| Play Title | Film Title | Year Released (Country) | Director |
|---|---|---|---|
| | *The Tempest: by William Shakespeare, as seen through the eyes of Derek Jarman* | 1980 (U.K.) | Derek Jarman |
| | *Tempest* | 1982 (U.S.A.) | Paul Mazursky |
| | *Prospero's Books* | 1991 (U.K./France) | Peter Greenaway |
| | *The Tempest* | 1999 (U.S.A.) | Jack Bender |
| *Titus Andronicus* (1594) | | | |
| | *Titus Andronicus* | 1999 (U.S.A.) | Christopher Dunne |
| | *Titus* | 1999 (U.S.A./Italy) | Julie Taymor |
| | *Titus Andronicus* | 2000 (U.S.A.) | Richard Griffin |
| *Twelfth Night* (1602) | | | |
| | *Twelfth Night* (silent) | 1910 (U.S.A.) | Charles Kent and Eugene Mullin |
| | *Dvenadsataya Noch* | 1956 (Russia) | Yan Frid |
| | *Eros Perversion* | 1979 (Italy) | Ron Wertheim |
| | *Twelfth Night* | 1987 (Argentina) | Neil Armfield |
| | *Dvenadsataya Noch* | 1992 (Russia) | Mariya Muat |
| | *Twelfth Night* | 1996 (U.K.) | Trevor Nunn |
| *The Two Gentlemen of Verona* (1594) | | | |
| | *Zwei Herren aus Verona* | 1963 (West Germany) | Hans-Dieter Schwarze |
| *The Winter's Tale* (1611) | | | |
| | *The Winter's Tale* (silent) | 1910 (U.S.A.) | Theodore Marston and Barry O'Neil |
| | *The Winter's Tale* | 1968 (U.K.) | Frank Dunlop |

# Glossary of Film and Literary Terms

**Accelerated Motion** *see* **Fast Motion**

**Aerial Shot (Bird's Eye):** A shot filmed by a camera, placed at a great height, as attached to a helicopter or a plane.

**Allegory:** A narrative that employs extended metaphors in such a way as to have characters, actions, and objects assume abstract meanings and values.

**Allusion:** A brief reference to a person, event, character, or artistic work; allusions are effective to the extent that the audience shares the common body of knowledge being referenced.

**Ambiguity:** The intentional or unintentional expression of an idea in language that yields more than one meaning and leaves uncertainty as to the intended significance of the statement.

**Analytic Editing:** The technique of editing together film sequences or literary passages in such a way that an emphatic meaning is constructed; editing tightly constructed on reasoning with the intention of leading the reader or viewer to specific percepts.

**Analytical Criticism:** A mode of criticism that holds that a work of art is an autonomous whole, whose meaning is stable and can be discerned through application of rigorous and logical systems of analysis.

**Anamorphic Lens:** A camera lens that produces a widescreen image.

**Answer Print (Trial Print/Trial Composite):** The first draft of the complete film, including editing, synchronized sound, and light and color adjustments. Further changes are usually made in this print before **release prints** are made.

**Anti-hero:** The protagonist of a film or literary work who has attributes opposite of those a traditional **hero**.

**Apostrophe:** A figure of speech in which a personified object or an absent person is directly addressed.

**Art Director** *see* **Production Designer**

**Aspect Ratio**: The height-to-width ratio of the image projected on the screen. The aspect ratios are: Standard Wide: 1::1.85; widescreen/CinemaScope: 1::2.35.

**Asynchronous Sound:** Any sound whose source is not visible on screen; also referred to as "off screen sound."

***Auteur* Theory:** Derived from French term for "author"; first advanced by the film journal *Cahiers du cinéma,* the theory asserts that a movie, though a collaborative art form, has a dominant influence, usually seen as the director. *Auteur* theory further developed into sustained studies of the formal characteristics and recurring themes of individual directors.

***Avant-garde:*** Art that exhibits striking, self-aware innovations in style, form, and subject matter, often constructed in conscious assault against the prevailing values, forms, and traditions of its age.

**Back Lighting:** Lighting from directly behind the subject, placing it in silhouette.

**Best Boy:** First assistant to the **gaffer** who is the chief electrician during film production.

**Bid:** An exhibitor's written request to a distribution company for the right to show a particular film. The request includes all terms relating to finances, advertising, and length of exhibition.

**Biographical Film (Biopic):** A film that narrates, to varying degrees of authenticity, the life of a real and well-known person.

**Bird's Eye Shot** *see* **Aerial Shot**

**Blacklist:** The roster of known and suspected members of the American Communist Party compiled by the House Un-American Activities Committee, headed by Senator Joseph McCarthy. This list resulted in the annihilation of reputations and ruination of lives of many writers and filmmakers working in America.

**B-picture:** A film made more quickly, more cheaply, and less ambitiously than, for example, a large Hollywood feature; on occasion, these films reach a high degree of artistry and popularity.

**Burlesque:** A form of comic art characterized by exaggerated, heightened ridicule.

**Burn-in:** The sudden shift from an image to an all-white screen.

**Burn-out:** The sudden shift from an all-white screen to an image.

**Camera Angle:** The position of the camera in relation to the subject being photographed. The most basic camera angles are: high, low, aerial, eye-level, and oblique.



**Catharsis:** From the Greek word for "purging" (*katharsis*), Aristotle's term for the effect of tragedy on the spectator's emotions. Through an "imaginative participation" with the suffering of the characters, the audience experiences a purging, a sense of emotional release that results in a certain serenity.

**Chiaroscuro:** From the Italian "chiaro" meaning "clear" and "oscuro" meaning "dark," the technique of placing very dark and very light portions of a work in opposition; a term used to describe a painting, print, photograph, or motion picture with strong, particularly dramatic contrasts of light and dark In painting, some finest examples of this technique are found in the work of Caravaggio and Rembrandt.

***Cinema Verite*:** A style of filmmaking that attempts to replicate real-life; shots are constructed in ways that de-emphasize the technical means of production (camera placement and movement, script, lighting, etc.) and emphasize the reality of the screen world.

**CinemaScope (Scope):** The trade name (created by 20th Century–Fox ) for the widescreen process that utilizes an aspect ratio of 1::2.35.

**Cinematographer (Director of Photography/DP):** The individual in charge of filming the shots. The cinematographer is responsible for choice of cameras, film stock, lenses, and filters; lighting; general composition; camera placement and movement; and maintenance of a consistency of style throughout the film. As such, the cinematographer often leaves the actual operation of the camera(s) to other camera operators.

**Classic (Classicism, Classical):**

1. Any work of art that has achieved a long-recognized status for its superior qualities.
2. Any work of art that demonstrates the values and traditions of ancient Greek and Roman culture: restraint, clarity, balance, dominance of reason, logical organization, decorum, elegance, and a harmony of form.

**Close-Up:** A shot in which the human face or an object fills the frame.

**Comedy:** Any work that is humorous in its treatment of characters and theme.

**Composition:** The arrangement of all the elements within the screen image: the objects, lighting, shadows, and color.

**Composition in Depth** *see* **Deep Focus**

**Conflict:** The struggle which emerges from an interplay of opposing forces.

**Continuity Editing:** A style of editing that maintains a continuous and seemingly uninterrupted flow of action between shots.

**Continuity Mistake:** An error resulting among shots from mismatches in dialogue, direction of movement, props, or costumes.

**Contrast:** the relationship between both the extremes of lighting in a frame and the intermediate gray scales between light and dark.

**Copy Text:** The specific text of a literary work that forms the basis against which other versions (editions, impressions, and issues) are compared.

**Copyright:** The exclusive legal right to use, publish, or reproduce works of literature and art.

**Crane Shot:** A moving shot taken from a high perspective by a camera mounted in a crane specially constructed for that purpose.

**Critic:** One who estimates, evaluates, and explores the quality of the work of others. The best critics are knowledgeable in their field, possess a sophisticated aesthetic appreciation, and function much as great teachers do, helping to illuminate matters we may not have seen on our own.

**Cross-Cutting (Parallel Editing):** Editing that jumps back and forth between two or more locations, causing the audience to see a relationship between two or more events.

**Cut:**

1. Verb: To edit a film by selecting shots and splicing them together.
2. Noun: A transition made by editing two pieces of film together.

**Cutaway:** A shot or sequence of shots inserted in such a way as to create a break in continuity, which is usually achieved by creating a jump in time, locale, or action.

**Dailies (Rushes):** The film prints, generally including the sound recorded while filming, that are processed the same day and sent to the production team for immediate viewing and are used as an indicator of how the film is progressing.

**Decelerated Motion** *see* **Slow Motion**

**Deep Focus:** A technique in which objects in the foreground, the mid-ground, and the distant background appear in equally sharp focus.

**Depth of Field:** Distance between the nearest and furthest points at which the screen image is in focus.

***Deus ex machina*:** From the Latin for "god from the machine," any sudden, unexpected incident in a narrative that restores order and makes the events turn out well.

**Diptych:** Two separate, independent, similarly shaped canvases or panels, depicting antithetical states of the same basic theme (example: spring and winter) that are hinged together in an attempt to have the viewer meditate on the relation between the opposing conditions.

**Director of Photography/DP** *see* **Cinematographer**

**Dissolve:** An editing technique by which one shot gradually merges into the next through the superimposition of a fade-out or fade-in.

**Documentary:** A film that attempts to convey the reality of actual people, places, and events and focuses on the facts instead of a fictional account of the subject.



**Documentary Novel:** A term created by literary critic F. O. Matthiessen, for a work of fiction that integrates elaborate and profuse factual detail and cultural information, including newspaper accounts, trial transcripts, and real cultural occurrences.

**Dolly Shot** *see* **Tracking Shot**

**Dub/Dubbing:** Dialogue or sound that is recorded and matched to action in shots already filmed.

**Edit:** The splicing together of separate shots; the two basic styles of editing are **continuity** and **montage editing**. Also, to prepare a work for a wider audience by revising it.

**Establishing Shot:** A shot or sequence of shots showing the setting (time and place) of a movie or a specific scene; often the opening shot of a film.

**Expressionism:**

1. An early twentieth century mode of artistic expression that followed and enlarged upon **impressionism** through its effort to objectify inner experience. It rejects realistic methods of verisimilitude because of its belief that objects in art are not representational but transmitters of impressions and moods. Expressionism employs distortion and exaggeration as a means of transforming the physical world into an expression of the inner self.
2. In film, expressionism is characterized by a nightmarish quality, unreal atmosphere, distortion of images, dislocation of time, and rupture of space and logic. It flourished in the 1920s, in part as a response to the mechanization of society, with its tendency to devalue people and art.

**Extreme Close-up:** A shot which shows a portion of the human face, a small portion of an entirety, or the entirety of a small object.

**Extreme Long Shot:** A shot filmed from a considerable distance, often a quarter of a mile or farther.

**Eye-Level Shot (Straight-on Shot):** A shot taken from the height of normal vision or 5' to 6' from the ground.

**Eye-line Match:** Shots which cut from a character to what that character is seeing.

**Fade:** A visual transition placed between shots in such as way that the image on screen gradually goes to black (fade-out) or emerges from black (fade-in).

**Fast Motion (Accelerated Motion):** Mechanical distortion of a shot which causes it to occur at a faster speed than it did in reality.

**Figurative Language:** Writing that incorporates any of the various figures of speech, such as: **metaphor**, **simile**, **personification**, **hyperbole**, **irony**, **apostrophe**, **metonymy**, and **synecdoche**.

**Fill-light:** A soft light, normally placed near the camera on the side opposite the **key-light**; it fills in areas left inadequately lit by the key-light or it softens shadows, thereby reducing the **contrast**.

**Film Noir:** French for "black film"; a style that emerged in Hollywood in the late 1940s through 1950s; characterized by a brutal, violent urban world of crime and corrupt characters; filmed in a manner that emphasizes dark shadows, pools of light, **low-key**/high contrast illumination; the frequent use of extreme high, low, and oblique angles; and slow tracking shots that feel threatening and predatory.

***Fin de siècle***: The "end of the century"; a term often applied to the transitional period marking the last ten years of a century.

**Flash-Forward:** A shot or sequence of shots that transports the action of the story into the future.

**Flash Pan (Swish Pan):** A shot in which the camera pans so rapidly that the images are blurred as they "flash" by; normally used as transition between shots to indicate the passage of time.

**Flashback:** A shot or shot sequence that transports the narrative action of the story into the past.

**Flat Lighting:** The distribution of light within the image so that bright and dark tones are not in high contrast.

**Foreshortening:** The compressing into a single sentence or a single shot sequence any event that recurs multiple times.

**Frame:**

1. Noun: One single cell from a piece of motion picture film; the boundaries that contain the screen image.
2. Verb: To compose a shot.

**Freeze-Frame:** A mechanical distortion in which the action appears to come to a dead stop; achieved by reprinting a single frame and splicing it into a sequence many times in succession.

**Full Shot:** A shot which contains the human body, head to toe, or the visual equivalent of another object.

**Gaffer:** Chief electrician during film production responsible for supplying, placing, operating, and maintaining the power sources and the required lighting equipment both on a set and on location.

**Gauge:** The width of a filmstrip as measured in millimeters (mm); 8mm or Super 8mm is the width originally shot for home movies; 16mm for student filmmaking, schools, and museums; 35mm for commercial movie theaters; and 70mm very large-screen theaters.

**Genre:** The types or categories into which films or literary works are grouped; from the French (*genre*) for type or kind. Used to indicate a medium, manner, or style of art.



**Ghost Writer:** Someone whose writing is published under the name of another person.

**Grip:** A general handyworker who may rig the electrical equipment, construct the lighting scaffolding, lay dolly tracks, push the dolly during shooting, or help build the sets in accord with where and how the camera will move to film the scenes. The name is derived from the fact that this worker must have a "firm grip" on matters.

**Hand-Held Shot:** A shot made with the camera held in hand; the resulting image lacks the visual stability achieved from mounting the camera on a tripod or other stabilizing fixture.

**Hero:** The protagonist of a story; the principal character who embodies those superior qualities of a given culture.

**High-Angle:** A shot in which the camera is positioned above and looks down at the subject, with the resulting effect of diminishing the subject or making it appear vulnerable.

**High-Key Lighting:** A distribution of light within the frame so that the bright tones predominate.

**Humanism:** Any expression in art or philosophy that values, exalts, or penetrates into human endeavors, as opposed to divine or supernatural elements.

**Hyperbole:** A figure of speech marked by exaggeration.

**Impressionism:** A highly personal mode of artistic expression in which the subject is presented as it appears to the artist's individual temperament rather than as it appears in actuality.

**Intertextuality:** The relationship between two or more texts that quote from one another, allude to one another, or in any other manner create connections.

**Iris:** A transitional device used between shots in which the image seems to disappear (iris in) or grow larger (iris out) within the confines of a circle that expands or contracts, much as the iris in a human eye does.

**Irony:** A figure of speech in which the actual intent is expressed in words or images that carry the opposite meaning.

**Jump Cut:** A cut that abruptly jumps forward within a single action and creates a sense of discontinuity or dislocation.

**Key-Light:** The major source of illumination for a shot; the key light is normally positioned above, in front of, and to the side of the visual subject.

**Literal:** Accurate to the letter, without embellishment or interpretation.

**Long Shot:** A shot taken with the camera at a distance approximately equal to an orchestra seat from a proscenium stage in a live theater.

**Low Angle**: A shot in which the camera is positioned below and looks up at the subject, with the resulting effect of empowering the subject.

**Low-Key:** A distribution of light within the frame so that the **key-light** does not dominate; instead, the scene is underlit, grayer and darker, with shadows and pools of bright light that often contrast with the darkness. Low-key lighting is employed in horror films and **film noir**.

**Match on Action/Match on Movement:** The editing together of shots to create a continuation of a dramatic action or a particular physical movement across a cut to the subsequent shot.

**Match on an Object:** The editing together of shots to carry an image of a person, place, or thing across a cut to the subsequent shot.

**Matte Shot (Mask Shot):** A partial covering placed over a portion of the camera lens to reduce or change the shape of the frame or to allow another image to be inserted later.

**Medium (Mid) Shot:** An intermediate shot between a close-up and a long shot; refers to a shot of the human body from the waist up.

**Melodrama:** An unrealistic, pathos-filled tale of romance or domestic situations with stereotypical characters that often include a much-put upon central female character. Melodrama is a combination of drama and *melos*, the Greek for "to play with music," and this genre incorporates music to heighten the emotions of the story.

**Metaphor:** A figure of speech in which an object is used to refer to something that it does not literally denote in order to suggest a similarity.

**Metatext:** A text that comments upon, describes, or explains another text; a text in which a writer, artist, or filmmaker analyzes his or her own previous work.

**Metonymy:** A figure of speech in which a word, phrase, or attribute is substituted for the whole (example: a "crown" for the king).

***Mise-en-Scène*:** A term originally used in the theater to describe the staging of a scene: the set, the placement of the actors, and the lighting. In film, it describes the arrangement of all the compositional elements within the frame of a single shot.

**Modernism:** An early twentieth century movement characterized by a rejection of tradition and authority in favor of an emphasis on novelty, on the exploration of possibilities, on experiments in structure, and on the ongoing search for uniqueness. Modernist works of literary or visual art value abstract thought and complex reasoning; exhibit an eclectic approach; often collapse together high art and low; blur distinctions between genres; incorporate **ambiguity** and discontinuity; utilize fragmented forms, discontinuous narratives, and seemingly random collages of various materials; reject elaborate formal aesthetics in favor of minimalist designs; and express interest in the individual (the unique self), the subjective perspective, and the inner life, and, consequently, often incorporate psychological elements.



**Montage:** A form of editing in which shots are joined together in accord with their visual value rather than in accord with narrative continuity. There are two basic methods of montage editing:

*Russian*: The rapid succession of shots edited in accord with dialectical principles; editing in which images are joined together in a rhythmic pattern that displays a collision of ideas and cinematographic conflicts.

*American*: The rapid succession of shots edited together, usually by means of super-impositions, swish pans, or dissolves, to convey a visual effect, such as the passing of time.

**Narration:** A composition that recounts a story, an event, or a series of events.

**New Wave:** A film style developed in France in 1959–1966, initially by directors Claude Chabrol, François Trauffaut, Jean-Luc Godard, and Alain Resnais. Characteristics of this style include:

1. Realistic, loosely structured plots
2. Nontraditional, unheroic, and unsentimental approach to character
3. Hand-held cameras that create a sense of realism or verisimilitude
4. Experimentation with time and with film space
5. Employment of location and outdoor filming
6. Editing that is elliptical or calls attention to the relationship of the images to one another
7. Existential themes and tones that reinforce that idea that life is absurd
8. Allusions to other films as a means of creating continuity in the film tradition, of paying homage to the work other directors, and of engaging in **self-reflexivity**.

**Noh (No) Theater:** A classical Japanese performance form, with its origins in the fourteenth century. Noh combines elements of dance, drama, music and poetry into one aesthetic, highly stylized stage art. The actors of Noh plays wear masks (or highly stylized make-up made to look like a mask), speak, or sing monotonally, and are often accompanied by a chorus and traditional Japanese musical instruments The Noh stage traditionally includes a roof or canopy supported by four columns and is usually located outdoors.

**Oblique Angle (Tilt Shot):** A shot which creates a sense of disequilibrium, created by tilting the camera so that the images recorded appear to lean diagonally; this shot is used to imply that a character is inebriated, hallucinating, or in a foreboding situation.

**Off-camera:** Any portion of a movie that does not actually appear on screen and in view, but is known to be part of the film's overall information.

**One-shot:** A shot with a single person in the frame.

**Option:** The legal right to make an agreement within a specified amount of time; normally books or screenplays are "optioned." Under such an agreement,

the party interested in producing the work pays a fee to the writer (normally 10% or less of the agreed purchase price). This fee secures the exclusive production rights to the material within the agreed-upon time. Options provide producers the necessary time to assemble the film's **package** and secure necessary financial backing for the project.

**Over-the-shoulder Shot:** A shot in which the camera is positioned over the shoulder of one character, who is usually in dialogue with another.

**Package:** The various major elements needed for the production of a film: the property (book, screenplay), the director, the screenwriter, and the actors. The package is normally assembled by the producer.

**Painted Matte Shot:** A special-effects shot in which a painted image is combined with a live-action one.

**Panning (Pan) Shot:** A shot in which the camera remains in place but moves horizontally on its axis; the term comes from "panorama" as the shot often follows movement across a landscape or a field of action.

**Parallel Action:** Action that is related, but takes place at two or more different locations often at the same time; through the use of **cross cutting**, the film shifts back and forth between the separate, but related, actions.

**Parallel Editing** *see* **Cross Cutting**

**Parallelism:** A structural arrangement by which coordinating ideas or actions have coordinating presentation.

**Parody:** A work that humorously or satirically imitates another work of a more serious nature.

**Period Film:** Any movie that attempts to recreate or evoke the reality of another time.

**Persistence of Vision:** The capacity of the eye to retain an image for a brief moment after it has disappeared. Persistence of vision allows the human brain to perceive the separate frames of projected film as coherent, moving images.

**Personification:** A figure of speech in which animals, objects, ideas, or abstractions are endowed with human qualities.

**Pixel:** The smallest dots that make up the image on a video screen; the greater the number of pixels the greater the image's resolution. "Pixel" is a shortened version of "picture element."

**Plot:** The particular structure of a **narration**; the arrangement of events that form a **story**.

**Point of View:** The position, perspective, or vantage from which something is observed; the source and scope of the narrative voice of a work of literature or film.



**Postmodernism:** Follows the basic ideas of **modernism** by emphasizing novelty; by rejecting formal aesthetic standards; by incorporating **ambiguity** and discontinuity; and by collapsing the boundaries between genres and between high and low forms of art. Postmodernism, however, places greater stress on reflexivity, self-consciousness, and the decentered, dehumanized subject. While postmodernism is a close relative of modernism, it has a different philosophical underpinning. Modernism recognizes and laments a meaningless universe, and modernist works believe that art can provide the unity, coherence, and meaning which has been lost in modern life; art can do what other human institutions fail to do. Postmodernism, in contrast, accepts the unrelenting absurdity of all existence, including the existence of art. Consequently, postmodernism often involves constructions of nonsense as comments on the belief that even art cannot make meaning where there is none.

**Post-structuralism:** A response to structuralism, most clearly in its expansion upon structuralism's central claim that texts are the product of complex systems and must be approached through any number of reductivist methodologies (studying patterns, binary systems, and structures). Post-structuralists further the structuralists' arguments by claiming that an infinite interplay of signifiers exist within a given text and that one should not impose or privilege one reading of a text over another. There are many post-structuralist theories, but few stand in agreement. Central post-structuralists include: Jacques Derrida, Michel Foucault, Roland Barthes, and Jean Baudrillard.

**Production Designer (Art Director):** The person in charge of the design, construction, and overall physical appearance of the various settings (locations and sound stages) and costumes of a film.

**Protagonist:** The principal character in a story, who may be heroic, non-heroic, or anti-heroic.

**Psychological Novel:** Prose fiction which emphasizes characterization (characters' motivations and internal actions) over external dramatic development.

**Pure Cinema**: The aesthetic standard that asserts that a film is most successful when it uses, manipulates, and exploits the *image*, alone, unaided by extraneous devices of sound.

**Reaction Shot:** A shot of a person responding to something or someone in the preceding shot

**Realism:** A method that attempts a truthful treatment of its material through a fidelity to the actuality of its representation, untouched by romantic or impressionistic coloring.

**Reading:** An audition for a part during which the actor reads from the script.

**Read-through:** A preliminary rehearsal in which the actors read the script aloud, in order to acquaint the cast with one another and to begin discussions among the director and them.

**Record Film:** The filming of a specific event (example: a baseball game) or series of events (example: the World Series) in a straightforward manner, without artistic input.

**Release:** The initial exhibition and distribution of a film. If the budget is large enough, this initial exhibition is preceded by previews and advertising campaigns.

**Release Print:** That particular form of the film that is the composite print distributed for exhibition. These are made from the **sample print** and in large numbers for commercial distribution.

**Remake:** A newer version of a film that had already been made.

**Reverse-angle:** A shot taken by a camera placed opposite from where the previous shot was taken.

**Roman Noir:** French for "black novel"; used to refer to the English gothic novel of the nineteenth century, a genre in which mystery, the supernatural, horror, villainous forces, dark shadows and eerie passageways abound.

**Romance:** Any narrative work that emphasizes a love relationship at the expense of all other story elements.

**Romantic (Romanticism):**

1. Any work of art from the eighteenth and nineteenth centuries that functions as a reaction to neo-classicism.
2. Any work of art that demonstrates the Romantic era's values and traditions: the significance of nature to inspire and to heal; the primacy of imagination and intuition over reason and logic; the interest in and celebration of ordinary people and language; the belief in limitless potential and perfectibility; a fascination with the supernatural, strange, unusual, aberrant, distant, mystical, exotic or bizarre; the eminence of the individual; and a melancholic tone.

**Rough Cut:** An early edited version of the composite film that assembles the general structure of the movie, but lacks the proficient, crafted work of the final cutting.

**Running Time:** The duration of a projected film.

**Rushes** see **Dailies**

**Sample Print:** That final print of a film that is intended for distribution. It is the composite of choices made regarding selection of specific **takes**, editing, sound mixing, and special effects. The sample print is the master copy, used for duplicating the **release prints**.

**Satire:** Any work which blends criticism with wit and humor in an attempt to bring about reform.

**Score:** Music composed for a film; the musical background of any movie.

**Screenplay:** The movie script which is comprised of dialogue, scenes, and descriptions of action and may also include camera placement and movement.



**Second Unit:** A small group of technicians that shoot those scenes that do not require the presence of the director, the principal cinematographer, or the central actors (example: location shots, establishing shots, and scenes involving extras). A second unit is normally employed on larger productions.

**Self-reflexivity:** A work of art that meditates upon its own status as art.

**Semiotics:** From the Greek word for "sign" (*semeion*); the study of signs as developed by the Swiss linguist, Ferdinand de Saussure; the French anthropologist, Claude Lévi-Strauss; and the American linguist, C. S. Pierce.

**Sequence:** A series of related film shots, edited together, to form a coherent dramatic or visual unit.

**Serial:** A single story divided and presented in a sequential series of individual units: literary chapters or short films.

**Set:** An artificially constructed environment in which a movie's action is photographed.

**Sharp Focus:** A shot in which the edges are clearly defined and the details are markedly visible.

**Shock Editing:** Any editing practice that is so unexpected or discordant as to startle the spectator. The effect of shock editing only works if it is used sparingly.

**Shot:**

1. The amount of visual information contained within a frame. The basic shots are: extreme close up (ecu), close up (cu), quarter (qs), medium (ms), full (fs), long (ls), and extreme long (els).
2. A sustained point of view recorded by the camera; the continuous recording of the camera from start to stop. Films are traditionally composed of **sequences** of shots edited together.

**Simile:** A figure of speech, usually introduced by "like" or "as," that expresses a resemblance between things of different kinds.

**Slow Motion (Decelerated Motion):** Mechanical distortion of a shot which causes it to occur at a slower speed than it did in reality.

**Sneak Preview:** The exhibition of a film, prior to its release, in order to furnish important information regarding audience reaction and promotion/distribution strategies.

**Soft Focus:** A shot in which an image is created to appear hazy, not sharply defined, often evoking a romantic effect.

**Sound Track:**

1. The sound portion of a film which includes spoken words, sound effects, and music.
2. The narrow band along one side of a print of film upon which the sound is set down.

**Split Screen:** The dividing of film frames into two or more sections, each featuring a separate image, working as a composite.

**Star System:** A system in Hollywood in the 1920s through the early 1950s by which a film studio would discover young actors, sign them, and cultivate their image into that of a star through heavy publicity and script development. The star worked exclusively for one studio, which, in turn, managed and publicized the on-screen and off-screen life of the performer and constructed an image of the star that appealed to the public in simplistic or complex ways.

**Steadicam:** A trade name that has become synonymous with any camera that allows the cinematographer to maintain a steady image during hand-held filming in situations where it is not possible to use a **tracking shot**. The camera operator wears the Steadicam, made up of a vest-like apparatus with an articulated arm which holds the camera.

**Stereotype:** Any character or story derived from other works and so familiar to the audience as to lack any originality.

**Story:** A narration of dramatic events occurring within a particular time-sequence.

**Story Treatment:** A brief explanation, written in simple prose, of a story, including the action, characters, and scenes. Story treatments seldom contain dialogue or shots and are anywhere from one to forty pages long. The treatment forms the basis for a future script.

**Storyboard:** A series of sketches placed in sequence, much like a comic strip, that provide a visual map for the entire film.

**Straight-on Shot** *see* **Eye-Level Shot**

**Stream of Consciousness Novel:** Prose fiction in which the inner thoughts and feelings of a character are presented as they occur; a record of the conscious experiences of a character as a continuous, flowing series of images and ideas running through the mind and functioning as a variation on the **psychological novel**.

**Style:** The specific manner in which something is composed, expressed, or performed; the particular way in which the ideas expressed in any work find form in the individuality of the author's mode of expression.

**Subjective Shot:** A shot that presents visual information from the point of view of a particular character; a shot in which the camera is placed in such a way that it replicates what a character would be viewing

**Subplot:** A subordinate story or complication that runs through and contributes to the principal plot.

**Superimposition:** A shot in which one or more images are placed on top of one another.



**Swish Pan** *see* **Flash Pan**

**Symbol/Symbolism:** A significance given to inanimate objects, by which philosophical, spiritual, religious, or social abstractions are concretized; an object that indicates something beyond itself.

**Synecdoche:** A figure of speech in which an part is substituted for the whole (example: using "Hollywood" for the entire American film industry).

**Take:** The single, uninterrupted filming of a shot. Several takes are normally filmed and numbered for one shot, and the best take is edited into the movie. The number assigned to the shot always remains the same, but each take is given a different number. For example: Shot 341, Take 1; Shot 341, Take 2.... As filming is going on, the production team keeps a running track of what takes appear most successful.

**Tale:** A simple narrative, in prose or verse, that lacks complications of plot.

**Telephoto Lens:** A camera lens that operates much like a telescope, bringing into focus a subject in the distance, while flattening or blurring other planes of action in the frame.

**Theater of the Absurd:** An avant-garde genre of drama that presents the absurdity of the human condition created by discarding rational narrative and theatrical devices and realistic forms.

**Theme:** The central or dominating idea in a work; an abstract concept that is made concrete through the repetition of words, images, or music.

**Theme Music/Theme Song:** The recurring musical melody or musical passage that runs throughout the film and comes to be associated with a principal character, a theme, or a dominant emotion.

**Three-Shot:** A shot encompassing three actors.

**Tie-in:** A book that is based on and written subsequent to a specific film; often, it is a novelized version of the screenplay.

**Tilt Shot** *see* **Oblique Angle**

**Tone:** The mood of a work; the author's implied attitude toward the subject.

**Tracking Shot (Dolly Shot):** A shot in which the camera is moved by means of wheeled support and is generally positioned parallel to its moving subject.

**Tragedy:** A dramatic form in which the principal character is ruined or suffers extreme hardship and sorrow, especially as a consequence of a tragic flaw, a moral weakness, or an inability to overcome opposing circumstances.

**Trailer:** A short film of one to three minutes produced to advertise a soon-to-be-released or newly-released film.

**Treatment:** A short, written account of a film done prior to the drafting of the screenplay; it includes a detailed description of the story, but does not include dialogue or shots.

**Trial Print/Trial Composite** *see* **Answer Print**

**Two-shot:** A shot with two people in the frame.

**Unit:** The individual crew(s) working on a film; larger film productions have both a first unit, which is responsible for filming the principal shots, and a second unit, that works on ancillary shots.

**Unreliable Narrator:** An narrator whose account of events is built upon errors, faulty understanding, or misjudgments; a narrator who intentionally misleads in the reporting of events.

**Voice-over:** Commentary by an unseen character or narrator.

**Westerns:** Literary or film works set in the western United States and centered on the adventurous lives of settlers, cowboys, scouts, and native Americans in the newly emerging frontier.

**Wide-Angle Shot:** A shot in which a camera lens of shorter-than-normal focal length is employed to photograph images that appear in a longer horizontal plane of action and in a greater depth of field.

**Wide-screen:** Any **aspect ratio** wider than 1:1.33; commercial leaders in wide-screen film include: CinemaScope, Techniscope, VistaVision, and Panavision.

**Wipe:** A transition from one shot to another in which one shot replaces another, horizontally or vertically.

**Writers Guild of America (WGA):** The professional union for screenwriters. The guild also represents writers for television and radio.

**Zoom:** The simulation of camera movement toward or away from the subject by means of the movement of a lens of variable focal length.

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