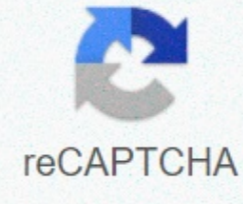




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Screenplay abbreviations list

Script Terms and abbreviations Although scriptwriters sometimes feel an urge to indicate camera photos and angles on a script, this is an area best left to the director's judgment. Still, in dramatic scripts you often see the terms camera often finds giving the camera moves in on a certain part of a scene; camera goes with to indicate the camera is moving with a person or object; reverse angle to indicate a nearly 180-degree shift in the camera position; and shot widens to signal a zoom or dolly back. When the entire camera is moved to or away from the subject, it is referred to as a dolly. A zoom, an optical version of a dolly, achieves somewhat the same effect. However, many directors of photography feel that compared to a dolly, a hem is somewhat artificial-looking. To indicate either, a script notation might say, camera zooms in for close-up of John, or camera zooms out to show that John is not alone. When a side movement is needed, the term truck (note the image above). In film, both the dolly and truck movement are often referred to as tracking shots. Sometimes you also see the term moving shot to indicate that the camera moves in a certain way over the course of a scene Shot nominations for movies are: Long shot (LS) or full shot (FS). With people, this is a shot from the top of their head to at least their feet. (To save space, we used a vertical instead of a horizontal format for this photo.) A medium shot (MS) is normally a shot from the waist up. A medium close-up (MCU) is a shot cropped between the shoulders and the belt line. A close-up (CU) is most desirable to capture changing facial expressions, which are important to follow a conversation. Extreme close-ups (XCU's) are reserved for dramatic impact. The XCU shot can only show the eyes of an individual. All these designations can also apply to objects, as in close-up of toast shows toast popping up. A boom shot, jib shot, or crane shot refer to high-angle shots, usually with the camera moving. A down shot is a wide shot (WS) or a long shot (LS). This type of recording gives an audience a basic orientation on the geography of a scene, who is where, after which it is circumsised on closer shots. After that, setting up shots can be used temporarily as reminders or updates on scene changes, where people have moved relative to each other, etc. In this context, they are called the recovery of shots. A master shot is similar to a down shot, but this term is generally reserved for the special needs of the film. Master shot action is filmed the scene is generally re-shot from different camera positions, so there are pictures (especially close-ups) of each actor. Dialogue, and actor reactions and movements are repeated every time the camera is moved. These scenes are referred to as cover. Coverage, numerous takes (segments repeated with variations) are required before a driver is satisfied. Film generally uses only one camera. However, because the camera is stopped and moved between takes, when the scenes are cut together during editing, it seems that a continuous stream of action and several cameras were used. A five-minute scene can take a whole day to film. Actors must repeat everything again in exactly the same way for each to take in coverage. This means that they must use the same energy level with the same actions at the exact points in their dialogue. This is essential to be able to unobtrusively cut the different takes together during editing later to create a smooth, uninterrupted flow of action. In the case of TV production, different cameras are often used and the editing takes place in the control room when the scenes are recorded. Although this approach obviously saves considerable time, it is not possible for the fine tuning of each shot and take it. A two-shot or three-shot (2-S and 3-S) points shots of two or three people in one scene. The term subjective shot indicates that the audience (camera) will see what the character sees. Often it gives a handheld camera shot that moves in a walking or running motion while following an actor. Subjective camera photos can add drama and fury to recreate scenes. Camera angles are sometimes also indicated on scripts. Included are bird's eye view, high angle (pictured left), eye level and low angle photos. An tilted shot or a Dutch angular shot (right) is tilted 25 to 45 degrees to one side, causing horizontal lines to be tilted. In addition to these basic script terms, there are a number of other abbreviations used when writing scripts. EXT and INT indications are often mentioned in film scripts to indicate the exterior and interior settings. VO (voice-over) refers to narration heard over a scene. It can also refer to spoken text heard at a higher level than a source of music or background noise. POV (point of view). Scenarios will sometimes notice that a shot will be seen from the point of view of a particular actor. OS (shot-over-the-shoulder shot). The scene shows the back of a person's head and possibly a shoulder. SFX (special effects). These can be audio-special effects or visual effects, effects that change reality and are created in the post-production and editing phases. So you can see how some of these things come together, here are some sample scripts. Simple video script Dramatic movie /video script format Commercial script News script Typical feature film scripts (note the link to the page of dramatic movie / video format above) run from 100 to 120 pages, meaning each page averages one minute of screen time. A wide range of actual movie scripts are available on the Internet for study (generally for a fee). Inch Inch you'll find word processing programs to help format scripts on the Internet at bc software, among other places. In the next module we will look at Plotting A Career In Film. Knowledge is power and it is always good to know your trading conditions. Below are the top screenwriting terms and their general definitions. With regard to the more technical format terms, remember that they should only be used when necessary. Screenwriters should always avoid controlling the camera in the script. Sometimes you need to get close to something important in the script, or a sequence may require you to continuously use it within the scene head. However, in the end, always use something other than location, scene post, and dialogue sparingly. Action The scene description, character movement, and sounds as described in a scenario. Beat Can be used in parenthetical or action to indicate a pause in the character's dialogue or movement. Draw All CAPS the first time you meet them in the Action. A person on the screen at any time. CLOSE ON/INSERT When you want to draw a reader's eyes or imagination for a particular object on the screen, such as a text message, a sleigh named rosebud or a scar. CONTINUOUS Sometimes, instead of DAY or NIGHT, you'll see at the end of a SLUGLINE/Location Description CONTINUOUS. Continuous refers to action moving from one location to another without interruptions in time - such as a high-speed chase through a shopping mall with several shops. CUT TO: Ends some scenes to provoke a reaction - you cut to a joke, or the opposite of what a character recently stated. Dialogue What a character says in the script. Thank you sir, can I have another one? RESOLVE TO: A transition that is usually used in older movies. Stylistically shows one image solving in another. CREATION SHOT: A shot from a distance tells us where we are - New York City? The Dust Bowl? The Congo? Ext. Exterior. This scene takes place outside the doors. This is usually for a producer to help figure out the cost of the film. FADE TO: One of the most common transitions. You FADE IN: on the left and FADE OUT: on the right side of the page. You also BLUR TO: On the left - usually used for scenes that transition in longer time. International. Interior. Producers will use this to tell which sets to make. Intercutting or INTERCUT

BETWEEN: Used to show different scenes happening at the same time. Like a boy who a whistles his parents, a phone call in two different places, or the murder of all the mob bosses in town during a baptism. INTO FRAME/INTO VIEW: When a character enters during a and you want to mark that entrance. JUMP CUT TO: A cut in film editing where two consecutive shots of the same subject are taken from camera positions that vary only slightly. This type of operation gives the effect of jumping forward in time. Time. CUT TO: A transition between scenes where one thing becomes the other, like jumping into a pool that matches the same character diving into bed. Montage: A numbered sequence in a story in which one or more characters complete a series of actions. Like Rocky's training sequences. O.S. or O.C. Off Screen or Off Camera. Maybe a character is yelling at another or throwing something - it describes something not taking place on screen. Parenthetical An emotion or action put in front of the dialogue and under the character's name to let the actor know how they should say the line. POV Position. This became popular with found images movies, but generally refers to the first person benefit as seen in movies like Halloween. Scene After a slugline, a scene describes what happens at a particular place at a given time. Shooting Script This is the really definitive design used on set by production people, actors and director to make the film out of the screenplay. Slug Line Indicates a new scene in the scenario. SMASH CUT TO: A particularly sharp transition. This style of cutting is usually used to convey destruction or rapid emotional changes. Spec Script/Scenario A scenario not commissioned by a studio or producer. It's the writer's idea alone. SUPER, SUPER TITLE, or TITLE Refers to words on the screen, such as the scroll in Star Wars or the small titles tell you in which city or period the script is taking place. TIGHT ON A close-up of a person or thing. In short, as if the space has been squeezed out of the area between camera and subject. Transition Descriptive term for how one scene 'transitions' to another scene. Used appropriately, these can be used to convey shifts in character development and emotion V.O. Voice Over. As in The Shawshank Redemption, Sunset Blvd., even the beginning of War Of The Worlds – it indicates dialogue that only the audience can hear. Hear.

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