

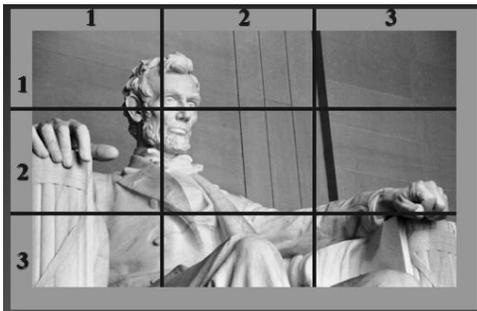
Videography Terminology

Continuity

This is an important concept to keep in mind during recording of video/audio and later in post-production. Continuity means that if something is in one position or state-of-being in one shot, it needs to be the same way in the next shot unless it has purposely been changed for storytelling purposes. Some examples of lack of continuity are changes in a subject's clothing, hair style, body position, or position of objects on the set between two shots that are supposed to be occurring within the same time frame. Another example is when in one shot a subject is traveling in one direction, but in the next shot the movement is in the opposite direction. Continuity changes can also occur with audio if scenes are shot in different locations or at different times but are supposed to be occurring in the same location.

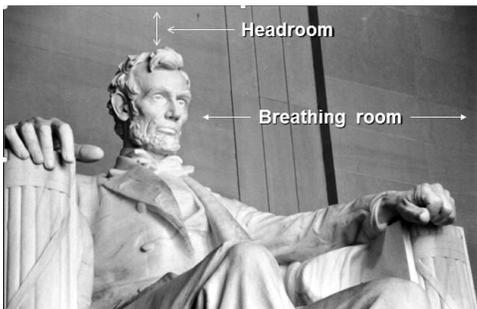
Framing Your Shot

Rule of thirds: Divide the image in the viewfinder into horizontal and vertical thirds like placing a tic-tac-toe grid over it. Place a key part of the image on one of the intersecting points. This keeps the picture interesting and creates a pleasingly balanced image.



Head room: The space between the top of the head and the upper edge of the picture or television screen.

Breathing room: The space in front of a person's face when recorded in profile.



Lead room: The space in front of a moving object or person.



Types of Shots

Wide shot (WS): A shot taken from a distance to show a landscape, building, or large crowd, such as the view of New York City from the Ellis Island. Wide shots are often used as establishing shots at the beginning of a scene.

Establishing shot (EST): A shot, usually wide, that shows the relationship among important characters and the setting or other objects and which can also establish the mood of the scene.

Medium shot (Med): A shot of the talent from waist up, or a shot of a subject or object at a medium distance from camera. This shot is at a conversational distance and is perfect for taping news anchors or people in an interview.

Close-up shot (CU): Only a person's head or a single object is shown, filling the screen completely. Close-up shots of just a person's face are sometimes called "chokers" and are used to show the emotions of a character such as in a reaction shot. Close-ups can also be used to point out an object important to the story, for instance, a rose lying on the sidewalk.

Medium close-up shot (MCU): Halfway between a medium and a close-up shot.

Extreme close-up shot (ECU): A shot that shows only part of a person or a part of an object, for example, a person's eye with a tear falling from it or a detail of a machine.

Reaction shot: A close-up of someone reacting to something off camera.

Reverse angle shot: A shot that is from the opposite angle as the one before it. For example, in the first shot the character is looking in the refrigerator. In the second shot the camera is positioned in the refrigerator looking out at the character as they make their snack selection.

One shot: A shot with one person in it usually framed as a medium close-up. Examples include shots of someone eating alone at a table or running in a marathon.

Two shot: A shot with two people in it usually framed as a medium close-up. This is a typical conversation shot between two people, such as a couple sitting together having a conversation on a bench in the park.

Cutaway shot: One that is related to the main action but briefly leaves it, or cuts away from it, such as a reaction shot or a shot of what a subject is talking about that is not on scene.

Point-of-view shot (POV): The camera is used to show a scene through a particular character's eyes or another observer's perspective. Any point-of-view shot takes the viewer out of the role of bystander and vicariously puts him/her into the action.

Over-the-shoulder shot: This type of shot is used in many interviews. It makes the audience feel they are in the room where the conversation is taking place, observing or eavesdropping over someone's shoulder.

High angle shot: The camera looks down on what is being photographed and creates a point of view, such as what the principal sees as he looks down at a young student or what a person sees as she stares over the parapet of a castle.

Low angle shot: The camera looks up at what is being photographed and creates a point of view, such as what a student sees as she stares up at the principal or the image of the castle looming over the character from ground level.

Head-on shot: A shot where the action is coming straight toward the camera, for examples, a car is heading directly toward the viewer.

Dutch angle: Combines a low angle shot with the camera tilted sideways. For example, a shot of the haunted house where the house not only looms over the viewer but seems off-kilter so as to make the viewer feel disoriented or off-balance, like on the deck of a ship in rough seas.

Underexposed shot: The picture is darker because of insufficient lighting. Shots from a horror film are good examples, such as the lighting in a haunted house or a midnight chase through the cemetery.

Overexposed shot: The picture appears washed-out because of too much lighting. A desert scene in which light shines directly into the camera, or when something explodes, causing the screen to go completely white are examples of overexposed shots.

Camera Moves

Pan: Taken from the word panorama, the camera moves horizontally (left to right or visa-versa) to take in a whole scene. Pan slowly, taking in the whole crowd to search for the person who called out. Avoid panning quickly unless for effect. (See whip pan)

Whip Pan: Panning too fast across a scene will cause the image to have a blurred, streaked look. In most instances this is to be avoided. However, a whip pan can be used effectively as a transition between shots to show a passage of time or a very fast pace of action, such as in action/adventure movies.

Tilt: The camera moves vertically up or down to take in a scene or object from top to bottom or visa-versa. For example, the camera shows enormous boots and then tilts up to reveal the giant that fills them.

Zoom: The camera actually doesn't move in this shot but the appearance of movement is achieved with a telephoto lens, which allows the distance between the camera and the object being recorded to change during the same shot. The camera can zoom in to get closer to an object, or it can zoom out by pulling back from an object.

Selective Focus (rack focus): This technique involves first focusing on one subject in a scene and then changing the depth of field to focus on something behind or in front of the original subject. A good example is to first show an alarm clock in focus in the foreground on the bedside table with everything beyond the clock out-of-focus. The alarm sounds and we see it go out of focus and the person rising from sleep beyond the clock then comes into sharp focus as they stretch and wake up.

Dolly (tracking): This refers to a move where the camera is mounted on a platform called a dolly which is pushed on rails toward or away from the subject or can be used to follow alongside a subject in which case it is called a "dolly with". This move can be done inexpensively by safely placing the camera operator in a desk chair, little red wagon, or even a grocery cart to create the effect.

Zolly (Push-Pull, Trombone): A combination of the words zoom and dolly, this is a special effects shot in which the camera zooms out from the subject while at the same time dollying toward it. This has a dizzying, disconcerting effect on the viewer. The classic example of this move is in the Hitchcock film "Vertigo" where it was first used.

Trucking (crabbing): A tracking shot that moves from side to side instead of toward or away from the subject.