

Vocabulary List: Film Shots and Techniques

FRAMING/SHOTS: one uninterrupted piece of celluloid without a cut

1. long shot (LS):
a shot from some distance. Shows the full subject and perhaps the surrounding scene as well.
2. establishing shot (ES):
often a long shot or series of shots that sets the scene; e.g. the outside of a building or the city is shown first.
3. close-up (CS):
the image shot takes up at least 80% of the frame. There is also the extreme close-up that would be one part of the body or a portion of an object.
4. medium shot (MS):
in between LS and CS; people are seen from the waist up.

CAMERA ANGLES

1. eye-level (EL):
90-95% of the shots seen because it is most natural. Camera is even with the characters' eyes.
2. high angle (HA):
Camera is above the subject. Usually has the effect of making subject look smaller than normal: weak, powerless, trapped.
3. low angle (LA):
camera shoots subject from below. Has the effect of making subject look larger than normal: strong, powerful, threatening.
4. Dutch angle:
Shot that is tilted sideways on the horizontal line (also called a "canted" angle); used to add tension to a static frame, it creates a sinister or distorted view of a character

CAMERA MOVEMENTS

1. pan:
stationary camera that moves left to right.
2. zoom:
stationary camera where the lens moves to make an object seem to move closer or further away from camera. Moving in to a character is often a personal or revealing movement, while moving away distances or separates the audience from the character.
3. tilt:
stationary camera that moves up or down.
4. dolly/tracking:
the camera itself is moving with the action—on a track, on wheels, or held by hand
5. boom/crane:
the camera is on a crane over the action; overhead shots.

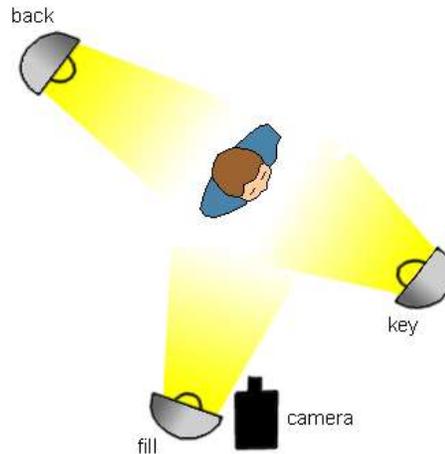
MISE-EN-SCENE:

technically means "in the frame." It is a way to describe what the director has chosen to put in his/her frame. Actors' position, setting, lighting, color, costumes, props, makeup, etc.

LIGHTING

1. high key:
scene is flooded with light. Bright and open looking scene.
2. low key:
scene is flooded with shadows and darkness. Creates suspense/suspicion.
3. bottom lighting/side lighting:
direct lighting from below or from one side; often dangerous/evil looking, may convey split personality/moral ambiguity.
4. front/rear lighting:
soft, direct lighting on face or behind of subject: suggests innocence, creates "halo" effect.

Classic 3-point Hollywood Lighting



EDITING TECHNIQUES: the most common is a "cut" to another image, others include:

1. fade:
scene fades to black or white. Often implies that time has passed.
2. dissolve:
an image dissolves into another. Can create a connection between images
3. wipe:
a new image wipes off the previous image. More fluid than a cut/quicker than a dissolve.
4. two-shot (shot-reverse-shot):
a shot of one subject, then another, then back to the first: conversation often; reaction shot. Often used with eye-line match.
5. flashback:
cut to action that has happened in the past, often signified by a change in music, voice-over narration, or a dissolve; a "flash-forward" lead us ahead in time
6. cross cutting:
cut to action that is happening simultaneously, also called parallel editing.
7. eye-line match:
A shot of a person looking, then a cut to what he or she saw, followed by a cut back for a reaction
8. point of view (POV):
cut to object through the eyes of the subject.

SOUND:

1. diegetic:
sound that could be heard logically by the characters within the film; sound can also be internal diegetic, meaning that the sound can be heard only within the mind of one character.
2. non-diegetic:
sound that could not be heard by the characters. For audience's reaction.