

GLOSSARY

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180° rule belonging to the system of **continuity editing**, the rule that establishes the axis of action, a line running perpendicular to the camera, such that the camera is understood to have to stay on the same side of this line for each of the subsequent **shots**, preserving **screen direction**.

30° rule belonging to the system of **continuity editing**, the rule that one should vary **camera angle** shot to **shot** by at least 30° (to avoid **jump cuts**).

aperture an adjustable opening in the camera that controls the amount of light admitted.

axis of action *see* **180° rule**.

backlighting placing a light behind the subject to be filmed.

best boy originating from the description of the crew member most appropriate for promotion to supervisor; the chief assistant of the **gaffer** or **key grip**.

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blockbuster a term both of film **production** and of **reception**, a film with enormous financial success, mass appeal, global circulation.

booms a long pole used to suspend microphones to record sound.

camera angle the angle of the camera in relation to that which it records.

camera distance the distance between the camera and that which it records, measured in anthropomorphic scale, described by extreme long **shot**, long shot, medium long shot or plan américain, medium shot, medium close-up, close-up, and extreme close-up.

camera movement the movement of the camera during a single **shot**, including tilting, **panning**, **tracking**, and so on.

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- canted frame** the use of a **camera angle** that departs from the horizontal or vertical planes.
- casting** the practice and business of hiring actors to play characters and roles in a movie.
- chiaroscuro** extreme **lighting** contrast emphasizing blacks and whites.
- cinematography** the term of formal analysis that encompasses everything to do with the camera.
- classical Hollywood cinema** a style of filmmaking involving a cohesive and linear (cause and effect) **narrative** structure, **continuity editing**, the use of ***mise-en-scène*** that perpetuates “cinematic realism,” cultural stereotypes or expectation of social plausibility, **genre** plausibility, principal causal agent is a character with clear-cut goals and problems.
- continuity editing** a system developed through the **classical Hollywood** system to ensure coherence of space and time.
- conventions** habits of film grammar or **genre** that are repeated and expected.
- costume** one of six elements of ***mise-en-scène***.
- craning camera movement** above or below the plane of action achieved by placing the camera on a crane.
- cross-cutting** a form of **editing** that indicates simultaneity, cutting between one place of action and another.
- cut** a form of **editing** that simply joins two **shots** together.
- dailies** *see* **rushes**.
- deep focus** a combination of deep space, which is a set (an element of ***mise-en-scène***) that allows for action on many planes, and camera **aperture** and **focus** (elements of **cinematography**) that keeps many planes in sharp focus, called depth of field.
- deep space** *see* **deep focus**.
- depth of field** *see* **deep focus**.
- diegetic** all those sounds and images which belong to the implied world of the film in a **narrative** film.
- dissolve** a form of **editing** that joins two **shots** together such that the first remains visible for a period of time while the second appears, creating temporary **superimposition** of the two. Dissolves vary in length.
- distribution** the business and avenues of a film’s movement from **production** to **exhibition**, including publicity and promotion.
- dolly** a wheeled cart built to accommodate a movie camera.

dolly a form of **camera movement** on the ground in which the camera **travels** on a **dolly**.

Dutch angles *see* **canted frame**.

editing, edits ways of joining lengths of film or different **shots** together, including the **cut**, the **dissolve**, the **fade**, the **wipe**, and the **iris**.

emulsion the light-sensitive chemical coating on the **film stock** that determines the film's speed (measurement of light sensitivity).

exhibition initially, the projection of motion pictures on theatre screens; now encompasses the business of exhibiting films on multiple sites.

exposure the length of time at **aperture** setting at which film in the camera is exposed to light.

eye light a light set directed at a figure's eye to produce sparkling.

eyeline match a form of **editing**, in the system of **continuity editing**, joining a first **shot** of a character looking **offscreen** to that which he or she is meant to see in a second shot.

fade-in / fade-out a type of edit in which an image fades to black (or a blank screen) or the opposite, in which black fades to an image.

figure behavior the term formal analysis reserves for anything figures (actors, animals) do within a given **shot** (movement, acting, speaking, etc.).

fill light a secondary light source in the **three-point lighting** system, used primarily to "fill" in shadows.

film noir a film movement in the United States from the 1940s through the 1960s that emphasized the dark, seedy, gritty elements of urban life, usually refracted through the fatal experiences of men; also has come to designate a style of film characterized by **low-key** lighting, male characters associated with the underworld and the femmes fatales whom they pursue.

film stock the actual unprocessed film covered with light-sensitive **emulsion** that passes through the camera.

flashback / flashforward within the system of **continuity editing**, a form of temporal manipulation where a previous event is inserted within the film's present (or where a future event is there inserted).

focal length of a camera's **lens**, the distance between the film plane and the focal point (optical center of the lens) when the lens is focused at infinity, measured in millimeters, and differentiating between prime lenses of a fixed focal length and zoom lenses of variable focal length.

Foley artist named after early practitioner Jack Foley, the artist responsible for recreating incidental sound effects (such as footsteps) in synchronization with the image.

found footage *see* **stock**.

fps (frames per second) *see* **frame**.

frame, framing the segment of film exposed by the camera and subsequently by the projector. Sound film runs through the camera and projector at a rate of 24 fps (frames per second). Framing involves isolating that which the camera will record.

gaffer the head of the electrical department, who is responsible for the design and implementation of a film's **lighting plan**.

gauge the width of the **film stock**, measured in millimeters.

genre a category of both **production** and **reception** referring to film type (western, comedy, thriller, horror, documentary, and so on).

glamor property of stars achieved through labor (of **make-up** artists, **hair** stylists, **costume** designers, etc.) that is naturalized as belonging to the star him- or herself.

graphic match a principle of **continuity editing** whereby two **shots** are joined together on the basis of their graphic similarities.

hair (styling) one of six elements of ***mise-en-scène***.

high-key a style of **lighting**, using the **three-point lighting** system, which produces relatively even light with few shadows.

historicism a school of criticism devoted to recreating the historical context out of which an artwork emerged.

implied space *see* **offscreen space**.

iris a type of edit in which the image opens or closes as an **aperture** does to or from black.

jump cut the effect of violating the **30° rule**, in which figures appear to jump in the **frame** as the result of **cuts**.

key grip the chief of a group of grips, responsible for moving lights, **dolly** tracks, cranes, and scenery.

key light the main light source in the **three-point lighting** system.

kicker in a **three-point lighting** system, a directional light from the back, off to one side of the subject, usually from low angle opposite the **key light**, that helps to separate the figure from the background.

Kuleshov effect the thesis, derived from Lev Kuleshov's experiments, that in the broad sense spectators will create unity from juxtaposed images, and the more narrow sense that, in the absence of an establishing **shot**, spectators will create spatio-temporal continuity between two juxtaposed shots.

lens round glass with two refracting surfaces for the camera, varying in quality and **focal length**.

lighting one of six elements of *mise-en-scène*.

line producer the producer responsible for managing every issue and aspect of making a particular film (unlike an executive producer or associate producer, a line producer works on one film at a time).

location an element of **setting**.

low-key a style of **lighting**, using the **three-point lighting** system, which produces high contrast and strong shadows.

magazine an attachment to the camera that holds film.

make-up one of six elements of *mise-en-scène*.

Marxism a school of thought that emphasizes the relationship of culture to a society's **mode** and relations of **production**, i.e. private ownership of the film industry under capitalism, and the role of culture in class and other social antagonisms.

match on action a principle of **editing** whereby two **shots** are joined together to follow a character's action from one to the next.

matte shot a form of **process shot** or composite in which different areas of the image are photographed separately and combined through laboratory work.

mise-en-scène comprising setting / props, lighting, costume, hair, make-up, and **figure behavior**.

mode of production *see* **Marxism**.

montage Sergei Eisenstein's term for a system of composition of elements within **shots** and juxtaposing shots in order to produce response and new meaning. Also the French word for **editing**.

montage sequence a form of **editing** that compresses time radically and shows the passage of time through brief **shots** joined together.

- motif** a repeated element of *mise-en-scène*, editing, sound, or cinematography.
- narrative** a chain of events in a cause–effect relationship.
- negative** a type of film from which positive prints are struck.
- non-diegetic** those sounds and images that are not assumed to belong to the diegesis, i.e. credit sequences, musical scores meant for the ears of the spectator alone, and so on.
- offscreen space** the space implied in the six directions of space framed in a given shot (to the left, right, above, below, in front, behind).
- panning** a form of camera movement in which the camera remains stationary on a horizontal axis but moves on its vertical axis.
- parallel editing** see cross-cutting.
- persistence of vision** the physiological / psychological phenomenon whereby spectators retain an image on the eye's retina for a brief period after the eye is exposed to that image, which together with the Kuleshov effect explains how we perceive coherent cinematic motion from a sequence of still images.
- plot** all that spectators see and hear (as opposed to the story, which is all that is implied but not given by the plot).
- principal photography** the filming of the major scenes of a given film involving the lead actors.
- print** see negative.
- process shot** a type of shot created in the laboratory by combining elements from several different shots into one (such as a matte).
- production** all aspects of film-making including the stages of pre-production, production, and post-production.
- production design** the process of conceiving of the overall look of the movie.
- profilmic** that which appears before the camera to be filmed.
- props** one of six elements of *mise-en-scène*.
- racking / racked focus** changing focus within a shot.
- real time** equivalence between an action's duration and its screen duration.
- rear projection** a form of process shot where an image is projected behind the action, all of which is then filmed.
- reception** as distinct from exhibition, the responses of spectators to particular films.

release date the date on which a film is planned to be released from **distribution** into **exhibition** in theaters.

reverse shot *see* **shot–reverse shot**.

rushes also known as dailies, the first positive prints made from the **negatives** filmed on the previous day (viewed by the director to track actors' performances and the progress of **principal photography**).

score music played or composed for the film's soundtrack.

screen direction the direction of movement onscreen, i.e. from screen right to screen left.

screen duration the length of time an event or action is onscreen.

screenplay a script written to be produced as a movie.

script supervisor formerly known as a script girl, the person who is responsible for tracking which scenes have been filmed, the extent to which what has been filmed differs from the script, and therefore for tracking continuity (creating a lined script).

sequence a series of **shots** joined together by **editing** and united in time and space.

setting, set one of six elements of *mise-en-scène*.

shot an exposed and unedited length of film.

shot duration a measurement of **shot** length.

shot–reverse shot a pattern of **editing**, usually of conversations, in which a two-shot (**shot** of two people) is followed by a shot of one person taken from an angle over the shoulder of the other and then a shot of the second person from a similar perspective. Used to secure the idea of both being present in the same time and space.

shutter on a camera and projector that element that opens and closes to emit light.

sound stage a large indoor area for filming in which all aspects of sound and light can be controlled.

stardom the social institution of film stars, including stars themselves, their personae, discourses about stardom, the apparatuses of film promotion and publicity, and so on.

stock type of film varying by **gauge**, speed, black and white or color, reversal or **negative**, but also, as in "stock footage" or "found footage," film shot by one maker and used by another.

story *see* **plot**.

storyboard a series of drawings of every planned **shot** for a given film.

story time the implied length of time over which the story takes place.

studio corporate form of industrial film organization in which all types of film **production** personnel work under contract to a single studio.

superimposition simultaneous presence of two different **shots** onscreen, as in a **dissolve**.

take *see* **shot**.

temporal ellipses gaps of time implied within a **narrative** film.

three-point lighting combination of **key**, **back**, and **fill lights**.

tie-ins commodities / products associated with films (or placed within them) that are marketed to spectators.

tilting form of **camera movement** in which the camera remains stationary on its vertical axis but rotates on its horizontal one.

tinting method of coloring images on a single **negative** (as opposed to three-color processes involving multiple negatives).

tracking form of **camera movement** in which the camera travels on the ground on a track or on a truck.

traveling *see* **tracking**.

treatment a roughly ten-page abridged script, usually summarizing the major scenes and central characters of a proposed movie.

trucking *see* **tracking**.

typage system of **casting** according to social conventions and expectations.

voice-over a sound technique in which a person usually not present onscreen provides narration or reflection.

wipe form of edit in which one **shot** replaces another by pushing it across or down the screen.