

## CHAPTER II

### INTRINSIC THEORETICAL FRAMEWORKS

#### 2.1 Intrinsic Aspect

Intrinsic elements of a movie are the components that shape its presentation within specific scenes. The interaction of these elements contributes to the movie's unique identity. As Bordwell and Thompson explain, a story consists of a series of interconnected events driven by cause and effect, unfolding over time (Bordwell and Thompson, 2013:3). This research thesis will analyze several intrinsic aspects, as outlined below:

##### 2.1.1 Narrative Elements

The essence of cinema lies in its ability to create immersive experiences for the audience. To fully appreciate movie as an art form, it is important to examine the reasoning behind its design choices within a cinematic work (Bordwell and Thompson, 2013:2). This research thesis will focus on intrinsic aspects, such as character and characterization, settings, and conflicts. Furthermore, the writer will use cinematography theory to examine how these elements enhance the visual storytelling and contribute to the overall impact of the scenes in *A Cinderella Story* (2004).

##### 2.1.1.1 Character & Characterization

A character is a paradigm of traits that are the building blocks of the narrative's subjects (Chatman, 1987:107). Characters are not just roles or functions

within the plot, but they are constructed through a combination of traits. These traits may include habits, attitudes, or physical features. In addition, characterization can be achieved where the narrator or another character directly describes a character's traits and the audience infers character traits through the actions, speech, thoughts, and interactions with other characters (Chatman, 1987:117).

### **2.1.1.2 Settings**

Setting refers to the physical environment in which the narrative of a movie takes place (Bordwell and Thompson, 2012:155). It includes the locations, time, landscapes, and other elements that provide the backdrop for the story. The setting contributes to the atmosphere and mood of the movie.

### **2.1.1.3 Conflicts**

Conflict in a movie is defined as the central tension or struggle that drives the narrative forward (McKee, 1997:210). It manifests in various forms within a movie, including internal struggles within characters, external clashes between characters, or conflicts with their environment.

## **2.1.2 Cinematic Elements**

### **2.1.2.1 Camera Angle**

Camera angles play a crucial role in shaping how viewers perceive a scene by positioning the audience at a specific perspective to observe the shot's *mise-en-scène* (Bordwell & Thompson, 1979:143). These are generally categorized into three main types: high angle, low angle, and straight angle or eye level. A high

angle shot occurs when the camera is positioned above the subject, making the subject appear smaller and often conveying vulnerability or insignificance. A low angle shot, taken from below the subject, which makes the subject seem larger, more powerful, or dominant. The straight angle or eye-level shot, places the camera at the same height as the subject, offering a neutral perspective that allows the audience to connect with the character on equal terms (Bordwell & Thompson, 1979:145).

### **2.1.2.2 Camera Shot**

Camera shots shape audience perception and are essential in cinematography (Bordwell & Thompson, 1979:152). There are seven primary types of camera shots. The extreme long shot captures vast areas, such as landscapes or cityscapes, emphasizing the environment over individual characters. The long shot brings more attention to the characters while still showcasing their surroundings. A medium long shot frames a person from the knees up, striking a balance between the character and the setting. The medium shot captures the subject from the waist up, making gestures and facial expressions clearer. A medium close-up frames the character from the chest up, focusing more on facial expressions. The close-up zooms in on specific body parts, such as the head, hands, or feet, highlighting details and emotions. Lastly, the extreme close-up captures a very small portion of the subject, such as an eye or a hand, drawing attention to crucial details for dramatic or symbolic purposes (Bordwell & Thompson, 1979:155).