



Basic Film Terms



Frame

- **Dividing line between the edges of the screen image and the enclosing darkness of the theater**
- **Single photo of film**





Types of Shots

- **Cinematic shots are defined by the amount of subject matter within the frame**
- **Shots can vary in duration**
 - **Shots vary in time from subliminal (a few frames) to quick (less than a second) to “average” (more than a second but less than a minute) to lengthy (more than a minute)**

Establishing Shot (or Extreme Long Shot)

- Shot taken from a great distance, almost always an exterior shot, shows much of locale
- ELS



Indiana Jones And The Temple Of Doom





Long Shot (LS)

- (A relative term) A shot taken from a sufficient distance to show a landscape, a building, or a large crowd



*Austin Powers and
the Spy Who Shagged Me*



Medium Shot (MS)

- (Also relative) a shot between a long shot and a close-up that might show two people in full figure or several people from the waist up



The Talented Mr. Ripley



Close-Up (CU)

- A shot of a small object or face that fills the screen
- Adds importance to object photographed

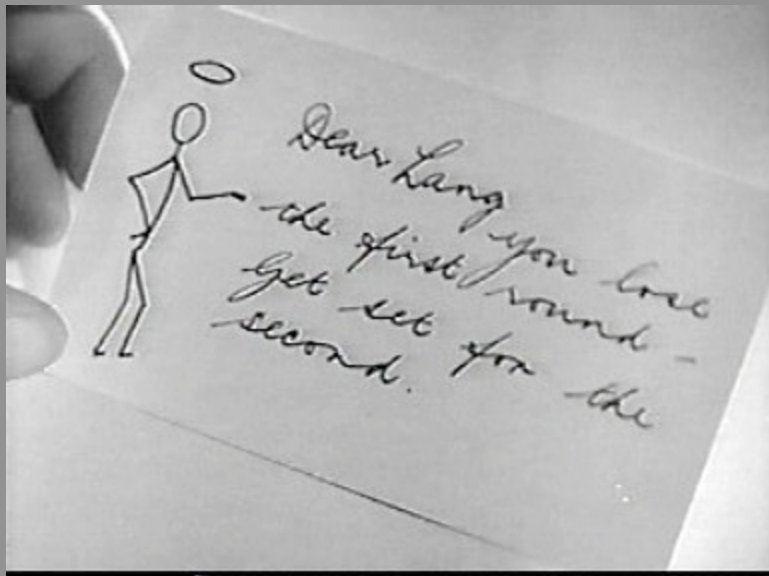


Under Pressure



Extreme Close-Up (ECU)

- A shot of a small object or part of a face that fills the screen



The Saint In London



Rocky Horror Picture Show

Over the Shoulder Shot



- Usually contains two figures, one with his/her back to the camera, and the other facing the camera



Cast Away



Hollow Man



Types of Angles

- **The angle is determined by where the camera is placed not the subject matter**
 - **Angles can serve as commentary on the subject matter**



Bird's Eye View

- **Camera is placed directly overhead**
- **Extremely disorienting**
- **Viewer is godlike**



Beverly Hills Girl Scouts



High Angle (h/a)

- Camera looks down at what is being photographed
- Takes away power of subject, makes it insignificant
- Gives a general overview



Without Limits



Low Angle (l/a)

- Camera is located below subject matter
- Increases height and power of subject

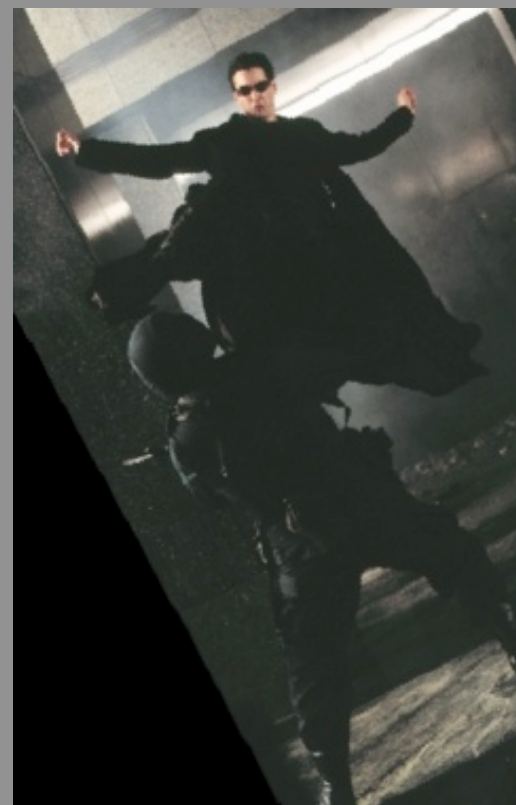


The Patriot



Oblique Angle

- Lateral tilt of the camera so that figures appear to be falling out of the frame
- Suggests tension and transition
- Sometimes used as the point of view of a drunk



The Matrix



Point of View (POV)

- **A shot taken from the vantage point a particular character, or what a character sees**



“Eye-Level”

- **Roughly 5 to 6 feet off the ground, the way an actual observer might view a scene**
 - **Most common**



Camera Movement



Pan

- **The camera moves horizontally on a fixed base.**



Tilt

- **The camera points up or down from a fixed base**



Tracking (dolly) shot

- The camera moves through space on a wheeled truck (or dolly), but stays in the same plane



Boom

- The camera moves up or down through space



Zoom

- **Not a camera movement, but a shift in the focal length of the camera lens to give the impression that the camera is getting closer to or farther from an object**



Getting from Scene to



Cut

- **Transition between scenes when one scenes ends and another one begins**
- **Most common**



Dissolve

- **A gradual transition in which the end of one scene is superimposed over the beginning of a new one.**



Fade-out/Fade in

- A scene gradually goes dark or a new one gradually emerges from darkness



Wipe

- **An optical effect in which one shot appears to push the preceding one from the screen.**



Iris

- **An optical effect in which one shot appears to emerge from a shape on the screen.**

What This Means



- These are the basic elements of film that a director can use to tell his/her story.
- Through editing, these shots are put together to create (hopefully!) a coherent story.

