

action cut:

The place where edit points are made during the movement of a subject to hide a transition to a new angle of view.

angle of view:

The size of the field or area covered by a lens, measured in degrees.

aspect ratio:

The relationship between the width and the height of a picture or television frame. The Academy frame is 1.33:1 or 4:3; the standard wide screen is 1.66:1 (5:3) in Europe, and 1.85:1 in America.

boom:

A mechanical arm that supports the camera on a dolly; a microphone boom is a telescopic arm that supports the microphone.

camera angle:

The viewpoint chosen by the director or cinematographer for photographing a subject.

compression:

Any method of reducing the size of a digital file, including Quicktime, Windows, and Realplayer.

cut-away:

A single shot inserted into a sequence that momentarily interrupts the general flow of action.

depth of field:

The area that appears sharp in front of and behind the focus plane.

establishing shot:

A long shot that sets the scene, location and mood of the sequence.

focus in, focus out:

A transition effect whereby an incoming shot comes into focus or an outgoing shot goes out of focus.

insert shot:

Normally a close-up showing an important detail of a scene.

jump cut:

A series of shots, out of continuity, used to indicate the passage of time, or to create a rhythmic effect in commercials or music videos.

LCD [liquid crystal display]:

A miniature screen built in to the back of a camera.

line of action:

An imaginary line, usually established along the sight lines between the subjects, that divides the total scene space in half; only the camera set-ups on one side of the line should be used to cover the action in a scene.

locked-off camera:

A camera that is locked in position on the tripod for a static shot.

macro shot:

An extreme close-up photograph.

master shot:

A shot that shows clearly the relationship between the subjects and gives an understanding of the dramatic action.

megapixel:

A unit equivalent to one million pixels.

moving shot:

A shot in which the camera moves to follow a subject.

on camera:

Said of a subject that can be seen by the camera.

over-the-shoulder (OTS) shot:

A shot that involves shooting over the shoulder of a subject, with the back of the head in the foreground.

pan:

the rotational movement of the camera around a fixed point, as on a tripod.

pixel:

The smallest component of a digital image; the more pixels there are in an image, the sharper the definition and the higher the quality.

point of view (POV) shot:

A viewpoint understood to represent an individual's field of vision.

pull-back:

A movement of the camera away from a subject.

Quicktime:

Apple Computer's multi-platform multi-media software; an industry standard.

reaction shot:

A shot, typically a close-up, showing a subject listening while another subject's voice continues on the soundtrack.

Realplayer:

A digital media player for finding and downloading music and managing audio and video clips.

removable media:

Memory cards on which the digital camera sensor records electronic images.

sequence shot:

A travelling camera shot with choreographed action.

set-up:

The choice of camera angle, shot size, and staging.

single:

A shot with only one subject in frame.

shot/reverse-shot pattern:

An editing pattern in which the camera view alternates between opposing angles.

take:

One version of a shot.

tight:

A shot that leaves very little space around the subject.

tilt up, tilt down:

Vertical panning.

tracking shot:

A shot taken from a camera mounted on a moving platform.

two-shot:

A shot that frames two subjects.

voice-over (VO):

The voice of an unseen narrator, or a voice representing the thoughts of a character.

wipe:

A transition between two shots.

wipe the frame:

In the editing process, the use of a moving foreground element that momentarily passes in front of the lens, obscuring the camera's view of the subject.

zoom:

A shot taken with a moving lens that causes the image to move closer to, or away from, the subject.

Adapted from Francis Rumsey, Sound and Recording: An Introduction (Oxford: Focal Press, 2002).