

Chapter 1: Film as a Language

Formal context – the form of a film

- Medium-specific technologies
 - Lighting options, special effects, editing, sound design

Social context – the content of a film

- Social and historical problems that provide a story's thematic focus

Continuity editing (“invisible editing”)

- Makes a sense of continuity from shot to shot
- Story and audience's attention flows smoothly

Match action/match cut

- 2 shots edited together to create a sense of continuous action

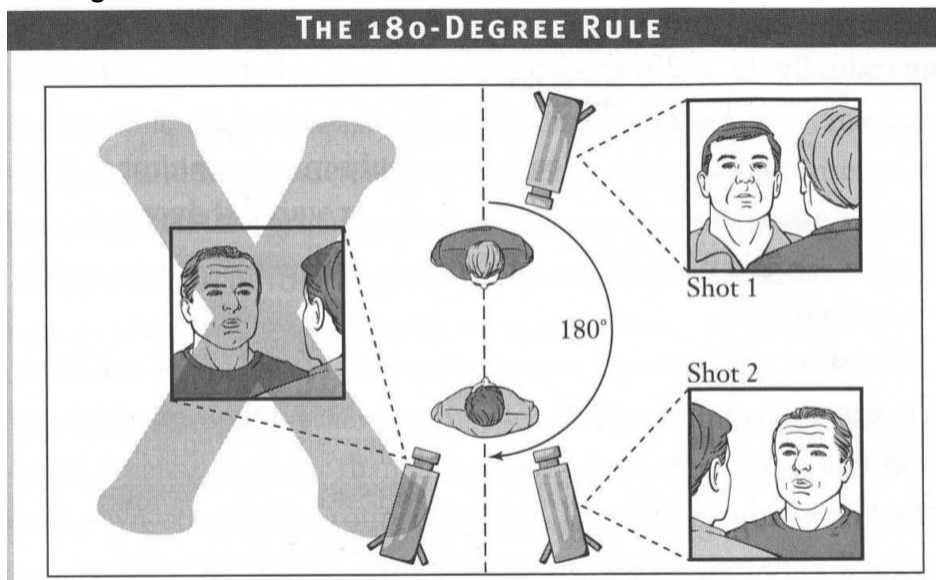
Shot/reverse shot

- One character talks to another
- Next shot reverses the view

Eyeline match

- Form of match editing
- One character looks to the direction of another character (off screen)
- Second character looks back to first character

180-degree rule



- If an imaginary line is drawn between the 2 characters and treated like the diameter of a circle surrounding the 2 characters, all shots should be taken on one side of that line

Crosscutting (parallel editing)

- Cutting back and forth between shots that are happening in different locations at the same time

Mismatch

- Lack of continuity between shots

Jump cut

- Shift from one shot to the next fails to maintain smooth continuity in time or space

Extra-diegetic

- Exists outside the film world
- Characters in film can't hear the extra-diegetic music or see the extra-diegetic images
- 'invisible witness' point of view

Diegetic

- Exists within the film world
- Characters in film can hear diegetic music and see diegetic images
- Character point of view

Types of shots – distance of camera from main subject (can be character or object)

- **Long shot** – full human figure, head to toe
- **Medium long shot** – human figure from knees up, $\frac{3}{4}$ of body shown
- **Medium shot** – human figure from waist up, $\frac{1}{2}$ of body shown
- **Medium close shot** – from chest or shoulders up, $\frac{1}{4}$ of body shown
- **Close-up** – face only
- **Extreme close-up** – focus on a detail of the face

Establishing shot

- First shot of a scene

Long shot

- Renders the characters as small figures compared to surroundings

Long take

- Any type of shot that continues for an extended period

Camera movement

- **Pan** – camera moves left or right (turning your head left or right)
- **Tilt** – camera moves up or down (tilting your head up or down)
- **Static shot** – no camera movement
- **Tracking** – camera itself moves through space

Lighting – overall brightness of the shot, contrast between light and dark

- **High-key lighting**
 - High brightness, low contrast
- **Low-key lighting**
 - Low brightness, high contrast
- **Key light**
 - Typically, above and to the side of main characters
 - Strongest source of light on the set
 - Casts some shadows

- **Fill light**
 - Typically placed lower and to the opposite side of main characters
 - Weaker light but is adequate to fill in most or all key light's shadows
- **Back light**
 - Placed behind main character, out of view
 - Cast halo around head or figure of main character
 - Draw soft outline around character, separating them from the background
- **Spotlight**
 - Focused on limited area
- **Floodlight**
 - Covers large area
- **Kick light (rim light)**
 - Harsh, silhouetting light that catches only part of the face or figure

Mise-en-scene

- Composition of shot
- Set design, costumes, lighting, props, character placement

One shot

- A shot showing only one character in the frame

Two shot

- A shot showing two characters in the frame

Open frame

- A shot that gives the sense that what occurs in the frame is part of a much wider field of potential action rather than an enclosed, self-contained composition

Closed frame

- A shot that is entirely self sufficient
- Creates a sense of the world where the action takes place within the boundaries of the shot

Foreground

- Area of the frame closest to the camera
- Occupied by main characters or crucial pieces of action

Background

- Area of the frame farthest from the camera

Off-screen space

- Space outside of the frame

Identification

- The audience's emotional or psychological connection to the characters