



NIŞANTAŞI
ÜNİVERSİTESİ



RADYO, TELEVİZYON VE SİNEMA TERMINOLOJİSİ SÖZLÜĞÜ



A

Animation/Animasyon: The process of photographing drawings or objects a frame at a time; by changing a drawing or moving an object slightly before each frame is taken, the illusion of motion is realized.

Aerial shot/Plonje Çekim: 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, drone or kite; some aerial shots use miniatures, or are created with CGI (digitally); a variation on the crane shot; if the aerial shot is at the opening of a film, aka an establishing shot.

Against type/Karşı Açık Çekim: See typecasting

Academy Awards/Akademi Ödülleri: The name given to the prestigious film awards presented each year by AMPAS (the Academy of Motion Picture Arts and Sciences, or simply 'The Academy'), a professional honorary organization within the industry, since 1927. The annual awards show, in slang, is sometimes referred to as a kudo-cast, see also Oscars.

Act/Oyunculuk: A main division within the plot of a film; a film is often divided by 'plot points' (places of dramatic change) rather than acts; long films are divided mid-way with an intermission.

Action/Sahne içi Aksiyon: Any movement or series of events (usually rehearsed) that take place before the camera and propel the story forward toward its conclusion; (2) the word called out (by a megaphone) at the start of the current take during filming to alert actors to begin performing.

Actor/Erkek Oyuncu: Refers either to a male performer, or to any male or female who plays a character role in an on-screen film; alternate gender-neutral terms: player, artist, or performer.

Actress/Kadın Oyuncu: Refers to any female who portrays a role in a film.

Adaptation/Uyarlama: The presentation of one art form through another medium; a film based upon, derived from (or adapted from) a stage play (or from another medium such as a short story, book, article, history, novel, video game, comic strip/book, etc.) which basically preserves both the setting and dialogue of the original; can be in the form of a script (screenplay) or a proposal treatment.

Aspect Ratio/En Boy oranı: In general, a term for how the image appears on the screen based on how it was shot; refers to the ratio of width (horizontal or top) to height (vertical or side) of a film frame, image or screen; the most common or standard aspect ratio in early films to the 1950s was called Academy Aperture (or ratio), at a ratio of 1.33:1 (the same as 4:3 ratio on a non-widescreen TV); normal 35mm films are shot at a ratio of 1.85:1; new widescreen formats and aspect ratios were introduced in the 1950s, from 1.65:1 and higher; CinemaScope (a trade name for a widescreen movie format used in the US from 1953 to 1967) and other anamorphic systems (such as Panavision) have a 2.35:1 AR, while 70mm formats have an AR of 2.2:1; Cinerama had a 2.77:1 aspect ratio; letterboxed videos for widescreen TV's are frequently in 16:9 (or 1.77:1) AR.

Atmosphere/Atmosfer: Refers to any concrete or nebulous quality or feeling that contributes a dimensional tone to a film's action.

Audience/Seyirci: Refers to spectators, viewers, participants - those who serve as a measure of a film's success; although usually audiences are viewed in universal terms, they can also be segmented or categorized (e.g., 'art-film' audiences, 'chick film' audiences, etc.)

Audio/Ses: Refers to the sound portion of a film.



Audio Bridge/Ses Kanalı: Refers to an outgoing sound (either dialogue or sound effects) in one scene that continues over into a new image or shot - in this case, the soundtrack, not a visual image, connects the two shots or scenes; lightning mix.

Audition/Deneme Çekimleri: The process whereby an actor-performer seeks a role by presenting to a director or casting director a prepared reading or by 'reading cold' from the film script, or performing a choreographed dance; after the initial audition, a performer may be called back for additional readings or run-throughs.

Auteur (or auteur theory) / Atör Kuramı: Literally the French word for "author"; in film criticism, used in the terms auteurism or auteur theory, denoting a critical theory (originally known as la politique des auteurs or "the policy of authors") popular in France in the late 1940s and early 1950s that was introduced by Francois Truffaut and the editors (including legendary film critic and theorist Andre Bazin) of the celebrated French film journal Cahiers du Cinéma (literally 'cinema notebooks'), arguably the most influential film magazine in film history; their ideas were subsequently enlarged upon in the 1960s by American critic Andrew Sarris, among others; the theory ascribed overall responsibility for the creation of a film and its personal vision, identifiable style, thematic aspects and techniques to its film-maker or director, rather than to the collaborative efforts of all involved (actors, producer, production designer, special effects supervisor, etc); the theory posited that directors should be considered the 'true' authors of film (rather than the screenwriters) because they exercise a great deal of control over all facets of film making and impart a distinctive, personal style to their films; simply stated, an auteur can refer to a director with a recognizable or signature style.

Available light/Mevcut ışık: The naturally-existing light in an off-set location; a film's realism is enhanced by using available or natural light rather than having artificial light.

Avant-Garde/Akım Türü: Refers to an experimental, abstract, or highly independent, non-independent film that is often the forerunner of a new artistic genre or art form; avant-garde films self-consciously emphasize technique over substance; also loosely applies to a group of French and German filmmakers in the early 20th century and to some modern American experimental filmmakers (e.g., Andy Warhol), and their film movement that challenged conventional film-making; see also cinema verite, surrealism, and abstract form.

Axis of Action/Eylem Ekseni: An imaginary or invisible line (or axis) that passes through two main subjects being filmed in a scene, who face each other (one is left, the other is right); conventionally, the camera must maintain that left-right relationship or orientation in order to avoid disorienting or distracting the viewer with a reverse angle shot (although sometimes this effect is intentional); see also 180 degree rule.

B

B-Film (or B-Movie, B-Picture) /Film Türü: An off-beat, low-budget, second-tier film, usually from an independent producer; they were predominant from the 1920s to the late 1940s; they were shot quickly with little-known, second rate actors, short run times, and low production values; often the second film (or the 'lower half') of a double-feature, and paired with an A-feature; the vintage B-movie began to decrease in the 50s, or morphed into inferior TV series; sometimes B-films were exclusively shown in a grindhouse, especially in the 50s and 1960s; as code restrictions waned in the late 60s, B-films often became



exploitation films, which added sensational and catchy titles, campy acting, cheesy special effects, and gratuitous violence and sexuality (nudity); contrast to A-pictures (first-class, big-budget films with high-level production values and star-power); not to be confused with cult films, although some B-films attained cult status.

Background Music/Fon Müziği: Music accompanying action on the screen, but coming from no discernible source within the film.

Black and White/Siyah & Beyaz: Simply means without color; before the invention of color film stock, all films were black and white; monochrome (literally meaning “one color”) usually refers to a film shot in black and white, although it can refer to a film shot in shades of one color; grainy B&W is often used to convey authenticity; abbreviated as BW, B/W, and B&W; contrast to color.

Blocking/Engelleyici: A long mobile beam or pole used to hold a microphone or camera.

Boom/Shotgun Mikrofon Türü: A long mobile beam or pole used to hold a microphone or camera.

C

Camera angle/Kamera Açısı: 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.

Cinema Verite/Akım Türü: A candid-camera style of filmmaking using hand-held cameras, natural sound, grainy high-contrast black-and-white film, and the appearance of no rehearsal and only basic editing.

Cinematographer (camera man or director of photography)/Görüntü Yönetmeni: The person who supervises all aspects of photography from the operation of cameras to lighting.

Clip/Klip: A brief segment excerpted from a film.

Commentator/Yorumcu: A voice (the person speaking may be either seen or unseen) commenting on the action of a film. A commentator, unlike a narrator, provides supposedly unbiased information, maintaining apparent perspective and distance from what occurs on the screen.

Composition/Kompozisyon: The placement of people or objects within the frame and the arrangements for actual movements within the frame or by the camera.

Continuity/Süreklilik: The narrative growth of a film created through a combination of visuals and sound (resembling the “story” in print literature).

Crane Shot/Vinç Çekim: A shot taken from a boom that can move both horizontally and vertically.

Cross-Cutting (parallel editing)/Paralel Kurgu: A method of editing in which the point of view (p.o.v.) switches alternately from events at one location to those of another related action. The action is usually simultaneous and used to create a dynamic tension as in the chase scene in D.W. Griffith’s *A Girl and Her Trust*. (See Intercutting for the distinction between cuts.)

Cut/Kesme: An individual strip of film consisting of a single shot; the separation of two pieces of action as a “transition” (used when one says “cut from the shot of the boy to the shot of the girl”); a verb meaning to join shots together in the editing process; or an order to end a take (“cut!”).

**D**

Deep Focus (depth photography)/Derinlik Netliği: Keeping images close by and far away in sharp focus simultaneously.

Depth of Field/Alan Derinliği: The area within which objects are in focus; a large depth of field allows a great range of objects to be in focus simultaneously, while a shallow depth of field offers a very limited area in focus. Depth of field normally depends on how far "open" a lens is (a lens works much like an eye, with the pupil opening or contracting to control light). An "open" lens (for example, f 1.4) creates a shallow depth of field while a "stopped down" (contracted) lens (for example f 16) creates a large depth of field.

Director/Yönetmen: The person responsible for overseeing all aspects of the making of a film.

Dissolve (lap dissolve) /Geçiş Efektı(Mix): A method of making a transition from one shot to another by briefly superimposing one image upon another and then allowing the first image to disappear. A dissolve is a stronger form of transition than a cut and indicates a distinct separation in action. Dolly A platform on wheels serving as a camera mount capable-of movement in any direction.

Dolly Shot/Kaydırmalı çekim: A moving shot taken from a dolly. A Dolly-In moves the camera toward the subject, while a Dolly-Out moves the camera away from the subject. A dolly shot creates a sense of movement through space by capturing changes in perspective.

Double Exposure (superimposition)/Çift Pozlama: Two distinct images appearing simultaneously with one superimposed upon the other.

Dubbing (lip sync)/Dublaj: The process of matching voice with the lip movements of an actor on the screen; dubbing also refers to any aspect of adding or combining sounds to create a film's final soundtrack.

E

Editing (continuity editing, narrative montage)/Kurgu: The process of splicing individual shots together into a complete film. Editing (as opposed to Montage) puts shots together to create a smoothly flowing narrative in an order making obvious sense in terms of time and place.

Editor (cutter)/Kurgu Operatörü: The person responsible for assembling the various visual and audial components of a film into a coherent and effective whole.

F

Fade/Karartmak: A transitional device in which either an image gradually dims until the viewer sees only a black screen (Fade-Out) or an image slowly emerges from a black screen to a clear and bright picture (Fade-In). A fade provides a strong break in continuity, usually setting off sequences.

Fast Motion/Hızlı Hareket: Movements on the screen appearing more rapid than they would in actual life. For example, a man riding a bicycle will display legs pumping furiously while he flashes through city streets at the speed of a racing car. A filmmaker achieves fast motion by running film through his camera at a speed slower than the standard 24 frames per second; subsequent projection of 24 frames per second speeds up the action.

Fill Light/Dolgu Işık: Light used to control shadows by "filling in" certain dark areas.

Film Stock/Stok Çekim: Unexposed strips of celluloid holding light-sensitive emulsions.



Filters/Filtreler: Transparent glass or gelatin placed in front of or behind a lens to control coloration; some filters cut out certain types of light (such as ultra-violet); others create a soft, hazy appearance, and still others provide a dominant color when used with color films.

Fine Cut/Tamamlanmış Kurgu: The final assembling of all the various aural and visual components of a film.

Fish-Eye/Balık Gözü: An extreme wide-angle lens taking in (and distorting) an immense area.

Flashback/Geçmişe Dönüş: A segment of film that breaks normal chronological order by shifting directly to time past. Flashback may be subjective (showing the thoughts and memory of a character) or objective (returning to earlier events to show their relationship to the present).

Flash Forward/Zamanı İleri Sarmak: A segment of film that breaks normal chronological order by shifting directly to a future time. Flash forward, like flashback, may be subjective (showing precognition or fears of what might happen) or objective (suggesting what will eventually happen and thus setting up relationships for an audience to perceive).

Flashframe/Flaş Çerçevesi: A shot lasting only a few frames; the shortness of a flashframe makes its content difficult to assimilate. When many flashframes follow each other, they create a feeling of intense action and often visually resemble the effects of stroboscopic light; when used alone, flashframes usually act as flashbacks or flash forwards.

Flip/Geçiş Aygıtı: A transitional device (now used rarely) in which an image appears to flip over, revealing another image on its backside; the effect is much like flipping a coin from one side to the other.

Focal Length/Odak uzaklığı: The distance from the focal point of a lens to the plane of the film (for viewers and cameramen, this is seen as the amount of area a lens can photograph from a given distance.)

Focus-Through (racking)/Odaklanma: A change of the field in focus taking the viewer from one object to another that was previously out of focus.

Frame/Çerçeve: A single photographic image imprinted on a length of film; also the perimeter of an image as seen when projected on a screen (a filmmaker sees the frame as the boundaries of his camera's view-finder). Freeze Frame A single frame repeated for an extended time, consequently looking like a still photograph.

H

High-Angle Shot/Yüksek Açılı Çekim: A shot taken from above a subject, creating a sense of "looking down" upon whatever is photographed.

Intercutting/Detay Plan Ekleme: The alternation between actions taking place at two distinct locations to make one composite scene. For example, cutting between two people involved in the same telephone conversation. The distinction between this and cross cutting is one of compression of time. The intercut can be used to speed up a scene and eliminate large pieces of time that would slow a story down.

High-Key/Genel Işık: Light brilliantly light.



Iris/Mercek: A technique used to show an image in only one small round area of the screen. An Iris-Out begins as a pinpoint and then moves outward to reveal the full scene, while an Iris-In moves inward from all sides to leave only a small image on the screen. An iris can be either a transitional device (using the image held as a point of transition) or a way of focusing attention on a specific part of a scene without reducing the scene in size.

J

Jump Cut/Sıçramalı Kesme: An instantaneous cut from one action to another, at first seemingly unrelated, action. Jump cuts will usually call attention to themselves because of the abrupt change in time and/or place.

K

Key Light/Ana Işık: The primary source of light.

L

Library Shot - stock shot/Arşiv Çekim: Any shot not taken for a particular film but used in it.

Local Music/Yerel Müzik: Music originating within a scene and audible to both the characters in the film and the audience.

Location/Yer: A place outside-the studio where shooting occurs.

Long Lens/Uzun Objektif: Any lens with a focal length greater than normal; a normal focal length approximates the size relationships seen by the human eye, while a long focal length creates a narrower angle of vision, causing a larger image. A long lens alters perspective by flattening a subject into its background. (See telephoto.)

Loop Film/Döngü Filmi: A film with ends joined, creating a loop that can be run continuously through a projector.

Low-Angle Shot/Düşük Açılı Atış: A shot taken from below a subject, creating a sense of "looking up to" whatever is photographed.

M

Mask/Maskelemek: A device placed in front of a lens to reduce the horizontal or vertical size of the frame or to create a particular shape (for example, periscope eyepiece, binoculars, or gun-sight).

Match Cut/Uyuşmalı Detay Plan: A cut intended to blend two shots together unobtrusively (opposed to a Jump Cut).

Matte Shot/Mat Çekim: A process for combining two separate shots on one print, resulting in a picture that looks as if it had been photographed all at once. For example, a shot of a man walking might be combined with a shot of a card table in such a way that the man appears to be six inches high and walking on a normal size card table.

Mix/Miks: The process of combining all sounds at their proper levels from several tracks and placing them onto a master track.



MOS - mit out sound/Sessiz Kurgu: Any segment of film taken without sound. (The letters MOS come from early foreign directors who wanted pictures taken “mit out sound.”)

S

Slow-Motion/Ağır Çekim: A special projection machine (used by film editors) that holds several reels of film simultaneously and can run at variable speeds, backward or forward, and stop at any frame. (Moviola was originally a brand name but now refers only to a type of projection machine.)

N

Negative Image/Negatif Film: An image with color value reversed from positive to negative, making white seem black and black appear white.

Neorealism/Film Türü: A film style using documentary techniques for fictional purposes. Most neorealist films rely on high-contrast black-and-white film, nonprofessional actors, and natural settings. Neorealism began as a movement among a group of filmmakers in Italy after World War II.

New Wave (Nouvelle vague)/Yeni Dalga: A recent movement in French filmmaking based mainly on the notion of the Auteur. The movement was begun in the late 1950s by a group of young filmmakers (including Francois Truffaut, Jean-Luc Goddard, Louis Malle, and Alain Resnais) interested in exploring new potentials for film art.

Nonsynchronous Sound/Eşzamansız Ses: Sound that combines sounds from one source with visuals from another, such as intense argument with only a man walking alone visible, or the sounds of a rooster accompanying visuals of a classroom lecturer. (See Synchronous Sound.)

O

Objective Camera/Objektif Kamera: The attempt to suggest that the camera acts only as a passive recorder of what happens in front of it. The use of objective camera relies on de-emphasis of technique, involving minimal camera movement and editing.

Optical Printer/Optik yazıcı: A device used to “print” the images of one film onto another film through direct photography.

Out-Take/Kurguda Olmayan plan: A take that is not included in the final version of a film.

P

Pan/Sağa-Sola Kamera Hareketi: A shot in which a stationary camera turns horizontally, revealing new areas.

Perspective/Perspektif: The way objects appear to the eye in terms of their relative positions and distances.

Pixillatxon/Siluet Animasyonu: A technique using cartoon methods to create movement by objects or people. For example, a man will stand with feet together and be photographed, then he will repeat this action over and over, but move slightly forward each time; the result will show the man apparently moving forward (usually rapidly) without moving any part of his body.



Process Shot/Çekimin İşlenmesi: A shot coordinated with another image created by Rear Projection, making the resulting picture look like a single simultaneous shot. A typical process shot shows the faces of two people riding in a car; behind them (as seen through the rear window) moves the usual traffic of a city street. The traffic has been added by rear projection, creating a process shot.

Producer/Yapımcı: The person who is responsible for all of the business aspects of making and releasing a film.

R

Reaction Shot/Faklı bir çekim görüntüsüyle birlikte çekim: A shot showing one or more characters reacting to an action or statement. Rear Projection (back projection) The process of projecting an image onto a translucent screen from the back side rather than over the heads of the viewers as is usually done. Filmmakers use rear projection to film an action against a projected background, thus recording on film both the stage action and the rear-projected image. (See Process Shot.)

Reverse Angle Shot/Tersten Çekim: A shot of an object or person taken in the direction opposite that of the preceding shot (for example, a shot of the gates of a prison from within followed by a reverse angle shot showing the gates from outside). Rough Cut The initial assembling of the shots of a film, done without added sound.

Rushes - (dailies)/Akın: The lengths of footage taken during the course of filming and processed as the shooting of a film proceeds.

S

Script/Senaryo: Scene A series of Shots taken at one basic time and place. A scene is one of the basic structural units of film, with each scene contributing to the next largest unit of film, the sequence.

Sequence/Sekans: A structural unit of a film using time, location, or some pattern to link together a number of scenes.

Shooting/Çekim: Ratio The ratio in a finished film of the amount of film shot to the length of the final footage. Shot A single uninterrupted action of a camera as seen by a viewer (see Take). Shots are labeled according to the apparent distance of the subject from the camera: extreme long-shot (ELS) also called an establishing shot; long-shot (LS); medium long-shot (MLS); medium or mid-shot (MS); medium close-up (MCU); close-up (CU); and extreme close-up (ECU). Although distinctions among shots must be defined in terms of the subject, the human body furnishes the usual standard of definition: ELS, a person is visible but setting dominates; LS, person fills vertical line of the frame; MLS, knees to head; MS, waist up; MCU, shoulders up; CU, head only; ECU, an eye.

Soft Focus/Yumuşak Netlik: A slightly blurred effect achieved by using a special filter or lens, or by shooting with a normal lens slightly out of focus.

Still/Hareketsiz: A photograph taken with a still (versus motion) camera.

Storyboard (continuity sketches)/Skeçler: A series of sketches (resembling a cartoon strip) showing potential ways various shots might be filmed.



Subjective Camera/Öznel Kamera: Shots simulating what a character actually sees; audience, character, and camera all “see” the same thing. Much subjective camera involves distortion, indicating abnormal mental states. Shots suggesting how a viewer should respond are also called “subjective” (for example, a high-angle shot used to make a boy look small and helpless).

Swish Pan/Bir Tür Kamera hareketi: A quick pan from one position to another caused by spinning the camera on its vertical axis and resulting in a blurring of details between the two points. Sometimes a swish pan is used as a transition by creating a blur and then ending the blur at an action in an entirely different place or time.

Synchronous Sound/Senkronize Ses: Sound coordinated with and derived from a film’s visuals. (See Nonsynchronous Sound.)

T

Take/Plan: A single uninterrupted action of a camera as seen by a filmmaker. A take is unedited footage as taken from the camera, while a shot is the uninterrupted action left after editing.

Telephoto Lens (See Long Lens)/Objektif Türü: A lens with an extremely long focal length capable of making distant objects appear nearer and thus larger. (A telephoto has greater power of magnification than a Long Lens.)

Tilt Shot/Bir Tür Kamera Hareketi: A shot taken by angling a stationary camera up (tilt-up) or down (tilt-down).

Tracking Shot (traveling shot, trucking shot)/ İzleme Çekimi: Any shot using a mobile camera that follows (or moves toward or away from) the subject by moving on tracks or by being mounted on a vehicle.

Trailer/Fragman: A short segment of film that theaters use to advertise a feature film.

Trucking Shot/Bir Tür Kamera Hareketi: Any moving shot with the camera on a mobile mounting, but chiefly a moving shot taken with a camera mounted on a truck.

Two Shot/İkili Çekim: A shot of two people, usually from the waist up.

V

Voice-Over/ Seslendirme: Any spoken language not seeming to come from images on the screen.

W

Wide-Angle Lens/Geniş Açı: Any lens with a focal length shorter than normal, thus allowing a greater area to be photographed. A wide-angle lens alters perspective by making nearby objects seem relatively larger than those far away and by increasing the apparent distance between objects both laterally and in depth.

Wipe/Silme: A transitional device in which one image slowly replaces another by pushing the other out of the way.

Z

Zoom Freeze/Donuk Odak: A zoom shot that ends in a freeze frame.

Zoom Shot/Odaklı Çekim: A shot accomplished with a lens capable of smoothly and continuously changing focal lengths from wide-angle to telephoto (zoom in) or telephoto to wide-angle (zoom out).



NIŞANTAŞI ÜNİVERSİTESİ

nisantasi.edu.tr

0212 210 10 10



nisantasiedu