



Terminology Guide for Film Analysis

Shot

- A shot is any continuous stretch of film occurring between cuts or edits. The camera's point of view automatically tells you something about how a film's creators intend viewers to perceive a setting or subject. Below are terms to describe a subject's spatial relationship to the camera.
- Types of shots:
 - **Distance:** Close-up; Medium Shot; Long Shot
 - **Angle:** High-Angle Shot; Low-Angle Shot; Over-the-Shoulder Shot; Eye-Level Shot; Aerial Shot
 - **Movement:** Static Shot; Dynamic Shot
 - Reverse Shot; Point of View Shot

Aerial or bird's-eye view creates a godlike perspective that soon reveals itself to be Fahai's point of view.



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Camera Movement

- **Zoom:** The camera stays stationary, but the lens adjusts to move the viewer closer to or farther away from the initial shot
- **Pan:** The camera stays stationary but rotates horizontally
- **Tilt:** The camera stays stationary but rotates vertically
- **Dolly Shot:** The entire camera moves to change the initial shot
- **Tracking Shot:** The camera follows a single subject or object as they/it move(s) out of the initial shot

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Shot Composition

- **Mise-en-scène:** This theory, which literally means “placing on stage,” assumes that everything that is placed before the camera was intentionally put there and can be read for meaning. Analyzing a shot for its mise-en-scène involves looking at the background setting, acting style, lighting, props, costuming, and choreography of the scene.
- **Focus:** Refers to the depth of field of a shot, or how many layers of a shot the viewer can easily perceive.
 - Deep focus shots make use of wide angle lenses so that the foreground, middle ground, and background of a shot can all be easily seen.
 - Shallow focus shots make use of narrow lenses so that only one layer of the shot can be made out. Other layers remain blurry.
- **Linear Composition:** Shots composed largely of horizontal and vertical lines generally give the impression of stability. Shots composed largely of diagonal lines give the impression of stress, tension, or uncertainty.



Linear composition:
framing White through
vertical and horizontal
lines; framing Green
through diagonal lines.



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Cuts and Edits

- A cut is a break between two shots.
- Jump Cut: A sudden or otherwise startling cut that provides a strong contrast to the previous shot
- Montage: Several disparate shots are overlapped in editing so that they appear on-screen at the same time or in sequence.
- Pacing: If a sequence makes use of a lot of cuts in a short span of time, it's considered fast-paced and usually conveys the feeling that there's a lot of action happening. On the other hand, if a shot is not broken by a cut for a long stretch of time, this can slowly build tension as the audience anxiously waits for a cut. A shift between fast- and slow-paced sequences often marks an important narrative or tonal shift.