

# GLOSSARY OF FILM TERMINOLGY

## Media Literacy: SELA

### FRAMING SHOTS

Establishing shot (ES)	Sets the scene or shows the space of a scene; often a long shot or series of shots.
Long shot (LS)	A shot taken from some distance; shows the full subject and perhaps the surrounding scene as well.
Medium Shot (MS)	In-between LS and CS; people are seen from the waist up.
Close-up (CS)	The image being shot takes up at least 80% of the frame. There is also the extreme close-up that would show one part of the body or a portion of an object.
Over the shoulder	Looking from behind a person at the subject.

### FOCUS

Soft focus	When a director intentionally puts his or her object slightly out of focus to make the image look softer or unclear.
Rack focus	When a director shifts the focus from one object to another in the same shot in order to direct the audience's attention.
Deep focus	When the foreground and background are equally in focus.

### CAMERA ANGLES

Low angle (LA)	Camera shoots subject from below; has the effect of making the subject look larger than normal – strong, powerful, threatening.
High angle (HA)	Camera is above the subject; usually has the effect of making the subject look smaller than normal – weak, powerless, trapped.
Eye level (EL)	Accounts for 90-95% of the shots seen because it is most natural; camera is even with the key character's eyes.
Dutch angle	Shot that is tilted sideways on the horizontal line; used to add tension to a static frame, it creates a sinister or distorted view of a character.

### SOUND

Diegetic	Sound that could be heard logically by the characters within the film; sound can also be internal diegetic, meaning the sound can be heard only within the mind of one character.
Nondiegetic	Sound that could not be heard by characters; sound given directly to the audience by the director.

## **LIGHTING**

Low-key	Scene is flooded with shadows and darkness; creates suspense/suspicion
High-key	Scene is flooded with light; creates bright and open-looking scene
Neutral	Neither bright nor dark – even lighting throughout the shot
Bottom / side	Direct lighting from below or from one side; often dangerous or evil-looking, may convey split personality or moral ambiguity
Front / rear	Soft, direct lighting on face or back of subject – may suggest innocence, creates a “halo” effect.

## **CAMERA MOVEMENT**

Pan	Stationary camera moves left to right, or right to left
Tilt	Stationary camera moves up to down, or down to up
Zoom	The camera is stationary but the lens moves, making the objects appear to grow larger (zoom in) or smaller (zoom out).
Dolly	The camera itself is moving with the action – on a track, on wheels, or held by hand.

## **EDITING TECHNIQUES**

Cut	Move from one image to another
Fade	Scene fades to black or white; often implies that time has passed
Dissolve	An image fades into another; can create a connection between images.
Crosscutting	Cut to action that is happening simultaneously; also called parallel editing.
Flashback	Movement into action that has happened previously, oftensignified by a change in music, voice-over narration, or a dissolve; a “flash-forward” leads us ahead in time.
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.

## **MIS-ENSCÈNE**

This term refers to what appears within the frame of the shot, including the costumes, props, acting, lighting and makeup

## **RULE OF THIRDS**

a concept in which the frame is divided into nine imaginary sections. This creates reference points that act as guides for framing the image.