

Film Terms (put together by Martinez)

Camera Placement

Point: filmmaker uses camera placement to establish physical and psychological relationships via distances between object and viewer.

Wide Angle: camera places the viewer further away from the image/source of action.

Telephoto: camera places the viewer nearer to an image or object.

Long Shot: shows full human figures, head to foot, in clear visible surroundings and spatial relationships.

Three-Quarter Shot (American shot): shows the figure from the knees up, moving in defined space.

- One Shot: single figure on the screen.
- Two Shot: two people together in same frame.
- Three Shot: three people in same frame.

Medium Shot: shows the person from the waist up; often implies for the audience a comfortable or strained intimacy with the character.

Over-the-Shoulder Shot: often provides the aesthetic feel of a two shot while focusing on one person's reaction.

Close Up: Usually a focused view of the character's head or face, cut off from the environment. Creates a strong sense of intimacy or empathy with a character. Provides a detailed study of a character's psychological reaction.

Angle to Object

Point: the angle at which we view an object affects how we react or feel towards the characters.

High Angle: looks down, creates an aloof, superior, detached, or indifferent point of view.

Extreme High-Angle Shot: a straight-down angle, creates a dehumanizing effect because it's the least familiar way for us to look at another person.

Mid Angle: looks across from object, creates effect that viewer is placed equally with character. Creates space for sympathy or understanding.

Low Angle: looks up, creates feeling of helplessness or intimidation in face of something powerful or dominant.

Canted Angle: camera is offset, creating a topsy-turvy worldview, stressing the unfamiliar or the disorienting.

Subjective Angle: is a point of view angle, it represents the point of view of another character, as if the camera were her or his eyes.

Camera Movement

Pan: a slow horizontal pivoting of a camera fixed in one place.

Tracking Shot: linear movement of camera alongside a moving object or scene—camera moves, not stationary.

Tilt Shot: shows slow vertical pivoting of camera, implies aspiration, thoughtfulness, or curiosity.

Crane: a vertical or diagonal movement up and down, enables viewer inspection of large objects.

Dolly: smooth rolling movement of camera either into or out of a field of vision; implies curiosity gratified, spatial intrusion, or lack of interest.

Camera Speed

Slow Motion: used to create dreamlike vision, lyrical, entrapping, confined or other emotional qualities or states.

Lighting

Point: creates what we see and also defines what and how we see it.

Natural Light: attempts to simulate the effects of lighting in an everyday setting; it doesn't call attention to itself.

Hard Lighting: sharply contrasts illuminated and shadowed areas; suggests mystery, ominous situations, fear, used a lot in *film noir*.

Soft Lighting: creates an evenly lit world, where things are known or soon-to-be known. Usually militates against the generation of suspense or fear, and does not create strong moral distinctions between characters.