# 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

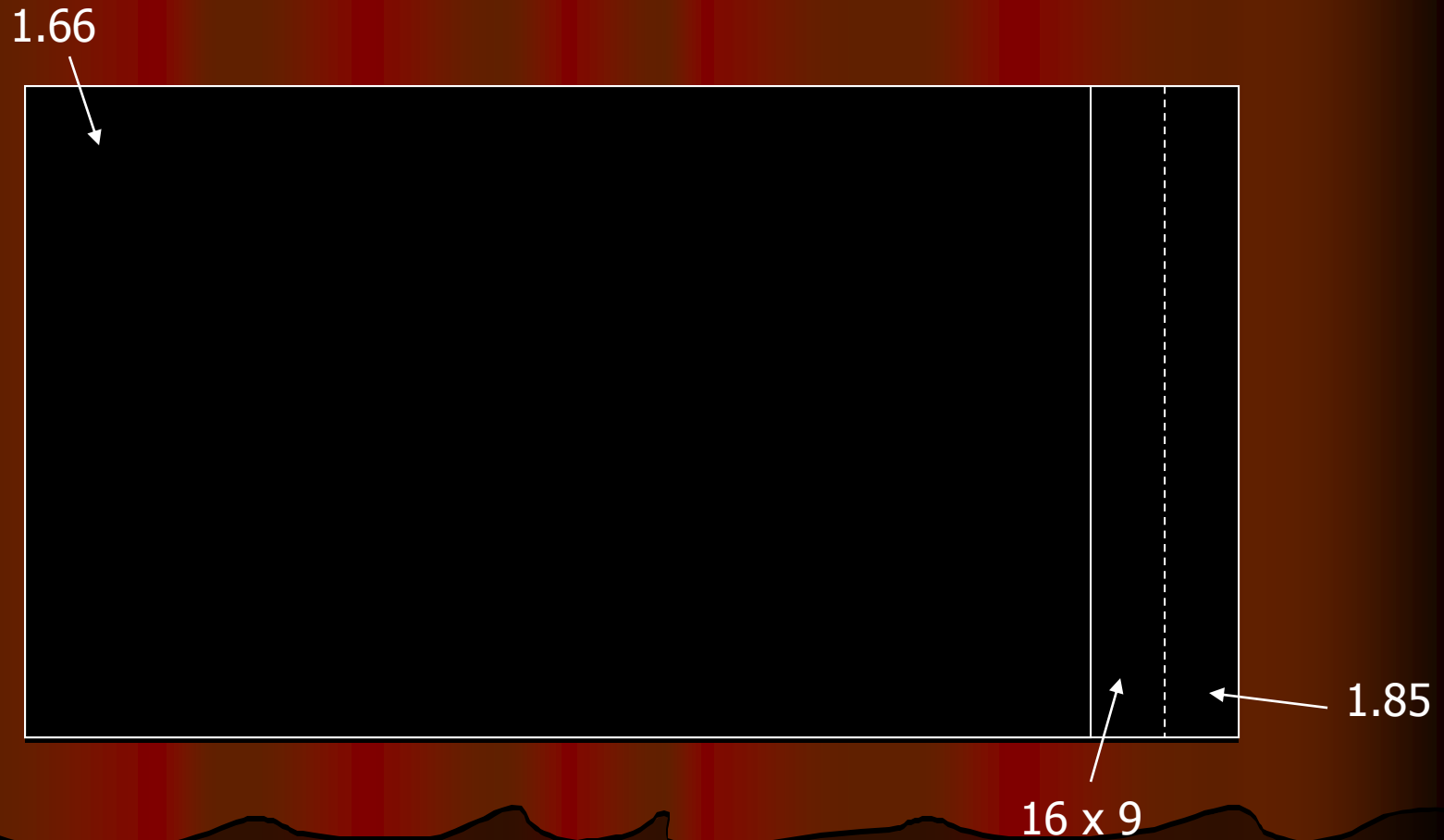## Widescreen on standard TV

# Letterbox

Widescreen on standard TV

# Aspect Ratio

## Widescreen TV (16 x 9)

1:1.77

# Aspect Ratio

## Widescreen TV (16 x 9)

1.66

1.85

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

Use of shadows

# Lighting Variables

Lighting the background but not the subject

# Lighting Variables
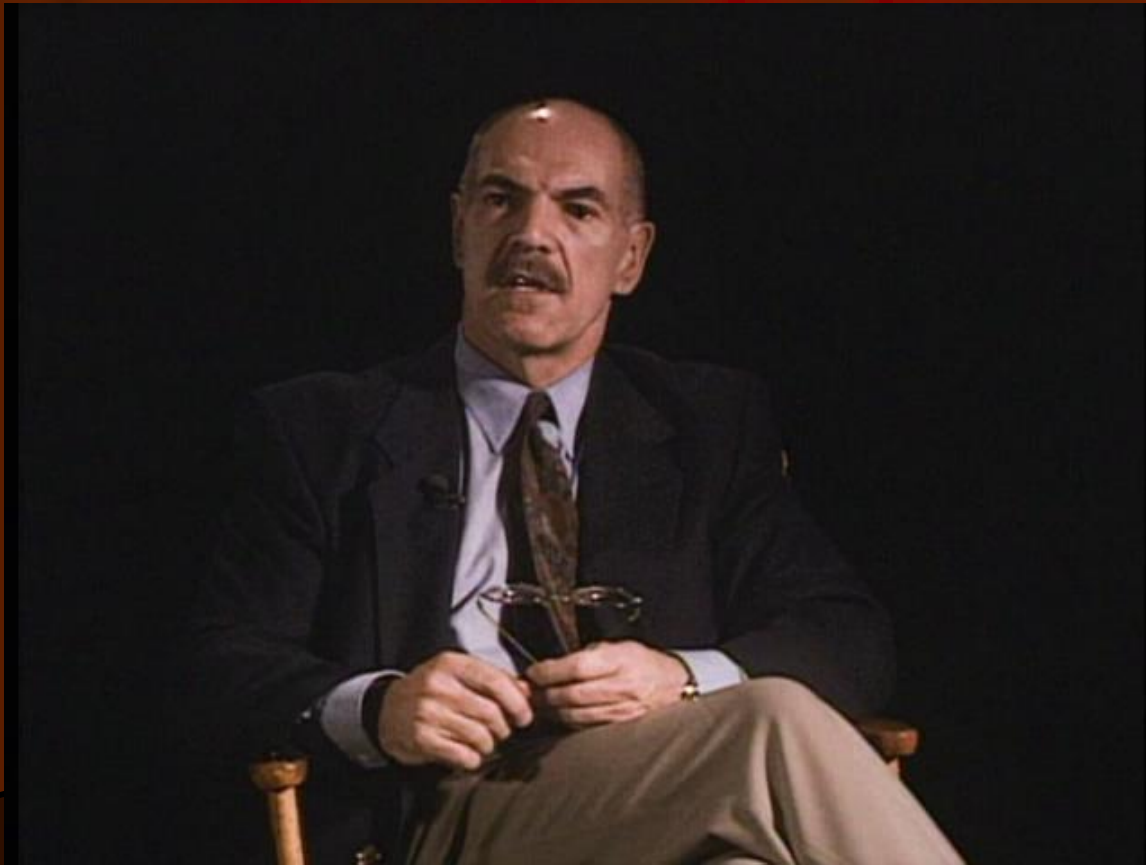
Lighting the background but not the subject = SILHOUETTE

# Lighting Variables

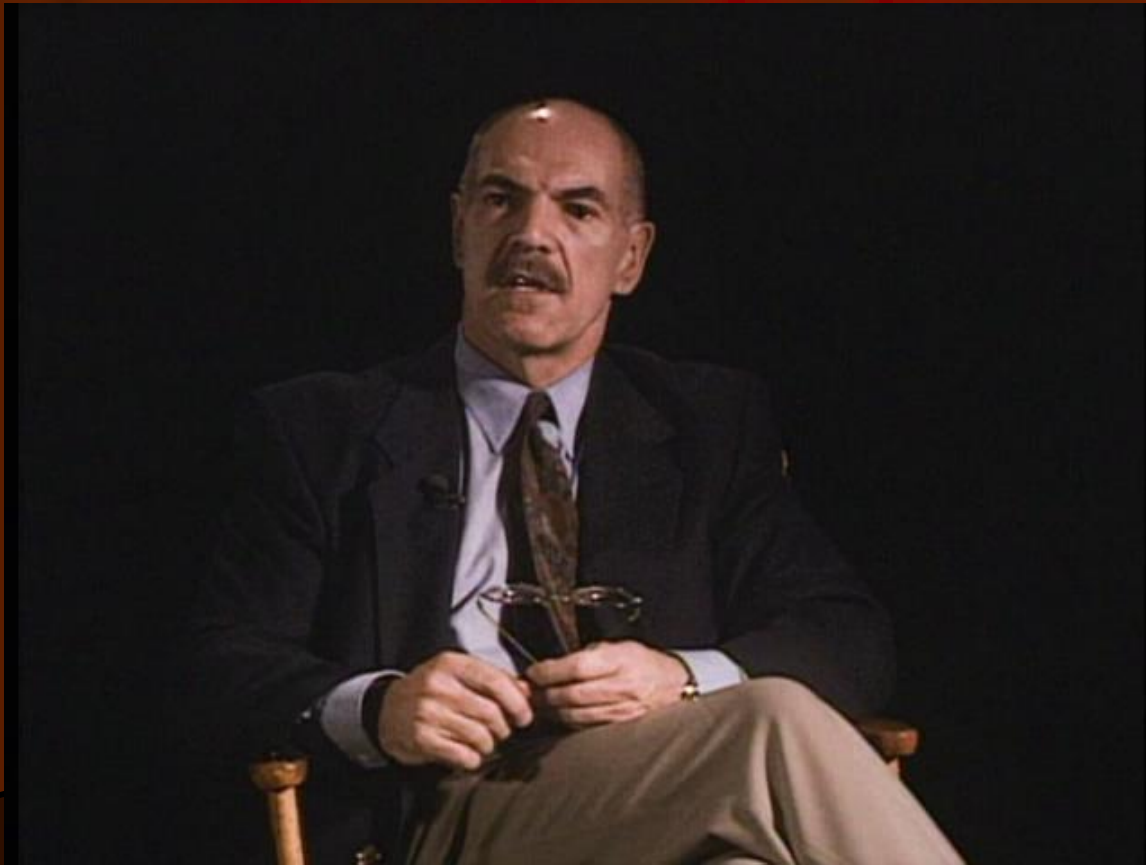Lighting the background but not the subject = SILHOUETTE

# 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
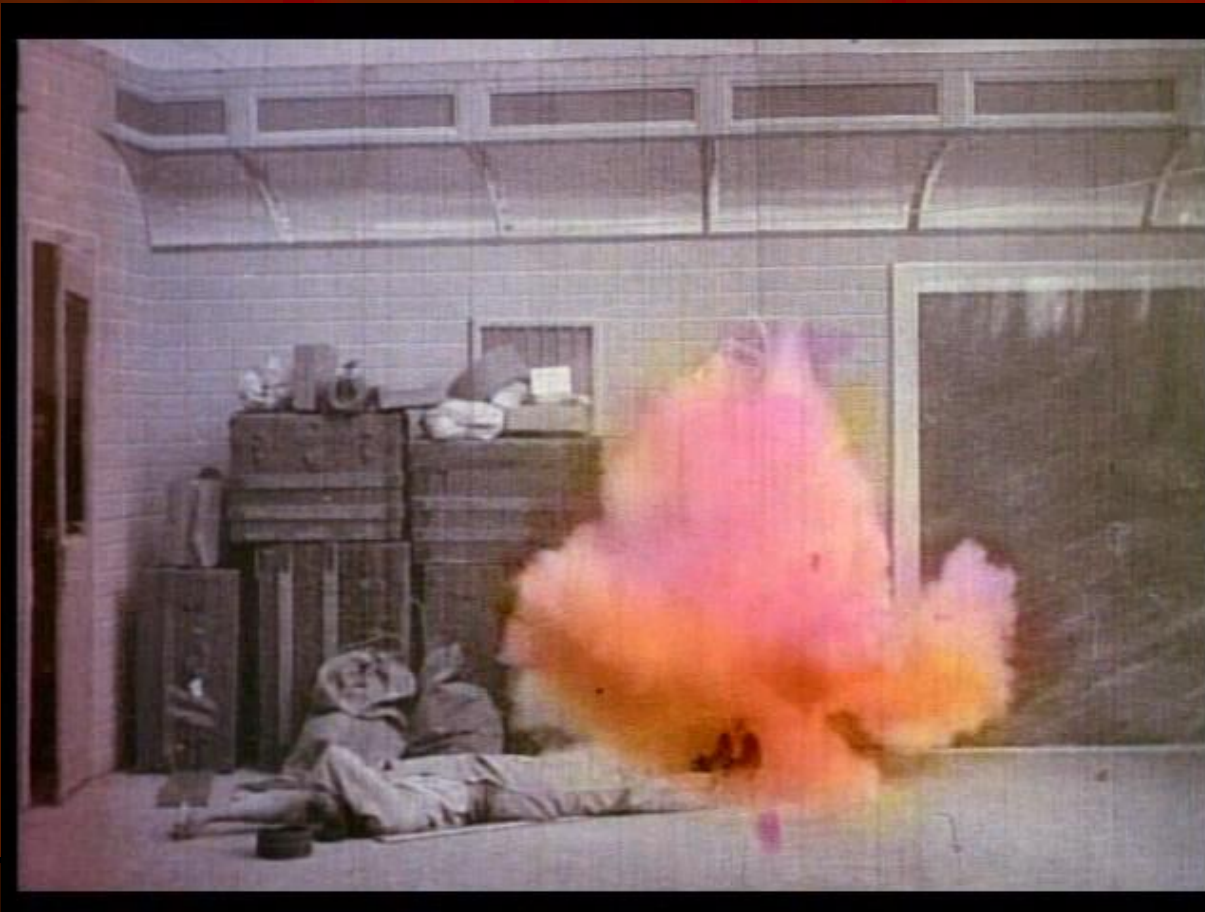
# Lens Variables

## 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
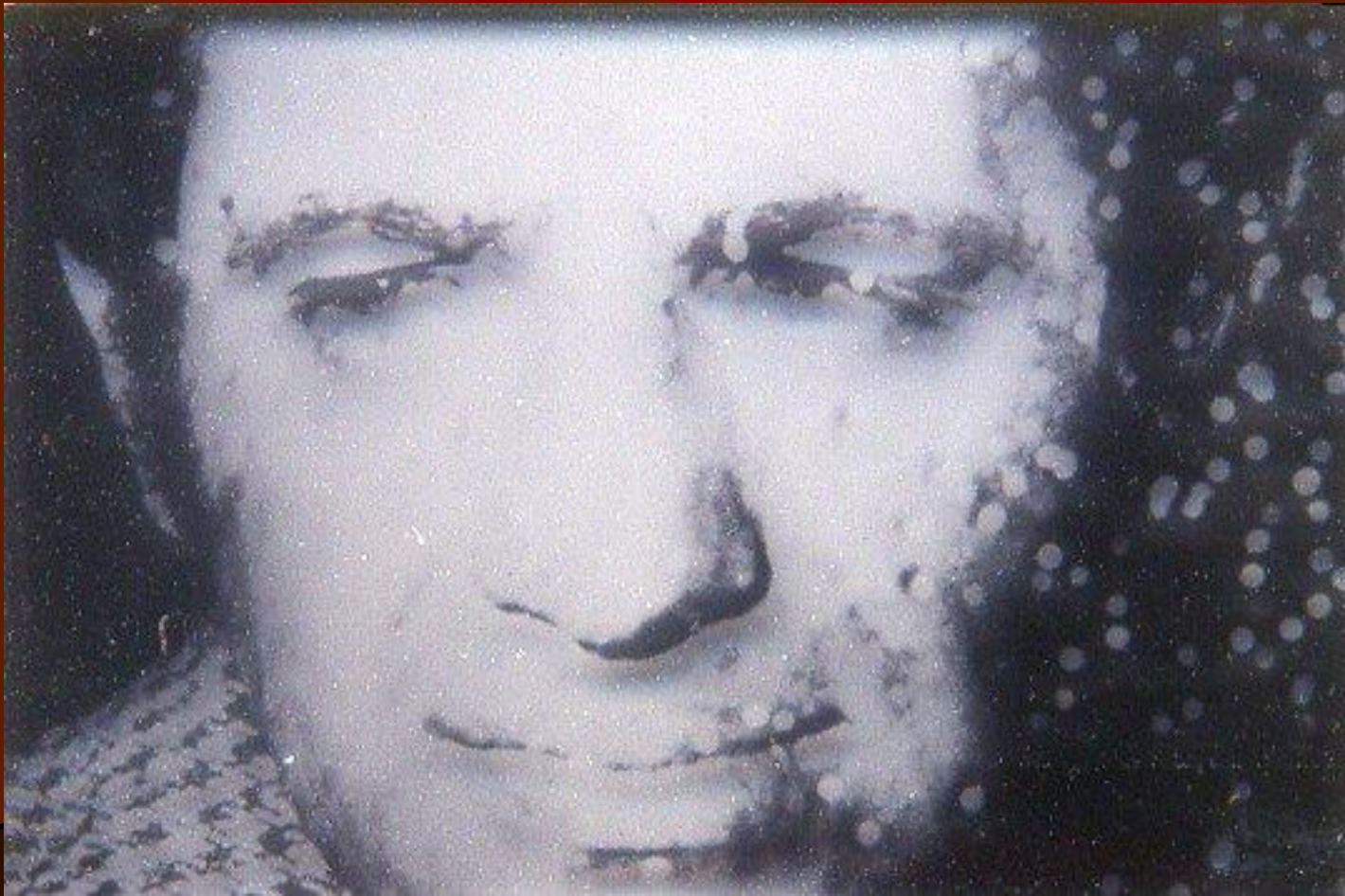
## Interposed materials

# 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
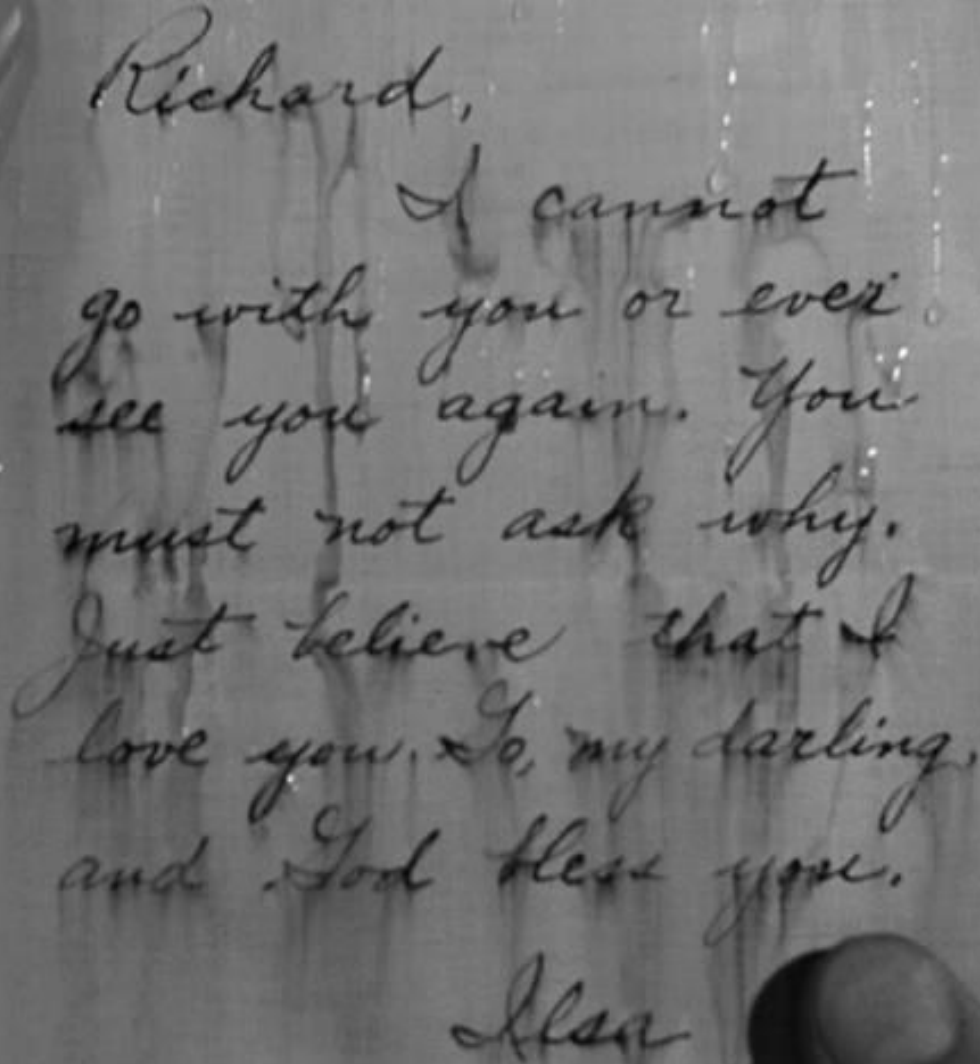
## Natural Masking

# Compositional Variables

## Natural Masking

# Compositional Variables

## Natural Masking

# Cinematic Metaphors

# Cinematic Metaphors

# Cinematic Metaphors

# Cinematic Metaphors

# Cinematic Metaphors

# Cinematic Allusion

# Cinematic Allusion

# Cinematic Allusion

# Cinematic Allusion

# Rhyming Images

# Rhyming Images

# 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
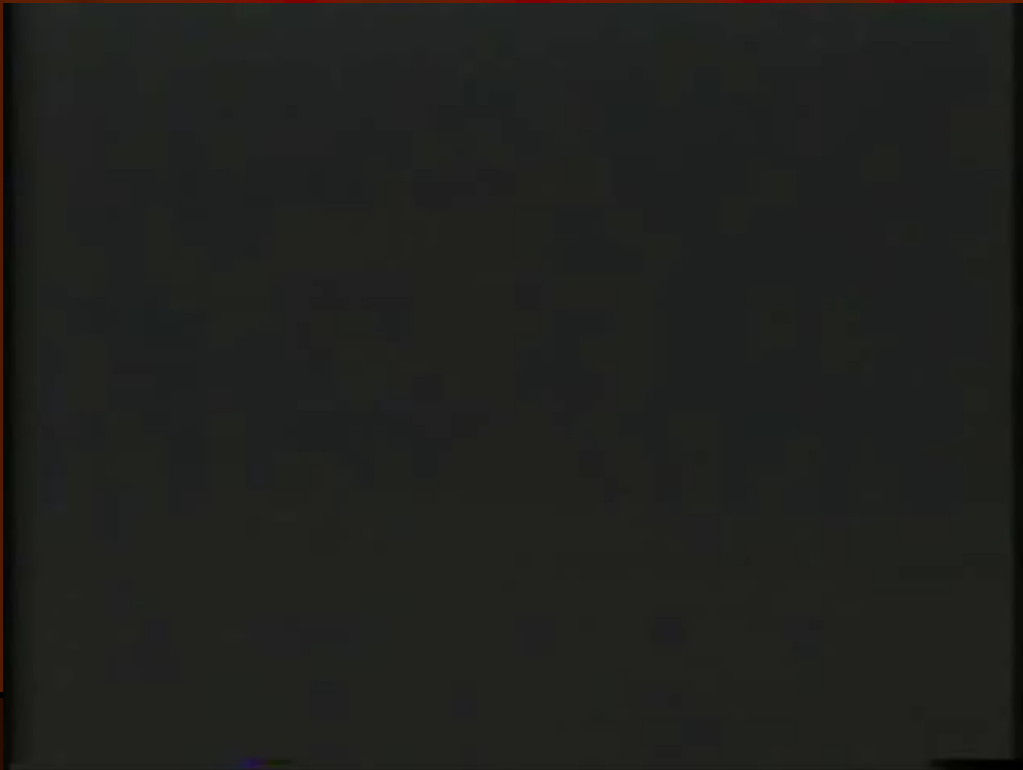
# Transitions

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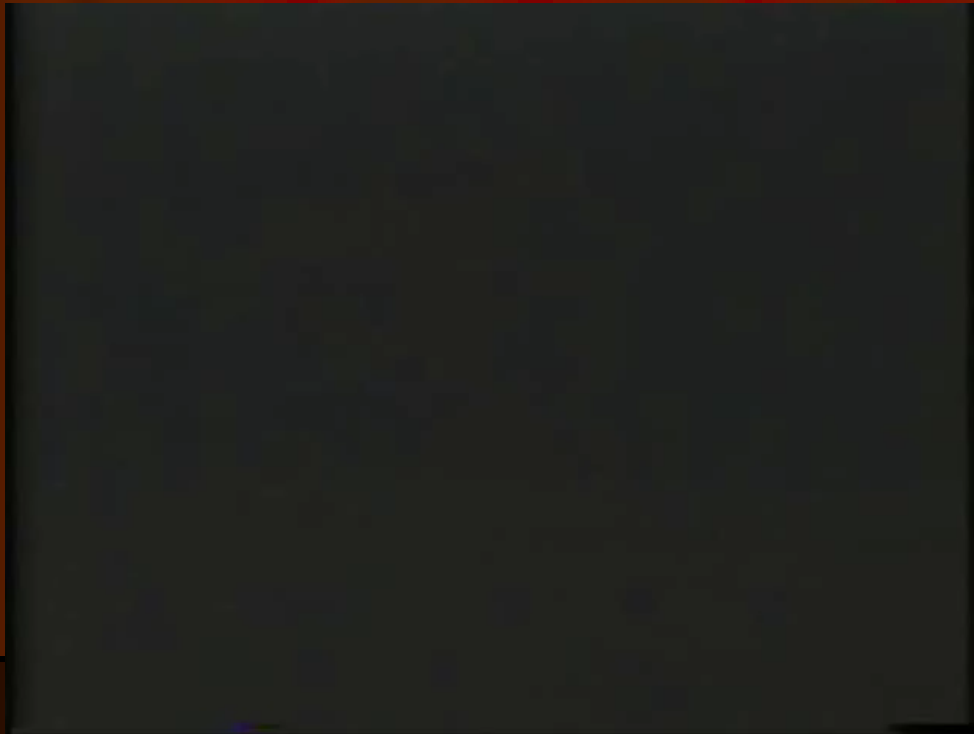
# Transitions

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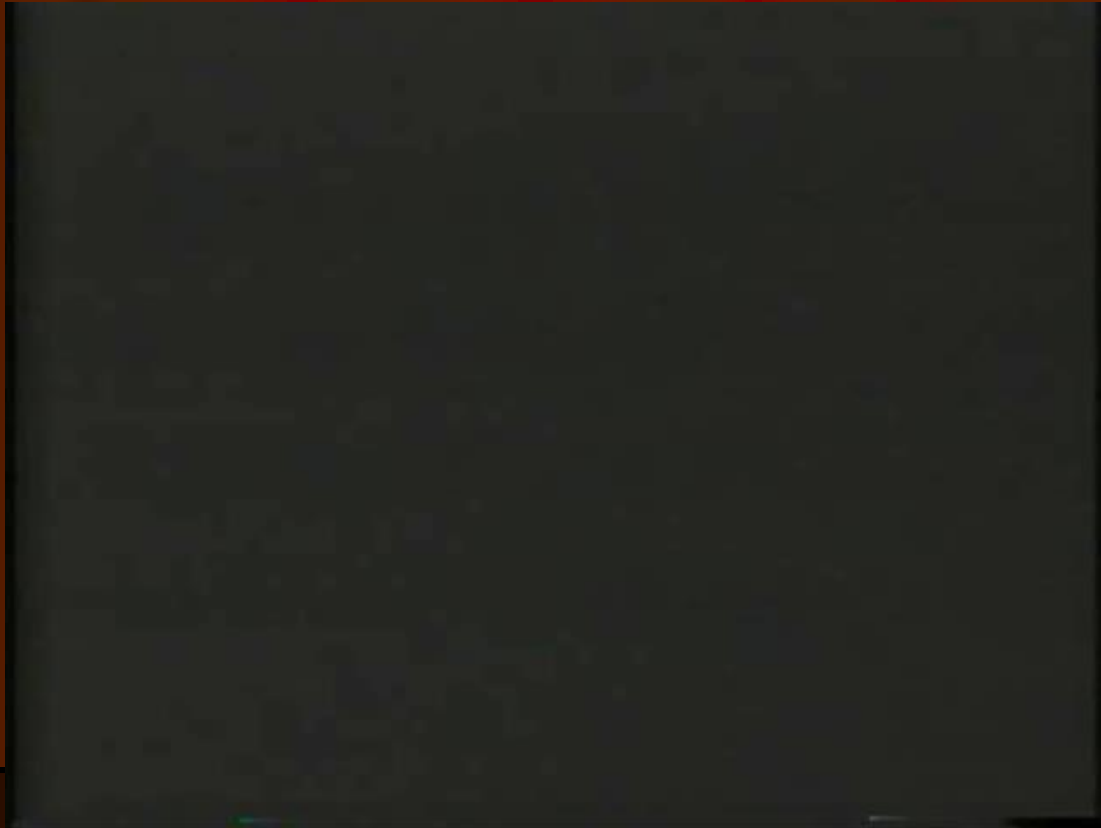
# Transitions

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

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