Mise en scène

THE FRAME:
- consider how characters and objects enter and exit the frame (film) or whether characters or objects are positioned only partly in the frame
- the more tilted the frame, the more random or chaotic the narrative world might be
- the more organised or structured the frame, the more ordered the narrative world may be

SPACE IN THE FRAME:
- consider not only the width of the frame but the depth and how far the viewer's eyes are allowed to travel back into the world of the frame
- depth in the frame consists of background, mid ground and foreground

COMPOSITION
- the key to a well composed shot is the 'rule of thirds'
- consider how composition (or layout in a still frame) can emphasise the dominance or significance of characters or objects
- equally, how might composition / layout diminish characters or objects?

CHARACTER PLACEMENT:
- consider the way in which character placement in relation to each other might indicate status or relative power
- what does a character's placement enable us to see of him or her?
- what does the placement suggest about the relationships between characters?
- what does the placement suggest about relationships between characters and setting or objects?

The ultimate attraction.

COLOUR / LIGHTING:
- how might lighting be used to emphasise a character or object?
- what might absence of lighting suggest?
- how might contrast be created and for what reason?
- how might lighting create a sense of mood or atmosphere in a text?
- how might colours be used symbolically in relation to characters, objects or setting?
- how might lighting and colour be used to appeal to the viewer's emotions?

SETTING:
- consider the relationship between characters and setting - are characters appropriate or incongruous in a setting?
- how might contrasts in setting be created? (film)

COSTUMING:
- consider how costuming might reflect a character's status or the ideas of which they may be representative
- does the character position the viewer to respond to them in a particular way?
- does the costuming suggest a degree of stereotyping or archetype?