

## FILM STYLE\*

### 1. *Mise-en-scène* (theater staging)

- setting
- props
- costume and makeup
- lighting
- movement and acting, behavior of the figures

Spatial/temporal (depth/tempo): When all of these elements are put together, and you imagine yourself “sitting in the audience at the theater,” what aesthetic or psychological effects do they produce?

### 2. *Cinematography* (photograph, still or mobile)

- focus
- framing: onscreen and offscreen space
- POV
- framing: camera...
  - angle* (straight on, high, low)
  - level* (“level” or “canted” camera)/height/distance
  - height* (where is the camera with reference to the ground)
  - distance* (all ref. to the human figure!)
    - extreme long (barely visible)
    - long (background dominates)
    - med-long (common, balance fig-surroundings)
    - med (waist up)
    - med close (chest up)
    - close (head, hands, feet)
    - extreme close (portion of the face or some detail)
- mobile framing
  - pan* (rotate camera on the vertical axis)
  - tilt* (rotate camera on the horizontal axis)
  - tracking shot* (forward, reverse, circle, side-to-side)
  - crane shot* (camera rises or descends)
- \*\*NOTE: any of these camera motions can be combined.
- duration of image is called a “*take*” (long/short)

### 3. *Editing* (the essence of film, relation of shot to shot)

cuts, establishing shots, eyeline matches, cut-aways, dissolves, fades.

### 4. *Sound*

\*For an in-depth discussion of any of the topics mentioned here, see *Film Art*, by David Bordwell and Kristin Thompson (University of Wisconsin Press, 2001).