

Micro Analysis



Mise-en-scene

When we analyse mise-en-scene, we consider the visual elements on the screen:

- Setting
- Costume, hair and make-up
- Props
- Colour and lighting
- Actor and performance

Setting



Props





Costume, hair and make-up



Actor and Performance



Colour and Lighting



Mise-en-scene: Lighting



There are three basic **lighting designs**:

1. **High-key lighting**: a bright image with no shadows. Disney Channel uses high key lighting.
2. **Mid-key lighting**: shadows and highlights are evenly balanced. Used to create naturalistic images.
3. **Low-key lighting**: dark image with shadows. Used in horror films.

Lighting Sources

- Filmmakers can use naturally occurring, **available light** or **artificial light**.
- **Naturalistic lighting**: lighting that appears natural.
- **Expressive lighting**: lighting that isn't realistic, often used to emphasise mood or character.
- **Practical lights**: lighting that belongs to the diegesis (world of film), for example, a candle or a light being switched on.
- **Motivated lighting**: lighting that imitates a naturally occurring light source. For example, placing a key light outside a window to imitate sunlight.

How to Analyse Lighting Design

When analysing lighting, we can consider:

- Intensity of light
- Direction of light
- Angle of light
- Movement of light

When analysing lighting colour, we can consider:

- Hue (colour)
- Saturation (richness or dullness of colour)
- Luminosity (brightness)



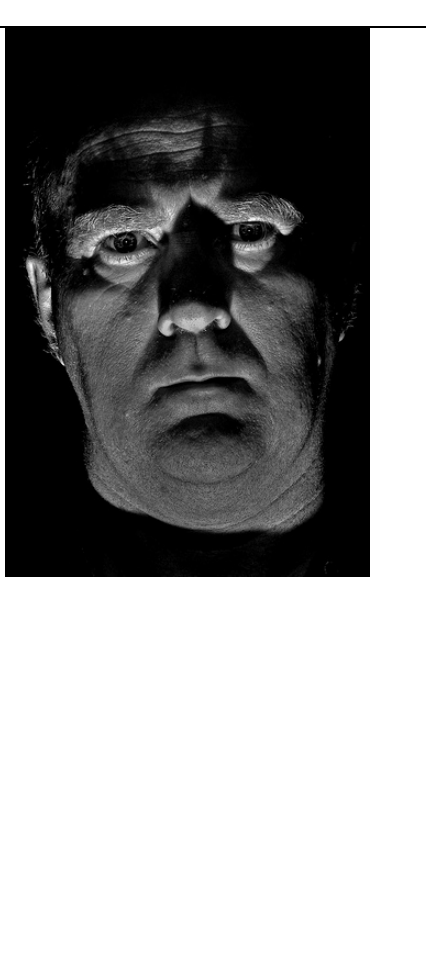

Other considerations are:

- Is the light **high contrast** versus **low contrast**?
- Is the light **bright** or **dim**?
- Is the light **high key**, **mid key** or **low key**?
- Is the light **direct (hard)** or **indirect (soft)**?
- Is the light **cool (blue)** or **warm (orange)**?

Also, consider any lighting Effects:

- Are **coloured gels** used?
- **Are gobos used?** Gobos (go-before-optical) are cut-out templates that enable a light to cast a patterned shape: bars, branches, etc

- Are **strobe lights** (fast pulsing light) **used**? For example, strobes are often used in horror or science fiction films.
- Are **flood lights** used? Powerful lights that illuminate a wide area: usually used for night scenes.
- Are **smoke machines** used? Gives definition and texture to lighting as particulate matter (dust in the air) becomes visible.

<i>Overhead/top lighting</i>	<i>Side Lighting</i>
	
<i>Under Lighting</i>	<i>Three Point Lighting (key light, fill light and rim light)</i>
	

Hard Lighting



Soft/diffuse Lighting



High key lighting (no shadow)



Low key lighting

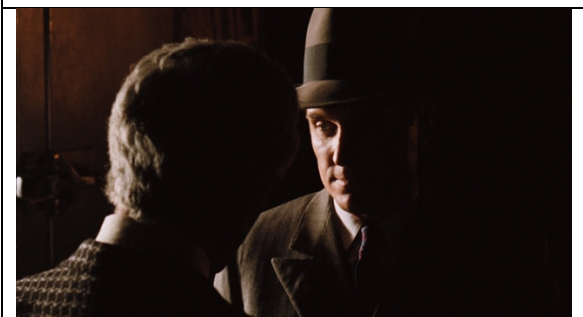


Back Lighting

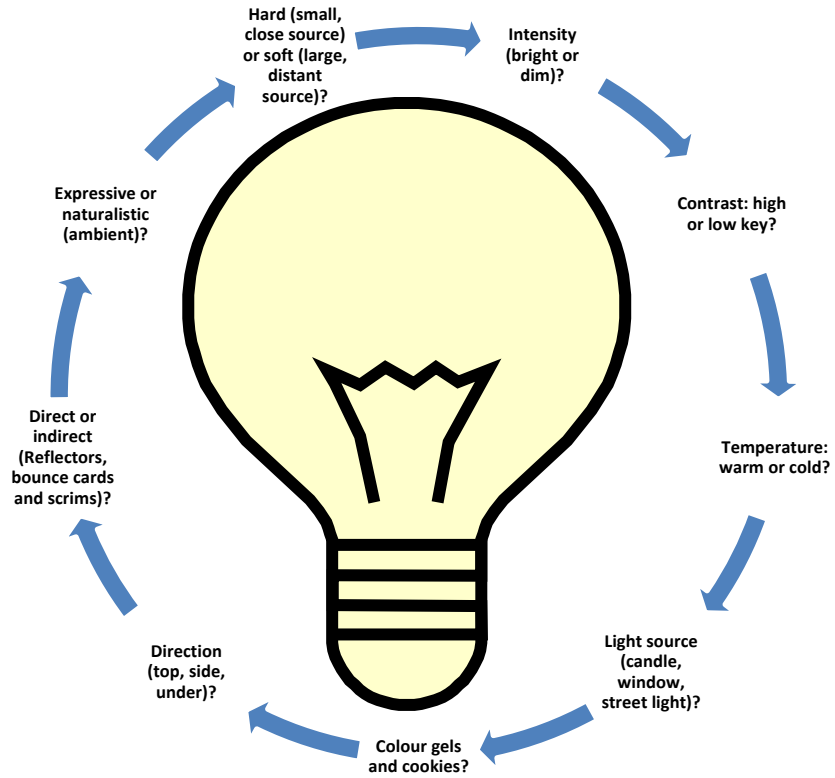


Chiaroscuro Lighting

Low key (dark) and high contrast (between light and shadow) lighting.



Analysing Lighting Design



Mise-en-scene: Colour Coding and Colour Grading

Colour Grading

Colour grade: This is when the film's 'look' is changed in post production. For example, vignettes, colour filters and desaturation effects can all suggest the film's genre or a scene's tone. The sci-fi look of *The Matrix* is suggested by the green colour grade of the film, while Wes Anderson's *Moonrise Kingdom* uses oranges and yellows to suggest a pastoral summer.

Colour Coding

Filmmakers often work with the **set designer** to **colour code** props, costumes and sets to communicate meaning. For example, the colour red is central to Pedro Almodovar's set designs and acts as a **visual signifier** of his core messages and values about gender issues. In *Schindler's List*, Spielberg **de-saturates** everything in the film to black and white, except for a scene where a little girl is shot by the film's antagonist. Through the addition of masking filters, the girl's coat retains its red colour, thereby making her the point of focus for the audience.

When looking at mise-en-scene, consider:

Hue (colour), saturation (intensity) and luminance (brightness)



Performance Codes



Actors are able to generate audience response to their performance in a range of subtle ways. Argle has identified a range of ten body codes:

1. Direct bodily contact
2. The proximity (distance) of one character to another (proxemics)
3. The orientation of one actor to another (i.e. the extent to which characters stand with their bodies turned towards or away from one another).
4. General appearance (tall and thin, or short and fat)
5. Head movements (nodding or shaking of the head)
6. Facial expressions
7. Gestures
8. Body posture
9. Eye movement or contact
10. Aspects of speech, such as pitch, stress, tone, volume, accent, speech errors (all of which are termed paralinguistic codes)

Reading Task

Performance and Movement in Seven

Watch office scene in Seven and consider the following:

- Orientation
- Body posture
- Facial expression
- Any changes in speech patterns
- The timing for the delivery of the lines

Be prepared to share your ideas with the class.

Now watch the '300' scene and consider the ways in which body codes are being employed by the actor.

Writing Task:

How is the acting performance used to convey meaning and to generate a particular emotional response from the audience?

Write a 600 word analysis.

Iconography

Iconography refers to the elements of mise-en-scene that establish genre



What are the typical elements of mise-en-scene in each of these genres?

	Horror	Rom-com	Science Fiction	Crime	Action	Western
Setting						
Costumes and Props						
Lighting and colour						
Performance, gesture and body language						

Mise-en-scene Analysis



	you see)	meaning)
Setting		
Props		
Costume, hair and make-up		
Lighting and colour		
Actor and Performance codes (proxemics, gesture, facial and body language)		

Mise-en-Scene: Actor, performance, costume. hair and make-up, setting, props, colour and lighting

