

## **VISUAL CHANNEL**

**Shooting:** The action of recording an event, the uninterrupted run of the camera that selects series of frames, which will constitute the videotopic footage.

**Shot:** 1. In shooting, one uninterrupted run of the camera to record a single event. 2. In the edited video, one uninterrupted sequence that refers to one single event.

**1. Pan:** A camera movement in which the camera moves through space in a horizontal path while its base is fixated on a certain point. You are not moving the position of the camera itself, just the direction it faces. On the screen, it produces a mobile framing that travels through space forward, backward, or to one side.

**2. Tilt:** A camera movement in which the camera moves through space in a vertical path while its base is fixated on a certain point. You are not moving the position of the camera itself, just the direction it faces. On the screen, it produces a mobile framing that travels through space up to down or down to up.

**3. Dolly:** A camera movement in which the entire camera moves forwards and backwards.

**4. Truck:** A camera movement in which the entire camera moves camera from left to right instead of in and out. People or objects appear to move to the right or left of the screen.

**Framing:** The edges of the image, what has been selected of the environmental whole to compose what will be visible on screen.

**Frame:** The smallest unit of a sequence, a single image on the strip of tape.

**a) Distance of framing:** The distance imposes between the camera and a subject or an object. It is also called 'camera distance' or 'shot scale'.

**1. Extreme close-up:** A type of framing, which shows part of the face of the person. Extreme close-up is considered as a framing of a very large scale.

**2. Close-up:** A type of framing which shows a person's head from the neck up. Close-up is considered as a framing of relatively large scale where the figure fills almost all of the screen.

**3. Medium close-up:** A type of framing that shows a person from the chest up. Medium close-up is considered as a framing of fairly large scale, where the figure fills most of the screen.

**4. Medium shot:** A type of framing that shows a person from the waist up. Medium shot is considered as a framing of moderate scale, where the figure fills almost most of the screen.

**5. Long Shot:** A type of framing that shows the whole body of a person from toes to the head. Long shot is considered as a framing of fairly small scale.

**6. Extreme Long Shot:** A type of framing that shows the figure of the body in a fair distance. Long shot is considered as a framing of a small scale, where the figure does not fill the screen.

**Immobile frame:** A frame produced by a still camera.

**Mobile frame:** A frame produced by a moving camera. The mobile frame asserts that the recording operation is in progress. The most favorable of its attributes is the seamless reframing.

One of the functions of this type of reframing is that it provides constant information regarding spatial relationships.

**Canted framing:** A view in which the frame it is not in a parallel level with the object it frames, it bends either towards the right or left side as a consequence the object appears slanted out of the right position.

**b) Angle of shooting:** The position of the camera in relation to the subject it frames. The most common are; above the subject looking down, which is the high angle, on the same level with the subject looking straight, which is the straight-on angle, on the same level with the subject looking up which is the low angle. It is also called 'camera angle' or 'angle of framing'.

**c) Height of camera shooting:** The distance between the camera and the level of the ground.

**1. Above eye level:** The camera is fixated high above the eye-level point.

**2. Eye level:** The camera is fixated on an eye-level point.

**3. Below eye level:** The camera is fixated low below the eye-level point.

**Focus / Focusing:** The result of an action to find the optimal sharpness of an object. It's how clear the image appears in its final form. A completely sharp image is in focus, while an image that's "blurry" is out of focus.

**1. Deep Focus:** is when the background, mid-ground, and foreground are all in focus, and everything is visible.

**2. Shallow focus:** A considerable elimination of the depth of the field, which keeps only planes that are close to the camera in a fairly sharp focus.

**3. Rack focus:** Is when an image starts blurry and then the focus becomes crisper, or vice versa.

**4. Soft focus:** Is when an image is characterized by a "soft" blur around a subject.

**5. Sharp focus:** Is when an image is characterized by the crisp "sharpness" of the subject.

**Depth of the field:** refers to the area around a subject that appears to be in focus.

**1. Deep space / Deep depth of the field:** A considerable enhance of the depth of the field as a result of an arrangement in which the person is staged with relatively clear depth.

**2. Shallow space / Shallow depth of the field:** A considerable elimination of the depth of the field as a result of an arrangement in which the person is staged with relatively little depth.

**Mise-en-scene:** All the elements recorded from the camera, the interior of the frame, including the settings and props, the lighting, the figure behavior.

**Setting:** All the elements, apart from the person(s), that constitute the environment of the framing.

**Footage / Raw material (image/sound):** All the recorded material that parts of it will constitute the videotic event.

**Sequence:** The arrangement in which the units of the video follow one another and they eventually comprise a videotic part that refers to a single event or to the total of events occurring in a video-work.

**Clip:** An uninterrupted scene. Multiple clips constitute the videotic sequence.

**Cut:** The cutting of the duration of one clip.

**Jump cut:** A type of cut that results to uneven match of two successive narrative sequences.

**Match:** An even cut, which joins two similar shots so as to appear continuously and uninterrupted.

**Graphic match:** A continuous matching of two successive shots so as to create an even transference from one to another, usually based on the matching of colors, shapes or axis.

**Crop:** The manipulation of the size of image, which relays upon the cutting and re-shaping of one clip.

**Coloring of the image:** The type of tone and hue that ensue the quality of the color of the image.

**Saturation:** The color attribute that indicates color richness, the strength of the color.

**Desaturation:** A technique that eliminate the color of an image giving gradually a result of black and white sequences.

**Duration:** The aspect of temporal manipulation that refers to the time span to which the video extends.

**Order:** The aspect of temporal manipulation that refers to how the chronological events of the story are arranged along the videotic time-span.

**Frequency:** The aspect of temporal manipulation that refers to how many times any clip is repeated through the duration of the video.

**Fade:** A type of dissolve that affects the end (fade-out) or the beginning (fade-in) of a clip.

**1.Fade-in:** The shot appears dark and gradually brightens until it comes to its normal coloring.

**2.Fade-out:** A shot that gradually darkens as it comes to its end.  
Alternatively, fades-in and fade-outs are brightening to pure white or to a color.

**Cross dissolve:** A transition between two clips during which an image gradually dissolves in the following image.

**Editing:** The process of modifying the videotic footage and arrange it to form the sequences that will compose the video-work. It refers to: 1.The act of selecting and joining camera shootings.  
2.The set of techniques that applied and regulate the relations among shots and sequences.

**Continuous editing:** A type of editing which, preserves a continuous matching of the narrative sequences. Such a continuous sequences unfolding relays upon the matching of temporal and spatial relations, by means of graphic mass and setting, as well as screen direction from shot to shot.

**Discontinuous editing:** A type of editing, which preserves a discontinuous unfolding of the narrative sequences. It is an alternative method of joining clips and narrative sequences together, including the mis-matching of temporal and spatial relations, by means of graphic mass and setting, as well as screen direction from shot to shot.

**Overlapping editing:** A type of editing, where parts of the narrative sequence are arranged to be repeated along the videotic time-span, resulting to an expansion of the duration of an action.

**Flash back:** A manipulation of the story-order in which, while the narrative events occurring in the present are interrupted by narrative events that took place earlier in the story.

**Flash forward:** A manipulation of the story-order in which, while the narrative events occurring in the present are interrupted by narrative events that take place later in the story.

**Lighting:** The environmental brightness or the darkness, (luminance and illuminance) the quality and the amount of light cast upon a scene or subject. It refers to the decision of using:  
1.Natural lighting. 2.Artificial lighting.

**Types of Lighting:** Key Lighting / Fill Lighting / Back Lighting / Side Lighting / Practical Light / Hard Lighting / Soft Lighting / Bounce Lighting / High Key Lighting / Low Key Lighting / Motivated Lighting / Ambient Light

**1.Hard lighting:** A type of lighting that creates sharp-edged shadows and sharp contrasts.

**2.Soft lighting:** A type of lighting that results to images with a gradual, even, smooth transition from highlights to shadows.

## AUDITORY CHANNEL

**Sound:** Sound perspective can be suggested by volume: A loud sound tends to seem near, a soft sound tends to seem more distant.

**Sound bridge:** A manipulation of the sound, according to which, either: 1.At the beginning of one clip, the sound from the previous clip is heard before the sound from the new clip begins, or, 2.At the end of one clip, the sound from the next clip is heard, leading to the introduction of that clip.

**Synchronous sound / Simultaneous sound:** The sound that is not matched with the movements that appear in the images, it particularly, corresponds to lip movements.

**Non synchronous sound / Non-simultaneous sound:** The sound that is not matched with the movements that appear in the images, it particularly, does not correspond to lip movements.

**Sound Motifs:** Elements of sound that make the overall environment of sound richer.

**Leitmotiv:** In other references "The leading motif" is a short musical phrase that denotes a specific event. When repeated it signals an upcoming event. Its basic dramatic function is that of allusion.