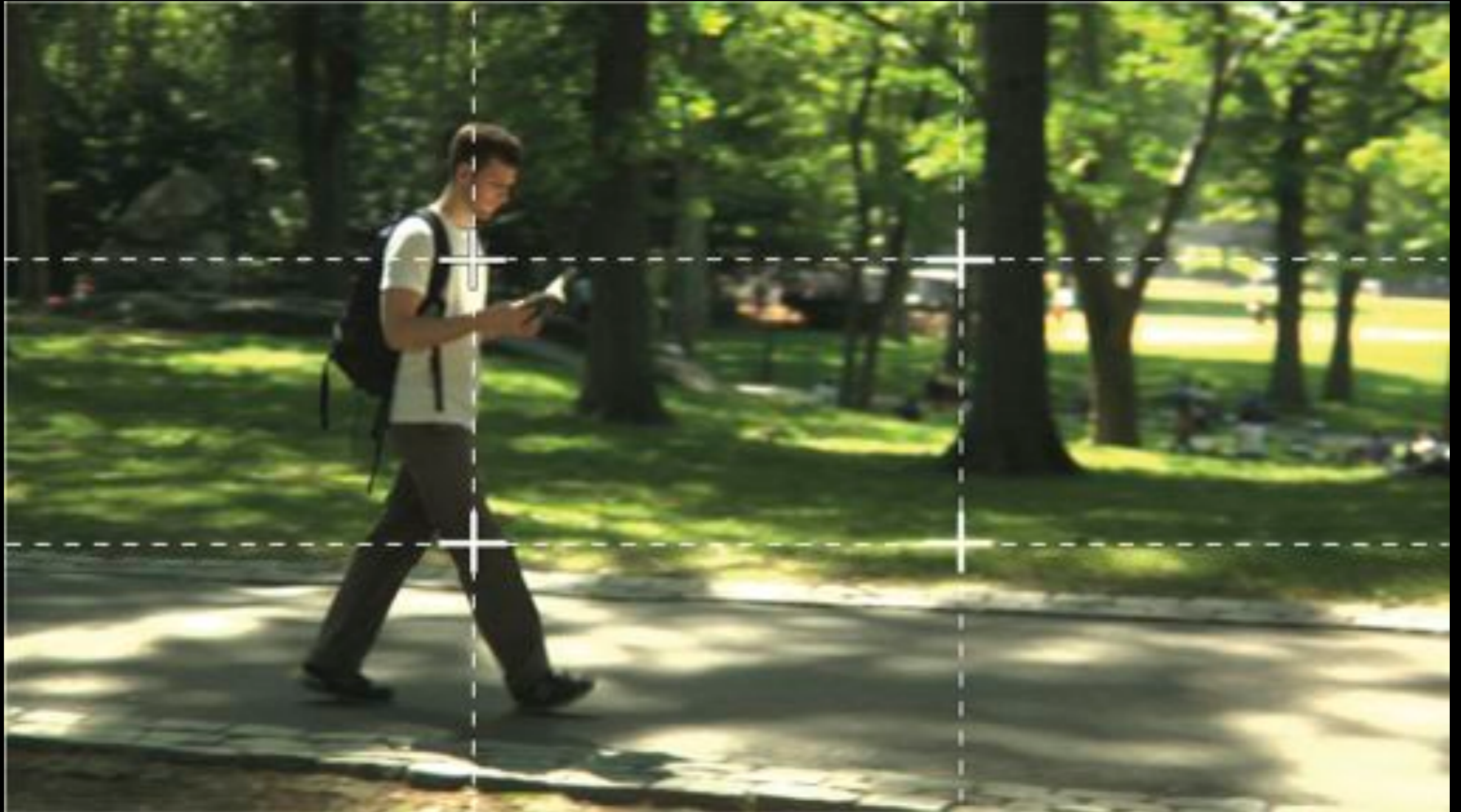
Rule of 3rds (static)



Rule of 3rds (static)



Rule of 3rds (motion)



Breaking Rule of 3rds



Breaking Rule of 3rds



Breaking Rule of 3rds



Breaking Rule of 3rds



Hitchcock's Rule



Hitchcock's Rule (clip)

