**anticipatory set ups-**placement of camera in such a manner as to anticipate the movement of an action before it occurs. Mostly used to convey fatality or determinism.

**aspect ratio-**ratio between horizontal and vertical dimensions of the screen which remains constant throughout the film.

**closed form-**all in camera-elements outside the frame are irrelevant. , form over function-lots of visual effects –beauty over meaning.

**cropping-**slice off the edges of the film image and concentrate on the middle

**depth plane-**measures the tolerance of placement of the image plane (the film plane in a camera) in relation to the lens

**dominant contrast ­(the dominant)-**area of an image that immediately attracts our attention because of a conspicuous and compelling contrast

**formalists-**aesthetic forms take precedence over the subject matter as content. time and space as ordinarily perceived are often distorted. emphasis on the essential, symbolic characteristics of objects and people, not necessarily on their superficial appearance. formalists are often lyrical, self-consciously heightening their style to call attention to it as a value for its sale

**frame-** the basis of composition for film images**.** By placing an object or actor within a certain portion of the frame a filmmaker can radically alter the perception of that object or character. Center frame indicates power, dominance , importance. Objects at the top of the frame convey power, authority, importance, the bottom of the frame signifies vulnerability. The edges of the frame tend to convey insignificance. Off frame conveys a sense of mystery or foreboding.

**intimate distance-**skin contrast to 18 inches away, physical involvement, of love comfort and tenderness

**intrinsic interest-**the audience knows by the context that an object is more important dramatically than it appears to be visually

**iris-**a circular or oval mask that can open up or close in on a subject, to make a powerful dramatic statement

**letterboxing-**include entire movie image and block out the top and bottom of the tv screen

**loose framing-**usually in longer shots, freedom of movement

**masking-**a technique where portion of the movie image is blocked out, thus temporarily altering the dimensions of the screen's aspect ratio. Usually this is to maximize a sense of height on a widescreen.

**mise en scene-**placing on stage; the staging of the action, the physical setting and decor, the manner in which these materials are framed, and the manner in which they are photographed

**open form-** action leads the camera. Things in the scenes appear random but are often strategically placed in the frame.

**pan and scan-**tv camera scans the scene, panning to one or another character as each speaks or following a character moving off screen.

**personal distance-**18 inches to 4 feet, individuals can touch, reserved for friends and acquaintances

**profile-**looking off frame right to left

**positioning the camera**- five basic positions-full front, quarter turn, profile, ¾ turn and back to camera, each determining our reactions.

**proxemic patterns-**relationships of organisms within a space; intimate, personal, social, public

**public distance-**12 feet to 25 feet or more, formal and detached, important public features seen, lots of space, exaggerated gestures and raised voices

**re-edit-**to cut out each character, thus isolating them into their own separate space cubicles; main idea is to see both characters at the same tim3

**social distance-**4 feet to 12 feet, impersonal business and casual social gathering, needed when in group

**subsidiary contrasts-**subordinated element of the film image, complementing or contrasting with dominant contrast, counterbalancing devices

**three visual planes of a frame-**foreground, background, midground

**tight framing-**usually in close shots; little or no freedom of movement

**two aspect ratios-**1.85:1 (standard) or 2.35:1 (widescreen) 1.33:1 (television)

**viewfinder-**an eyepiece on the camera that defines the playing area and the framing of the action to be photographed

**widescreen-**a movie image that has an aspect ratio of approximately 5:3, though some wide screens possess horizontal dimensions that extend as wide as 2.5 times the vertical dimension of the screen