

# 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

Close 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



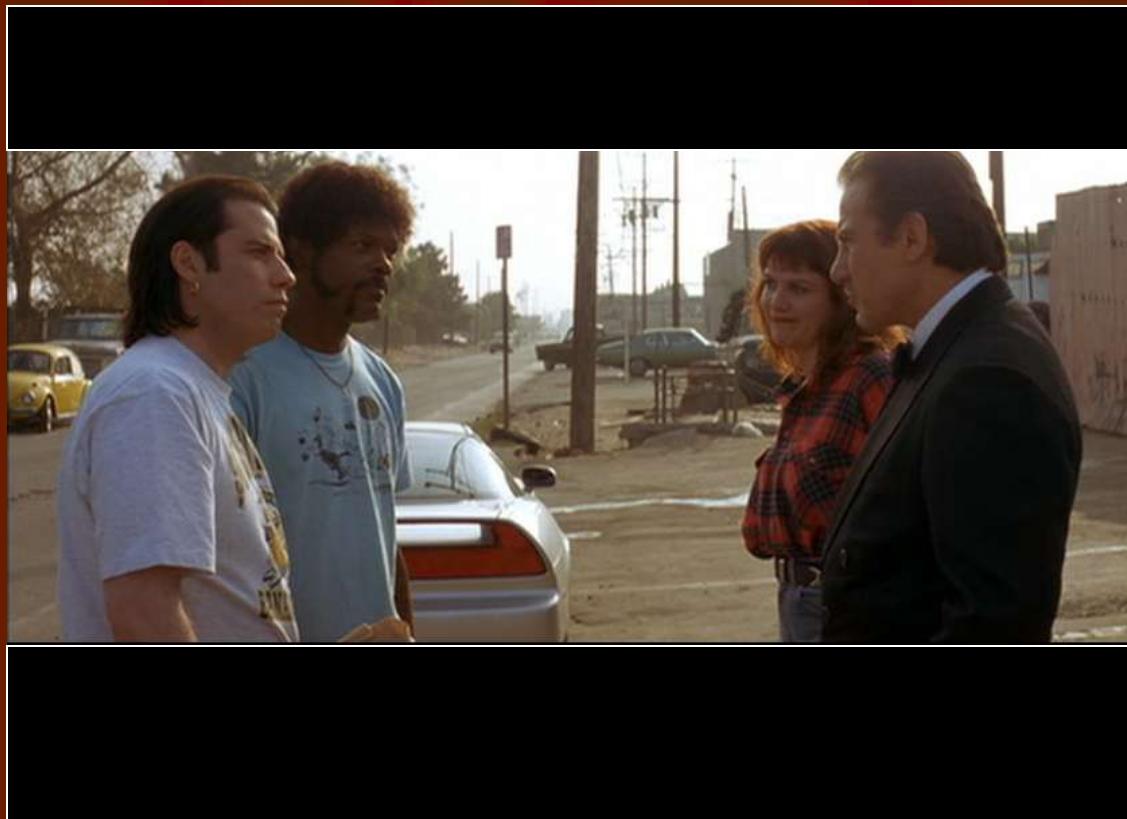
# Pan & Scan

Widescreen on standard TV



# Letterbox

Widescreen on standard TV



# Aspect Ratio

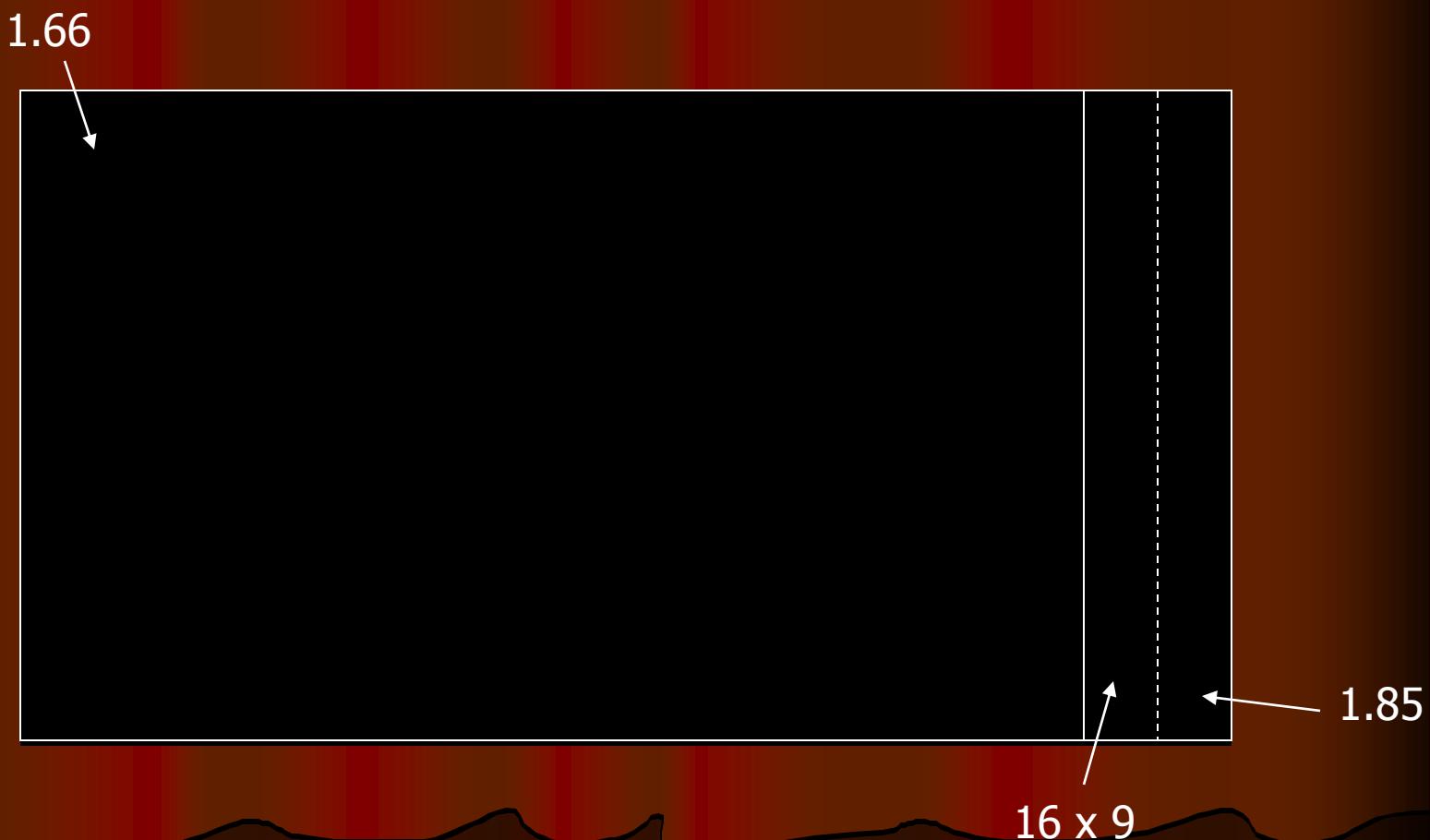
Widescreen TV (16 x 9)



1:1.77

# Aspect Ratio

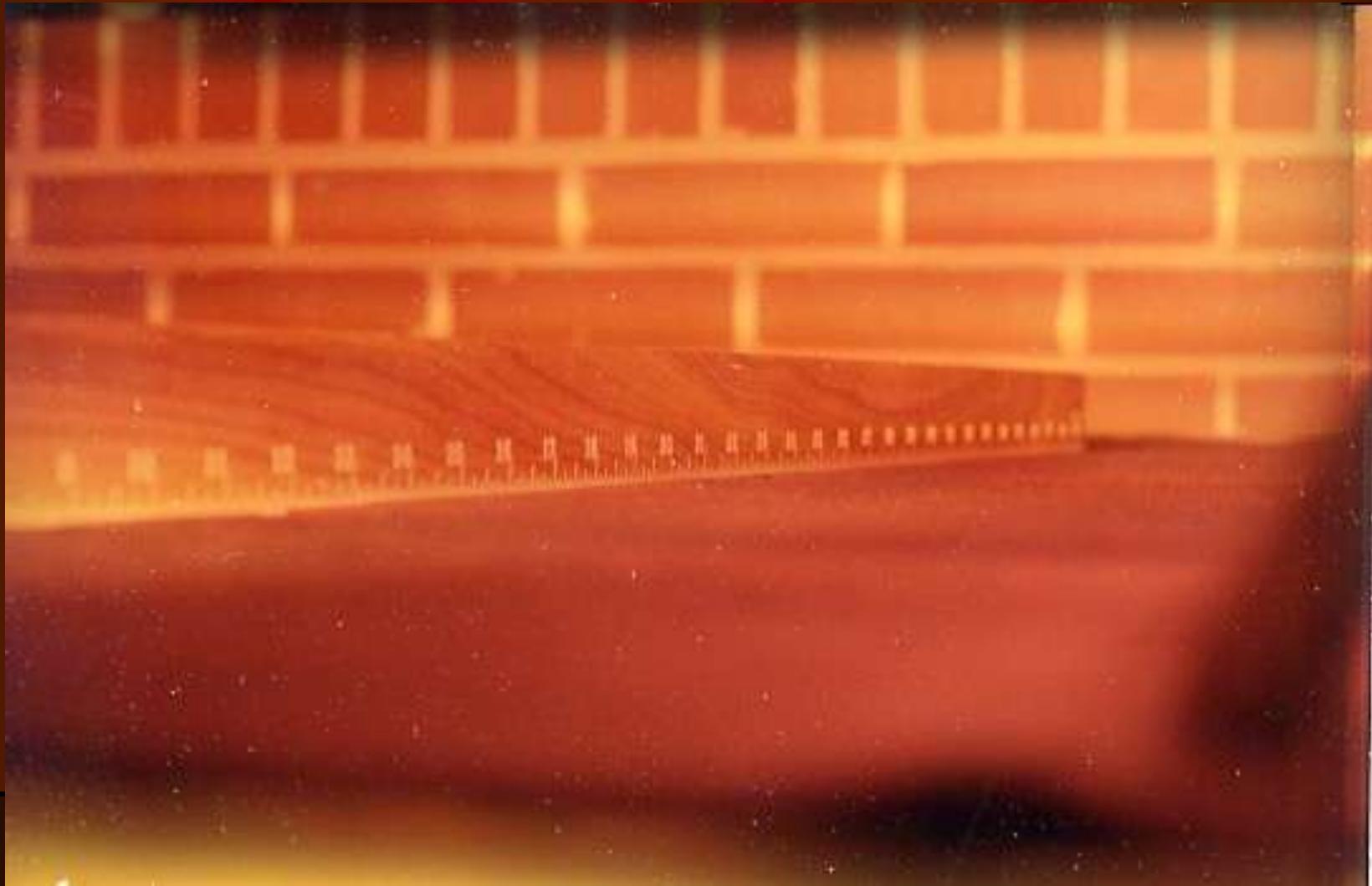
Widescreen TV (16 x 9)



# 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



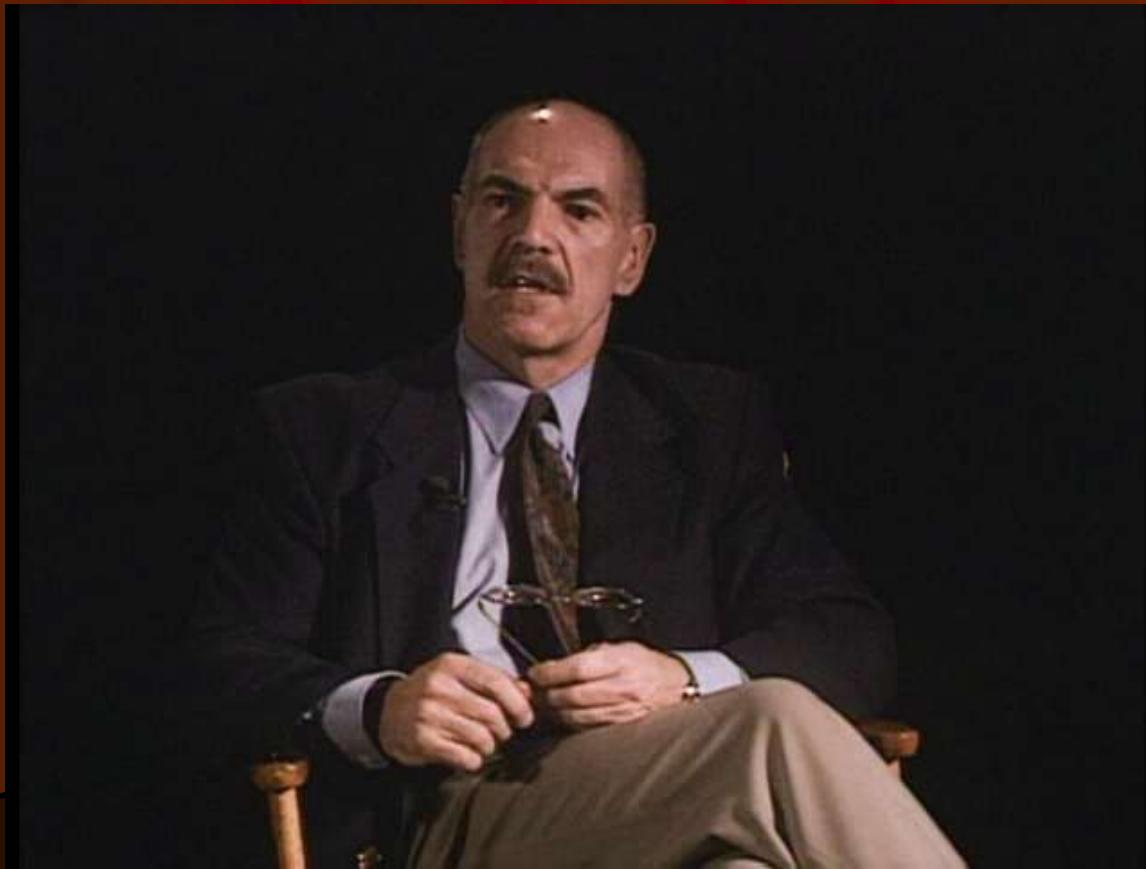
# Lighting Variables

Lighting the background but not the subject  
= SILHOUETTE



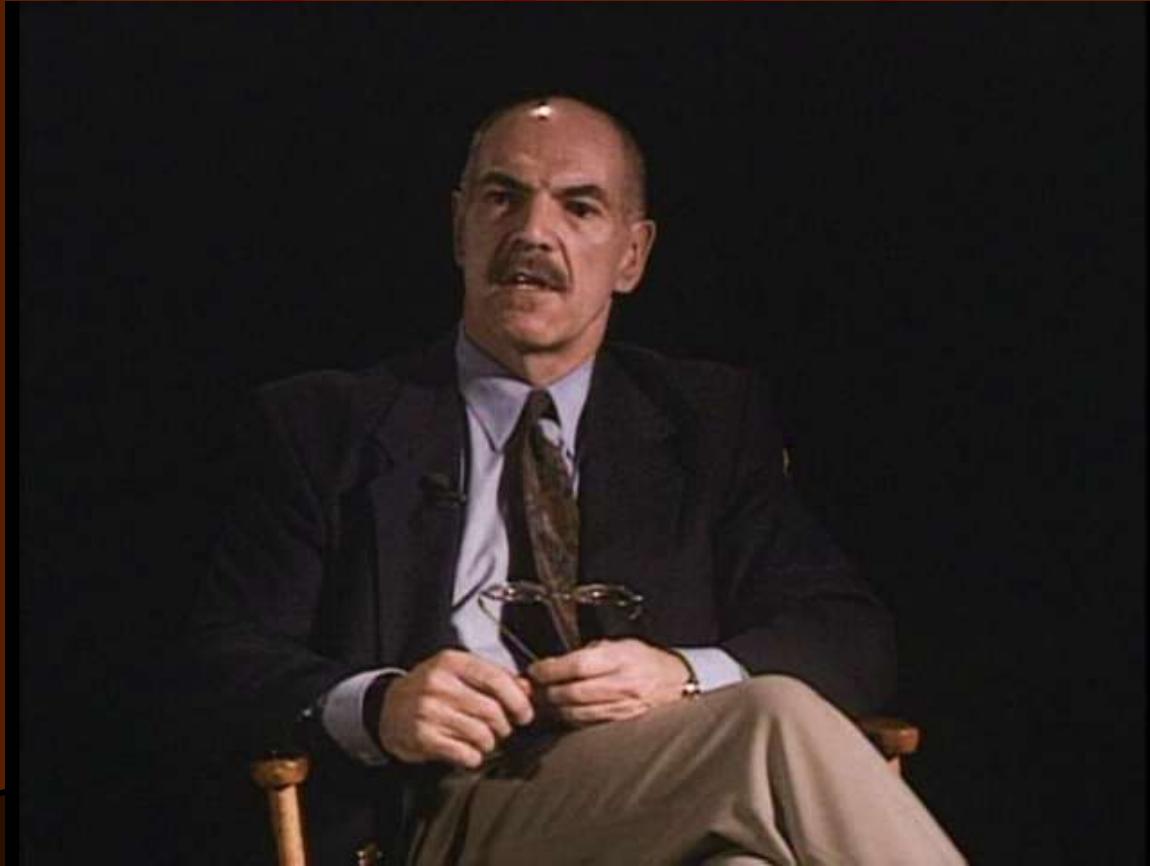
# Lighting Variables

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



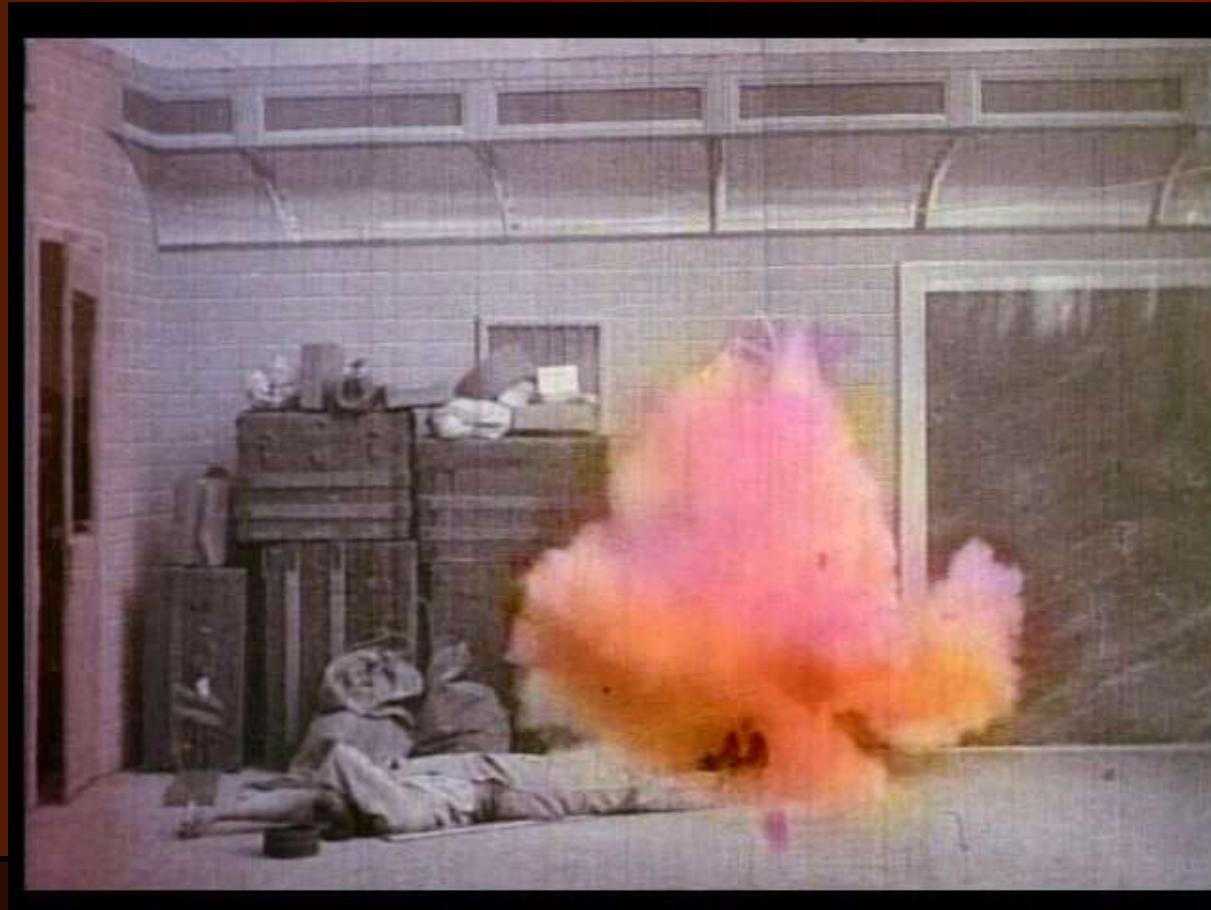
# Lens Variables

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

Richard,

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

Alsa

# 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

