**A LEVEL MEDIA: ANALYSING MOVING IMAGE**

**MEDIA LANGUAGE**

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| **COMPONENT 1: MEDIA PRODUCTS, INDUSTRIES AND AUDIENCES** | | |
| **SECTION A: ANALYSING MEDIA LANGUAGE AND REPRESENTATION** | | |
| **MEDIA LANGUAGE** | **REPRESENTATION** | **CONTEXTS** |
| See the source image  Name:  Class: | | |

**Cinematography:**

**Camera Angle, Shot, Movement and Position**

***SHOTS***

[**Establishing shot**](https://www.bing.com/images/search?view=detailV2&ccid=MTCtIyJ7&id=3DEFF649C8D729593C47C40880D02256CC6925BA&thid=OIP.MTCtIyJ7RjbdyphvXpdMwwHaE1&mediaurl=https%3a%2f%2fi.ytimg.com%2fvi%2fxBAeOTHtZVg%2fmaxresdefault.jpg&exph=1062&expw=1626&q=establishing+shot+harry+potter&simid=608051566538919573&selectedIndex=0&cbir=sbi&ajaxhist=0) - a shot usually involving a distant framing, which shows the space between important figures, objects and setting in a scene

[**Master shot**](https://www.bing.com/images/search?view=detailV2&ccid=rqEJloCU&id=CEA1BCC31C85DCF09F0631271C289C4E37DAC192&thid=OIP.rqEJloCUIZvF8bnziFsc3gHaEm&mediaurl=http%3a%2f%2fdl9fvu4r30qs1.cloudfront.net%2f8e%2f46%2f721bc2854d189ffc991c40de159a%2famerican-beauty.png&exph=806&expw=1299&q=american+beauty+master+shot+tdinner+tbale&simid=607998210159676857&selectedIndex=4&ajaxhist=0) - a shot that establishes spatial relationships between people and objects and defines the setting. Returned to whenever spatial relationships need to be re-established/confirmed.

**Close-up (& variations)** - a framing in which the scale of the object shown is relatively large; most commonly a person’s head seen from the neck up, or an object of a comparable size that fills most of the screen.

**Long shot** - a framing in which the scale of the object shown is small, a standing figure would appear nearly the height of the screen.

[**Wide shot**](https://www.bing.com/images/search?view=detailV2&ccid=3R1Z9pIY&id=936B5F7FE5D8537E191262EC41492D8AE2F5E4D1&thid=OIP.3R1Z9pIY_Hhesd9-Q9-gFAHaDF&mediaurl=https%3a%2f%2fwww.studiobinder.com%2fwp-content%2fuploads%2f2018%2f07%2fWide-Angle-Shot-Camera-Movements-and-Angles-Inglorious-Bastards.jpg%3fx81279&exph=800&expw=1920&q=wide+shot&simid=608053735457293067&selectedIndex=5&cbir=sbi&ajaxhist=0) - a shot covering a wide angle.

**Aerial shot** - a moving shot from above looking down.

**Point of view** - a shot taken with the camera placed approximately where the character’s eyes would be, showing what the character would see; usually cut in before or after a shot of the character looking.

**Two-shot** - two figures within the frame.

**Over the shoulder shot -** This shot is framed from behind a person who is looking at the subject. The person facing the subject should usually occupy about 1/3 of the frame. This shot helps to establish the position of each person, and get the feel of looking at one person from the other's point of view. It's common to cut between these shots during a conversation, alternating the view between the different speakers

***ANGLE***

**High angle** - the position of the frame in relation to the subject shows it above it, looking down.

**Low angle** - As above, looking up.

[**Canted angle**](http://www.youtube.com/watch?v=W_1uFE_5KH8) - Sometimes the camera is tilted (i.e. is not placed horizontal to floor level), to suggest imbalance, transition and instability

[***MOVEMENT***](https://www.youtube.com/watch?v=h2c3JZ6X3f8)

**Pan** - a camera movement with the camera body turning to the right or left. On screen it produces horizontal movements.

[**Crane**](https://www.bing.com/images/search?view=detailV2&ccid=xEdYB7NT&id=1CE6046C386F7CA395FA071213F493889E204483&thid=OIP.xEdYB7NTjzLAp6SBP6HzsAHaE8&mediaurl=http%3a%2f%2fwww.outletvideo.com%2fwp-content%2fuploads%2f2017%2f08%2fProaim-Wave-9-40ft-camera-crane-2.jpg&exph=517&expw=775&q=camera+crane&simid=607994430606934546&selectedIndex=15&ajaxhist=0) - a change in framing accomplished by having the camera above the ground and moving through the air in any direction.

**Tilt** - a camera movement with the camera body swivelling upward or downward on a stationary support. It produces a mobile framing that scans the space vertically.

**Tracking shot** - a mobile framing that travels through space forward, backward, or laterally.

**Dolly** - a camera support with wheels, used in making tracking shots.

**Hand-held** - the use of the camera operator’s body as a camera support, either holding it by hand or using a harness.

[**Steadicam**](https://www.bing.com/images/search?q=steadicam&FORM=HDRSC2) - a gyroscopically balanced body rig patented by Steadicam which a camera can be attached to, to generate smooth hand-held shots.

[**Zoom/reverse zoom**](http://www.youtube.com/watch?v=iv41W6iyyGs) - a close up rapidly from a long shot to a close up, and vice versa. The mobile frame does not alter the aspects or positions of the objects filmed.

***COMPOSITION***

**Framing** - the use of the edges of the film frame to select and to compose what will be visible onscreen.

[**Rule of thirds**](https://www.bing.com/images/search?q=rule+of+thirds&FORM=HDRSC2)– Composing an image so the main subject falls into the 1st third in an imaginary grid.

**Depth of field** - The area/objects on screen which are in focus.

**Deep Focus** - All objects on screen, near and far are in focus

**Shallow Focus** - A small area on screen is in focus

[**Focus Pull**](http://www.youtube.com/watch?v=7V1ve4WobPI) – The switching from deep to shallow focus, or vice versa.

**Lighting and Colour**

[**Colour design**](https://www.premiumbeat.com/blog/manipulate-emotions-with-color-in-film/) - the style & combination of colours used, a film or TV programme may have filters applied to an atmosphere or mood

**Saturated colour** – when the colours are deliberately manipulated to be at their more deep and vivid, giving a hyper-real, fantasy or surreal appearance.

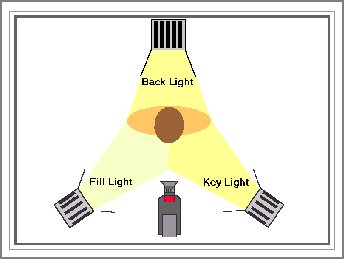
[**De-saturated colour**](https://www.indiewire.com/2016/11/children-of-men-10-years-clare-hope-ashitey-interview-president-trump-1201746204/) – When the colours have been drained and bleached of colour, giving a grey/drab wash to the scene.

**Lighting** - As a general rule, shadows conceal and illumination draws attention. Lighting also articulates texture and helps to create a depth to the dimensions of the film screen using shadows and highlights to shape objects. Different combinations of these source lights give us the three main lighting techniques used in filming.

[**High-key lighting**](https://www.google.co.uk/search?biw=1125&bih=632&tbm=isch&sa=1&ei=RxxoW_aGDYWdgAbDqa7AAQ&q=high+key+wizard+of+oz&oq=high+key+wizard+of+oz&gs_l=img.3...49346.51872.0.51915.14.13.1.0.0.0.173.1240.5j6.11.0....0...1c.1.64.img..2.2.295...0j0i30k1j0i8i30k1j0i24k1.0.fl8H-6cZ2mg)**:** illumination that creates comparatively little contrast between the light and dark areas of the shot. Shadows are fairly transparent and brightened by fill light. It is important to note that a shot can be dark, yet still use high key lighting.

[**Low-key lighting**](https://www.google.co.uk/search?biw=1125&bih=632&tbm=isch&sa=1&ei=fBxoW_OiF8fLgAaxkJMg&q=low+key+casablanca&oq=low+key+casablanca&gs_l=img.3...18660.25143.0.25254.15.15.0.0.0.0.129.1030.8j3.11.0....0...1c.1.64.img..4.4.410...0j0i67k1j0i8i30k1.0.0IKIbSvsNvk)**:** illumination that creates strong contrast between light and dark areas of the shot, with deep shadows and little fill light. It is best known as a code of film noir, termed chiaroscuro lighting. However it is not used *only* in film noir.

**Three-point lighting**: the Hollywood studio system developed a lighting system that is still widely used today. They used at least three lights per shot. – a *key light*, *fill light* and *backlight*.



**Attached shadow** –. the shadow on actor’s faces if they are illuminated by candlelight.

[**Cast Shadow**](https://www.google.co.uk/search?biw=1125&bih=632&tbm=isch&sa=1&ei=9xxoW9XtF9SAgQbVhomoDQ&q=cast+shadow+film+nostferatu&oq=cast+shadow+film+nostferatu&gs_l=img.3...17970.23567.0.23804.13.12.1.0.0.0.128.1205.6j6.12.0....0...1c.1.64.img..0.1.100...0i8i30k1.0.SxU82X_Px2M) – the shadow cast on a surface by an object e.g. the shadows cast on characters from window blinds.

**Hard lighting:** Creates definite shadows, crisp textures and edges.

**Soft lighting:** Creates a diffused illumination, with gentler contrasts between light and shade.

**Mise-en-scene**

*All of the elements placed in front of the camera to be photographed; the settings and props, lighting, costume, make-up and figure behaviour.*

**Location** - the particular place and time created in the frame.

**Set** - the surroundings where the action will unfold; usually the stage, including integral design features.

**Set design** - the overall design concept present in the frame, relating to the set.

[**Production design period/era**](https://www.femalefirst.co.uk/celebrity/beyonce-drops-surprise-new-single-918325.html) - utilised to create characteristics within a mise-en-scene reflective of a certain historical period.

**Costume** - a style or fashion of dress especially that of a particular place, time or class. Also hair and make-up

**Hair and Make up** - the styling can be used in the traditional sense or to create more dramatic looks for example in Sci-fi or horror movies

**Props** - movable objects used in the construction of the mise-en-scene.

**Body language** - how characters bodies are positioned and their facial expressions.

**Sound**

**Diegetic sound** - any sound that has an onscreen source and the CHARACTERS CAN HEAR IT, e.g. dialogue, traffic noises etc.

**Non-diegetic** **sound** - any sound that does not have an onscreen source and characters onscreen DO NOT HEAR IT. E.g. most voiceovers, these sounds are added in post-production.

**Ambient Sound** - The ‘natural’ background sound present in a scene that occurs in the location.  
  
**Soundtrack** – The music played is vital to creating atmosphere and mood for the audience.

**Parallel sound** - sound that complements the mood of the image track. Sound and image seem to reflect each other.

[**Contrapuntal sound**](http://www.youtube.com/watch?v=GXLfTv42T8A) - sound that does not complement or fit the mood of the image track.

**Dialogue** -Speech elements, often a conversation an can also include a **Voice-over**

**Mode-of-address** -The way in which TV ‘talks’ to its audience, the style and choice of language, particularly dialogue, dialect and accent.

**Direct address** - A character will ‘step out of the world’ of the TV and talk directly to the camera, as though directly addressing the audience.

[**Sound effects**](https://www.youtube.com/watch?v=UO3N_PRIgX0) - sound artificially produced in post-production in order to increase the impact and potential meaning of moments. For example a clap of thunder.

**Sound bridges** - any sound/s that continues from one shot to another. Sound bridges help create a smooth transition from one shot to another, to reduce the disruptive tendencies of editing. In this way the sound is said to be enhancing the continuity of the film.

Video 1

Video 2

Sound 1

Sound 2

**Sound perspective** - the sound is mixed and balanced in order to privilege or marginalise particular characters' viewpoints (and encourage or discourage audiences’ identification with them).

**Editing**

Organisation of time and space, within scenes and throughout to create narrative coherence

**Editing** - **(1)** In film making, the task of selecting and joining camera takes.

**(2)** The transitions as the film moves from one shot to the next, e.g. fade

**(3)** The pace, or the length of time a shot is on screen for

**(4)** Continuity or discontinuity, what rules of editing does the scene follow.

### Types of Editing:

1. **Montage** – developed by Russian film makers of the 1920’s – a series of seemingly unconnected or random shots, sounds, images, sequences juxtaposed with other – it requires the audience to participate more directly in the making of meaning.
2. **Continuity Editing** – introduced during the early years of filmmaking and developed and established during the golden era of Hollywood. It allows for continuity and development of a storyline without drawing attention to how it is done. The editing allows the narrative to flow in a seamless way.
3. **Discontinuity Editing** - the opposite of continuity editing it is not seamless. It deliberately draws attention to itself by confusing and/or shocking the audience as it plays with time and space.

**(1)** [**Cross-Cutting/Parallel Editing**](https://www.youtube.com/watch?v=Ts1x6uADFtM) - it displays two things happening at once, the technique interweaves bits of two or more separate scenes together, cutting from one to the other.

**(1) Ellipsis -** Omits a portion of the sequence of events, allowing the viewer to fill in the narrative gaps. For example; seeing a character leave their home for work then seeing at their desk at work. There has been an omission of the journey to work but the audience has not lost any meaning.

**(2) Cut** - An instantaneous change from one framing to another.

**(2) Fade-in**: A dark screen that gradually brightens as a shot appears.

**Fade-out**: A shot gradually darkens as the screen goes black. Occasionally fade-outs brighten to pure white or to a colour.

**(2) Wipe** - A transition between shots in which a line passes across the screen, eliminating the first shot as it goes and replaces it with the next one. Wipes can be in any direction.

**(2) Dissolve** - a transition between two shots during which the first image gradually disappears while the second image gradually appears; for a moment the two images blend in superimposition.

[**Match cut**](https://www.youtube.com/watch?v=mI3s5fA7Zhk) – cut from one image to something that looks similar, space odyessy

**(3)** [**Long take**](https://www.youtube.com/watch?v=55CaD_j5FQs) - a shot that continues for an unusually lengthy time before the transition to the next shot.

**(3)** [**Short take**](https://www.youtube.com/watch?v=atjhOhH-V3E) - a shot that continues for a very short amount of time before the transition to the next shot.

**(3)** [**Slow motion**](https://www.youtube.com/watch?v=xZ0OUq_kDh8) - Movements on the screen appearing slower than they would in actual life, a filmmaker achieves slow motion by running film through the camera at a speed faster than the standard 24 frames per second; subsequent projection of 24 frames per second speeds up the action. Although this can also be enhanced in post-production.

**(3)** [**Fast motion**](https://www.youtube.com/watch?v=g5a3IUOhokY) - Movements on the screen appearing more rapid than they would in actual life, a filmmaker achieves fast motion by running film through his camera at a speed slower than the standard 24 frames per second; subsequent projection of 24 frames per second speeds up the action. Although this can also be enhanced in post-production.