

Shots:
<b>Establishing shot</b> - a shot usually involving a distant framing that shows the spatial relationships among the important figures, objects and settings in a scene.
<b>Close-up</b> - a framing in which the scale of the object shown is quite large; most commonly a person's head seen from the neck up, or an object of a comparable size that fills most of the screen.
<b>Medium shot</b> - a framing in which the scale of the object shown is between a close up and a long shot. On a person this would usually be from the waist up.
<b>Long shot</b> - a framing in which the scale of the object shown is small, a standing figure would appear nearly the height of the screen.
<b>Aerial shot</b> - a moving shot from above looking down.
<b>Point of view</b> - a shot taken with the camera placed approximately where the character's eyes would be, showing what the character would see usually cut in before or after a shot of the character looking.
<b>Two-shot</b> - two figures within the frame.



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**How to turn your observations into a sentence:**

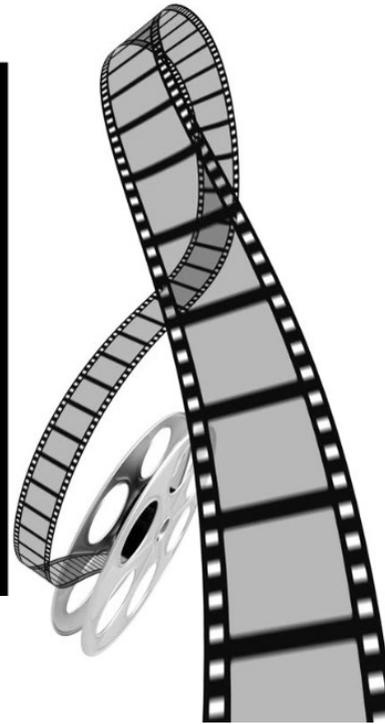
'The cinematographer has used a static, eye level, mid shot that is tightly framed with natural, soft lighting. This shot suggests / connotes / is significant because...'

Source: adapted from Holgate Academy/University of Montana

Movements:
<b>Pan</b> - a camera movement with the camera body turning to the right or left. On screen it produces horizontal movements.
<b>Practical extension</b> - a camera movement in which the camera is kept at an equal distance to the subject.
<b>Crane</b> - a change in framing accomplished by having the camera above the ground & moving through the air in any direction.
<b>Tilt</b> - a camera movement with the camera body swivelling upward or downward on a stationary support. It produces a mobile framing that scans the space vertically.
<b>Tracking</b> - a mobile framing that travels through space forward, backward, or laterally.
<b>Dolly</b> - a camera support with wheels, used in making tracking shots.
<b>Zoom/reverse zoom</b> - a close up rapidly from a long shot to a close up, and vice versa. The mobile frame does not alter the aspects or positions of the objects filmed.
<b>Hand-held</b> - the use of the camera operator's body as a camera support, either holding it by hand or using a harness.

Lighting:
<b>"Hard" light</b> - creates sharp shadows (Chiaroscuro/Low Key)
<b>"Soft" light</b> - creates less of a contrast between light and dark. (High Key)
<b>Frontal lighting</b> - eliminates shadows
<b>Side lighting</b> - shadow from the side
<b>Back lighting</b> - silhouettes (or eliminates shadows when used with other lights)
<b>Under lighting</b> - shadow from below
<b>Top lighting</b> - shadow from above
<b>Three point lighting</b> - key light, fill light and back light used to illuminate the subject to create depth.

# Filming Project—Knowledge Organiser Summer 2



Framing:
<b>Rule of Thirds</b> - a photography technique used to help with framing / composition of shots.
<b>Framing</b> - the use of the edges of the film frame to select and to compose what will be visible onscreen.
<b>Centrally framed</b> - the object is in the centre of the screen.
<b>Tightly framed</b> - there is no/little room around the object. It fills the screen.

What is editing?
Film editing is technical part of the post-production process of filmmaking. The film editor works with the raw footage, selecting shots and combining them into sequences which create a finished motion picture. Film editing is often referred to as the "invisible art" because when it is well-practiced, the viewer can become so engaged that he or she is not aware of the editor's work.

Continuity Editing:
This is a style of editing that requires the director to try to make the film as realistic as possible. This means the film is trying to recreate what the world around us is and trying to make it easier on the audience to comprehend and understand the action happening on screen. If continuity editing is done well, then the audience forget the editor's role as the film's narrative flows smoothly. Below are some features of continuity editing to create realism:
Eyeline Match / 180 Degree Rule / Match on Action / Establishing Shots / POV Shots / Diegetic Sound / Shot and Reverse Shots.

Diegetic or Non Diegetic?
<b>Diegetic</b> - any sound that has an onscreen source belonging to the action.
<b>Non-diegetic</b> - any sound that does not have an onscreen source & characters do NOT hear it e.g. some voiceovers, music.

Music:
<b>Associative</b> - is a style of music that evokes emotional and physical reactions using melody and rhythm.
<b>Parallel</b> - sound that complements the image track. Sound & image seem to reflect each other.
<b>Contrapuntal</b> - sound that does not complement or fit with the image track.

Transitions:
<b>Straight Cut</b> - In film making, the joining of two strips of film together with a splice. 2. In the finished film, an instantaneous change from one framing to another.
<b>Fade-in</b> - a dark screen that gradually brightens as a shot appears. <b>Fade-out</b> - a shot gradually darkens as the screen goes black. Occasionally fade-outs brighten to pure white or to a colour.
<b>Wipe</b> - a transition between shots in which a line passes across the screen, eliminating the first shot as it goes and replaces it with the next one.
<b>Dissolve</b> - a transition between two shots during which the first image gradually disappears while the second image gradually appears
<b>Match cut</b> - creates a cut between two shots that show graphically similar images.
<b>Cutaway / Motivated Cut</b> - a specific cut that creates dramatic irony by drawing the audience's attention to something particular within the scene.
<b>Crosscutting</b> - where the editor alternates between two different narratives.
<b>Jump Cut</b> - an abrupt transition from one scene to another.

