

# Cinematic Techniques

| Shots and Framing  | Camera Angles  | Camera Movement  | Lighting  | Editing   | Music/Sound  |
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| <ul style="list-style-type: none"> <li>• <b>Shot:</b> In terms of camera distance with respect to the object within the shot.</li> <li>• <b>Establishing Shot:</b> A shot that sets up, or establishes the context for a scene by showing the relationship between its important figures and objects. It is generally a long- or extreme-long shot at the beginning of a scene indicating where, and sometimes when, the remainder of the scene takes place</li> <li>• <b>Long shot:</b> Subject or characters are at some distance from the camera; they are seen in full within their surrounding environment.</li> <li>• <b>Medium shot:</b> Generally speaking, this shot frames a character from the waist, hips or knees up (or down). The camera is sufficiently</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Eye level:</b> when the camera is held at the same level as the eyes of the character in the shot.</li> <li>• <b>High angle:</b> When the camera is held above the eye-level as the characters in the shot.</li> <li>• <b>Low angle:</b> When the camera is held below the eye-level of the characters in the shot.</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Pan:</b> Movement of the camera from left to right or right to left around the imaginary vertical axis that runs through the camera.</li> <li>• <b>Tilt:</b> The camera tilts up or down, rotating around the axis that runs from left to right through the camera head.</li> <li>• <b>Zoom:</b> Zooming either towards or away from an individual object (or multi-object ensemble), e.g. from distance shot to close-up shot or vice versa.</li> <li>• <b>Dolly/tracking:</b> A shot taken while the camera is in motion along with</li> </ul> | <ul style="list-style-type: none"> <li>• <b>High key:</b> A style of lighting that aims to reduce the lighting ratio present in the scene. This is used to suggest an upbeat mood. It is often used in sitcoms and comedies.</li> <li>• <b>Low key:</b> Low key light accentuates the contours of an object by throwing areas into shade while a fill light or reflector may illuminate the shadow areas to control contrast. It tends to heighten the sense of alienation felt by the viewer; hence it is commonly used in film noir and horror genres.</li> <li>• <b>Bottom or side lighting:</b> Lighting</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Cut:</b> a single unbroken frame of film.</li> <li>• <b>Fade:</b> A punctuation device. The screen is black at the beginning; gradually the image appears, brightening to full strength. The opposite happens in the fade out.</li> <li>• <b>Dissolve/Wipe:</b> A transition between two sequences or scenes in which a first image gradually dissolves or fades out and is replaced by another which fades in over it. This type of transition, suggests a longer passage of time than a cut.</li> <li>• <b>Flashback:</b> A scene or sequence (sometime an entire film), that is inserted into a scene in "present" time and that deals with the past. The flashback is the past tense of the film.</li> <li>• <b>Shot-reverse-shot:</b> A film technique where one character is shown looking at another character (often off-screen), and then the other character is shown looking back at the first character. Since the</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Diegetic:</b> It is sound that the characters can hear as well as the audience, and usually implies a reaction from the character.</li> <li>• <b>Non-diegetic:</b> It is sound which is represented as coming from a source outside the story space, i.e. its source is neither visible on the screen, nor has been implied to be present in the action. Also called "non-literal sound" or "commentary sound".</li> </ul> |

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| <p>distanced from the body for the character to be seen in relation to her or his surroundings (in an apartment, for example).</p> <ul style="list-style-type: none"> <li>• <b>Close-up:</b> The subject framed by the camera fills the screen; often these shots have a symbolic value, usually due to their recurrence during the film. How and where they recur is revealing not only of their importance but also of the direction or meaning of the narrative.</li> <li>• <b>Extreme close-up:</b> Only part of the subject is framed in the shot.</li> <li>• <b>Two shot:</b> a type of shot in which the frame encompasses a view of two people (the subjects).</li> </ul> |  | <p>the action of the scene.</p> <ul style="list-style-type: none"> <li>• <b>Boom/crane:</b> A shot taken by a camera on a crane or jib. The most obvious uses are to view the actors from above or to move up and away from them, a common way of ending a movie.</li> </ul> | <p>used to illuminate the shot from the side of the frame or from below the frame. This technique is often used to create suspense or curiosity.</p> <ul style="list-style-type: none"> <li>• <b>Front or back lighting:</b> Lighting used to illuminate the background or foreground area of a set. The light will also provide separation between the subject and the background/foreground.</li> </ul> | <p>characters are shown facing in opposite directions, the viewer assumes that they are looking at each other.</p> <ul style="list-style-type: none"> <li>• <b>Cross cutting:</b> Cutting between different sets of action that can be occurring simultaneously or at different times. Cross-cutting is used to build suspense, or to show the relationship between the different sets of action.</li> <li>• <b>Eye-line match:</b> Based on the belief in mainstream cinema that when a character looks into off-screen space the spectator expects to see what he or she is looking at, thus there will be a cut to show what is being looked at: object, view, another character, etc. Eyeline then refers to the trajectory of the looking eye. The eyeline match creates order and meaning in cinematic space.</li> </ul> |  |
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