Glossary of Terms B321

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| **TERM** | **DEFINITION** | **EXAMPLE & OWN DEFINITION** |
| **Audience** | The group of consumers for whom the media text was constructed as well as anyone else who is exposed to the text. |  |
| **Camera Movement**  **Camera Placement** | Tracking (forwards, reverse, sideways) pan (L/R), tilt (up/down), zoom (in/out), crane (up/down), handheld, steadicam.  High angle, low angle, eye level, overhead, aerial, mounted on vehicle, underwater etc. |  |
| **Connote/Connotation** | A description of value, meaning or ideology associated with a media text that is added to the text by the audience. |  |
| **Construct or Construction** | The process by which a media text is shaped and given meaning through a process that is subject to a variety of decisions and is designed to keep the audience interested in the text. |  |
| **Consumers** | The audience for whom a commercial media text is constructed and who responds to the text with commercial activity. |  |
| **Codes & Conventions** | The cinematic techniques & repeated patterns of usage; the typical ingredients of an identified genre. |  |
| **Convergence** | The merging of previously separate communication industries such as publishing, computers, film, music and broadcasting, made possible by advances in technology (e.g. Disney). |  |
| **Critical Autonomy** | The process by which a member of the audience is able to read a media text in a way other than the preferred reading. Also used to describe the ability of media literacy students to deconstruct texts outside the classroom. |  |
| **Critical Viewing** | The ability to use critical thinking skills to view, question, analyze and understand issues presented overtly and covertly in movies, videos, television and other visual media. |  |
| **Cut** | An edited transition between two images in which one image is immediately replaced by another – often referred to as the ‘straight cut’. |  |
| **Deconstruction** | The process by which the audience identifies the elements that make up the construction of meaning within a text. |  |
| **Demographics** | Measurable characteristics of media consumers such as age, gender, race, education, income level and postal address. |  |
| **Denote/Denotation** | A description of a media text indicating its common sense, obvious meaning & describing its literal form (using technical codes). |  |
| **Editing** | The activity of selecting the shots, scenes & sequences to be shown and putting them together to create a film: Cut, fade, dissolve, superimpose, wipe, CGI (see transitions). |  |
| **Framing** | Thinking about the best way to convey the meaning of the shot by what to included in each frame & where to include it. |  |
| **Genre** | A category of media texts characterized by a particular style, form or content. |  |

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| **Iconography** | The visual landscape of a still, shot or sequence, including signs & symbols. |  |
| **Ideology/Ideological** | A set or system of ideas, beliefs or values that enable us as individuals to understand the world in which we live. The mass media is a crucial element in how the interaction between self & the outside world is mediated/represented (distorted/biased etc.) |  |
| **Juxtaposition** | the act of placing shots side by side to create meaning. |  |
| **Lighting, types of** | High key, low key, naturalistic...... |  |
| **Location** | When shooting takes place outside of a studio. |  |
| **Marketing** | The ways in which a product or media text is sold to a target audience. |  |
| **Mise en scene** | The visual style created by costume, props and setting. |  |
| **Narrative** | How the plot or story is told. In a media text, narrative is the coherent sequencing of events across time and space. |  |
| **Prop** | Items that form part of the environment represented in the film. |  |
| **Representation** | The process by which a constructed media text stands for, symbolizes, describes or represents people, places, events or ideas that are real and have an existence outside the text. |  |
| **Set** | Constructed in a studio to convey a real sense of place. |  |
| **Shot, types of** | XCU, CU, MS, MLS, LS, XLS, Panoramic Shot, Aerial shot, 2SHOT, establishing shot , high angle, low angle, shot-reverse-shot. |  |
| **Shot, change of** | Often through editing, can occur within shot (see Camera Movement). |  |
| **Sound, types of** | Diegetic, non-diegetic, ambient, background, foreground, sound bridge, contrapuntal, synchronous, asynchronous. |  |
| **Stars** | A-list/high profile/celebrity, image, marketing, character actors, typecasting, colour blind casting, ethnic profiling, tokenism, ensemble. |  |
| **Stereotypes** | A form of media representation by which instantly recognized characteristics are used to label members of social or cultural groups. While often negative, stereotypes can contain an element of truth and are used by the media to establish an instant rapport with the audience. |  |
| **Synergy** | The combination of two separate media texts or products that share similar characteristics so that one helps market the other. |  |
| **Text** | The individual results of media production: a film, a TV episode, a book, an issue of a magazine or newspaper, an advertisement, an album, etc. |  |
| **Themes/Messages/**  **Values** | Deeper meanings and ideas explored by the film, including messages intended & not intended by the producer(s) (see Critical Autonomy). |  |
| **Transitions** | Cut, fade, dissolve, superimpose, wipe, CGI (see editing). |  |
| **Uses and gratifications** | A branch of film theory which attempts to explain what we get out of our viewing experiences. |  |