Film Analysis Terms [source: http://www.loske.org/html/school/english/12/truman/terms.pdf]

accelerated montage
sequence made up of shots of increasingly shorter lengths that creates a psychological atmosphere of excitement and tension

associative editing
cutting together of shots to establish their metaphorical or symbolic—as opposed to their narrative–relationship

back-lighting
lighting directed at the camera from behind the subject

camera angle
camera perspective on subject being shot [low angle: shot from below looking up; high angle: shot from above looking down]

close-up
a shot of the subject's face or other object alone; any close shot

contrapuntal sound
sound used in counterpoint, or contrast, to the image; opposite of direct sound, in which the sound is recorded simultaneously with the image

credits
list of actors, writers, technical personnel, and so on

crosscutting
intercutting shots from two sequences to suggest parallel action

establishing shot
wide shot that orients the audience in a film narrative by providing visual information (such as location) for the scene that follows

fade-in
a technique for beginning a scene whereby an image gradually appears on a blackened screen, brightening into full visibility; opposite of **fade-out**

fill light
secondary light illuminating the subject from the side

flashback
shot, scene, sequence, or a major part of a film inserted into the narrative present in order to suggest something about the narrative present; opposite of **flash forward**

shot
smallest unit of edited film/video structure

freeze frame
shot that resembles a still photograph

genre classifying a film in terms of general patterns of form or content [musical, personal documentary, e.g.]

hand-held shot
shot with a portable camera

jump cut
cut made abruptly during a continuous shot; creates discontinuity in real time and space

location shooting
any filming not done inside a studio

montage
sequence of cuts or fragments in which the juxtaposition of shots generates concepts not present in the content of the shots themselves

narrative
story with a beginning, middle, and end, though not necessarily in that order

pan any horizontal pivoting movement of the camera on a fixed axis/point

parallel action
narrative strategy that crosscuts between two or more separate actions to create the illusion that they are occurring simultaneously

reaction shot
cutting away from central action to show a character's reaction

real time
actual time it would take for an event to occur in reality, outside of filmic time

reverse shot
shot taken at a 180 degree angle from the preceding shot (reverse-shot editing is more commonly used, especially during dialogue, where angle is 120 to 160 degrees)

score
musical soundtrack

screenplay
script of a film

sequence
unit of film structure made up of one or more scenes or shots

shot
continuous, unedited piece of film of any length

slow motion
action filmed at speed faster than twenty-four frames per second [film]

soft focus
blurring an image to give a dreamy or romantic effect

sound effects
all sounds that are neither dialogue nor music

split screen
images contained in a single frame that do not overlap

subtitle
print superimposed over the images to translate dialogue into another language

tilt
any vertical pivoting movement of the camera on a fixed axis/point

time-lapse
shooting that compresses real time

tracking shot
single continuous shot made on the ground with a moving camera

voice-over
spoken words laid over the other tracks in sound mix to comment upon the narrative or to narrate
speaker is not in the image or space of the image

wide shot
shot including all of the subjects and background

zoom
movement of film frame forward into close-up without moving the camera [changing of lens focal length in real time w/ zoom lens]