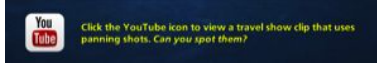


Elements of Film Handout

While you view the Elements of Film video . . .

1. Use this **Elements of Film Tutorial** to learn each term and its definition.
2. In the **Elements of Film video**, click on the  on the bottom of each definition's slide to see each technique in action.
3. In the space provided in the handout, practise recording your observations of the effect of some of these techniques. What did you notice? How did you feel about what you saw? How do your impressions compare to the effect listed on each slide?

Tip! Consider printing this handout. It will help you complete the rest of this unit. An example is provided for the effect of panning in the first line of the table below.

Movement in Film

| Technique | Definition | Effect |
|---------------------|--|--|
| Panning | Panning refers to the horizontal movement of the camera. This produces a visual effect that is similar to what you would see if you moved your head from side to side. | <i>For example: A pan puts me in the action, experiencing the surroundings with the character. I know he's in trouble!</i> |
| Tilting | Tilting is when a still camera is tilted up or down. This can be used to show that something is in a low or high position, or to follow an object or person upward or downward, such as someone climbing stairs or an object falling. | |
| Tracking | Tracking is usually done with a special camera mount called a dolly. The dolly is a wheeled platform that moves—a camera on the dolly can keep pace with the subject during filming. This allows the camera to move alongside the subject, such as a moving car. | |
| Zooming | A special lens is used to make it appear like the camera is moving towards (zoom in) or away from (zoom out) the subject. The camera itself is not moving, so zooming allows for rapid and smooth movement. | |
| Whip Panning | This is the very rapid movement of the camera sideways. This fast motion causes the image to blur. | |

Movement in Film (continued)

| Technique | Definition | Effect |
|--------------------|---|--------|
| Push-In | This is movement of the camera toward a specific subject. As opposed to zooming in, this effect is done by actually moving the camera (perhaps on a wheeled dolly or slider) toward the subject. | |
| Pull-Back | This is movement of the camera away from a specific subject. As opposed to zooming out, this effect is done by actually moving the camera (perhaps on a wheeled dolly or slider) away from the subject. | |
| Spiral Shot | The camera circles around and points inward at an individual or a group of people to provide a full 360-degree view. It can be a quick spiral or in slow motion. | |
| Reframing | Reframing occurs in a single scene when the camera angle, direction, or aspect ratio is changed to make more or less content appear in the scene. Reframing occurs without a cut but can include a change in focus. | |

Transitions in Film

| Technique | Definition | Effect |
|-----------------------|--|--------|
| Wipe | A wipe is a transition that uses a line or shape that passes through the screen as one shot ends and is pushed away, being replaced by the next shot. The two shots do not blend. There are many types of wipes depending on the shape and movement of the line. | |
| Dissolve | In a dissolve, the end of one shot gradually disappears or goes out of focus as the beginning of the next shot gradually appears and focuses. | |
| Match Dissolve | A match dissolve is a transition using an image from one shot that retains its shape as a new image from the next shot dissolves in. | |
| Fade In/Out | This is a technique used at the ending of a scene by fading the last part or focus of the scene to black or white (the scene itself fades away to be replaced by black or white entirely). | |
| Freeze Frame | A freeze frame is when a scene is ended by giving the appearance of stopping the film and "freezing" or holding the image for a few seconds. | |
| Cut | A cut is an instant change from one scene to another, or from one view of a scene to another. | |
| Jump Cut | This type of cut involves two camera shots in sequence that are taken from slightly different camera angles. | |
| Match Cut | This cut moves from one scene to the next with objects, spaces, or scene arrangements that match each other in appearance. | |

Types of Shots

| Technique | Definition | Effect |
|--|--|--------|
| Point-of-View Shot | This shot is taken from the perspective of a character. The audience sees everything a character sees and how he sees it as he moves along. | |
| Hand-held Shot | Hand-held shots are shaky but give a sense of a unique view of events that the camera-holders have as they moves through their environment. | |
| Angle of Destiny | This is a shot taken from high above a scene or character and at an angle, such as from the top corner of a room. | |
| Flat Angle | The camera is at eye level with the subject in the shot. | |
| Low-Angle | The camera is angled up from below the subject. | |
| High-Angle | The camera is angled down from above the subject. | |
| Extreme Long Shot | The subject is filmed from very far away and may barely be visible. | |
| Medium Shot | The medium shot usually only has the top half of the subject in the frame. | |
| Close-up Shot | Close-ups are used to give the viewer intimate details about the subject. | |
| Canted Angle | Also known as the "Dutch Angle," this is when the camera is not held level (the subject in the frame is tilted or crooked). | |
| Worm's Eye & Bird's Eye Angle | These are shots that are filmed either from the ground looking straight up at the subject (worm's eye), or from the air looking directly down at the subject (bird's eye). | |

Framing Shots

| Technique | Definition | Effect |
|-------------------------|---|--------|
| Mise-en-scène | Mise-en-scène is the use of anything other than dialogue to help tell a story or set a mood. Set design is very important to mise-en-scène, but other contributing factors are lighting, space, composition, costumes, hairstyles, casting, character placement, and even the type of film. | |
| Internal Framing | Internal framing is when a camera is filming a scene that has a natural frame within it that captures the subject, such as a door or window. | |
| Open Space | The subject of the frame is surrounded by open space (no objects and no people). | |
| Negative Space | Where the subject of a shot or image is referred to as occupying positive space, negative space is the space around the subject. In film, negative space is the space around the subject as it moves. | |
| Rule of Thirds | The rule of thirds refers to the arrangement of a scene according to a 3 x 3 grid (imagine a square divided equally into nine smaller squares with lines separating them). Applying this rule, subjects are often not centred in the frame, but arranged along the intersection of lines in the imaginary grid. Following the rule of thirds helps to create a pleasing balance to the shot and indicates the important subject(s) in a shot. | |
| Shallow Focus | Shallow focus creates a scene where only one part of the shot is in focus and the rest of the image is out of focus. | |
| Deep Focus | Deep focus creates a scene where all parts of the shot are in focus. | |

| | | |
|--|--|--|
| | | |
|--|--|--|

Sound

| Technique | Definition | Effect |
|--------------------|---|--------|
| Diegetic Sound | These are sounds that the on-screen characters in film experience and maybe even react to, that the audience also hears. | |
| Non-diegetic Sound | These are sounds that the on-screen characters cannot hear such as a voice-over, soundtrack, or certain sound effects. | |
| Voice-over | Voice-overs can be in the form of a narrator speaking about the events in a scene or film. They are usually not recorded during the filming of the scene, but added later during post-production. | |

Lighting

| Technique | Definition | Effect |
|--------------------------|--|--------|
| Back Lighting | This is lighting the subject in a scene from behind. | |
| Top Lighting | This is lighting a subject in a scene from above. | |
| Side Lighting | This is where the subject in a scene is half-lit and half in darkness. | |
| Under Lighting | This is lighting a subject in a scene from below. | |
| High-Key Lighting | This is bright, even lighting with few shadows and little contrast between dark and light areas in a scene. | |
| Low-Key Lighting | This is dim, uneven lighting with many shadows and plenty of contrast between dark and light areas in a scene. | |

