above-the-line expenses: A film’s initial costs of contracting the major personnel, such as directors and stars, as well as administrative and organizational expenses in setting up a film production.

abstract films: Formal experiments that are also nonrepresentational. These films use color, shape, and line to create patterns and rhythms that are abstracted from real actions and objects.

academy ratio: An aspect ratio of screen width to height of 1.37:1, the standard adopted by the Motion Picture Academy of Arts and Sciences in 1931 and used by most films until the introduction of widescreen ratios in the 1950s; similar to the standard television ratio of 1.33:1 or 4:3.

activist video: A confrontational political documentary using low-cost video equipment.

actor: An individual who embodies and performs a film character through gestures and movements.

actualities: Early nonfiction films introduced in the 1890s depicting real people and events through continuous footage; a famous example is Louis and Auguste Lumière’s Workers Leaving the Lumière Factory (1985).

adaptation: The process of turning a novel, short story, play, or other artistic work into a film.

agents: Individuals who represent actors, directors, writers, and other major personnel employed by a film production by contacting and negotiating with writers, casting directors, and producers.

alternative film narrative: Film narratives that deviate from or challenge the linearity of classical film narrative, often undermining the centrality of the main character, the continuity of the plot, or the verisimilitude of the narration.

analytical editing: Continuity editing that establishes spatial and temporal clarity by breaking down a scene, often using progressively tighter framings that maintain consistent spatial relations.

analytical essay: The most common kind of writing done by film students and scholars, distinguished by its intended audience and the level of its critical language.

anamorphic lens: A camera lens that compresses the horizontal axis of an image or a projector lens that “unsqueezes” such an image to produce a widescreen image.

ancillary market: A venue other than theatrical release in which a film can make money, such as foreign sales, airlines, pay television, cable, or home video.

animated musical: A subgenre of the musical that uses cartoon figures and stories to present songs and music.

animation: A process that traditionally refers to moving images drawn or painted on individual cells or to manipulated three-dimensional objects, which are then photographed onto single frames of film. Animation now encompasses digital imaging techniques.

antagonists: Characters who oppose the protagonists as negative forces.

anthology films: See compilation films.

A picture: A feature film with a considerable budget and prestigious source material or stars or other personnel that has been historically promoted as a main attraction receiving top billing in a double feature; see B picture.

apparatus theory: A critical school that explores the cinema as an ideological phenomenon based on a physical set of technologies, including the camera and the arrangement of projector and screen, that reinforces the values of individualism and the transcendence of the material basis of the cinematic illusion.

apparent motion: The psychological process that explains our perception of movement when watching films, in which the brain is actively responding to the visual stimuli of a rapid sequence of still images exactly as it would in actual motion perception.

archetype: An original model or type, such as Satan as an archetype of evil.

art director: The individual responsible for supervising the conception and construction of the physical environment in which the actors appear, including sets, locations, props, and costumes; see production designer and set designer.

art film: A type of film produced for aesthetic rather than primarily for commercial or entertainment purposes, whose intellectual or formal challenges are often attributed to the vision of an auteur.

aspect ratio: The width-to-height ratio of the film frame as it appears on a movie screen or television monitor.

asynchronous sound: Sound that does not have a visible onscreen source; also referred to as offscreen sound.

auteur: The French term for “author”; the individual credited with the creative vision defining a film; implies a director whose unique style is apparent across his or her body of work; see auteur theory.

auteur theory: An approach to cinema first proposed in the French film journal Cahiers du cinéma that emphasized the role of the director as the expressive force behind a film...
and saw a director’s body of work as united by common themes or formal strategies; also referred to as auteurism.

**automated dialogue replacement (ADR):** A process during which actors watch the film footage and re-record their lines to be dubbed into the soundtrack; also known as looping.

**avant-garde cinema:** Aesthetically challenging, noncommercial films that self-consciously reflect on how human senses and consciousness work or explore and experiment with film forms and techniques. Avant-garde cinema thrived in Europe in the 1920s and in the United States after World War II.

**axis of action:** An imaginary line bisecting a scene corresponding to the 180-degree rule in continuity editing.

**backlighting:** A highlighting technique that illuminates the person or object from behind, tending to silhouette the subject; sometimes called edgelighting.

**below-the-line expenses:** The technical and material costs—costumes, sets, transportation, and so on—involving in the actual making of a film.

**blaxploitation:** A genre of low-budget films made in the early 1970s targeting urban, African American audiences with films about streetwise African American protagonists. Several black directors made a creative mark in a genre that was primarily intended to make money for its producers.

**block booking:** A practice in which movie theaters had to exhibit whatever a studio/distributor packaged with its more popular and desirable movies; declared an unfair business practice in 1948.

**blockbuster:** A big-budget film, intended for wide release, whose large investment in stars, special effects, and advertising attracts large audiences and economic profits.

**blocking:** The arrangement and movement of actors in relation to each other within the mise-en-scène.

**boom:** A long pole used to hold a microphone above the actors to capture sound while remaining outside the frame, handled by a boom operator.

**B picture:** A low-budget, nonprestigious movie that usually played on the bottom half of a double bill. B pictures were often produced by the smaller studios referred to as Hollywood’s Poverty Row; see A picture.

**camera lens:** A piece of curved glass that focuses light rays in order to form an image on film.

**camera movement:** See mobile frame.

**camera operator:** A member of the film crew in charge of physically manipulating the camera, overseen by the cinematographer.

**canted frame:** Framing that is not level, creating an unbalanced appearance.

**casting director:** The individual responsible for identifying and selecting which actors would work best in particular roles.

**cells:** A transparent sheet of celluloid on which individual images are drawn or painted in traditional animation. These drawings are then photographed onto single frames of film.

**character actors:** Recognizable actors associated with particular character types, often humorous or sinister, and often cast in minor parts.

**character analysis:** A formal topic, concentrating its argument on a single character or on the interactions between more than one character.

**character coherence:** A quality created within a fiction of characters displaying behavior, emotions, and thoughts that appear consistent and coherent.

**character depth:** A quality created within a fiction of characters displaying psychological and social features that approximate realistic human personalities.

**character development:** The patterns through which characters in a particular film move from one mental, physical, or social state to another.

**characters:** Individuals who motivate the events and perform the actions of the story.

**character types:** Conventional characters (e.g., hardboiled detective or femme fatale) typically portrayed by actors cast because of their physical features, their acting style, or the history of other roles they have played; see stereotype.

**chiaroscuro lighting:** A term that describes dramatic, high-contrast lighting that emphasizes shadows and the contrast between light and dark; frequently used in German expressionist cinema and film noir.

**chronology:** The order according to which shots or scenes convey the temporal sequence of the story’s events.

**chronophotography:** A sequence of still photographs such as those depicting human or animal motion produced by Eadweard Muybridge and Étienne-Jules Marey; the immediate precursor of the cinema.

**cinematographer:** The member of the film crew who selects the cameras, film stock, lighting, and lenses to be used as well as the camera setup or position; also known as the director of photography or D.P.

**cinematography:** Motion-picture photography, literally “writing in movement.”

**cinéma vérité:** A French term literally meaning “cinema truth”; a style of documentary filmmaking first practiced in the late 1950s and early 1960s that used unobtrusive, lightweight cameras and sound equipment to capture a real-life situation; the parallel U.S. movement is called direct cinema.

**cinemaphilia:** A love of cinema.

**clapboard:** A device marked with the scene and take number that is filmed at the beginning of each take; the sound of its being snapped is recorded in order to synchronize sound recordings and camera images.
classical film narrative: A style of narrative filmmaking centered on one or more central characters who propel the plot with a cause-and-effect logic wherein an action generates a reaction. Normally plots are developed with linear chronologicalities directed at definite goals, and the film employs an omniscient or a restricted third-person narration that suggests some degree of verisimilitude.

classical film theory: Writings on the fundamental questions of cinema produced in roughly the first half of the twentieth century. Important classical film theorists include Sergei Eisenstein, Rudolf Arnheim, André Bazin, and Siegfried Kracauer.

classical Hollywood narrative: The dominant form of classical film narrative associated with the Hollywood studio system from the end of the 1910s to the end of the 1950s.

claymation: A process that uses stop-motion photography with clay figures to create the illusion of movement.

click track: Holes punched in the film corresponding to the beat of a metronome that can help actors, musicians, and the composer keep the rhythm of the action.

close-up: Framing that shows details of a person or an object, such as a character's face.

code: A term used in linguistics and semiotics meaning a system of signs from which a message is generated. In a communication act, a code must be shared by the sender and the receiver for the message to be understood. For example, traffic signals use a color code. Film analysts isolate the codes of camera movement, framing, lighting, acting, etc., that determine the specific form of a particular shot, scene, film, or genre.

color balance: Putting emphasis on a particular part of the color spectrum to create realistic or unrealistic palettes.

color filter: A device fitted to the camera lens to change the tones of the filmed image.

comedy: A film genre that celebrates the harmony and resiliency of social life, typically with a narrative that ends happily, and often emphasizes episodes or "gags" over plot continuity.

comparative analysis: An analysis evaluating features or elements of two or more different films, or perhaps a film and its literary source.

compilation films: Films comprised of various segments by different filmmakers; also known as anthology films.

computer-generated imagery (CGI): Still or animated images created through digital computer technology. First introduced in the 1970s, CGI was used to create feature-length films by the mid-1990s and is widely used for visual effects.

continuity editing: The institutionalized system of Hollywood editing that uses cuts and other transitions to establish verisimilitude, to construct a coherent time and space, and to tell stories clearly and efficiently. Continuity editing follows the basic principle that each shot or scene has a continuous relationship to the next; sometimes called invisible editing.

continuity script: A screenplay that presents in detail the action, scenes, dialogue, transitions, and often camera setups in the order planned for the final film.

continuity style: The systematic approach to filmmaking associated with classical Hollywood cinema, utilizing a broad array of technical choices from continuity editing to scoring that support the principle of effacing technique in order to emphasize human agency and narrative clarity.

costume designers: Individuals who plan and prepare how actors will be dressed for parts.

counterpoint: Using sound to indicate a different meaning or association than the image.

crane shot: A shot taken from a camera mounted on a crane that can vary distance, height, and angle.

credits: A list at the end of a film of all the personnel involved in a film production, including cast, crew, and executives.

crime film: A film genre that typically features characters who live on the edge of a mysterious or violent society (both criminals and individuals dedicated to crime detection); plots that involve criminal acts and increasing mystery, with often ambiguous resolutions; and urban settings.

critical objectivity: Writing with a detached response that offers judgments based on facts and evidence with which others would, or could, agree.

crosscutting: An editing technique that cuts back and forth between actions in separate spaces, often implying simultaneity; also called parallel editing.

crossover: An independent film (typically with a modest budget) that gains success with a broader audience.

cue: A visual or aural signal that indicates the beginning of an action, line of dialogue, or piece of music.

cultural analysis: A formal topic that investigates the relationship of a film to its place in history, society, or culture.

cultural studies: A set of approaches drawn from the humanities and social sciences that considers cultural text and phenomena in conjunction with processes of production and consumption.

cut: In the editing process, the join or splice between two pieces of film; in the finished film, an editing transition between two separate shots or scenes achieved without optical effects. Also used to describe a version of the edited film, as in rough cut, final cut, or director's cut.

cutaway: A shot that interrupts a continuous action, "cutting away" to another image or action, often to abridge time.

dailies: The footage shot on a single day of filming.

deadline structure: A narrative structure that accelerates the action and plot toward a central event or action that must be accomplished by a certain time.
**deep focus:** A focus in which multiple planes in the shot are all in focus simultaneously; usually achieved with a wide-angle lens.

**depth of field:** The range or distance before and behind the main focus of a shot within which objects remain relatively sharp and clear.

**dialectical montage:** A concept developed in the theories and films of Soviet silent film director Sergei Eisenstein that refers to the cutting together of conflicting or unrelated images to generate an idea or emotion in the viewer.

**diegesis:** A term that refers to the world of the film's story (its characters, places, and events), including not only what is shown but also what is implied to have taken place. It comes from the Greek word meaning "narration."

**diegetic sound:** Sound that has its source in the narrative world of the film, whose characters are presumed to be able to hear it.

**digital cinematography:** Shooting with a camera that records and stores visual information electronically as digital code.

**digital sound:** Recording and reproducing sound through technologies that encode and decode it as digital information.

**direct cinema:** A documentary style originating in the United States in the 1960s that aims to observe an unfolding situation as unobtrusively as possible; related to cinéma vérité.

**directional lighting:** Lighting that may appear to emanate from a natural source and defines and shapes the object, area, or person being illuminated.

**director:** The chief creative presence or the primary manager in film production, responsible for overseeing virtually all the work of making a movie.

**direct sound:** Sound captured directly from its source.

**disjunctive editing:** A variety of alternative editing practices that call attention to the cut through spatial tension, temporal jumps, or rhythmic or graphic pattern so as to affect viscerally, disorient, or intellectually engage the viewer; also called visible editing.

**dissolve:** An optical effect that briefly superimposes one shot over the next. One image fades out as another image fades in and takes its place; sometimes called a lap dissolve because two images overlap in the printing process.

**distanciation:** Derived from the work and theories of Bertolt Brecht, an artistic practice intended to create an intellectual distance between the viewer and the performance or artwork in order to reflect on the work's production or various ideas and issues raised by it.

**distribution:** The means through which movies are delivered to theaters, video stores, television and Internet networks, and other venues that make them available to consumers, or to educational and cultural institutions. The entity that performs this function is a distributor.

**documentary:** A nonfiction film that presents real objects, people, and events.

**dolly shot:** A shot in which the camera is moved on a wheeled dolly that follows a determined course.

**duration:** Denotes the temporal relation of shots and scenes to the amount of time that passes in the story.

**edgelighting:** See backlighting.

**editing:** The process of selecting and joining film footage and shots. The individual responsible for this process is the editor.

**ellipsis:** An abridgment in time in the narrative implied by editing.

**epic western:** A subgenre of the western that concentrates on action and movement, with a hero whose quests and battles serve to define the nation and its origins. This genre has its roots in literature and epic paintings, and appears early and often in film history.

**establishing shot:** Generally, an initial long shot that establishes the location and setting and that orients the viewer in space to a clear view of the action.

**ethnographic film:** Documentary films that record the practices, rituals, and people of a culture.

**evidence:** Concrete details that convince readers of the validity of a writer’s interpretation.

**exclusive release:** A movie that premieres in restricted locations initially.

**executive producer:** A producer who finances or facilitates a film deal and who usually has little creative or technical involvement.

**exhibition:** The part of the film industry that shows films to a paying public, usually in movie theaters.

**existential western:** A more introspective subgenre of the western that features a hero plagued with self-doubt and troubled by his changing social status. These films tend to feature a more populated and civilized frontier.

**expanded cinema:** A term coined in 1970 by Gene Youngblood that describes how video and computer technology can allow moving-image media to extend consciousness; also designates a number of installation or performance-based experimental film practices.

**experimental films:** Films that explore film form and subject matters in new and unconventional ways, ranging from abstract image and sound patterns to dreamlike worlds.

**exploitation film:** A cheaply made genre film that exploits a sensational or topical subject for profit.

**extras:** Actors without speaking parts who appear in the background and in crowd scenes.

**extratextual:** Characterizes aspects of the film experience available to the scholar that exist outside of the film itself, including production, distribution, exhibition, and reception.
extreme close-up (ECU): A framing that is comparatively tighter than a close-up, singling out, for instance, a person’s eyes, or the petal of a flower.

extreme long shot: A framing from a comparatively greater distance than a long shot, in which the surrounding space dominates human figures, such as in distant vistas of cities or landscapes.

eyeline match: A principle in continuity editing that calls for following a shot of a character looking offscreen with a shot of a subject whose screen position matches the gaze of the character in the first shot.

fade-in: An optical effect in which a black screen gradually brightens to a full picture; often used after a fade-out to create a transition between scenes.

fade-out: An optical effect in which an image gradually darkens to black, often ending a scene or a film; see fade-in.

family melodrama: A subgenre of the melodrama that focuses on the psychological and gendered forces restricting individuals within the family.

fanfic (fan fiction): Fan-written stories that continue or reimagine the plot and characters of a film.

fast motion: A cinematic special effect that makes the action move at unrealistic speeds, achieved by filming the action faster than normal and then projecting it at standard speeds; see slow motion.

feature film: Running typically 90 to 120 minutes in length, a narrative film that is the primary attraction for audiences.

fill lighting: A lighting technique using secondary fill lights to balance the key lighting by removing shadows or to emphasize other spaces and objects in the scene.

film gauge: The width of the film stock—e.g., 8mm, 16mm, 35mm, and 70mm.

film noir: A term introduced by French critics (meaning literally “black film”) to describe Hollywood films of the 1940s set in the criminal underworld, which were considerably darker in mood and mise-en-scène than those that had come before. Typically shot in black and white in nighttime urban settings, they featured morally ambiguous protagonists, corrupt institutions, dangerous women, and convoluted plots, and they used stylized lighting and cinematography.

film review: A short essay that describes the plot of a movie, provides useful background information (about the actors and the director, for example), and pronounces a clear evaluation of the film to guide its readers.

film shoot: The weeks or months of actual shooting, on set or on location.

film speed: The rate at which moving images are recorded and later projected, standardized for 35mm sound film at twenty-four frames per second (fps); also, a measure of film stock’s sensitivity to light.

film stock: Unexposed film consisting of a flexible backing or base and a light-sensitive emulsion.

filters: Transparent sheets of glass or gels placed in front of the lens to create various effects.

final cut: The final edited version of a film.

first-person narration: Narration that is identified with a single individual, typically (though not always) a character in the film.

flare: A spot or flash of white light created by directing strong light directly at the lens.

flashback: A sequence that follows images set in the present with images set in the past; it may be introduced with a dissolve conveying a character’s subjective memory or with a voiceover in which a character narrates the past.

flashforward: A sequence that connects an image set in the present with one or more future images and that leaps ahead of the normal cause-and-effect order.

focal length: The distance from the center of the lens to the point where light rays meet in sharp focus.

focus: The point or area in the image that is most precisely outlined and defined by the lens of the camera; the point at which light rays refracted through the lens converge.

foley artist: A member of the sound crew who generates live synchronized sound effects such as footsteps, the rustle of clothing, or a key turning in a lock, while watching the projected film. Named after their inventor, Jack Foley, foley tracks are eventually mixed with other audio tracks.

following shots: A pan, tilt, or tracking shot that follows a moving individual or object.

formalist: A scholar who believes a work’s form or structure is primary, and posits that objective meaning is to be found in the work itself and not in an outside source, such as the author’s biography.

framing: The portion of the filmed subject that appears within the borders of the frame; it correlates with camera distance—e.g., long shot or medium close-up.

French impressionist cinema: The first of a series of radical experiments with film form between 1920 and 1939. This movement aimed to destabilize familiar or objective ways of seeing, and to revitalize the dynamics of human perception.

French New Wave: A film movement that came to prominence in the late 1950s and 1960s in France in opposition to the conventional studio system; designates films by a group of young writer-directors involved as critics with the journal Cahiers du cinéma. The films were often made with low budgets and young actors, shot on location, used unconventional sound and editing patterns, and addressed the struggle for personal expression.

frontal lighting: Techniques used to illuminate the subject from the front. Related terms are sidelighting, underlighting, and top lighting.
fullscreen: Format in which the image fills the entire screen. Widescreen films are sometimes converted to this using a “pan-and-scan” process.

gangster films: Films about the criminal underworld, typically (but not necessarily) set in the United States during Prohibition in the 1930s.

genre: A category or classification of a group of movies in which the individual films share similar subject matter and similar ways of organizing the subject through narrative and stylistic patterns.

German expressionist cinema: Film movement drawing on painting and theatrical developments that emerged in Germany between 1918 and 1929; expressionism depicted the dark fringes of human experience through the use of dramatic lighting and set and costume design to represent irrational forces.

graphic editing: A style of editing creating formal patterns of shapes, masses, colors, lines, and lighting patterns through links between shots.

graphic match: An edit in which a dominant shape or line in one shot provides a visual transition to a similar shape or line in the next shot.

green screen technology: A technique for creating visual effects in which actors are filmed in front of a green screen and later superimposed onto a computer-generated or filmed background.

grip: A crew member who installs lighting and dollies.

handheld camera: A lightweight camera (such as the 16mm Arriflex) that can be carried by the operator rather than mounted on a tripod. Such cameras, widely used during World War II, allowed cinematography to become more mobile and fostered the advent of on-location shooting.

handheld shot: A film image produced by an individual carrying the camera, creating an unsteady shot that may suggest the point of view of an individual moving through space.

hard-boiled detective film: A subgenre of the crime film featuring a flawed or morally ambiguous detective protagonist battling a criminal element to solve a mystery or resolve a crime.

hard lighting: A high-contrast lighting style that creates hard edges, distinctive shadows, and a harsh effect, especially when filming people.

heimat films: Set in idyllic countryside locales of Germany and Austria, these films depict a world of traditional folk values in which love and family triumph over virtually any social evil.

high angle: A shot directed at a downward angle on individuals or a scene.

high concept: A short phrase that attempts to sell a movie by identifying its main marketing features, such as its stars, genre, or some other easily identifiable connection.

highlighting: Using lighting to brighten or emphasize specific characters or objects.

historiography: The writing of history; the study of the methods and principles through which the past becomes organized according to certain perspectives and priorities.

Hong Kong New Wave: A movement in Chinese cinema led by producer-director Tsui Hark, which introduced sophisticated style, lucrative production methods, and a canny use of Western elements to the genre.

horror film: A film genre with origins in gothic literature that seeks to frighten the viewer through supernatural or predator characters; narratives built on suspense, dread, and surprise; and visual compositions that anticipate and manipulate shocking sights.

hybrid genres: Mixed forms produced by the interaction of different genres, such as musical horror films.

iconography: Images or image patterns with specific connotations or meanings.

ideology: A systematic set of beliefs, not necessarily conscious or acknowledged.

IMAX: A large-format film system that is projected horizontally rather than vertically to produce an image approximately ten times larger than the standard 35mm frame.

independent films: Films that are produced without initial studio financing, typically with much lower budgets; they include feature-length narratives, documentaries, and shorts.

India cinema: Approached as a national popular cinema, this is the most prolific film industry in the world. Indian cinema is notable for Bollywood films, as they are often referred to, as a dominant cultural form, and critically prized films with a presence on the world stage, such as those of Satyajit Ray.

insert: A brief shot, often a close-up, filmed separately from a scene and inserted during editing, that points out details significant to the action.

integrated musical: A subgenre of the musical that integrates musical numbers into the plot.

intercutting: Interposing shots of two or more actions, locations, or contents.

internal diegetic sound: See semidiegetic sound.

intertextuality: A critical approach that holds that a text depends on and is historically related to other, related texts for its full meaning.

interior film: Printed text inserted between film images, typically used in silent films to indicate dialogue and exposition and in contemporary films to indicate time and place or other transitions.

invisible editing: See continuity editing.

iris: A shot in which the corners of the frame are masked in a black, usually circular, form. An Iris-out is a transition that gradually obscures the image by moving in; an Iris-in expands to reveal the entire image.
**Italian neorealism:** A film movement that began in Italy during World War II and lasted until approximately 1952 depicting everyday social realities using location shooting and amateur actors, in opposition to glossy studio formulas.

**jidai-geki films:** Period films or costume dramas set before 1868, when feudal Japan entered the modern Meiji period.

**jump cut:** An edit that interrupts a particular action and intentionally or unintentionally creates discontinuities in the spatial or temporal development of shots.

**key lighting:** The main source of non-natural lighting in a scene. *High-key light* is even (the ratio between key and fill light is high); *low-key light* shows strong contrast (the ratio between key and fill light is low).

**leading actors:** The two or three actors, often stars, who represent the central characters in a narrative.

**lighting:** Sources of illumination—both natural light and electrical lamps—used to present, shade, and accentuate figures, objects, spaces, or mise-en-scène. Lighting is primarily the responsibility of the director of photography and the lighting crew; see key lighting, fill lighting, and highlighting.

**limited release:** The practice of initially distributing a film only to major cities and expanding distribution according to its success or failure.

**linear chronology:** Plot events and actions that proceed one after another as a forward movement in time.

**line producer:** The individual in charge of the daily business of tracking costs and maintaining the production schedule of a film.

**location scouting:** Determining and securing suitable places besides studio sets to use for shooting particular movie scenes.

**long shot:** A framing that places considerable distance between the camera and the scene or person so that the object or person is recognizable but defined by the large space and background; see establishing shot.

**long take:** A shot of relatively long duration.

**looping:** An image or sound recorded on a loop of film to be replayed and layered.

**low angle:** A shot from a position lower than its subject.

**machinima:** A new media form that modifies video-game engines to create computer animation.

**magic lantern:** A device developed in the seventeenth century for projecting an image from a slide; a precursor of motion pictures.

**marketing:** The process of identifying an audience and bringing a product such as a movie to its attention through various strategies so that they will consume (watch or purchase) it.

**masks:** Attachments to the camera or devices added optically that cut off portions of the frame so that part of the image is black.

**match on action:** A cut between two shots featuring a similar visual action, such as when a shot in which a character opens a door cuts to a shot depicting the continuation of that action, or when a shot of a train moving left to right cuts to a character running in the same direction.

**matte shot:** A shot that joins two pieces of film, one with the central action or object and the other with additional background, figures, or action (sometimes painted or digitally produced) that would be difficult to create physically for the shot.

**media convergence:** The process by which formerly distinct media, such as cinema, television, the Internet, and video games, and viewing platforms such as television, computers, and cell phones become interdependent.

**medium close-up:** A framing that shows a comparatively larger area than a close-up, such as a person shown from the shoulders up; typically used during conversation sequences.

**medium long shot:** A framing that increases the distance between the camera and the subject compared with a medium shot; it shows most of an individual's body.

**medium shot:** A middle-ground framing in which we see the body of a person from approximately the waist up.

**melodrama:** Theatrical, literary, and cinematic narrative mode often centered on individual crises within the confines of family or other social institutions, frequently characterized by clearly identifiable moral types, coincidences and reversals of fortune, and the use of music (melos) to underscore the action.

**metteur-en-scène:** French term for "director" (particularly a theater director); in auteur theory, this term refers to a director who conveys technical competence without possessing a strong streak of individual vision, in contrast to an auteur.

**mickey-mousing:** Overillustrating the action through the musical score, drawn from the conventions of composing for cartoons. An example of mickey-mousing is accompanying a character walking on tiptoe with music played by plucked strings.

**miniature model:** A small-scale model constructed for use during the filming process to stage special effects sequences and complex backgrounds.

**mise-en-scène:** A French theatrical term meaning literally "put on stage"; used in film studies to refer to all the elements of a movie scene that are organized, often by the director, to be filmed and that are later visible onscreen. They include the scenic elements of a movie, such as actors, lighting, sets, costumes, make-up, and other features of the image that exist independently of the camera and the processes of filming and editing. A *naturalistic mise-en-scène* appears realistic and recognizable to viewers, while a *theatrical mise-en-scène* emphasizes the artificial or constructed nature of its world.

**mix:** The combination by the sound mixer of separate soundtracks into a single master track that will be transferred onto the film print together with the image track to which it is synchronized.
**mobile frame**: A property of a shot in which the camera itself moves or the borders of the image are altered by a change in the focal length of the camera lens.

**mockumentary**: A film that uses a documentary style and structure to present and stage fictional (sometimes ludicrous) subjects.

**modernism**: An artistic movement in painting, music, design, architecture, and literature of the 1920s that rendered a fragmented vision of human subjectivity through strategies such as the foregrounding of style, experiments with space and time, and open-ended narratives.

**modernity**: A term designating the period of history stretching from the end of the medieval era to the present, as well as the period's attitude of confidence in progress and science centered on the human capacity to shape history.

**montage**: The French word for "editing." It can be used to signify any joining of images, but it has come to indicate a style that emphasizes the breaks and contrasts between images joined by a cut, following Soviet silent-era filmmakers' use of the term; also designates rapid sequences in Hollywood films used for descriptive purposes or to show the rapid passage of time. *Intellectual montage* was defined by Sergei Eisenstein as an intentional juxtaposition of two images in order to generate ideas. See dialectical montage and disjunctive editing.

**motion capture technology**: A special effects technology used to incorporate an actor's physical features into a computer-generated character.

**movement editing**: An editing technique through which the direction and pace of actions, gestures, and other movements are linked with corresponding or contrasting movements in one or more other shots.

**movie palaces**: Lavish movie theaters built between the 1920s and 1940s with ornament architecture and sumptuous seating for thousands.

**multiple narrations**: Found in films that use several different narrative perspectives for a single story or for different stories in a movie that loosely fits these perspectives together.

**multiplex**: A movie theater complex with many screens. Most are found in suburbs or small towns, and many are connected to malls.

**musical**: A genre popular since the introduction of synchronous sound that typically features characters who act out and express their emotions through song and dance; plots that are interrupted or moved forward by musical numbers; and spectacular sets and settings.

**music supervisor**: The individual who selects and secures the rights for songs to be used in films.

**narration**: The telling of a story or description of a situation; the emotional, physical, or intellectual perspective through which the characters, events, and action of the plot are conveyed. In film, narration is most explicit when provided as asynchronous verbal commentary on the action or images, but it can also designate the storytelling function of the camera, the editing, and verbal and other soundtracks.

**narrative**: A story told by a narrator or conveyed by a narrative point of view; see plot.

**narrative analysis**: A formal topic that concentrates on the story and its construction.

**narrative frame**: A context or person positioned outside the principal narrative of a film, such as bracketing scenes in which a character in the story's present begins to relate events of the past and later concludes her or his tale.

**narrative frequency**: How often certain plot elements are repeated.

**narratology**: The study of narrative forms, encompassing stories of all kinds, including films. From Russian narratology are derived the terms *fabula* (story), all the events included in a tale or imagined by the reader or viewer in the order in which they are assumed to have occurred, and *syzhet* (plot), the ordering of narrative events in the particular narrative.

**narrator**: A character or other person whose voice and perspective describe the action of a film, either in voiceover or through strict limitation of what is shown by a particular point of view.

**natural lighting**: Light derived from a natural source in a scene or setting, such as the illumination of the daylight sun or firelight.

**negative cutter**: The individual who conforms the negative of the film to the final cut. Release prints are then struck from the negative.

**New German cinema**: A film movement launched in West Germany in 1962, when a group of young filmmakers declared a new agenda for German film in a film festival document called the Oberhausen Manifesto. These films were known for their confrontation with Germany's Nazi and postwar past and their emphasis on the distinctive, often maverick, visions of directors whose creativity earned the movement the designation *Autorenfilm* within Germany.

**new media**: A term used in both information science and communications as well as the arts to refer to an array of technologies, including the Internet, digital technologies, video-game consoles, cell phones, and wireless devices, and the applications and imaginative creations they support.

**niche market**: A term referring to a segment of the audience with specialized tastes, which Hollywood increasingly has come to recognize as lucrative and to target with films and marketing.

**nickelodeons**: Early movie theaters, typically converted storefront or arcade spaces, where short films were shown continuously for a five-cent admission price to audiences passing in and out. They were prominent until the rise of the feature film in the 1910s demanded more comfortable settings.
nitrate: The highly flammable chemical base of 35mm film stock used until 1951.
nondiegetic insert: An insert that depicts an action, object, or title originating outside of the space and time of the narrative world.
nondiegetic sound: Sound that does not have an identifiable source in the characters' world and that consequently the characters cannot hear; see diegetic sound and semidiegetic sound.
nonfiction films: Films presenting (presumed) factual descriptions of actual events, persons, or places, rather than their fictional, or invented, re-creation.
non-narrative films: Films organized in a variety of ways besides storytelling; they employ organizational forms such as associations, lists, repetitions, or contrasts.
objective point of view: A point of view that does not associate the perspective of the camera with that of a specific character.
offscreen sound: A term used to distinguish diegetic sounds related to the action but whose source is not visible on the screen.
offscreen space: The implied space outside the boundaries of the film frame.
omniscient narration: Narration that presents all elements of the plot, exceeding the perspective of any one character; see also third-person narration.
180-degree rule: A central convention of continuity editing that restricts possible camera setups to the 180-degree area on one side of an imaginary line (the axis of action) drawn between the characters or figures of a scene. If the camera were to cross the line to film from within the 180-degree field on the other side, onscreen figure positions would be reversed.
onscreen sound: Sound with a visible onscreen source, such as when dialogue appears to come directly from the speaker's moving lips.
onscreen space: Space visible within the frame of the image.
optical effect: Special effects produced with the use of an optical printer, including visual transitions between shots such as dissolves, fade-outs, and wipes, or process shots that combine figures and backgrounds through the use of matte shots.
optical printer: The photographic equipment used by technicians to create optical effects in films by duplicating the already exposed image onto new film stock and altering the lighting or adding additional components.
optical sound recording: A sound recording process that converts sound waves into electrical impulses that then control how a light beam is projected onto film. The process enables a soundtrack to be recorded alongside the image for simultaneous projection.

orphan films: Films that have been abandoned by their owners or copyright holders, or have otherwise been neglected. This category can include everything from amateur films, training films, and documentaries to censored materials, commercials, and newsreels.

orthochromatic: A property of black-and-white film stock used in the 1920s, sensitive to greens and blues but registering red light as black.

overhead shot: A shot that depicts the action from above, generally looking directly down on the subject; the camera may be mounted on a crane.

overlapping dialogue: Mixing two or more characters' speech to imitate the rhythm of speech; the term may also refer to dialogue that overlaps two scenes to effect a transition between them.

overlapping editing: An edited sequence that presents two shots of the same action; because this technique violates continuity, it is rarely used.

pace: The tempo at which the film seems to move. It is determined by the duration of individual shots and the style of editing, as well as by other elements of cinematography and mise-en-scène and the overall rhythm and flow of the film's action.

package-unit approach: An approach to film production established in the mid-1950s whereby the agent, producer, and casting director assembled a script, stars, and other major personnel as a key first step in a major production.

pan: A left or right rotation of the camera, whose tripod or mount remains in a fixed position that produces a horizontal movement onscreen.

pan-and-scan process: The process used to transfer a widescreen-format film to the standard television aspect ratio. A computer-controlled scanner determines the most important action in the image, and then crops peripheral action and space or presents the original frame as two separate images.

panchromatic: A property of a black-and-white film stock introduced in the 1920s that responds to a full spectrum of colors, rendering them as shades of gray, for a more nuanced and realistic image.

parallel editing: An editing technique that alternates between two or more strands of action in separate locations, often presented as occurring simultaneously; see crosscutting.

parallelism: An instance in which the soundtrack reinforces the image, such as synchronized dialogue or sound effects or a voiceover that is consistent with what is displayed onscreen; see counterpoint.

performance: An actor's use of language, physical expression, and gesture to bring a character to life and to communicate important dimensions of that character to the audience.
periodization: A method of organizing film history by groups of years defined by historical events and/or during which movies share thematic and stylistic concerns.

personal or subjective documentaries: Documentary formats that emphasize the personal perspective or involvement of the filmmaker, often making the films resemble autobiographies or diaries.

perspective: The manner in which the distance and spatial relationships among objects are represented on a two-dimensional surface. In painting, parallel and converging lines were used to give the illusion of distance and depth; in film, perspective is manipulated by changes in the focal length of camera lenses.

physical horror film: A subgenre of the horror film that features graphic violence.

physical melodrama: A subgenre of the melodrama that focuses on the physical plight and material conditions that repress or control the protagonist’s desires and emotions.

piracy: The unauthorized duplication and circulation of copyrighted material.

pixilation: A type of animation that employs stop-motion photography (or instead simply cuts out images from a continuous piece of filmed action) to transform the movement of human figures into rapid jerky gestures.

platforming: The distribution strategy of releasing a film in gradually widening markets and theaters so that it slowly builds its reputation and momentum through reviews and word of mouth.

plot: The narrative ordering of the events of the story as they appear in the actual work, selected and arranged according to particular temporal, spatial, generic, causal, or other patterns; in narratology, also known by the Russian word syuzhet.

point of view: The position from which a person, an event, or an object is seen or filmed; in narrative form, the perspective through which events are narrated.

point-of-view (POV) shot: A subjective shot that reproduces a character’s optical point of view, often preceded and/or followed by shots of the character looking.

political western: A more contemporary and critical subgenre of the western, this subgenre tends to foreground the ideology and the politics that have always informed the western.

postclassical narrative: A term used to characterize cinema after the decline of the studio system around 1960.

postmodernism: An artistic style in architecture, art, literature, music, and film that incorporates fragments of or references to other styles; or the cultural period in which political, cultural, and economic shifts engendered challenges to the tenets of modernism, including its belief in the possibility of critiquing the world through art, the division of high and low culture, and the genius and independent identity of the artist.

postproduction: The period in the filmmaking process that occurs after principal photography has been completed and usually consisting of editing, sound, and special effects work.

postproduction sound: Sound recorded and added to a film in the postproduction phase.

poststructuralism: An intellectual development that came after structuralism and in some sense supplanted it, calling into question the rational methodology and fixed definitions that structuralists bring to their various objects of study.

postsynchronous sound: Sound recorded after the actual filming and then synchronized with onscreen sources.

premiere: A red carpet event celebrating the opening night of a film.

preproduction: The phase when a film project is in development, involving preparing the script, financing the project, casting, hiring crew, and securing locations.

primary research sources: These sources have a direct and close relationship with the original film, such as a DVD. Some of these materials are readily available in libraries, including the many classic scripts now published as books; others, such as 16mm films, can be far more difficult to locate, except in film archives.

principal photography: The majority of footage filmed for a project; takes place during production phase.

process shot: A special effect that combines two or more images as a single shot, such as filming an actor in front of a projected background.

producer: The person or persons responsible for steering and monitoring each step of a film project, especially the financial aspects, from development to postproduction and a distribution deal.

production: The industrial stages that contribute to the making of a finished movie, from the financing and scripting of a film to its final edit; more specifically, the actual shooting of a film after preproduction and before postproduction.

production designer: The person in charge of the film’s overall look.

production sound mixer: The sound engineer on the production set; also called a sound recordist.

production values: An evaluative term about the quality of the film images and sounds that reflects the investment expenses.

promotion: The aspect of the movie industry through which audiences are exposed to and encouraged to see a particular film; promotion includes advertisements, trailers, publicity appearances, and product tie-ins.

prop: An object that functions as a part of the set or as a tool used by the actors.
**propaganda films**: Political documentaries that visibly support, and intend to sway viewers toward, a particular social or political issue or group.

**prosthetics**: Artificial facial features or body parts used to alter actors’ appearances.

**protagonists**: Individuals identified as the positive forces in a film; see antagonists.

**psychoanalysis**: The therapeutic method innovated by Sigmund Freud based on his attribution of unconscious motives to human actions, desires, and symptoms; theoretical tenets developed by literary and film critics to facilitate the cultural study of texts and the interaction between viewers and texts.

**psychological horror film**: A subgenre of the horror film that locates the dangers and distortions that threaten normal life within the mind.

**race movies**: Early-twentieth-century films that featured all-African American casts and circulated to African American audiences in the North and South.

**rack focus (or pulled focus)**: A dramatic change in focus from one object to another.

**reaction shot**: A shot that depicts a character’s response to something shown in a previous shot.

**realism**: An artwork’s truthful picture of a society, person, or some other dimension of everyday life; an artistic movement that aims to achieve verisimilitude.

**reception**: The process through which individual viewers or groups make sense of a film.

**reception theory**: A theoretical approach to the ways different kinds of audiences regard different kinds of films.

**reenactment**: Re-creating presumably real events within the context of a documentary.

**reestablishing shot**: A shot during an edited sequence that returns to an establishing shot to restore a seemingly “objective” view to the spectator.

**reflected sound**: Recorded sound that is captured as it bounces from the walls and sets. It is usually used to give a sense of space; opposed to direct sound.

**reflexive narration**: A mode of narration that calls attention to the narrative point of view of the story in order to complicate or subvert its own narrative authority as an objective perspective on the world.

**reflexivity**: Referencing the film’s own process of storytelling or cinematic technique.

**reframing**: The process of moving the frame from one position to another within a single continuous shot.

**restricted narration**: A narrative in which our knowledge is limited to that of a particular character.

**retrospective plot**: A plot that tells of past events from the perspective of the present or future.

**rhythmic editing**: The organization of editing according to different paces or tempos determined by how quickly cuts are made.

**road movie**: A film genre that depicts characters on a journey, usually following a linear chronology.

**romantic comedy**: A subgenre of comedy in which humor takes second place to the happy ending, typically focusing on the emotional attraction of a couple in a lighthearted way.

**room tone**: The aural properties of a location that are recorded and then mixed in with dialogue and other tracks to achieve a more realistic sound.

**rotoscoping**: A technique using recorded real figures and action as a basis for painting individual animation frames digitally.

**rough cut**: The initial edited version of a movie in which an editor approximates the finished film.

**safety film**: Acetate-based film stock that replaced the highly flammable nitrate film base in 1952.

**saturation booking**: The distribution strategy of releasing a film simultaneously in as many locations as possible, widely implemented with the advent of the blockbuster in the 1970s. Also called saturated release.

**scale**: Determined by the distance of the camera from its subject.

**scene**: One or more shots that depict a continuous space and time.

**scenics**: Early nonfiction films that offered exotic or remarkable images of nature or foreign lands.

**screenplay**: The text from which a movie is made, including dialogue and information about action, settings, etc., as well as shots and transitions; developed from a treatment. Also known as a script.

**screenwriter**: A writer of a film’s screenplay; the screenwriter may begin with a treatment and develop the plot structure and dialogue over the span of several versions; also called a scriptwriter.

**screwball comedy**: A comic subgenre of the 1930s and 1940s known for fast talking and unpredictable action.

**script doctor**: An uncredited individual called in to do rewrites on a screenplay.

**segmentation**: The process of dividing a film into large narrative units for the purposes of analysis.

**selects**: The director’s chosen takes to use in editing a scene.

**semidiegetic sound**: Sound that is neither strictly diegetic nor nondiegetic, such as certain voiceovers that can be construed as the thoughts of a character and thus as arising from the story world; also known as internal diegetic sound.

**semiotics**: The study of signs and signification; posits that meaning is constructed and communicated through the selection, ordering, and interpretation of signs and sign...
systems, including words, gestures, images, symbols, or virtually anything that can be meaningfully codified. Also called semiology.

**sequence:** Any number of shots or scenes that are unified as a coherent action or an identifiable motif, regardless of changes in space and time.

**sequence shot:** A shot in which an entire scene is played out in one continuous take.

**set:** Strictly speaking, a constructed setting, often on a studio soundstage, but both the setting and the set can combine natural and constructed elements.

**set designer:** The individual responsible for supervising the conception and construction of movie sets.

**set lighting:** The distribution of an evenly diffused illumination through a scene as a kind of lighting base.

**setting:** A fictional or real place where the action and events of the film occur.

**shallow focus:** A shot in which only a narrow range of the field is in focus.

**shock cut:** A cut that juxtaposes two images whose dramatic difference aims to create a jarring visual effect.

**shooting ratio:** The relationship between the overall amount or length of film shot and the amount used in the finished project.

**shot:** A continuous point of view (or continuously exposed piece of film) that may move forward or backward, up or down, but not change, break, or cut to another point of view or image.

**shot/reverse shot:** An editing pattern that begins with a shot of one character taken from an angle at one end of the axis of action, follows with a shot of the second character from the "reverse" angle at the other end of the line, and continues back and forth through the sequence; often used in conversations; also called shot/countershot.

**Showscan:** A projection system, developed by Douglas Trumbull and marketed in 1983, that projects at sixty frames per second (rather than twenty-four frames) and creates remarkably dense and detailed images.

**sidelighting:** Used to illuminate the subject from the side.

**sign:** Term used in semiotics for something that signifies something else, whether the connection is causal, conventional, or based on resemblance. As defined by Ferdinand de Saussure, a sign is composed of a *signifier*, the spoken or written word, picture, or gesture, and a *signified*, the mental concept it evokes.

**slapstick comedy:** Films known for physical humor and stunts; some of the first films were slapstick comedies.

**slasher films:** A subgenre of contemporary horror films depicting serial killers, often considered to have originated with Psycho (1960).

**slow motion:** A cinematic special effect that makes the action move at unrealistic speeds, achieved by filming the action slower than normal and then projecting it at standard speeds; see fast motion.

**social documentaries:** Documentaries that examine and present both familiar and unfamiliar peoples and cultures in a social context, with an emphasis on authenticity and discovery in their representations.

**social melodrama:** A subgenre of the melodrama that extends its reach to include larger historical, community, and economic issues.

**soft lighting:** Diffused, low-contrast lighting that reduces or eliminates hard edges and shadows and can be more flattering when filming people.

**sound bridge:** The term for sound carried over a picture transition, or a sound belonging to the coming scene playing before the image changes.

**sound continuity:** The range of scoring, sound recording, mixing, and playback processes that strive for the unification of film meaning and experience by subordinating sound to the aims of the narrative.

**sound designer:** The individual responsible for planning and directing the overall sound of a film through to the final mix.

**sound editing:** Combining music, dialogue, and effects tracks to interact with the image track in order to create rhythmic relationships, establish connections between sound and onscreen source, and smooth or mark transitions. Performed by a sound editor.

**sound mixing:** An important stage in the postproduction of a film that takes place after the image track, including the credits, is complete; the process by which all the elements of the soundtrack, including music, effects, and dialogue, are combined and adjusted; also called re-recording.

**sound perspective:** The apparent location and distance of a sound source.

**sound recording:** The recording of dialogue and other sound that takes place simultaneously with the filming of a scene.

**sound reproduction:** Sound playback during a film's exhibition.

**soundstage:** A large soundproofed building designed to construct and move sets and props and effectively capture sound and dialogue during filming.

**soundtrack:** Audio recorded to synchronize with a moving image, including dialogue, music, and sound effects, as well as the physical portion of the film used for recorded sound.

**source music:** Diegetic music; music whose source is visible onscreen.

**special effects:** A variety of illusions created during the filmmaking process through mechanical means, such as the...
building of models, or on-set explosions, or with the camera, such as slow motion, color filters, process shots, and matte shots. Sometimes used interchangeably with visual effects, which more often denotes digital effects added in postproduction.

**spectatorship:** The process of film viewing; the conscious and unconscious interaction of viewers and films as a topic of interest to film theorists.

**spotting:** The process of determining where music and effects will be added to a film.

**star system:** Employing one or more well-known actors (*stars*) whose appearance in movies builds on audience expectations and promotes the movie. In a studio system or a national film industry, the star system will often have a specific economic organization of contracts, publicity, and vehicles.

**Steadicam:** A camera stabilization system introduced in 1976 that allows a camera operator to film a continuous and steady shot without losing the freedom of movement afforded by the handheld camera.

**stereotype:** A character type that simplifies and standardizes perceptions that one group holds about another, often less numerous, powerful, or privileged group.

**stinger:** Sound that forces the audience to notice the significance of something onscreen, such as the ominous chord struck when the villain’s presence is made known.

**stop-motion photography:** A process that records inanimate objects or actual human figures in separate frames and then synthesizes them on film to create the illusion of motion and action.

**story:** The subject matter or raw material of a narrative, or our reconstruction of the events of a narrative based on what is explicitly shown and ordered in the plot.

**structural film:** An experimental film movement that emerged in North America in the 1960s with filmmakers like Hollis Frampton and Michael Snow in which films followed a predetermined structure; developed into *structural/materialist* film in the United Kingdom in the 1970s.

**structuralism:** Derived from linguistics and anthropology, an approach to literary and filmic narratives that looks for common structures rather than originality.

**studio system:** The industrial practices of the large production [and, until 1948, distribution] companies responsible for the kinds and quality of movies made in Hollywood or other film industries. During the Hollywood *studio era* extending from the late 1920s to the 1950s, the five major studios were MGM, Paramount, RKO, Twentieth Century Fox, and Warner Bros.

**stylistic analysis:** Offers a wide variety of topics that engage the formal arrangements of image and sound, such as shot composition, editing, and the use of sound.

**subgenre:** A specialized genre that defines a specific, more limited version of a more general genre, often by refining it with an adjective, such as the spaghetti western or slapstick comedy.

**subjective point of view:** A point of view that recreates the perspective of a character.

**supernatural horror film:** A subgenre of the horror film that features a spiritual evil that disrupts the human realm.

**supporting actors:** Actors who play secondary characters in a film, serving as foils or companions to the central characters.

**surrealist cinema:** One of the most influential of the avant-garde movements, surrealist films confronted middle-class assumptions about normality using the powers of film to manipulate time, space, and material objects according to a dreamlike logic.

**suture:** A term that refers to our sense of being inserted in a specific place in the film, from which to look at its fictional world through *editing* and *point of view*.

**synchronous sound:** Sound that is recorded during a scene or that is synchronized with the filmed images; as used by scholar Siegfried Kracauer, a term that describes sound that has a visible onscreen source, such as moving lips; also referred to as *onscreen sound*.

**syntagma:** A term derived from linguistics for sequential units of meaning and used by Christian Metz to refer to the smallest combinable narrative units of film—sequences, scenes, and autonomous shots.

**take:** A single filmed version of a shot during *production* or a single shot onscreen.

**talking heads:** An on-camera interview that typically shows the speaker from the shoulders up, hence “talking head.”

**Technicolor:** Color processing that uses three strips of film to transfer colors directly onto a single image; developed between 1926 and 1932.

**telephoto lens:** A lens with a focal length of at least 75mm, capable of magnifying and flattening distant objects; see also *zoom lens*.

**theatrical musical:** A subgenre of the musical that is set in a theatrical milieu.

**theatrical trailer:** A promotional preview of an upcoming release presented before the main feature or as a television commercial.

**thesis statement:** A short statement (often a single sentence) that succinctly describes and anticipates each stage of an essay’s argument. A *working thesis* is a rough version of a thesis used to draft an essay.

**Third Cinema:** A term coined in the late 1960s in Latin America to echo the phrase and concept “Third World.” Third Cinema opposed commercial and auteurist cinemas with a political, populist aesthetic and united films from a number of countries and contexts.
third-person narration: A narration that assumes an objective and detached stance vis-à-vis the plot and characters, describing events from outside the story.

30-degree rule: A cinematography and editing rule that specifies that a shot should only be followed by another shot taken from a position greater than 30 degrees from that of the first.

3-D modeling: A computer imaging technique that uses software to create visual representations from three-dimensional models.

three-point lighting: A lighting technique common in Hollywood that combines key lighting, fill lighting, and backlighting to blend the distribution of light in a scene.

tie-ins: Ancillary products that advertise and promote a movie, such as T-shirts, CD soundtracks, toys, and other gimmicks made available at stores and restaurants.

tilt shot: An upward or downward rotation of the camera, whose tripod or mount remains in a fixed position, producing a vertical movement onscreen.

titles: Generally the opening sequence of a film, including the film's title and the names of the main actors, director, producers, screenwriter, and cinematographer.

tone: The shading, intensification, or saturation of colors (such as metallic blues, soft greens, or deep reds) in order to sharpen, mute, or balance them for certain effects.

topicals: Early films that captured or sometimes re-created historical or newsworthy events.

topic sentence: Usually the first sentence of a paragraph that announces the central idea around which all other sentences within the paragraph cohere.

top lighting: Used to illuminate the subject from above.

tracking shot: A shot that changes the position of the point of view by moving forward, backward, or around the subject, usually on tracks that have been constructed in advance (see dolly shot); also called a traveling shot.

trailer: A form of promotional advertising that previews edited images and scenes from a film in theaters before the main feature film or on a television commercial or Web site.

treatment: A succinct description of the content of a film written before the screenplay or script.

two-shot: A shot depicting two characters.


underlighting: Used to illuminate the subject from below.

underscoring: A film's background music; contrasts with source music.

unit production manager: A member of a film's production team responsible for reporting and managing the details of receipts and purchases.

unreliable narration: A type of narration that raises questions about the truth of the story being told; also called manipulative narration.

verisimilitude: The quality of fictional representation that allows readers or viewers to accept a constructed world, its events, its characters, and their actions as plausible; literally "having the appearance of truth."

vertical integration: The industrial organization of the major studios in the 1930s and 1940s, in which film distribution was controlled through production companies' ownership of theater chains.

voice: Electronic medium that captures, records, stores, displays, and transmits moving images.

video on demand (VOD): The distribution of films through cable or online services that allow consumers to purchase and view movies on computers and home video screens.

viral marketing: A phenomenon in which consumers pass along a marketing message through word of mouth, electronic messaging, or other means.

visible editing: See disjunctive editing.

visual effects: Special effects created in postproduction though digital imaging.

voice-off: A voice that originates from a speaker who can be inferred to be present in the scene but who is not visible onscreen.

voiceover: A voice whose source is neither visible in the frame nor implied to be offscreen; it typically narrates the film's images, such as in a flashback or the commentary in a documentary film.

walla: A nonsense word spoken by extras in a film to approximate the sound of a crowd during sound dubbing.

western: A film genre set in the American West, typically featuring rugged, independent male characters on a quest or dramatizing frontier life.

wide-angle lens: A lens with a short focal length (typically less than 35mm) that allows cinematographers to explore a depth of field that can simultaneously show foreground and background objects or events in focus.

wide release: The premiere of a movie at many locations simultaneously, sometimes on as many as 1,500 to 2,000 screens nationally.

widescreen processes: Any of a number of systems introduced in the 1950s that widened the aspect ratio and the dimensions of the movie screen.

widescreen ratio: The wider, rectangular aspect ratio of typically 1.85:1 or 2.35:1; see academy ratio.
**window**: The period of time when a film is in theaters before it is shown on television or the Internet or distributed on DVD.

**wipe**: A transition used to join two shots by moving a vertical, horizontal, or sometimes diagonal line across one image to replace it with a second image that follows the line across the frame.

**women's picture**: A category of films produced in the 1930s–1950s, featuring female stars in romances or melodramas and marketed primarily to women.

**Works Cited**: List of sources cited in an essay, positioned on a separate page immediately after the last page of the essay text.

**Works Consulted**: Optional list of sources that have been consulted but not cited in the text or notes of an essay; appears on a separate page after the Works Cited list.

**zoom-in**: The act of changing the lens's focal length to narrow the field of view of a distant object, magnifying and reframing it, often in close-up, while the camera remains stationary; see zoom-out.

**zoom lens**: A lens with variable focal length.

**zoom-out**: Reversing the action of a zoom-in, so that objects that appear close initially are distanced and reframed as small figures.

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