



*Parasite*  
**Composition Review**

By Yunyeong Jung

## Medium Shot - Low angle / Tracking

Ki-woo climbs a staircase toward the wealthy household. He lives in a basement apartment with limited sunlight and dusty surroundings. This is his first view of a house with a beautiful sky and green lawn.

The scene contrasts different environments of the two families, emphasizing how low his social position has been. The camera follows him from behind until he stands and gazes around the elegant home in awe.



## Over-the-Shoulder - High angle

Ki-woo looks downward toward the housekeeper and homeowner, Yeon-kyo. By placing them at opposite edges of the window frame, the shot highlights their differing statuses.

Although the separation line initially seems coincidental, its repeated appearance throughout the film draws the audience's attention to its symbolic meaning.



## Long shot - Master scene

Ki-woo follows Yeon-kyo up the staircase. While they ascend, the camera remains stationary, framing the railing next to the stair as a compositional element.

By following the homeowner, Ki-woo symbolically “crosses the line,” unlike the housekeeper, who stayed behind that line in the window earlier in the above scene.



## Close up - Frame right looking left

Ki-woo peers through the window at the rich family enjoying their garden party.

The close-up effectively conveys his feelings of inferiority and sadness. The window's boundary simultaneously implies that his desire to join the wealthy family remains hazy and uncertain.



## Cowboy Shot - Depth of field

Ki-taek sits in a chair, politely watching and waiting for Dong-ik.

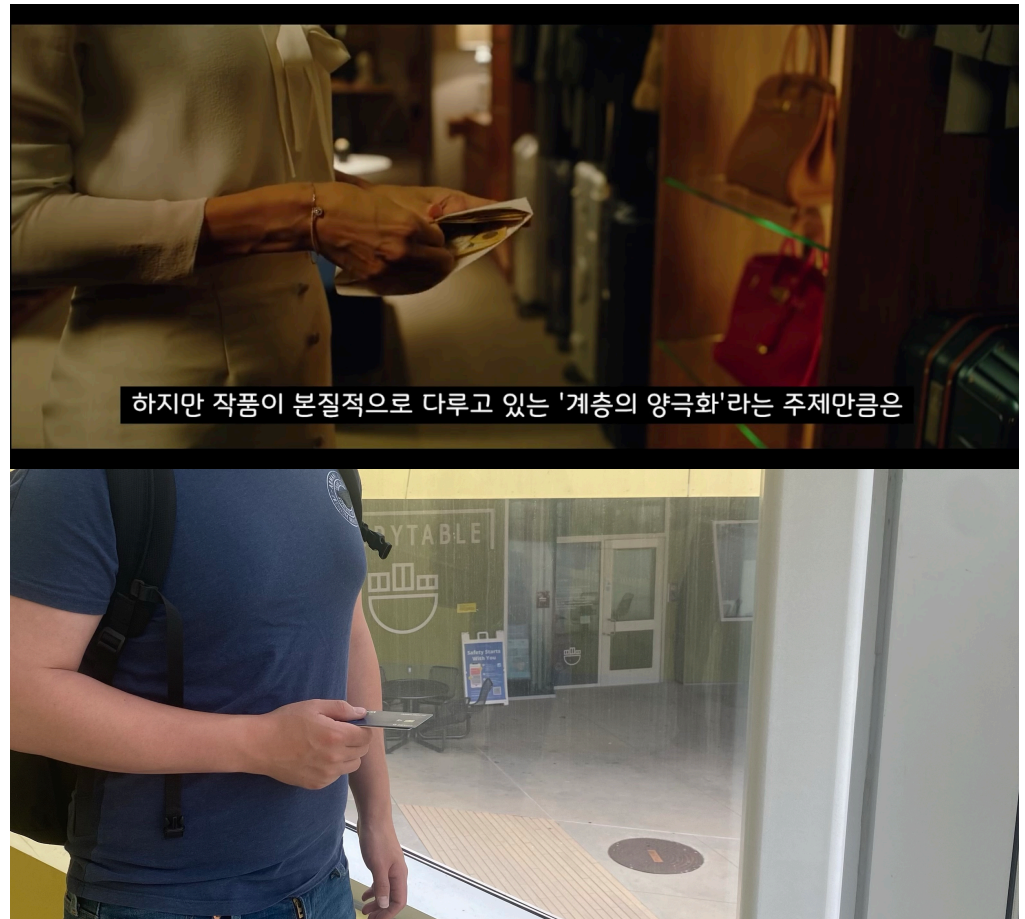
This framing makes Ki-taek appear smaller and Dong-ik and his coworker much larger. By using focal length and changing the focus between two of them in this shot, the film accentuates the characters' relative social statuses.



## Cut-In

Yeon-kyo pulls money from an envelope before giving it to her child's tutor, thinking it's more than enough.

Positioned on the left with a fancy dress room background on the right, the shot effectively reveals her character. Although she's surrounded by expensive bags, she is reluctant to spend generously.



### **Insert - Point of View / High angle**

In this scene, Ki-taek smears a tissue with red sauce, trying not to be noticed by Yeon-kyo. He has been deceiving her by faking the previous homeowner's illness. His action isn't fair, but earlier scenes already build up his pattern of deceit.

By combining point-of-view framing with a high angle, the camera creates a sense of complicity in the audience, encouraging them to relate with his morally wrong behavior.



## Extreme close up

Ki-taek's neck is submerged in tainted water, creating an intense extreme close-up.

With his face hovering over the dirty floodwater and minimal headroom, the shot powerfully conveys his emotional turmoil. The confined, dark framing also instills a sense of entrapment and pressure to the audience.



## Extreme close up - jump scare

This follows the same framing as the previous shot but employs a different technique to heighten the scare.

When the home screen alarms flash across the frame in three overlapping squares with an eerie blue tone, this extreme close-up creates a horror atmosphere. The scene occurs while Ki-taek's family is illegally vacationing in the wealthy family's home, serves as an effective transition that suddenly flips the mood into confusing horror.

