

Handout on *Mise-en-Scene*  
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Sources:

*Film Art: An Introduction* (Seventh Edition) by David Bordwell and Kristin Thompson  
(Chapter 6: The Shot: *Mise-en-Scene*)

*Mise-en-scene* is a French term that means, literally, “putting in the scene.” It was adapted from the theater. It refers, in film, generally, to “all of the elements the director places before the viewer in order to effect the viewer emotionally” (Bordwell and Thompson). *Mise-en-scene*, in this sense, is also about how film affects us emotionally, which means that it refers to the subjective experience of watching films (i.e. to what *happens* to us when we watch a film: to how we are being affected by the elements the director places in the film frame). It also refers to how the director controls these effects when making a film. *Mise-en-scene* is one of the most powerful aspects of the visual language of film.

Some of the general aspects of *mise-en-scene* include:

1. Setting (this includes location, design, background, objects such as screens, walls, mirrors, windows, wall paper, buildings, cars, leaves, nature, trees, props, all of the objects that constitute the setting within the frame)
2. Costume and Make-Up (clothes, make-up, colors of clothes, design, etc.)
3. Lighting (this can include specific colors, as well as the use of shadows and light to affect mood or express emotion or feeling)
4. Staging: Movement and Acting (movement of the actors, figures, animals, or objects placed in front of the viewer (includes the movement of inanimate or non-human objects), blocking, gestures, eyes, facial expressions, movements, performance).

(Again, we are talking about the visual elements in the film frame.) It’s important to note that these are all *external* (as opposed to interior) aspects, the combination of which, when placed within the film frame, affect us emotionally. *Mise-en-scene* refers to the artifice of film: to how it creates meaning and affects us through the creation of an external, artificial world through the use of a visual language. This use of artifice creates very real emotions in the viewer. Perhaps “imitation of life” is a good description of film and *mise-en-scene*. The point, of course, is for the artifice to be so fully developed that it becomes “real” to the viewer (either emotionally, or otherwise: this has nothing to do with notions of whether a film is “realistic” or not). With *mise-en-scene* we see how the “fake” (artifice, the image) *creates the real*. Like Courtney Love, or any drag queen, *mise-en-scene* “fakes it so real” it is “beyond fake” (i.e. it points to both “the real *and* its artifice”—to the process of production at work in the creation of the “real,” rather than viewing the real as something pre-given, static, essential, internal, unchanging, etc.). On this last point, see Gilles Deleuze, “Plato and the Simulacrum” in the *Logic of Sense*.