

Mise-en-scene “miz-ahn-sen”/ “putting in the scene”

Connection with theatre:

Setting,

Costume/Makeup

Lighting

Staging (Movement and Acting) /BLOCKing for the CAMERA

Behavior (performance)

Staged Events vs. Cinema-Verite

Mise-en-scene and the changing standards of realism.

What functions does mise-en-scene have MOST IMPORTANT.

Place holders/Authority of REAL changes with time. What is REALISTIC? What is REALISM? Realism is a STYLE.

Props-Property. Prop Master. Prop becomes a motif/has a function.

3 Point Lighting- Key, Fill, Back light (kicker/rim/separation light)

Background/Set lighting- Incidental lighting

Highkey- LOW CONTRAST ‘soft lighting’

Midkey- GREYS

Lowkey- HIGHCONTRAST –‘hard lighting’

Realism in Acting-

Marlon Brando “Street Car Named Desire”, “On the WaterFront”

New York Actors Studio Stanislavski’s “THE METHOD”

What exactly do actors contribute to film artistry, and how do they do it? **Lee Strasberg (1899-1982)**, a teacher and theorist of acting and a leader of the Actors Studio, suggested that the most effective film performers were those who did not act. “They try not to act but to be themselves, to respond or react,” he said. This may be a debatable proposition in the sense that performers' images and roles are invariably constructed by such factors as studio publicity and genre codes, but it does relate to a central tenet of the Stanislavski Method: actors were not to emote in the traditional manner of stage conventions, but to speak and gesture in a manner one would use in private life. **Konstantin Stanislavski**, who was, director at the Moscow Art Theater, wrote a number of books on acting, the first of which, *An Actor Prepares*, was published in English translation in 1936. Before then, however, one of his students, Richard Boleslawsky (1889-1937), opened an acting school in New York and began teaching Stanislavskian principles (Boleslavsky went on to Hollywood and directed a number of films in the 1930s)”

After World War II, in the context of the Actors Studio, the Stanislavski Method was shorn of its radical Political connotations (the Group Theater became a particular target of anticommunist investigators) and emphasized an individualized, psychological approach to acting- The "Method" required a performer to draw on his or her own self, on experiences, memories, and emotions that could inform a characterization and shape how a character might speak or move.

The most celebrated two character exchange in the history of American movies, a historian of Method acting, Steve Wineberg, has called the taxicab scene in "On the Waterfront", with two Actors Studio alumni, Marlon Brando as Terry Malloy and Rod Steiger as Charley, his older brother. Terry discovers his brother's past betrayal, "I coulda been a contender" and Charley faces his own imminent death

Italian Neo Realism

Appropriateness, function and Motivation
Stylized

Broader anonymous "types"- type casting- TYPAGE!

Restraint and Emphasis

ANDRE BAZIN- French Film Theorist- Realism

SCREEN SPACE/OFFSCREEN SPACE

3 dimension as 2

Basic building blocks color, movement, variation, size