**SCALE**

**Extreme close-up (E.C.U.):** A shot with a very narrow field of view that gives the impression that the camera is very close to the subject. For instance, a part of a person’s face.

**Close-up (C.U.):** Same as above, but with a slightly larger field of view. A character’s head and shoulders, for example.

**Medium shot (M.S.):** A shot in which the field of view is between those of the long shot and the close-up. The camera sees the actor from the waist up.

**American shot** (also called Hollywood, Cowboy, or Knee shot): A shot that frames a figure from the knees up.

**Full Figure:** Shot composed around the scale of a full human figure. Also known as a full shot (F.S.)

**Long shot (L.S.):** A shot giving a broad view of the visual field; the camera appears to be far away from the subject (the z axis).

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Camera angle refers to where the camera is placed; whereas, framing refers to how much the viewer can see of the subject.

Eye-level shot: the placement of the camera approximately 5 to 6 feet off the ground corresponding to the height of an observer on the scene.
**Wide shot (W.S.):** Shot composed to see a wide vista (the x axis).

**Single:** A shot with only one person.

**Two shot:** The camera frames two characters in a scene.

**Insert:** Often photographed by the second unit, this shot, frequently a close-up, reveals details not seen in the master shot or missed by the general coverage, i.e., a hand opening a purse and pulling out a gun.

**Two-T shot:** Not exactly a politically correct term; it means a shot framed from the nipples up.

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**ANGLE**

**High angle:** A shot taken from an angle above the object.
Aerial shot: A very high angle shot, often accomplished with a helicopter or an airplane.
Also known as a birds-eye view shot.

Low angle: A shot taken from the placement of the camera below the object.

High Hat shot: A very low angle shot, positioned as if it were a hat's height off the floor. The name is taken from a piece of equipment called a high hat, which is laid on the floor and is designed to hold the camera. Also known as a worm's eye view shot.

3/4 shot: A shot that is positioned halfway between a frontal angle and a profile. Can be either a front or a back shot.

Profile: Shot from a side angle.

Straight on, or frontal: When the camera is looking directly at an object.
Over the Shoulder shot (O.T.S.): Usually a shot of a character in conversation with a second person, whose shoulder you shoot over.

Canted frame: Also called “dutch” or “chinese” angles. The camera is tilted sideways, setting the objects off the vertical axis.

CAMERA MOVES

Dolly shot: Also called “tracking” or “trucking” shot. Camera travels on dolly tracks. Usually used to describe shots moving on the z axis (pushing in or pulling out). dolly in or out; camera moves

Pan: The camera swivels on the horizontal (x) axis, often used to follow the action. pan left or right; camera is stationary

Swish Pan: A very swift pan that blurs the scene in between the starting and ending points.

Tracking shot: Camera moves to left or right. Often used to follow a figure or vehicle. track left or right; camera moves
**Tilt**: The camera pivots up and down from its base, which does not move. 
*tilt up* or *down*; camera is stationary

**Boom shot**: The camera travels up and down on a boom arm. Often combines with a dolly move.

**Crane shot**: A shot taken from a crane that has the ability to boom down and track in long distances without using tracks.

**Car Mount**: A shot taken from a camera that is mounted directly onto a vehicle.
*(you can use a GoPro for this)*

**Staic shot**: Any shot where the camera specifically does not move.
*(e.g. a pan or tilt)*

**Steadicam shot**: A shot using the Steadicam, a camera that attaches to a harness and can be operated by a single person in handheld situations; the resulting footage will appear to be shot with the smoothness of a tracking shot.

**Zoom**: Refers to the movement of a zoom lens. Usually used in video. Image is magnified or reduced; an unnatural camera movement because our eyes cannot do this.

**Zolly**: A technique in which the camera dollies in and zooms out at the same time, or the reverse—zoom in and dollies out simultaneously. Also called a Dolly with counter zoom. See Hitchcock (*Vertigo*), Spielberg (*Jaws*), Scorsese (*Goodfellas*). Also known as a dolly zoom.
Smash Zoom: Very fast zoom.

Handheld: Operator braces the camera on the shoulder or at hip height. Often used in point of view shots or in documentary-style footage.

Follow shot: Any moving shot that follows an actor.

Traveling shot: Any shot that utilizes a moving camera body (a dolly is, a pan isn’t).

EDITING, TRANSITIONS, AND CAMERA POINT OF VIEW

Objective shot: The camera sees the scene from an angle not seen by a character in the scene.

Subjective shot: A shot taken from the position of someone in the scene. A Point of View (P.O.V.) shot is an example of a subjective shot.

Master shot: Also called a Cover shot. Usually a medium to wide-angle shot of a scene that runs for the duration of the action.

Establishing shot: Often a wide shot of the location. It tells the audience where they are.

Coverage: All the set-ups needed to edit the scene aside from the master shot.

Set-up: Refers to the position of a camera and the lighting of a shot or shots. A “new set-up” means that the camera is moving to a new position, which also requires re-lighting.

―Edward Tufte,
Envisioning Information
Off screen (O.S.): Also called O.C., off-camera. A description of what is heard but not seen on the screen.

Reaction shot: Usually a close-up of a character reacting silently to action they have just seen or dialogue they are listening to.

Cutaway: An editing term concerning a piece of information not seen in the master or previous shot.

Jump cut: Editing term for successive shots that cut in on the same axis. Also, successive cuts that disrupt the flow of time or space.

In-line Edit: Contemporary term for cutting on the same axis.

Match Cut, or Match Dissolve: Cutting or dissolving from one similar composition to another, i.e., from a close-up of a wheel to a shot of a globe of the world, so that both objects fill the same size and position in the frame.

Montage sequence: Transitional sequences of rapidly edited images, used to suggest the lapse of time or the passage of events.