

Basic Film Terminology

Shot Designations

Apparent camera-subject distance

Camera appears far away



Apparent camera-subject distance

Camera appears far away = LONG SHOT



Apparent camera-subject distance

Subject seen from head to toe



Apparent camera-subject distance

Subject seen from head to toe = FULL SHOT



Apparent camera-subject distance

Subject seen from waist up



Apparent camera-subject distance

Subject seen from waist up = MEDIUM SHOT



Apparent camera-subject distance

Subject seen from waist up = MEDIUM SHOT

Alternate term = WAIST SHOT



Apparent camera-subject distance

Only head & shoulders are seen



Apparent camera-subject distance

Only head & shoulders are seen

= MEDIUM CLOSE SHOT



Apparent camera-subject distance

Only head & shoulders are seen

= MEDIUM CLOSE SHOT or SHOULDER SHOT



Apparent camera-subject distance

Subject's face fills the frame



Apparent camera-subject distance

Subject's face fills the frame = CLOSE SHOT
or CLOSE-UP



Apparent camera-subject distance

A *portion* of the subject's face fills the frame



Apparent camera-subject distance

A *portion* of the subject's face fills the frame
= EXTREME CLOSE SHOT



Apparent camera-subject distance

Camera too far away to identify subject



Apparent camera-subject distance

Camera too far away to identify subject
= EXTREME LONG SHOT



Apparent camera-subject distance

Closer when facial expression is important...



Apparent camera-subject distance

Farther away when environment is important



Angle of camera's viewpoint

From below looking up at subject



Angle of camera's viewpoint

From below looking up at subject

= LOW ANGLE SHOT



Angle of camera's viewpoint

From above looking down at subject



Angle of camera's viewpoint

From above looking down at subject
= HIGH ANGLE SHOT



Angle of camera's viewpoint

EXTREME LOW ANGLE



Angle of camera's viewpoint

EXTREME HIGH ANGLE



Angle of camera's viewpoint

Low angle shot used for dramatic emphasis



Angle of camera's viewpoint

Camera tilted on the horizontal



Angle of camera's viewpoint

Camera tilted on the horizontal
= OBLIQUE ANGLE (aka CANTED ANGLE)



Angle of camera's viewpoint

OBLIQUE ANGLE is sometimes referred to as a "DUTCH ANGLE"



Angle of camera's viewpoint

OVER THE SHOULDER SHOT



Angle of camera's viewpoint

OVER THE SHOULDER SHOT



Functional Description

ESTABLISHING SHOT



Number of subjects in frame

TWO SHOT



Number of subjects in frame

THREE SHOT



Number of subjects in frame

FOUR SHOT



Number of subjects in frame

FIVE SHOT



Number of subjects in frame

GROUP SHOT



Aspect Ratio

Academy Ratio = 3 units high x 4 units wide



1:1.33

Aspect Ratio

Flat Widescreen

1:1.85

Aspect Ratio

European Flat Widescreen

1:1.66

Aspect Ratio

Anamorphic Widescreen
(CinemaScope, Panavision, etc.)

1:2.25

Aspect Ratio

Anamorphic Lens



Aspect Ratio

Anamorphic Lens



Aspect Ratio

Anamorphic Lens



Pan & Scan

Widescreen on standard TV



Pan & Scan

Widescreen on standard TV



Pan & Scan

Widescreen on standard TV



Letterbox

Widescreen on standard TV



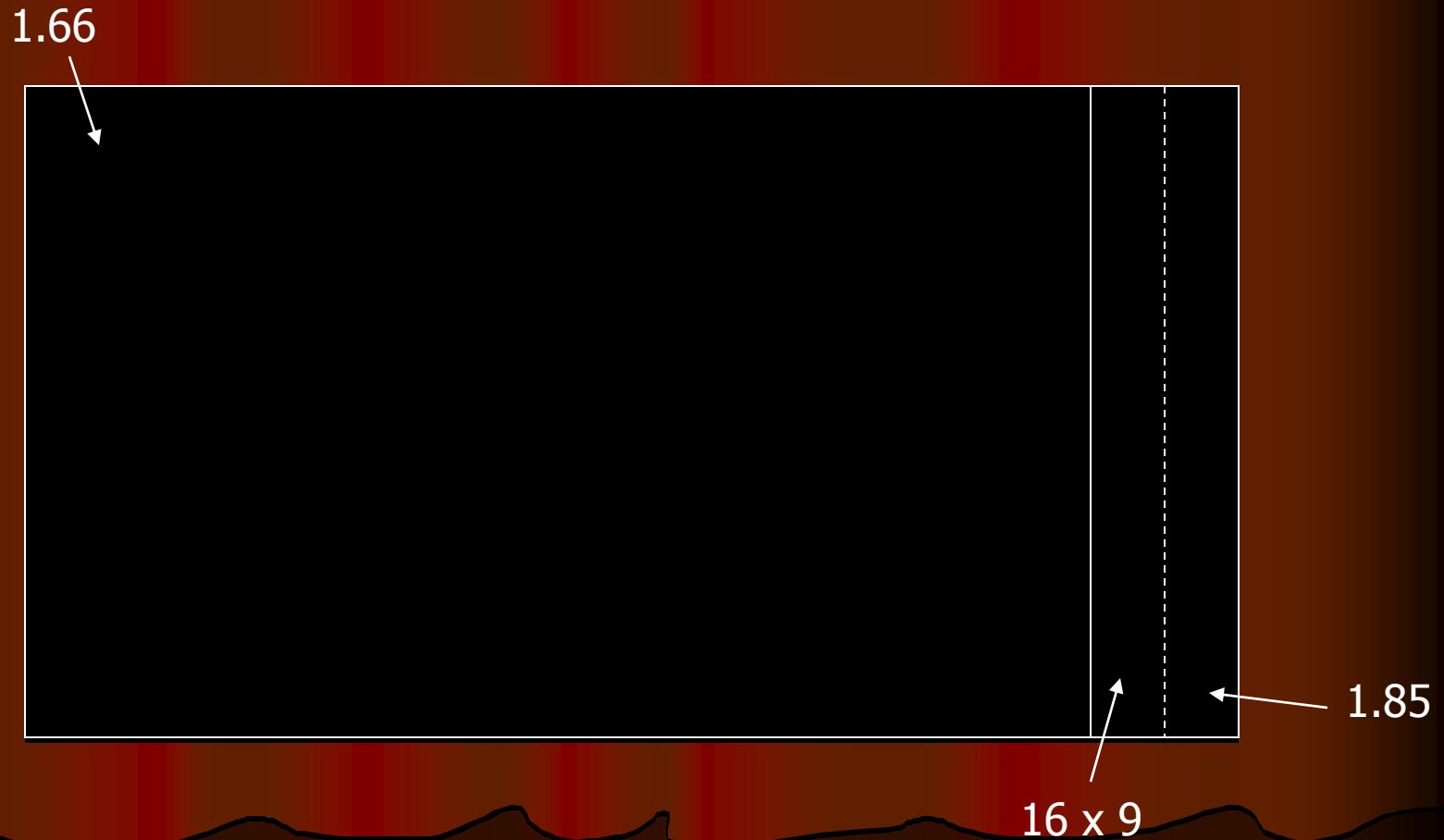
Aspect Ratio

Widescreen TV (16 x 9)

1:1.77

Aspect Ratio

Widescreen TV (16 x 9)



Focus description



Focus description



Focus description



Focus description

Selective Focus



Focus description

Selective Focus



Focus description

Selective Focus



Focus description

Deep Focus



Focus description

Deep Focus



Focus description

Soft Focus



Focus description

Soft Focus



Focus description

Soft Focus



Lighting Description

Entire scene well lit



Lighting Description

Entire scene well lit = HIGH KEY LIGHTING



Lighting Description

Isolated pools of light intended to simulate darkness



Lighting Description

Isolated pools of light intended to simulate darkness = LOW KEY LIGHTING



Lighting Principles

Standard lighting is designed to create the illusion of depth.



Lighting Principles

Standard lighting is designed to create the illusion of depth.



Lighting Principles

Variations: No fill



Lighting Principles

Variations: No fill



Lighting Principles

Variations: No eye light



Lighting Principles

Variations: Dominant back light



Lighting Principles

Variations: Dominant back light



Lighting Principles

Variations: Light from below subject



Lighting Variables

Not enough light through the lens



Lighting Variables

Not enough light through the lens
= UNDEREXPOSURE



Lighting Variables

Too much light through the lens



Lighting Variables

Too much light through the lens
= OVEREXPOSURE



Lighting Variables

Overexposure used for dramatic emphasis



Lighting Variables

Use of shadows



Lighting Variables

Use of shadows



Lighting Variables

Use of shadows



Lighting Variables

Use of shadows



Lighting Variables

Lighting the background but not the subject



Lighting Variables

Lighting the background but not the subject
= SILHOUETTE



Lighting Variables

Lighting the background but not the subject
= SILHOUETTE



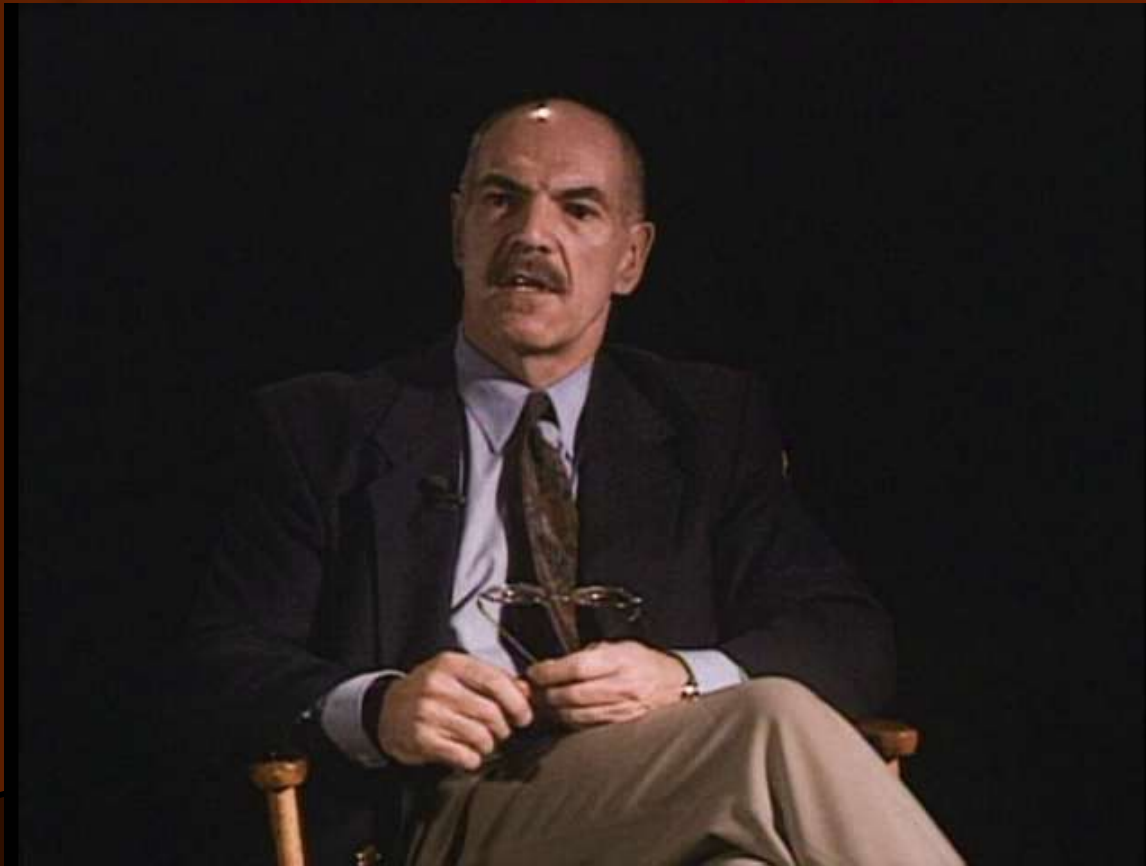
Lighting Variables

Lighting the background but not the subject
= SILHOUETTE



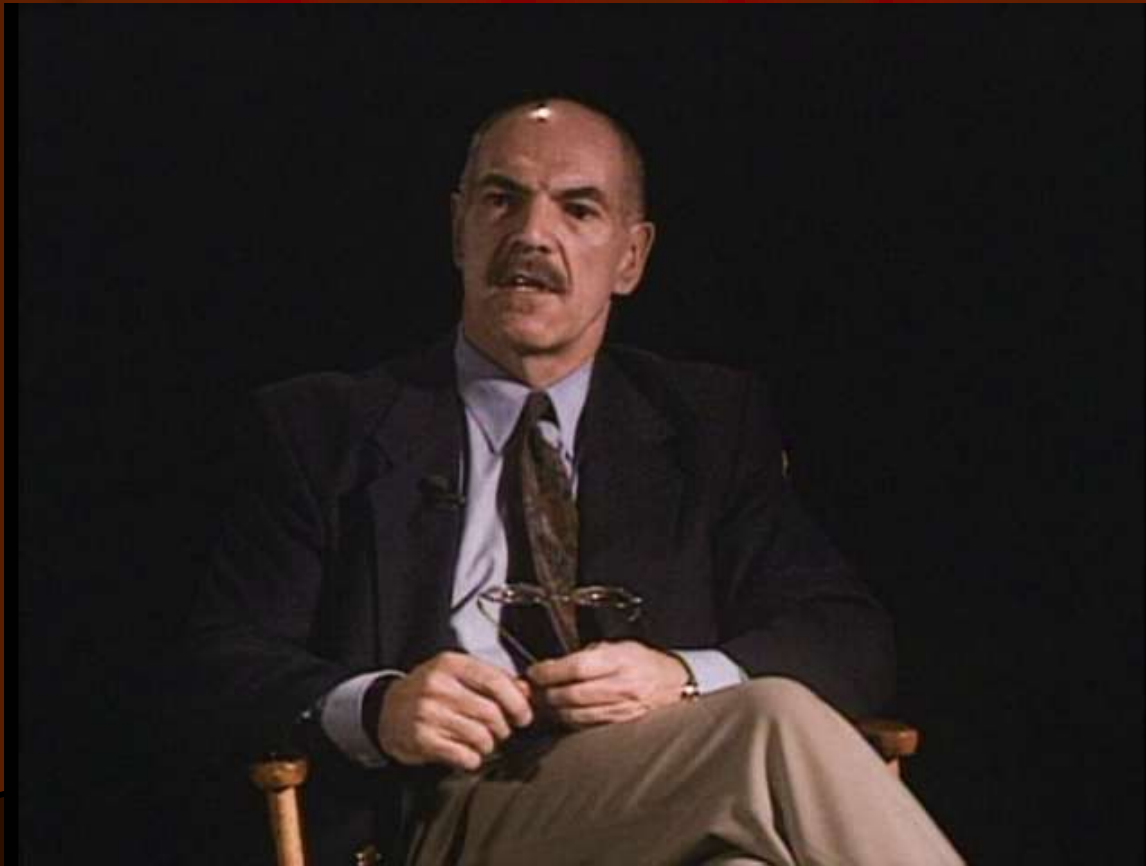
Lighting Variables

Lighting the subject but not the background



Lighting Variables

Lighting the subject but not the background
= LIMBO LIGHTING



Lighting Variables

Luminescent subject: subject gives off light rather than reflecting light.



Lens Variables

Depth perspective



Lens Variables

Depth perspective



Lens Variables

Linear distortion:
“Fish eye” lens



Lens Variables

Linear distortion:
“Fish eye” lens



Lens Variables

Linear distortion



Lens Variables

Linear distortion



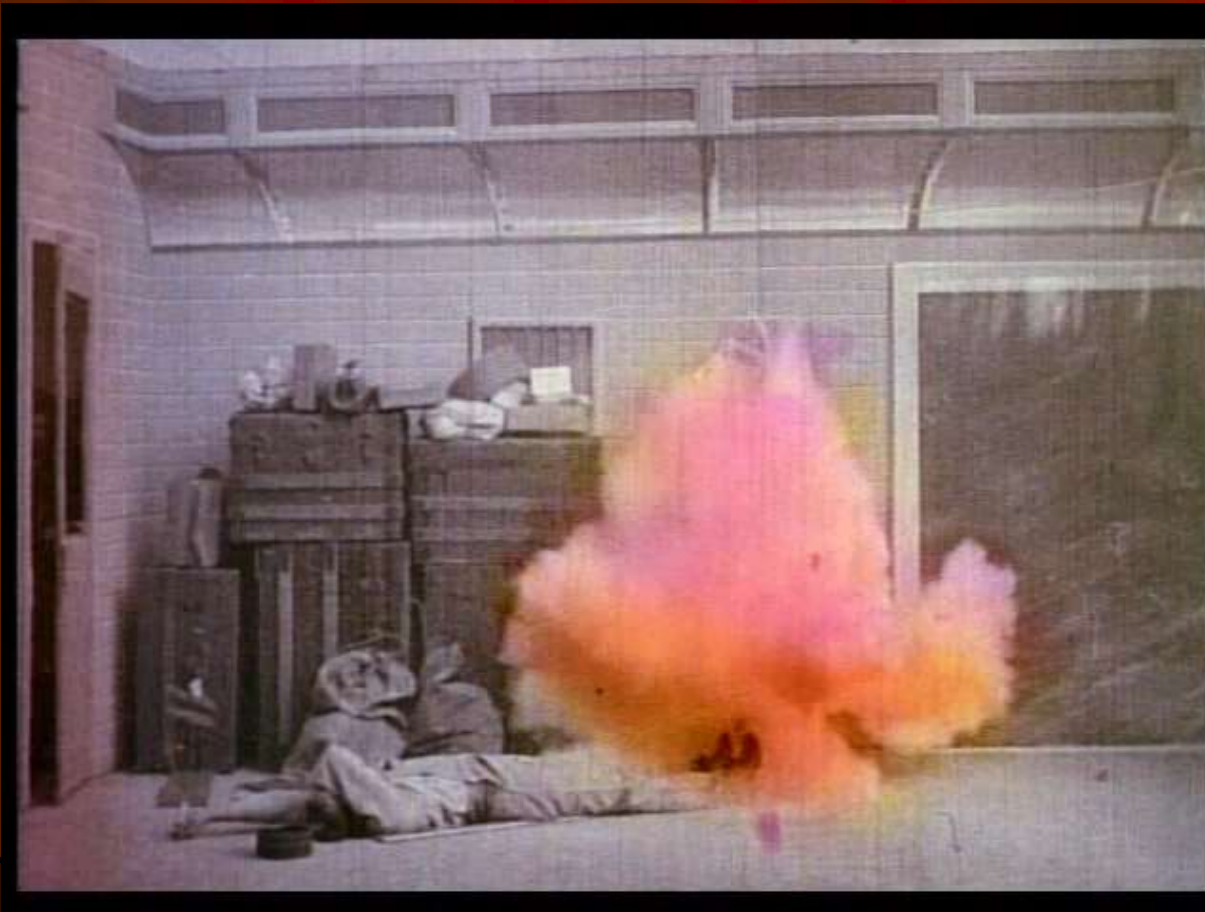
Lens Variables

Linear distortion



Color Variables

Hand Coloring



Color Variables

Hand Coloring



Color Variables

Tinting



Color Variables

Tinting



Color Variables

Tinting



Color Variables

Two-Tone Technicolor



Color Variables

Two-Tone Technicolor



Color Variables

Two-Tone Technicolor



Color Variables

Three-Tone Technicolor



Color Variables

Saturation: High



Color Variables

Saturation: Low



Color Variables

Palette: Broad



Color Variables

Palette: Narrow



Color Variables

Dominant Color



Color Variables

Dominant Color



Color Variables

Dominant Color



Contrast Variables

Low Contrast



Contrast Variables

High Contrast



Image Texture Variables

Grain



Image Texture Variables

Grain



Image Texture Variables

Grain



Image Texture Variables

Interposed materials



Image Texture Variables

Interposed materials



Image Texture Variables

Interposed materials



Compositional Variables

Horizontals and Verticals



Compositional Variables

Diagonals



Compositional Variables

Diagonals



Compositional Variables

Diagonals



Compositional Variables

Symmetry



Compositional Variables

Symmetry



Compositional Variables

Asymmetry



Compositional Variables

Balance



Compositional Variables

Balance



Compositional Variables

Balance



Compositional Variables

Balance



Compositional Variables

Density



Compositional Variables

Density



Compositional Variables

Depth



Compositional Variables

Depth



Compositional Variables

Depth



Compositional Variables

Depth



Compositional Variables

Framing



Compositional Variables

Framing



Compositional Variables

Framing



Compositional Variables

Framing



Compositional Variables

Framing



Compositional Variables

Masking



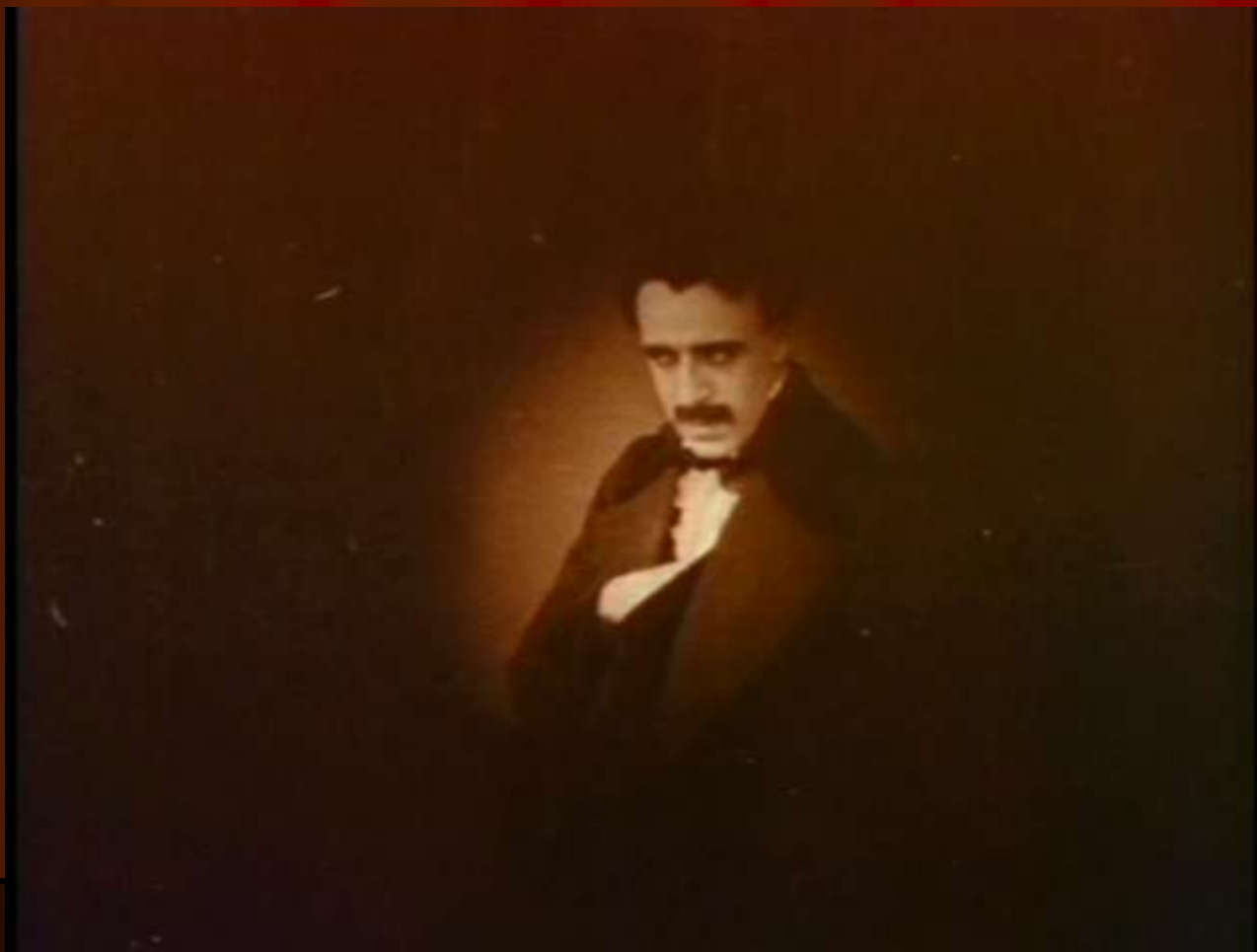
Compositional Variables

Masking - IRIS



Compositional Variables

Masking - IRIS



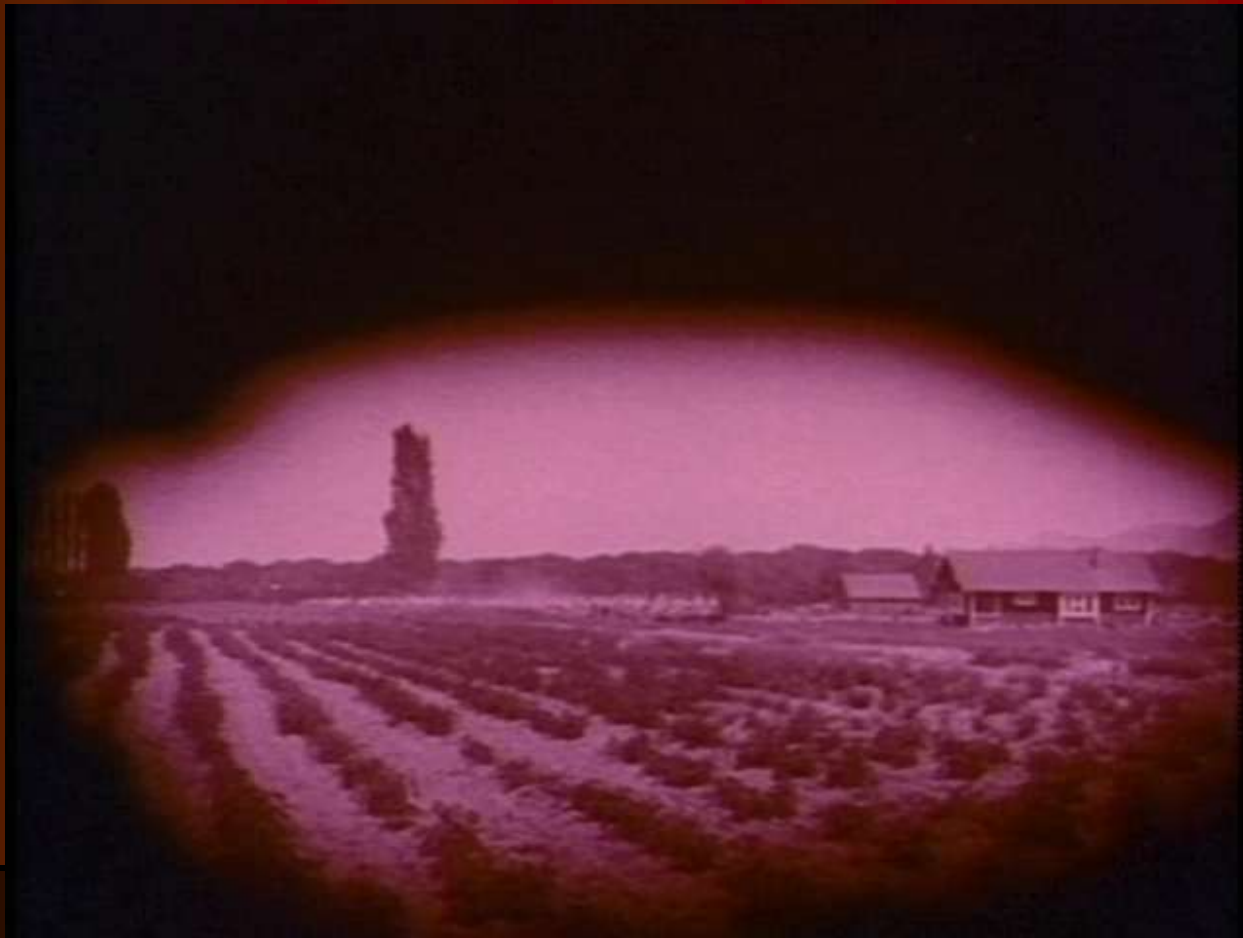
Compositional Variables

Masking



Compositional Variables

Masking



Compositional Variables

Natural Masking



Compositional Variables

Natural Masking



Compositional Variables

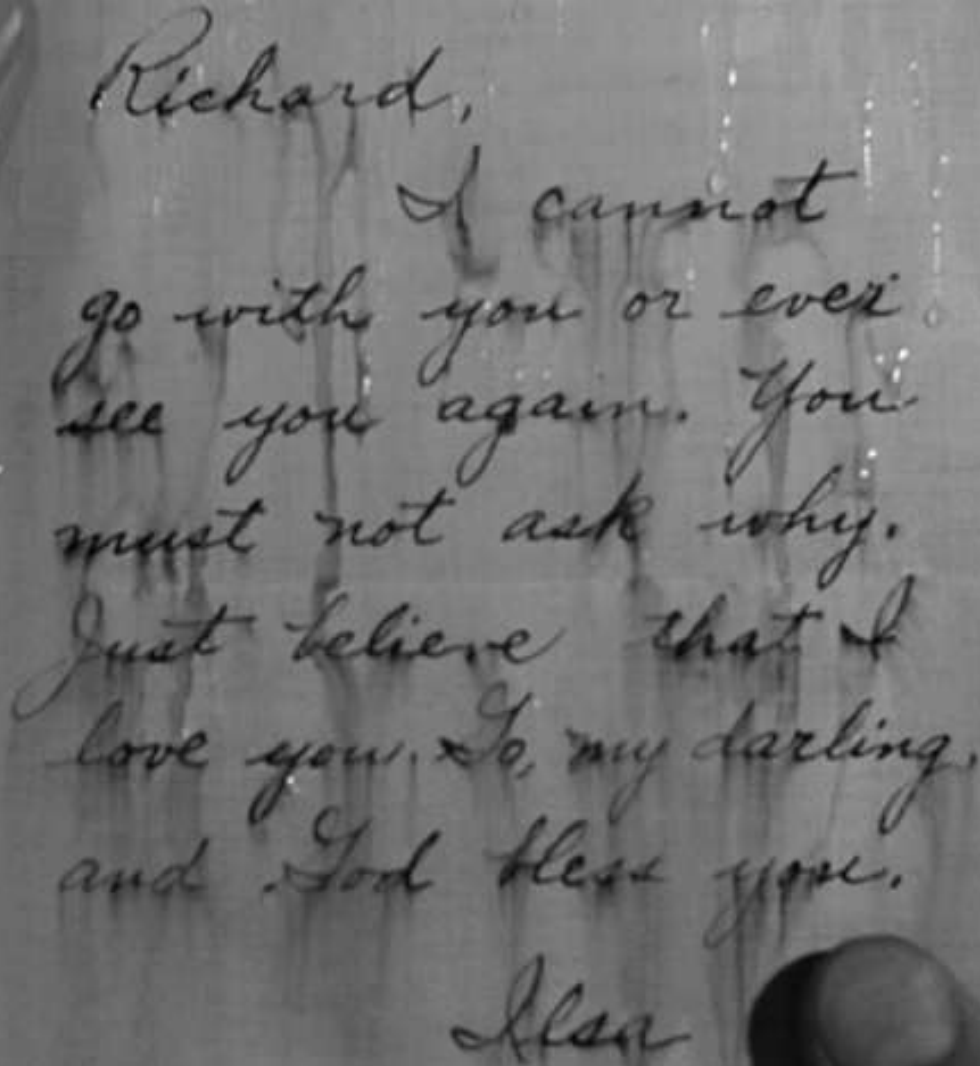
Natural Masking



Cinematic Metaphors



Cinematic Metaphors

A black and white photograph showing a close-up of a hand holding a pen over a piece of lined paper. The paper has a handwritten letter in cursive. The background is dark and out of focus.

Richard,
I cannot
go with you or ever
see you again. You
must not ask why.
Just believe that I
love you. Go, my darling,
and God bless you.
Helen

Cinematic Metaphors



Cinematic Metaphors



Cinematic Metaphors



Cinematic Allusion



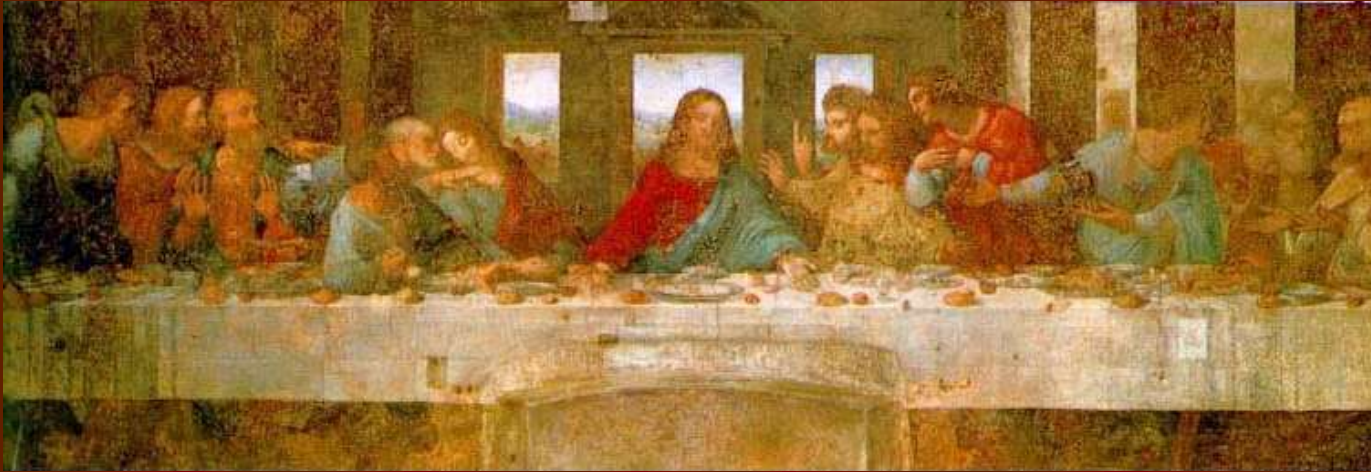
Cinematic Allusion



Cinematic Allusion



Cinematic Allusion



Camera Movements

Horizontal movement on a fixed axis



Camera Movements

Horizontal movement on a fixed axis

= PAN



Camera Movements

Vertical movement on a fixed axis



Camera Movements

Vertical movement on a fixed axis

= TILT



Camera Movements

Movement of entire camera forward or back



Camera Movements

Movement of entire camera forward or back
= DOLLY



A Brief Digression:

The “camera movement” that *isn't*.

Adjustment of the lens focal length while the camera is running



A Brief Digression:
The “camera movement” that *isn't*.
Adjustment of the lens focal length while the
camera is running = ZOOM



Camera Movements

Movement of entire camera horizontally



Camera Movements

Movement of entire camera horizontally

= TRACKING (or TRUCKING)



Camera Movements

Movement of entire camera up or down



Camera Movements

Movement of entire camera up or down

= BOOM



Transitions

Instantaneous transition



Transitions

Instantaneous transition

= CUT



Transitions

Gradual transition from a completely dark screen to a fully illuminated screen or from a fully illuminated screen to a completely dark screen



Transitions

Gradual transition from a completely dark screen to a fully illuminated screen (FADE IN) or from a fully illuminated screen to a completely dark screen (FADE OUT) = FADE



Transitions

A fade out superimposed on a fade in



Transitions

A fade out superimposed on a fade in

= DISSOLVE



Transitions

A line moves across the screen; behind the line is the incoming shot and ahead of the line is the outgoing shot



Transitions

A line moves across the screen; behind the line is the incoming shot and ahead of the line is the outgoing shot = WIPE



Transitions

A line moves across the screen; behind the line is the incoming shot and ahead of the line is the outgoing shot = WIPE



Transitions

A line (or a graphic shape) moves across the screen; behind the line is the incoming shot and ahead of the line is the outgoing shot =

WIPE



Transitions

NATURAL WIPE



Editing Concepts

Similar shots made from opposing directions



Editing Concepts

Similar shots made from opposing directions
= REVERSE ANGLES



Editing Concepts

A transition in which the conceptual content is greater than the conceptual content of the two shots when viewed separately

Editing Concepts

A transition in which the conceptual content is greater than the conceptual content of the two shots when viewed separately

= THEMATIC (CONCEPTUAL) EDITING

Editing Concepts

Conveying a large amount of narrative time in a minimal amount of screen time through intensive use of time compression



Editing Concepts

Conveying a large amount of narrative time in a minimal amount of screen time through intensive use of time compression

= MONTAGE



Editing Concepts

Parallel editing which cuts back and forth between two different settings to establish a dramatic connection between the two



Editing Concepts

Parallel editing which cuts back and forth between two different settings to establish a dramatic connection between the two

= CROSS CUTTING



Editing Concepts

Parallel editing which cuts back and forth between two different settings to establish a dramatic connection between the two

= CROSS CUTTING



Editing Concepts

Editing does not necessarily entail ***cutting***, although the words are frequently used interchangeably.



Editing Concepts

Editing to create content

