

***Glossary.*** This Glossary accompanies the Learning Hub resource:  
Sue Healey Creating and Analysing Dance on Film

<b>Aerial Shot</b>	a camera shot filmed in an exterior location from far overhead (from a bird's eye view), as from a helicopter (most common), blimp, balloon, plane, or kite; a variation on the crane shot; if the aerial shot is at the opening of a film, aka an establishing shot.
<b>Angle</b>	refers to the perspective from which a camera depicts its subject; see camera angle, and other specific shots (high, low, oblique, etc.).
<b>Audience</b>	People who are observing the performance/ film.
<b>Abstraction</b>	the move from the representational to the symbolic; the process of removing movement from a particular or representative context and (by manipulating it with elements of space, time and dynamics) creating a new sequence or dance that retains the essence of the original.
<b>Backlighting</b>	this phenomenon occurs when the lighting for the shot is directed at the camera from behind the subject(s), causing the figure(s) in the foreground to appear in semi-darkness or as silhouettes, or highlighted; with backlighting, the subject is separated from the background.
<b>Camera</b>	the basic machine involved in film-making, from a hand-held version to portables, to heavy studio cameras; some of the parts of a camera include the aperture, lens, film magazine (for storage), viewfinder, etc; the positioning of the camera by the camera operator is known as the setup
<b>Camera Angle</b>	the point of view (POV) or perspective (including relative height or direction) chosen from which to photograph a subject. Various camera angles, compositions, or positions include: front, behind, side, top, high (looking down), low (looking up), straight-on or eye-level (standard or neutral angle), tilted (canted or oblique), or subjective, etc.; see also framing.
<b>Camera Movement</b>	the use of the camera to obtain various camera angles and perspectives.
<b>Camera Operator</b>	the individual who is responsible for operating the camera, under the direction of the film's director and director of photography (or cinematography)
<b>Choreography</b>	the art and craft of planning and arranging dance movements into a meaningful whole.
<b>Choreographic Principles</b>	the essential qualities of choreography relating to the areas of study, ie manipulation of the element of dance; generating movement; organising the movement; and organising the work, and additional considerations.
<b>Choreographic Structure</b>	the specific compositional forms or frameworks used to determine the overall structure of an entire dance/work.
<b>Close Up</b>	a shot taken from a close distance in which the scale of the object is magnified, appears relatively large and fills the entire frame to focus attention and emphasize its importance; i.e., a person's head from the shoulders or neck up is a commonly-filmed close-up; a tight shot makes the subject fill almost the entire frame; also extreme close-up (ECU or XCU) is a shot of a part of a character (e.g., face, head, hands) to emphasize detail; also known as detail shot or close on; contrast to long-shot (LS).
<b>Composition</b>	the arrangement of parts to produce a complete and unified whole, including the processes of exploring, improvising, selecting and forming movement into a dance.
<b>Concept</b>	the motivation behind the composition/choreography of movement.

<b>Costume</b>	refers to the garments or clothing worn by performers in a film; a costume (or wardrobe) designer researches, designs, and selects the costumes to be appropriate to the film's time period, the characters, their location, and their occupations, whereas the costumer (or stylist) is responsible for acquiring, selecting, manufacturing, and/or handling the clothing and accessories; a costume drama is a film set in a particular historical time period, often with elaborate costuming.
<b>Crane Shot</b>	a camera shot taken from a large camera dolly or electronic device (an apparatus, such as a crane), resembling a extendable mechanical arm (or boom), that can raise the camera up in the air above the ground 20 feet or more; the crane allows the camera to fluidly move in virtually any direction (with vertical and horizontal movement), providing shifts in levels and angles; crane shots usually provide some kind of overhead view of a scene.
<b>Crew</b>	refers to those involved in the technical production of a film who are not actual performers.
<b>Director</b>	the creative artist responsible for complete artistic control of all phases of a film's production (such as making day-to-day determinations about sound, lighting, action, casting, even editing), for translating/interpreting a script into a film, for guiding the performances of the actors in a particular role and/or scene, and for supervising the cinematography and film crew. The director is usually the single person most responsible for the finished product, although he/she couldn't make a film without support from many other artists and technicians.
<b>Dissolve</b>	a transitional editing technique between two sequences, shots or scenes, in which the visible image of one shot or scene is gradually replaced, superimposed or blended (by an overlapping fade out or fade in and dissolve) with the image from another shot or scene; often used to suggest the passage of time and to transform one scene to the next.
<b>Dolly (shot)</b>	refers to a moving shot in which the perspective of the subject and background is changed; the shot is taken from a camera that is mounted on a hydraulically-powered wheeled camera platform (sometimes referred to as a truck or dolly), pushed on rails (special tracks) and moved smoothly and noiselessly during filming while the camera is running; a pull-back shot (or dolly out) is the moving back ('tracking back') of the camera from a scene to reveal a character or object that was previously out of the frame, dolly in is when the camera moves closer ('tracking in') towards the subject, and dollying along with (or 'tracking within') refers to the camera moving beside the subject; also known as tracking shot, trucking shot, follow shot, or traveling shot; contrast with zoom shots.
<b>Establishing shot</b>	usually a long (wide-angle or full) shot at the beginning of a scene (or a sequence) that is intended to show things from a distance (often an aerial shot), and to inform the audience with an overview in order to help identify and orient the locale or time for the scene and action that follows.
<b>Fade</b>	a transitional device consisting of a gradual change in the intensity of an image or sound, such as from a normally-lit scene to darkness (fade out, fade-to-black) or vice versa, from complete black to full exposure (fade in), or from silence to sound or vice versa; a 'fade in' is often at the beginning of a sequence, and a 'fade out' at the end of a sequence.
<b>Filmmaker</b>	a collective term used to refer to a person(s) who have a significant degree of control over the creation of a film: directors, producers, screenwriters, and editors.
<b>Focus</b>	refers to the degree of sharpness or distinctness of an image (or an element of an image such as a person, object, etc.).

<b>Frame</b>	refers to a single image, the smallest compositional unit of a film's structure, captured by the camera on a strip of motion picture film.
<b>Dynamics</b>	one of the elements of dance; the level of energy or force applied to the execution of a movement or movement sequence.
<b>Environment</b>	happenings and occurrences within the space of the dance activity.
<b>Form</b>	the overall shape, organisation or development of a composition according to a preconceived plan.
<b>High Angle Shot</b>	a shot in which the subject or scene is filmed from above and the camera points down on the action, often to make the subject(s) small, weak and vulnerable; contrast to low-angle shot.
<b>Improvisation</b>	movement that is created spontaneously, ranging from free-form to highly structured environments, but always with an element of chance.
<b>Intent</b>	the purpose behind the composition or performance of movement.
<b>Interpretation</b>	the application of dance technique and individual performance quality to realise the concept/intent of a piece of choreography.
<b>Lighting</b>	refers to the illumination of a scene, and the manipulation of light and shadows by the cinematographer.
<b>Long Shot</b>	a camera view of an object or character from a considerable distance so that it appears relatively small in the frame, e.g. a person standing in a crowd of people or a horse in a vast landscape; variations are the medium long-shot (or mid-shot) (MS) and the extreme long-shot (ELS or XLS); also called a wide shot; a long shot often serves as an establishing shot; contrast to close-up (CU); a full-shot is a type of long shot that includes a subject's entire body (head to feet).
<b>Low-Angle Shot</b>	a shot in which the subject is filmed directly from below and the camera tilts up at the action or character, to make the subject appear larger than life, more formidable, taller and more menacing; contrast to a high-angle shot.
<b>Medium Shot</b>	refers to a conventional camera shot filmed from a medium distance; although it is difficult to precisely define, it usually refers to a human figure from the waist (or knees) up; between a close shot and a long shot; abbreviated as m.s.
<b>Mise en scène</b>	a French term for "staging," or "putting into the scene or shot"; in film theory, it refers to all the elements placed (by the director) before the camera and within the frame of the film -- including their visual arrangement and composition; elements include settings, decor, props, actors, costumes, makeup, lighting, performances, and character movements and positioning; lengthy, un-cut, unedited and uninterrupted sequences shot in real-time are often cited as examples of <i>mise-en-scene</i> ; contrast to montage.
<b>Motif</b>	the earliest stage of development of a theme or composition; a movement starting point which gives the first element of form to the dance/work
<b>Pan (or panning shot, or panoramic shot)</b>	abbreviation for panorama shot; refers to the horizontal scan, movement, rotation or turning of the camera in one direction (to the right or left) around a fixed axis while filming; a variation is the swish pan (also known as flash pan, flick pan, zip pan, blur pan, or whip pan), in which the camera is purposely panned in either direction at a very fast pace, creating the impression of a fast-moving horizontal blurring of images across the screen.
<b>Performance Style</b>	the composer/choreographer's movement response to a concept/intent. It is influenced by body structure, type of training, prior dance experiences, personality and individual space/time/dynamics preferences. The composer/choreographer may draw inspiration from a variety of sources that are shaped or personalised to communicate his/her intent.

<b>Phrase</b>	a brief sequence of related movements that make up the smallest and simplest unit of dance form.
<b>Point of View (POV)</b>	the perspective from which the film story is told; also refers to a shot that depicts the outlook or position of a character; also see omniscient and subjective point of view, and P.O.V. shot.
<b>Scene</b>	usually a shot (or series of shots) that together comprise a single, complete and unified dramatic event, action, unit, or element of film narration, or block (segment) of storytelling within a film, much like a scene in a play; the end of a scene is often indicated by a change in time, action and/or location; see also shot and sequence.
<b>Scenery</b>	refers to the outdoor background in a set (represented by either a backdrop or a natural view).
<b>Sequencing</b>	the organisation of single movement to short and long phrases, to sequences and sections, to a completed dance.
<b>Slow Motion</b>	refers to an effect resulting from running film through a camera at faster-than-normal speed (shooting faster than 24 frames per second), and then projecting it at standard speed; if a camera runs at 60 frames per second, and captures a one second-long event, a 24-frame playback will slow that event to two and a half seconds long; overcrank(ing) means to speed up the camera, thereby making the action appear slower when projected - the term dates back to the old days of physically hand-cranking film through a camera; this filmic technique is usually employed to fully capture a 'moment in time' or to produce a dramatic (or romantic feeling); contrast to fast-motion (or accelerated motion, achieved by undercranking) or time compression.
<b>Space</b>	one of the elements of dance. The dancer moves in and through space. Dance movement takes up space, and a dance is performed in a space. Direction, level size, focus, and pathway are aspects of space.
<b>Split Screen</b>	the combination of two actions filmed separately by copying them onto the same negative and having them appear side-by-side within a single frame (without overlapping); a slight variation on split-screen is termed multiple image (different images are set alongside each other within a single frame); split-screen is usually intended to signify simultaneous action; also see bluescreen and matte shot.
<b>Steadicam (shot)</b>	a hand-held camera technique using a stabilizing Steadicam (introduced in the late 70s), developed by inventor Garrett Brown, with a special, mechanical harness that allows the camera operator to take relatively smooth and steady shots, though hand-held, while moving along with the action; the resulting images are comparable to normal tracking shots on a wheeled dolly.
<b>Stimulus</b>	the starting point or incentive for creative movement. Stimuli for dance compositions can be auditory, visual, ideational, tactile or kinaesthetic.
<b>Storyboard</b>	a sequential series of illustrations, stills, rough sketches and/or captions (sometimes resembling a comic or cartoon strip) of events, as seen through the camera lens, that outline the various shots or provide a synopsis for a proposed film story (or for a complex scene) with its action and characters; the storyboards are displayed in sequence for the purpose of visually mapping out and crafting the various shot divisions and camera movements in an animated or live-action film; a blank storyboard is a piece of paper with rectangles drawn on it to represent the camera frame (for each successive shot); a sophisticated type of preview-storyboard (often shot and edited on video, with a soundtrack) is termed an animatic.
<b>Technology</b>	electronic media, such as computers and videos, used as tools to create, learn, explain, document, analyse or present dance.
<b>Tracking Shot</b>	a smooth shot in which the camera moves alongside ('tracking within') the subject, usually mounted on a dolly, in a side-to-side motion (relative to the scene or the action); also known as following shot; sometimes used interchangeably with dolly

	shot, pull back (pull-out, push-out, widen-out or push-back) shot, track back (moving away) or track in (or push-in) (moving forward), or zoom shot; see also Steadicam.
<b>Wipe</b>	a transitional technique or optical effect/device in which one shot appears to be "pushed off" or "wiped off" the screen by another shot replacing it and moving across the existing image; also called a push-over; a flip-over (or flip) wipe is when one scene rotates or flips-over to the new scene.