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| **TERM** | **DEFINITION** | **MY NOTES** |
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| **SEMIOTICS** | **The study of visual symbolism** |  |
|  - Denotation | What we can actually see |  |
|  - Connotation | The meaning or significance of what we can actually see |  |
|  - Sign | A visual symbol |  |
|  - Signifier | The actual symbol – what we can see |  |
|  - Signified | The meaning of the symbol – the ‘interpretation’ |  |
|  - Icon | A type of sign where the signifier looks like the signified |  |
|  - Index | A type of sign where the signifier has some sort of connection to the signified |  |
|  - Symbol | A type of sign where the signifier has no actual link to the signified |  |
| **MISE –EN-SCENE** | **How all the visual elements have been arranged to work together** |  |
|  - Visual Hierarchy | The arrangement of visual elements in terms of importance |  |
|  - Iconography | Items used to suggest a particular genre |  |
|  - Graphology | The way writing has been used as part of the design |  |
| **GENRE** | **The ‘type’ of story, based on similarities we recognize from other stories** |  |
| - Genre conventions | Things which are common to one genre |  |
| * Buscombe’s Theory
* Location
* Appearance
* Tools

Miscellaneous | A theory which tells us genre is defined by iconography (specifically, 4 classes or types of iconography) |  |
| **NARRATIVE** |  |  |
|  - Narrative Image | John Ellis’ idea that a still image can have a narrative; that it can suggest a story |  |
| * - Binary Opposition
 | Levi-Strauss’ idea that a story needs conflict.  |  |
| * - Enigma Code
 | Barthes’ idea that narratives must have mysteries to keep an audience interested |  |
| * - Propps’ Theory
 | There are seven character types (hero, villain, damsel etc.) and they are constrained within a sphere of action (i.e. each character has certain things he or she can and can’t do.) |  |
| * **CINEMATOGRAPHY**
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|  - Camera movements | Pan, track, dolly, crane |  |
|  - Shot distance | How far is the camera from the subject – close-up, long shot, mid-shot etc |  |
|  - Shot angle | Low, neutral or high angle |  |
|  - Palette | The range of colours used |  |
|  - Proxemics | How things (usually actors) are arranged in the frame |  |
|  - Light | What kind of lighting? Where is the source? |  |
| * Ambient lighting
* Low key lighting
* Three point lighting
 | Natural lightOne light held below the subject. Creates chiaroscuro lightingThree lights –above, behind, in front of the subject. Makes the subject look healthy and attractive |  |
| Light temperature | The ‘heat’ of the light’s colour – red is warm, blue is cold. |  |
| EDITING |  |  |
| Pace | Speed of the editing – fast or slow. (Or changing – ‘ramping’ the speed.) |  |
| Continuity editing | Also called ‘invisible’ editing – match cuts (also called cut on action) which attempt to go unnoticed by the audience |  |
| Montage editing | A sequence of non-continuous shots which unite to create a general tone or meaning |  |
| J-cuts | When the sound changes before the image |  |
| L-cuts | When the sound changes after the image |  |
| SOUND |  |  |
| Diegetic sound | Sound which would naturally occur in the world (the diegesis) of the text |  |
| Non-diegetic sound | Sound which would not naturally occur in the diegesis of the text (eg most musical soundtracks) |  |
| Ambient sound | Natural sound –the actual, real-world sound |  |
| Synchronous sound | When we hear what we are looking at |  |
| Non-synchronous sound | When we are listening to something different from the visuals |  |
| Foley sound | Sound effects |  |
| Sound bridge | When the video is cut but the sound continues |  |
| Room tone | The sound of the room or location in which the film is made – the background ‘hum.’ |  |
| Soundtrack | All the sound |  |
| Voiceover (VO) | Someone speaking over the action |  |
| Score | The music |  |
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