

For many, film is the most accessible discipline within the arts. This could be because of its entertainment value, or because participation is thrust upon the viewer, or because it is the ultimate form of escapism.

Interestingly, film is also the discipline that draws upon all the other disciplines in one way or another. Many of the visual aspects that have been discussed with respect to architecture, sculpture, and painting are clearly used and exploited by filmmakers. Literature has a strong connection as most films tell a story complete with characters, plots and conflict. Music is often used most effectively to help a film communicate moods, tension, and the flow of energy. Influences of theater can be seen through the *mise en scene*, action, staging, etcetera. And, of course the parallels with photography are clearly obvious.

This is a concept that assumes that the viewer is willing to accept what they are seeing as being 'real for the moment'. It is a term that is mostly associated with theater productions and film. One example of **willful suspension of disbelief** is in the story. If it is a fantasy, then rather than saying that it cannot exist, the participant immerses themselves in the story anyway. Another example is an actor that may play many roles. If the performances are good then the participant accepts that in one he is a scientist, in another he is a Rock musician, and in another he is the president of the United States. Still another example is when the participant sees a set on a stage that loosely resembles a bedroom but accepts it as such in order to embrace the story.

Filmmakers use three concepts to create this control – emphasis, pacing, and continuity. These concepts are worked out within the script, acting, *mise en scene*, action, music, cinematography, and editing within the film. The film's success depends on how well these aspects work together to fulfill those concepts.

Emphasis in the visual arts general refers to the area of most importance within the work. Emphasis can be created through frame, vantage point, focal point, as well as many of the elements and principles of design. Emphasis tends to be more general while focal point tends to be more specific.

In music, emphasis can be created through contrasts of the elements, featuring a soloist or small ensemble within the larger group, or through accents. Emphasis within theater productions is often achieved through lighting, but can also be achieved through dialogue, other aspects of the mise en scene, or through movement. In the camera arts emphasis is of great importance as what the camera captures is a limiting experience. Because of this, framing the subject is one of the most significant aspects of photography and film.

In the arts **frame** refers to what has been included in the work and in some cases what has been left out. This is an important aspect of emphasis as what is in the work, because of how it is framed, will be what is emphasized. In addition, the subject, which is often the positive space, is often the primary emphasis, while the context or background, which is typically the negative space, becomes the secondary emphasis. In **this work**, Mary, John and Jesus are the primary emphasis, while the setting is the context or secondary emphasis. Frame is especially important in the camera arts. Some filmmakers intentionally leave what is outside of the frame for the imagination of the participant. This often helps to create suspense. Frames can be closed or open. The frame is also controlled by how much of the subject is being captured and includes: an extreme close-up, a close-up, a medium shot, a long shot, and an extreme long shot.

A **close-up** is a shot that focuses on an object or part of that object at close range. The frame excludes everything around it. Example: a person's face.

A **medium shot** is one that captures a portion of the subject. In a human figure it is typically from the waist up. This shows more body language. Example: a man walking from the waist down, the interior of a car, someone working at a desk, etcetera.

A **long shot** is one that is taken from a distance. This typically features the whole subject being portrayed. Example: a standing figure, a car, a portion of a building, an interior shot of a room.

An **extreme long shot** is one that is taken at an extreme distance. This is usually used as an establishing shot that shows the context of the sequence. The frame is the most inclusive. Example: the outside of a building in which the action will take place, a lone rider out on the prairie, a city from afar, or even the planet from space.

An **establishing shot** is a shot in cinematography that introduces the viewer to a location. This is often the case when either a location is being introduced or a location that has already been introduced is established again as a reminder. A shot that shows the New York skyline establishes that the location of those events (at least for that portion of the film) will occur in New York. A shot that shows the inside of a room may establish the significance that the room will have within the next scene or within the film as a whole. In some cases an establishing shot can establish some aspect of a character, such as Sherlock Holmes silhouette with his pipe, or Shakespeare's profession with the pen and ink at the beginning of *Shakespeare in Love*.

An **extreme close-up** is a shot that focuses on a specific part of an object at extreme close range. The frame excludes everything around it. Example: a person's eye.

Other types of frame include:

a closed frame - a frame that isolates the subject

an open frame - a frame that suggest action outside of the frame

a loose frame - frame that has few people/objects within the frame (sometimes more engative space around those people/objects)

a packed frame - a frame that is crowded with people/objects (usually there is little if any negative space)

Shallow focus is a film term that refers to a shot that focuses on one plane to the exclusion of others. This helps to create emphasis on that subject as the other planes are out of focus. A boy and girl are on their first date and he takes her to an expensive romantic restaurant. There are many others having dinner as well but they are all out of focus, The focus is exclusively on them.

Depth of focus is a film term that refers to a shot that has all planes in focus. This is distinct from shallow focus, which has only one plane in focus. Imagine watching a girl in the forest as from a distance behind her a mysterious rider can be seen. If both are clearly presented then the shot is in deep focus.

An **objective point of view** is one that is from outside the action. The filmmaker does not want the participant to be inside the action. Imagine watching a chase scene as one car chases the other

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car down a street. The participant is placed on the sidewalk as the two pass by. The opposite of objective point of view is subjective point of view.

A **subjective point of view** is one that is from inside the action. The filmmaker wants the participant to feel as though part of that action. Often this is as though the participant is seeing the events through one of the character's eyes - briefly becoming that character. Imagine watching a chase scene as if you were in the second car chasing the first. The opposite of subjective point of view is objective point of view.

Although primarily used as a film term **low-angle shot** refers to a camera angle that is shot from below. It tends to make the subject bigger as if the participant is under, smaller, or weaker than that subject. The opposite is high-angle shot. The visual arts uses vantage point to describe the idea that presents the subject from straight on, above or below.

Although primarily used as a film term **high-angle shot** refers to a camera angle that is shot from above. It tends to make the subject smaller as if the participant is above, bigger, or stronger than that subject. The opposite is a low-angle shot. The visual arts uses vantage point to describe the idea that presents the subject from straight on, above or below.

Dynamics are the loudness indicators in music. Dynamics exist on a continuum that has a range of *pianissimo* - very soft, *piano* - soft, *mezzo piano* - medium soft, *mezzo forte* - medium loud, *forte* - loud, and *fortissimo* - very loud. Two other terms that are related to dynamics are crescendo and decrescendo.

Timbre refers to the tone colors instruments make. Timbre can refer to a family of instruments, an individual instrument, or even a given part of that instrument's range. There are several other ways that a timbre can be achieved including: mutes, playing techniques, as well as electronic effects. The principal way that instruments are categorized reflects the way that the sound is initiated. The four families of the orchestra are strings, brass, woodwinds, and percussion. The one family that is not a staple of the orchestra is electronic.

Tonality refers to the overall harmonic content of a work. It exists on two levels. The first is the overall tonality of a piece or section of that piece. The second is the harmonic content at any given moment in the piece. Tonality is often defined by the key within which the music is set. Usually that key suggests either a major tonality or a minor tonality. Four other terms associated with tonality are chords, dissonance, consonance, atonal, and harmonic progression.

Rhythm dictates how music moves forward. Rhythms are created through the arrangement of note values that are organized into patterns. Often a rhythmic pattern is repeated and becomes a unifying component within the music. If that pattern is an important formal component then it becomes a motif. Rhythmic patterns can be simple or complex, but are dependent on tempo and meter. One way that rhythmic patterns can create complexity is through syncopation.

A **leitmotif** is a motif (usually musical) that represents a character of some kind. It could be a person, or place, or even an idea. One of the most recognizable examples of leitmotif is John Williams theme for the great white shark in the film *Jaws*. It can also be a phrase that is associated with a character or in the case of "Live long and prosper" an entire culture - Vulcan of *Star Trek*.

Color is one of the most compelling of the elements of design. It can be appreciated visually, symbolically, psychologically and spiritually. Visual color appeals to the aesthetic sense, as in this work by Martin Johnson Heade. Symbolic color references associations that are often culturally associated with certain colors, such as the purity of white in this work by James Abbott McNeill Whistler. Ephemeral color is used in many impressionistic works as the goal of many of those artists was to capture a fleeting moment in time, as in this work by Claude Monet. Psychological color was utilized in expressionistic works to represent emotions, as in this work by Vincent van Gogh. Spiritual color was used by members of Der Blaue Reiter (The Blue Riders) that believed colors had identifiable spiritual significance, as in this work by Kandinsky. Color has three attributes hue, value and intensity. The basic color wheel features six colors. Three are primary colors and the other three are the secondary colors. Colors are also influenced by the other colors that are near by. These color harmonies include monochromatic, polychromatic, analogous, complementary, colors that recede, and colors that advance. Two other ways that color can impact sculptures specifically are polychrome and patina. Color in the visual arts can be correlated to harmony or timbre in music.

Value in art has two distinct meanings. One refers to what something is worth to a buyer (monetary value), to a society (social value), or to the world of art (artistic value). The other meaning is as an element of design. It refers to high-key or low-key within a work of art. If a work is not dominantly one or the other then there will be a certain amount of contrast. This contrast can be used in a specific way to help reinforce the illusion of depth through a technique called chiaroscuro. This is an application of implied light and shadow. But, real three dimensional works utilize actual light and shadow in interesting ways as well. In certain printing techniques areas of dark and even applications of chiaroscuro are created through a technique called hatching. In music, the correlation to value is tonality. Major is bright and minor is dark. In theater, value is often treated throughout aspects of the mise en scene symbolically. Film treats it much the same and in some cases achieves the designation film noir.

Line is the most basic element of design. All works incorporate line and many artists begin with a simple line-drawing (sketch) to work out the idea. There are many aspects to line including orientation (vertical, horizontal, diagonal), type (geometric, organic), style consideration (straight/Classical, curved/Romantic), how thick the use of line is, as well as whether the line is actual or implied. Line is also very important in determining shape. In music, line best correlates to melody. The melodic line is one that can be visualized just like line in the visual arts. The curved line is more like a melody that is conjunct, while a jagged edge is more like a disjunct melody.

Shape is another basic element of design. A shape is any two-dimensional area that can be defined by its boundaries. One way we better understand line is by how it defines the boundaries of a shape. Often a shape is identified through contrast - how it differs from the other area around it. It might be a different color, a different value, or a different texture. A shape can be organic or geometric. A shape can be considered an aspect of the positive space or one of the negative space. If that shape suggests three dimension, then it is more rightly perceived as a mass. In a painting this is referred to as implied weight as the mass does really exist - other than being paint and canvas.

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Texture refers to the interweaving of sounds and ideas to make the overall sonic landscape thicker or thinner. It can be created through the use of dynamics, rhythm, harmony, tempo, range, timbre, or melodic ideas. The three most common melodic ideas are monophony, homophony, and polyphony.

Costumes are part of the mise en scene that in some ways define the characters. What a character wears can establish class, occupation, relationships, psychological characteristics.

The **set** in a play is the general setting for the action. As such, it is an important aspect of the mise en scene. In some cases there is only one set for the entire play. In others, several sets would be used. If the interpretation of the play is more abstract, then the set will create an atmosphere of theatricality. If the interpretation strives for a more realistic approach the set will create verisimilitude. Like theater some films are shot on studio sets. But others may be shot partially or entirely on location.

In a play or film, **properties** refers to anything that can be taken on and off stage. As such, it is not part of the set or costuming. Examples would include a pipe, an umbrella, a book, etcetera. Properties is an important part of the mise en scene.

Make-up in a play (or a film) can exist in one of three ways. In a play as the audience is farther from the performers it serves to accentuate facial features. In some cases an actor becomes a character that is substantially different, such as vampire, a cat, or ????. Make-up can also be used to age a person. It can also be used to show wounds. It can also aid characterization. Costumes are part of the mise en scene that in some ways define the characters. What a character wears can establish class, occupation, relationships, psychological characteristics.

Movement in the arts is experienced in one of two ways. Actual movement occurs in theater productions, film, and in some kinetic works. In theater, movement can refer to blocking or choreography. In film, movement can be seen in objects moving, camera movement, and lens movement. The first refers to things that move within the film - trains, people, horses, etcetera. The second refers to various shots that involve movement. The third is the manipulation of what the lens captures through zoom, rack focus, or other specialized lens techniques. Implied movement is either communicated through rhythm or the diagonal line.

Editing is also more associated with pacing, but can direct attention to something that is **significant**.

Dialogue within the script can also create emphasis in **various ways**.

Once the film is shot is brought into the **editing room**. The various shots that the camera has captured are then carefully arranged so as to create effective pacing and continuity within the film. If it not effective then an otherwise well acted and expertly photographed film could very well be unsuccessful.

Pacing is most closely associated with film and theater, but does have an impact on all forms that have a serial component. It is the speed at which the work or even a part of that work proceeds. This pacing usually has a direct connection with the desired energy of that work. In music, the pacing best correlates to tempo. That tempo is often indicated by the composer, but

is interpreted by either the players, or the conductor (if there is one).

In theater, pacing is often controlled through dialogue and physical movement. In film, those are important but, editing and cinematography as well as the soundtrack (music) will also come into play. Most action oriented works have a generally faster pace. Most dramas have a slower pace. However, bear in mind that there will often be fluctuation of the pacing throughout the film so as to not make it monotonous. Several things contribute to pacing in a film including: the sound track, movement of the objects within the scene, camera movement, transitions, and the lengths of segments.

In film, **segments** refer to the amount of a shot that is kept and presented without cuts. This relates to pacing. A work that has long segments with fewer cuts and/or transitions will have a slower pace than one that has shorter segments with many cuts and/or transitions.

Transitions are an important part of arranging the segments of a film. In almost every case these transitions occur during the editing process. The quickest transition is a direct cut. It reinforces a faster pace. Direct cuts have also become the most common transition from segment to segment. Slower transitions include fades, dissolves, wipes, and irises. These slow the pace and tend to give those moments in the film more breathing space.

A **fade** is a transition that joins two segments of film together by fading a previous segment to black and then fading the next segment from black. This is a slower transition than a direct cut, which reinforces a slower pace at that moment.

A **wipe** is a transition that joins two segments of film together by replacing a previous segment with the following one. Usually this is done from left to right. But can occur in many different ways. This is a slower transition than a direct cut, which reinforces a slower pace at that moment.

A **dissolve** is a transition that joins two segments of film together by superimposing the beginning of one segment on top of a previous one. The previous disappears while the following one comes into clearer view. This is a slower transition than a direct cut, which reinforces a slower pace at that moment.

Cutting within the frame refers to a film technique that captures two or more scenes in one shot - without any edits. It typically begins with the camera focused on one subject and then either pans, tilts, or zooms to capture a second subject, or to follow the first into a new setting. Imagine a woman riding on horseback. The camera pulls back to show the valley she is riding into and then zooms in to a different part of that valley where an ambush is being prepared. Extended versions of cutting within the frame are not common but can be very effective if handled properly. Alfred Hitchcock's *Rope* is a film containing only 11 shots. Had the technology existed at the time Hitchcock would have preferred to do the entire film in one shot.

A **pan shot** or panning refers to a shot that follows the subject from side to side without moving the camera's position. This is distinct from a track shot which does move the camera at the same pace as the subject. Imagine a car starting on the left side of the screen with the camera focused upon it. As it proceeds across the road the camera swivels to follow it. The camera itself is stationary.

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A **tilt shot** refers to a shot that follows the subject up and or down. This could be following a man as he climbs a ladder. Or, it could be tilting from the hat down to the shoes of a sharp dressed woman, admiring her ensemble.

A **track shot** refers to a shot that follows the subject by moving the camera at the same pace as the subject that is being filmed. Imagine watching a horse race as though you were riding along side the winner as horse and rider cross the finish line. This is distinct from a pan shot, which would show the horse just racing by as though watching from the stands.

A **dolly shot** is the general term for a camera that moves on an apparatus. It could be on a dolly, a track, a car, or some other moving apparatus. In some cases it functions like a zoom in that it moves toward or away from the subject. The difference is that while a zoom accomplishes this smoothly through changing the lens, the dolly shot actually moves the camera, typically on a dolly. This gives that shot a greater sense of movement.

Zoom is a film term that uses the lens to either move in to the subject or away from the subject. It is a good way to direct focus quickly and specifically. Imagine watching a man dying and as he speaks his last dying words the camera zooms in on just his lips to make that moment more intense.

A film **montage** is a series of shots that when placed together have more meaning than either does by itself. The most common montage is that of compressing time. By showing several shots of a date the audience understands that the couple spent hours together even though they saw only brief moments along the way. The opposite of that is the expansion of time. A short period of time is viewed from several different perspectives. The most interesting use of montage is taking two ideas that seem to not have a connection and by presenting them together creating an association that is more significant. In Sergei Eisenstein's *Battleship Potemkin* the juxtaposition of planes shooting strikers against the slaughter of cattle is powerful imagery. The intent of the metaphor is clearly evident.

Although not as obvious, dialogue from the script can affect the pacing. In some cases this is an interpretation by a given actor, but in others it is a requirement of the script.

Continuity refers to the sense of cohesion that a work has. It relies on unity to achieve that cohesion. Rhythm (repetition) is a good way to create continuity. The more an idea or element is repeated the more continuity the work will have.

There are other ways that continuity can be achieved. For instance, in film the various aspects of the mise en scene sets/locations, costuming, properties, make-up, lighting, etcetera work together to form that coherence. When a western film is viewed one expects to see horses, mountains, prairies, a wind torn town, spurs, guns, cowboy hats, ahps, rugged, dirty faces, etcetera. If a person dressed in a mini-skirt and flowered top were to come along it would create a clear anachronism.

If a character's dialogue is inconsistent it will make it hard to accept that character as being 'real'.

There are two categories of music in film. **Diegetic music** is music that the characters can 'hear' because they react to it. **Non-diegetic**, like the film score, is music that the characters do not hear. This often helps to create the mood and environment for the participant.

A good editor is necessary in making sure that the final product looks consistent throughout. Any glitches need to be carefully edited out or shot again so that there is that continuity.

Of the three types of film, narrative is by far the most common. A **narrative film** tells a story. In that sense the purpose is more one of entertainment as opposed to a documentary or absolute film. Compare *Lust for Life* - narrative, *Vincent van Gogh: A Stroke of Genius* - documentary, and *Dreams - Vincent van Gogh* - absolute.

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Of the three types of film the one that has its primary focus on film as a work of art is absolute. This is not to say that the others do not strive for artistic excellence, but rather that the filmmaker's goal is not to create art for art's sake. An **absolute film** can be narrative or documentary but the focus is more on creating a work of art than just telling a story or representing the subject from a journalistic point of view. Compare *Lust for Life* - narrative, *Vincent van Gogh: A Stroke of Genius* - documentary, and *Dreams - Vincent van Gogh* - absolute.

Whether narrative, documentary, or absolute, it is the blending of emphasis, continuity, and pacing that make a successful film.

These three concepts often have a profound effect on one another. A montage that compresses time (pacing) may repeat some aspect within that sequence (continuity) and focus attention on a particular idea in the process (emphasis).

If that blend is one that is successful then it will hold the attention of the participant and convince him to willfully suspend his disbelief.

Combined works of art are those that can be experienced both visually and serially. These include: theater productions (plays, musicals, operas, dance forms, etcetera) and film. Even silent films typically had music that was played by a piano, organ or orchestra that emphasized moods within the film.

Visual works of art are those that appeal to the visual senses as opposed to serial works which appeal to our auditory ones. Painting, architecture, sculpture, photography, etcetera are the strictly visual works. Film and theater productions (plays, musicals, operas, dance forms, etcetera) have a visual, as well as serial component.

Serial works are those works that require time to experience and typically appeal more to our auditory sense than visual one. All art can be appreciated over time, but certain works require an amount of time to experience fully. Music and literature are the primary serial art forms. But, film and theater productions (plays, musicals, operas, dance forms, etcetera) have a serial, as well as visual component.

All works of art will be better understood if more time is taken to appreciate them, but while our perception of it is changing the work itself is not changing. Walking through or around an architectural work will allow the viewer to see more of what it offers, but the new room into which one walks does not change before or after that person walks through it.

For the purposes of this brief introduction we will consider only one theater form: the play. However, so that we may acknowledge that there are others, we will briefly identify the others and discuss how they differ. To do this, let us consider *Romeo and Juliet*. First published in 1597 the original play was written by William Shakespeare and is in five acts and is comprised completely of spoken dialogue.

An opera version was composed by Charles Gounod in 1867. It features all sung dialogue which means that there would be a lot less of that dialogue, is sung in French, and is also in five acts. Sergei Prokofiev wrote a ballet version that received its first performance in 1938. It is in three acts and has no dialogue at all. The story is completely communicated through gesture and movement.

A more modern musical version, *West Side Story* debuted in 1957. The music was written by Leonard Bernstein and the lyrics were by Stephen Sondheim. This version is in two acts and features spoken dialogue, songs, and dance.

There are no less than eleven film versions of the Shakespeare play. Probably the most famous today is the one in 1996 which stars Leonardo DiCaprio and Claire Danes in the title roles.

Most stories within works of art (books, plays, films, etc.) have a **main plot** and one or more sub-plots. The main plot is usually tied to the central theme of the story. In an action film it focuses on the protagonist's struggle against the principal conflict. Most main plots tend to give the story more unity and continuity.

Most stories within works of art (books, plays, films, etc.) have a main plot and one or more **sub-plots**. If the main plot is about a serial killer stalking his victims, the sub-plots might include a misunderstanding between friends, the development of a romantic relationship, and a girl's

struggle with her parents understanding her. The sub-plots tend to give the story more variety and make the story more interesting.

This is a concept that assumes that the viewer is willing to accept what they are seeing as being 'real for the moment'. It is a term that is mostly associated with theater productions and film. One example of **willful suspension of disbelief** is in the story. If it is a fantasy, then rather than saying that it cannot exist, the participant immerses themselves in the story anyway. Another example is an actor that may play many roles. If the performances are good then the participant accepts that in one he is a scientist, in another he is a Rock musician, and in another he is the president of the United States. Still another example is when the participant sees a set on a stage that loosely resembles a bedroom but accepts it as such in order to embrace the story.

In theater and film, **dialogue** refers to the words that the characters deliver during the play or production and suggests there are at least two characters speaking to one another. When only one character is speaking it is called a monologue.

A **monologue** suggests that only one person is speaking. Mono refers to one. The two forms that monologues typically take are soliloquy and aside.

A **soliloquy** is a monologue in which the main character is typically alone of the stage or separated from the other characters on the stage. The purpose of the soliloquy is usually a speech that reveals something of consequence or a personal reflection of that character.

An **aside** is a monologue that is directed to the audience while the other characters on stage appear not to hear the character delivering the aside. A good example of this is when Ferris Bueller addresses the camera directly in the film *Ferris Bueller's Day Off*.

In arts that have a story or plot, **foreshadowing** is the way to suggest something early in the story that will have significance later. When foreshadowing is described both when the 'hint' comes, as well as when what is foreshadowed is revealed needs to be communicated. Bad example: Someone hits a pothole and that foreshadows his need to change the tire. Better example: Henry as a little boy is seen kicking his dog. Later, we see that he treats his girlfriend in a similar, cruel manner. His cruelty is foreshadowed and then fulfilled.

Western theater is based on the ancient Greek model. Aristotle, one of the great philosophers of ancient Greece, wrote a treatise called Poetics. In it he states that a play should have a beginning, a middle, and an end. This may seem obvious, but what he really was saying is that it needs to be self-contained. Everything we need to know to understand it needs to be included. In Romeo and Juliet we are given enough information to make the main idea clear. We know that the two families are at odds. There is no need to go back in time to show the actual events. And, although the play witnesses Romeo and Juliet's death, as well as the Capulets and Montagues vowing to resolve their differences, it does not continue to discuss what ultimately happens to these two families. It is not relevant to our understanding of the story.

Cause to effect is one of three types of story or plot organization. It is also the most prevalent of those types, the others being character organization and idea organization. All three usually are present within a story, but one is usually dominant. Cause to effect requires two parts. Something

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Audience seating can also be raked as well, but that is not the concept that is being discussed in this concept.

The action in a play has two parts blocking and choreography.

Blocking refers to the placement of characters on stage. This is used to visually place those characters to best accommodate the action and dialogue.

Movement on stage that contributes to scenes that have more action is called **choreography**. This could be a street scene with many people or a sword fight between two characters. This goes beyond blocking to more orchestrated movement.

Mise en scene is a theater term that describes the look of the play. This could be the look at any one given time (like a snapshot), or it could be the look of the entire play (all of the scenes). This includes the sets, costumes, properties, make-up, and lighting. These visual aspects help to identify the time period, the location, social status, and possibly emotional considerations.

The **set** in a play is the general setting for the action. As such, it is an important aspect of the mise en scene. In some cases there is only one set for the entire play. In others, several sets would be used. If the interpretation of the play is more abstract, then the set will create an atmosphere of theatricality. If the interpretation strives for a more realistic approach the set will create verisimilitude. Like theater some films are shot on studio sets. But others may be shot partially or entirely on location.

Costumes are part of the mise en scene that in some ways define the characters. What a character wears can establish class, occupation, relationships, psychological characteristics.

In a play or film, **properties** refers to anything that can be taken on and off stage. As such, it is not part of the set or costuming. Examples would include a pipe, an umbrella, a book, etcetera. Properties is an important part of the mise en scene.

Make-up in a play (or a film) can exist in one of three ways. In a play as the audience is farther from the performers it serves to accentuate facial features. In some cases an actor becomes a character that is substantially different, such as vampire, a cat, or ????. Make-up can also be used to age a person. It can also be used to show wounds. It can also aid characterization. Costumes are part of the mise en scene that in some ways define the characters. What a character wears can establish class, occupation, relationships, psychological characteristics.

Lighting is an important aspect of the mise en scene. It can be used to focus attention on just one part of the stage or even on a single character. It can be used to enhance the mood or reinforce the character of the set. Or, it can be used to emphasize a certain quality in a character. Lighting from below can make a character look more sinister. Light from above can make a character look innocent or angelic. In film, all of the aforementioned apply, but the addition of determining whether to use ambient (natural) lighting or artificial lighting is also a consideration. Lighting a Renaissance scene with too much artificial light would ruin the historical accuracy of that scene. Using candles and candelabras would make it more authentic.

High-key refers to brighter lighting. **Low-key** refers to darker lighting.

Match the following.

tall and skinny

physical

Jewish barber

moral

a kleptomaniac

psychological

wants to be mayor

social

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