

Mean girls: a portrait of girl bullying problem in american high school

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CHAPTER II

LITERATURE REVIEW

This chapter consists of four subchapters. The first subchapter gives the brief sketch of the condition of adolescent girls in American high school. The second subchapter provides the information of bullying behavior. The third subchapter gives the explanation of semiotic film theory. The fourth subchapter explains about basic terminology of cinematography.

A. The Condition of Adolescent Girls in American High School

School has become prominent setting in the life of American adolescents which plays an extremely important role in structuring the nature of adolescence in modern society. School is not only as the educational arena for adolescents in America, but also as the place for defining adolescents' social world and shaping adolescents' developing sense of identity, belonging, and autonomy. The period of schooling required in American modern society is becoming lengthier which causes the reducing of family influence on adolescents' development. The isolation from adults results in the creation of adolescent societal standards and

behavioral norms that are far removed from those of adult society. Adolescents look to their peers rather than to their parents and teachers for guidance and approval.

Adolescent girls form a group of peers called clique in order to fulfill their need. “Cliques are small groups of between two and twelve individuals – the average is about five or six – generally of the same sex and the same age” (Dunphy, Hollingshead in Steinberg, 1999, p. 163). The most important influence on the composition of clique is similarity. Adolescent cliques typically are composed of people who are of the same age and the same race, from the same socioeconomic background, and – at least during early and middle adolescence – of the same sex (Ennett & Bauman in Steinberg, 1999, p. 171). Clique members dress alike, wear similar hairstyles and make up, listen to the same music, eat the same foods, do same activities, share same interest, and develop code words and slang – a language of their own (Eshleman, 1993, p. 376). Cliques can also be based on appearance, athletic ability, academic achievement, talent, ability to attract the opposite sex, or seeming sophistication. The prominent characteristic of a clique usually becomes the clique’s label.

In a nationwide survey of adolescent girls’ view of girl cliques, 96.3 percent of the respondents claimed that cliques existed in their schools. In addition, 84.2 percent of the respondents reported that most of their classmates belonged to cliques. (<http://soc.enotes.com/americas-youth-article>. Accessed on December 21, 2005). Cliques play as social setting in which adolescent girls hang out, interact, and talk to each others. Rosalind Wiseman in *Queen Bees & Wannabees: Helping Your Daughter Survive Cliques, Gossip, Boyfriends, and*

Other Realities of Adolescence stated that adolescent girls play different role within the girl cliques.

- The Queen Bee

The Queen Bee is the leader of the clique. Through the combination of charisma, force, money, looks, will, and the power of manipulation, the Queen Bee reigns supreme over others and has substantial influence and power on the entire group. She carries herself in a way that says she is better than everyone else. The Queen Bee is someone the rest of the clique wants to be like. What she does or wears usually becomes an immediate trend within the clique and even in the entire school. Usually envied and looked upon as a role model by the members, the Queen Bee's actions are closely followed and imitated, even though the actions of the Queen Bee may not be positive.

- The Sidekick

The Sidekick notices everything about the Queen Bee, because she wants to be her. She will do everything the Queen Bee says. The Queen Bee, as her best friends, makes her feel popular and included.

- The Floater

The Floater has friends in different groups and can move freely among them. She has influence over other girls but does not use it to make them feel bad.

- The Torn Bystander

The Torn Bystander is constantly conflicted about doing the right thing and her allegiance to the clique. As a result, she is the one most likely

to be caught in the middle of a conflict between two girls or two groups of girls.

- The Pleaser/Wannabe/Messenger

The Pleaser/Wannabe/Messenger will do anything to be in the good graces of the Queen Bee and the Sidekick. When two powerful girls, or two powerful groups of girls, are in fight, she is the go-between. However, the other girls eventually turn on her as well. She will enthusiastically back them up no matter what. She cannot tell the differences between what she wants and the group wants.

- The Banker

Girls trust the Banker when she pumps them for information because it does not seem like gossip; instead she does it in an innocent way. She is the girl who sneaks under adult radar all the time because she can appear so cute and harmless.

- The Target

She is the victim, set up by the other girls to be humiliated, made fun of, and excluded. She can be part of a clique or outside the clique.

(Wiseman, 2003, *Queen Bees & Wannabees: Helping Your Daughter Survive Cliques, Gossip, Boyfriends, and Other Realities of Adolescence*. Retrieved January 29, 2006 from <http://www.randomhouse.com>).

The members of the cliques feel that they know each other well and appreciate each other better than do people outside the clique. Cliques usually are formed by strict code and controlled tightly by the leader. The leader of the group has more persuasive power than other group members. As a result, the members

conform more to what the leader established. “Cliques have a hierarchical structure, which dominated by leaders, and are exclusive, so that not all individuals who desire membership are accepted. They function as bodies of power within grades, incorporating the most popular individuals, offering the most exciting social lives, and commanding the most interest and attention from classmates.” (Eder in Adler & Adler, 1998, *Peer Power: Preadolescent Culture and Identity*. Retrieved March 27, 2006 from www.questia.com).

Each clique develops their own mini cultures, which include particular styles of dressing, talking, and behaving. According to Steinberg, “In most high schools, it is fairly easy to see the split between cliques – in how people dress, where they eat lunch, how much they participate in school’s activity, and how they spend their time outside of school” (Steinberg, 1999, p. 174). This each clique has their own table in school cafeteria, as said by Eder, “The *popular* clique sits in one section of the room, the *brains* in another, and the *druggies* in yet a third” (Eder in Steinberg, 1999, p. 161). In most high schools, the *Populars*, *Preppies*, and *Jocks* represent identities that carry prestige and bring power. They usually place the top of school status hierarchy. *Freaks*, *Goths*, *Losers*, *Druggies*, and *Nerds* represent the bottom of the status hierarchy.

During adolescence, sex and romance become more important for girls. Girls rely more on the prestige derived from dating popular boys as an index of their social status in school. Attracting males by being physically beautiful is the road to true happiness. Girls also have enthusiasms for involving some parties, king and queen election, and the most important, prom night.

Social acceptance and popularity become an urgent concern for most adolescent girls, as said by Adler & Adler, that adolescent girls are forever talking about who is popular, who is unpopular, and why they are popular and why they are not (Adler & Adler, 1998, *Peer Power: Preadolescent Culture and Identity*. Retrieved March 27, 2006 from www.questia.com). In school, athletics are the chief route to popularity and status for boys since toughness and aggressiveness play important role in peer acceptance of adolescent boys. The culture of boy's athletic emphasizes achievement, toughness, dominance and competition – all traits that society has traditionally valued in the socialization of adult males (Steinberg, 1999, p. 233).

In contrast, athletics are not a route toward popularity or status for girls. According Eder & Kinney, being a member of an athletics team detracted from a girl's popularity (Eder & Kinney in Steinberg, 1999, p. 234). The main route toward popularity for girls in school is through cheerleading because cheerleading is connected with physical appearance, neatness, and bubbly which play important role in peer acceptance of adolescent girls. The strongest predictor of a girl's popularity is being thin and pretty and wearing right clothes (Adler, Kless, & Adler in Fabes and Martin, 2000, p. 421). The popular girls usually reflect the prevailing culture's ideal of femininity. They are not too smart, either, or at least they are not supposed to get good grades or study too much.

Adolescent girls strive to be popular one and will do almost anything to reach the popularity since popularity means power, friends, dates, and favors. Girls learn that in order to become popular they have to conform their group's norms. The desire to be liked or accepted by others and the desire to be right, to

have accurate understanding of the social world lead adolescent girls choose to go along with social rules and expectations (Deutsch & Gerard, Insko in Baron & Byrne, 2000, p. 364). The desire to be liked makes girls to appear to be as similar to others as possible, agree with the persons around them, and behave as the group does. Conforming group's expectations helps adolescent girls win the approval and acceptance they crave. It leads girls to alter their behavior to meet other's expectations (Baron and Byrne, 2000, p. 364).

Conforming to the group's expectations and norms is also caused by the desire to be right. Other people's actions and opinions define social reality for adolescent girls. Girls use others' actions and opinions as a guide for their own actions and opinions (Baron and Byrne, 2000, p. 365). The desire to be liked, to be accepted, to be right, and to be popular result in adolescent girls doing dangerous activities and involving negative behaviors that can be hurtful to themselves and others.

B. Bullying Behavior

Bullying is a specific type of aggressive behavior in which the behavior is intended to harm or disturb, the behavior occurs repeatedly over time, and there is an imbalance of power, with a more powerful person or group attacking a less powerful one (Nansel, *et. al.*, 2001, *Journal of the American Medical Association* 2001 Vol. 285 p. 2094-2100. Retrieved December 13, 2005 from <http://jama.ama-assn.org>). It is important to distinguish between aggressive acts which occur between individuals/group of equal status/position/power, and bullying, where the

victim generally feels that they have less or no power. Acts of aggression can be considered to involve a two-way process of attack and retaliation, whereby each party has a relatively equal stake in the conflict. Bullying, however, describes a one-way attack situation whereby the perpetrator has more power and where the victim rarely retaliates or feels able to.

Bullying happens in homes, neighborhoods, workplaces, and schools throughout the United States of America and the world and crosses social, economic, and racial lines as stated by Nansel, “bullying involves large numbers of children and youth from the United States in all socioeconomic backgrounds, in racial groups, and in areas of different population density: urban, suburban, and rural settings” (http://www.apa.org/pi/cyf/bully_resolution_704.pdf. Accessed on December 13, 2005). Bullying among children and adolescents tends to happen most in and around school, specifically in the area where there is little or no adult supervision such as cafeteria, playground, hallways, and classroom before the lesson begins.

Bullying incidents at school generally involves three different groups of students: the bullies, the victims, and the bystanders as classified by Olweus.

1. The Bullies

The bullies that exhibit bullying behavior have power to dominate others and to take advantages of others that they perceived as more vulnerable. There are two different types of bullies.

- **The Aggressive Bullies**

The aggressive bullies are the most common type of bully.

Students who fall into this category tend to be dominative,

confrontational, fearless, confident, physically strong, and lacking in empathy for their victims. Aggressive bullies are motivated by power and the desire to dominate others. They tend to be the most popular students.

- **The Passive Bullies**

The passive bullies rarely provoke others or take the initiative in bullying incident. They are usually associated with the aggressive bullies and, hence, often take the less-aggressive role. They are less popular than aggressive bullies. As groups, the aggressive bullies will instigate the bullying situation while the passive bullies support their behavior and begin to actively participate once the bullying begins. Passive bullies are very quick to align themselves with and display intense loyalty to the more powerful aggressive bullies.

2. The Victims

The victims are exposed repeatedly and overtime to negative actions of the bullies. The victims of bullying classified into two groups.

- **The Passive Victims**

The passive victims represent the largest group of victimized students. They usually do not actively provoke others in their surrounding and generally signal, through their behavior and attitudes, that they are a bit anxious and unsure of themselves. Passive victims of bullying are usually quiet, careful, sensitive,

lonely, sad, and often physically weak. They have poor self confidence and have few or no friends. This cluster of symptoms makes them attractive targets for bullies who are unusually competent in detecting vulnerability. In the early grades, initial responses to bullying among passive victims include crying, withdrawal, and useless anger. In later grades, they tend to respond by trying to avoid and escape from bullying situations.

- The Provocative Victims

The provocative victims represent a small group of students who often behave in ways that arouse negative responses from those around them, such as anger. They are characterized by both anxious and aggressive reaction patterns. Provocative victims are likely to counter attack and retaliate if they are attacked or harassed, but often without much success. They may themselves try to bully weaker students.

Students are bullied because of their physical appearance, social status, race/ethnicity, gender, disability and sexual orientation. The national survey of over 3,400 students aged 13-18 and over 1,000 secondary school teachers, conducted between January 13 and January 31, 2005 by Harris Interactive on behalf of Gay, Lesbian, and Straight Education Network entitled *From Teasing to Torment: School Climate in America, A Survey of Students and Teachers* showed two-thirds (65%) of students reported that they had been verbally or physically bullied during the past year because of their perceived or actual appearance, gender,

sexual orientation, gender expression, race/ethnicity, disability, or religion. The survey also showed that the most common reasons for being bullied were students' appearance, as four in ten (39%) students reported that students were bullied for the way they look or their body size and sexual orientation, as one-third (33%) of students reported that students were bullied because they are perceived to be lesbian, gay, or bisexual. The survey found that LGBT students were three times as likely as non-LGBT students to say that they did not feel safe at school (22% vs. 7%) and 90% of LGBT students (vs. 62% of non-LGBT teens) had been harassed or assaulted during the past year. (<http://www.glsen.org/cgi-bin/iowa/all/library/record/1859.html>. Accessed on January 7, 2006).

“Gay”, “fag”, and “sissy” are the words used to signify or tease boys who do not fit the classic images of masculinity. Girls who cross the line of normative expectations for femininity face similar social consequences of being called “butch” or “dyke”. As shown by National School Climate Survey of 904 lesbian, gay, bisexual, and transgender high school students in 2001, 84.3 percent of students reported that they frequently or often heard comments such as “faggot”, “dyke”, or “queer” and 81.8 percents of students reported that school or staff never intervened or intervened only some of the time when homophobic remarks were made (<http://www.glsen.org/cgi-bin/iowa/all/library/record/823.html>. Accessed on January 7, 2006).

3. The Bystanders

Most students fall into the category of bystanders. The bystanders include everyone – other than bullies and victims – who is present during bullying incidents. 6 out of 10 American adolescents witness bullying in school one or more times each day (<http://www.k12coordinator.org/onlineevents/bullying/id6.htm>. Accessed on December 13, 2005).

Bystanders display distinct patterns of behavior during a bullying incident, they response positive, neutral-indifferent, and negative attitudes toward the problem of bullying. Bystanders are more respectful and friendly toward the bullies than the victims. They are afraid to associate with the victims because of fear of either lowering their own status or of retribution from the bully and becoming victims themselves.

(Olweus, 1993, *Bullying at School: What We Know and What We Can Do*. Retrieved December 13, 2005 from <http://www.ama-assn.org>).

Bullying in school takes different types of action, as classified by Dan Olweus.

- **Physical bullying**

This behavior involves direct physical attack to harm another's body or property such as hitting, kicking, taking and damaging property, poking, tripping, slapping, pushing, and choking.

- **Verbal bullying**

This behavior involves the attempted humiliation of an individual through both overt and covert verbal abuse to harm another's self-esteem usually in the presence of the audience such as taunting,

teasing, name-calling, insulting, putting down, making racist comments, secret revealing, degrading, saying bad things behind others' backs, and intimidating phone calls.

- **Social or relational bullying**

It involves social manipulation to harm another's acceptance by a group such as backstabbing, ignoring, spreading rumors, excluding others from a group, manipulating friendships and relationship, gossiping, alliance building, ostracizing, silent treatment, making faces, obscene gesture, and writing nasty notes.

(Olweus, 1993, *Bullying at School: What We Know and What We Can Do*. Retrieved December 13, 2005 from <http://www.ama-assn.org>).

Bullying takes on different forms in adolescent boys and girls. While both adolescent boys and girls use verbal bullying most frequently, adolescent boys are more likely than girls to engage in form of physical bullying that are aimed directly at the target and which clearly stem from the bully. Adolescent girls more likely than boys to use relational bullying which is intended to harm other adolescents through deliberate manipulation of their social standing and social relationships. Girls are more likely than boys to try to hurt others by excluding them from social activities, damaging their reputations with others, or withdrawing attention and friendship. (Nansel, *et. al.*, 2001, *Journal of the American Medical Association 2001 Vol. 285 p. 2094-2100*. Retrieved December 13, 2005 from <http://jama.ama-assn.org>).

Relational strategies are utilized in girls bullying because as girls enter adolescence, they place majority of their investment into social comparisons and

peer acceptance for self-worth, making them particularly susceptible to, and highly aware of, the impressions of others. Girls are expected by society to be nurturing, cooperative, sweet, and nice which forces them to express their aggression in backhanded ways. Overt aggression is not considered feminine, as stated by Brown, “Boys and girls’ same expression of strong feeling have already been labeled differently – boys’ expressions are assertive and competitive; girls’ expression are bossy and confrontational. Good girls should be nice. The ultimate threat when a girl feels the wrath of another girl is not being yelled at or hit but excluded. It is preferred strategy for expressing anger with other girls because it is acceptably quiet, appropriately feminine way to resolve conflict, to assert your feelings and keep other girls in line. That is, it does not attract the attention, and therefore, the judgment and ire of adults that open arguing or fighting does.” (Brown, 2003, *Girlfighting: Betrayal, Teasing, and Rejection Among Girls*. Retrieved January 7, 2006 from http://www.hardygirlshealthywomen.org/girlfighting_paper.doc).

C. Semiotic Film Theory

A film consists of many signs, codes, and symbols, therefore semiotic film theory by Christian Metz is applied in this study to reveal the signs, codes, and symbols within the film. Metz’s theory follows in the semiological tradition of Swiss Linguist Ferdinand de Saussure. According to Saussure, semiotics or semiology is a science which studies the role of signs as part of social life.

“A science that studies the life of signs within society is therefore conceivable.....I shall call it semiology (from the Greek *semeion*, sign). Semiology would show what constitutes signs, what laws govern them. Since the science does not yet exist, no one can say what it would be; but it has a right to existence, a place staked out in advance” (Saussure in Lapsey and Westlake, 1988, p. 32).

Saussure made distinction between *langue* (language) and *parole* (speech). *Langue* refers to the system of rules and conventions which is independent of and pre-exists, individual users. *Parole* refers to its use in particular instances. The central of Saussure’s work is the concept of the sign and the relationship between signifier and signified. The sign is the whole that result from the association of the signifier and the signified. The signifier is the actual sound or written image of the word while the signified is the concept or meaning attached it. The relationship between the signifier and the signified is referred as the signification. (Saussure in Lapsey and Westlake, 1988, p. 34).

The signs are organized in two ways, by paradigms and by syntagms. Paradigmatic and syntagmatic structures are often presented by axes, where the vertical axis is the paradigmatic and the horizontal axis is the syntagmatic. A paradigm is a set of associated signs which are all members of some defining category, but in which each signs is significantly different. A syntagm is an order of interacting signs which forms a meaningful whole. The plane of paradigm is that of the selection whilst the plane of syntagm is that of the combination.

Saussure’s theory of the sign and signification was reworked by Roland Barthes. The central modification to Saussure’s theory of the sign in Barthes’

Mythologies is the articulation of the idea of primary or first-order signification and secondary or second-order signification. The first-order of signification is that of denotation, a sign consisting of signifier and signified. The second-order signification is that of connotation, which uses denotative sign (signifier and signified) as its signifier and attaches to it an additional signified. Connotation is derived from the way society uses and values both the signifier and signified, not from the sign itself. Connotation involves emotional overtones, objective interpretation, social-cultural values, and ideological assumptions. Related to connotation is what Barthes refers to as myth.

Semiotics theory was first applied to film in the 1960s by French Scholar Christian Metz. Film Semiotics explains how meaning is embodied in a film and how that meaning is communicated to the audience. Film may be a language of a sort, but it is not clearly a language system. As Metz pointed out, "It is not because the cinema is a language that it can tell such fine stories, but rather it has become a language because it has told such fine stories" (Metz in Monaco, 2000, p. 157).

Christian Metz, in his book *Film Language: A Semiotics of Cinema* demonstrated the way film signify meaning through semiotic codes. The meaning of the film can be revealed through cinematic codes and non cinematic codes. Cinematic codes include codes of editing and framing, codes of lighting, codes of color versus black and white, codes of articulation of sound and movement, codes of composition, and so on. Non cinematic codes include costume, gesture, dialog, characterization, and facial expression (Metz in Lapsey and Westlake, 1988, p. 40). Metz distinguished codes from sub-codes, where a sub-code is a particular

choice from within a code. The syntagmatic dimension is a relation of combination between different codes and sub-codes. The paradigmatic is that of the film-maker's choice of particular sub-codes within a code.

Metz explored the semiotics of film in terms of syntagmatic relations. Metz's so-called *grande syntagmatique* was an attempt to provide an exhaustive classification of the segmentation of cinematic narratives.

1. The autonomous shot, which is of two kinds, either the sequence shot, where a whole scene is contained within a single shot, or the insert, or instance a subjective image within a larger segment.
2. The parallel syntagm, as occurs when two motifs are interwoven in a montage in which their temporal or spatial relationship is unspecified.
3. The bracketing syntagm, a montage of brief shots representative of a situation or way of life.
4. The descriptive syntagm, in which series of shots comprise a composite description of a single moment.
5. The alternating syntagm, which runs together two sequences in alternative shots, each with its own temporal development yet as a whole, implying simultaneity, as in just about any chase sequence with shots of pursuers and pursued.
6. The scene, in which a succession of shots implies temporal continuity.
7. The episodic sequence, where there is an organized discontinuity of shots.
8. The ordinary sequence, where the discontinuity is simply the omission of moments judged unimportant.

(Metz in Lapsey and Westlake, 1988, p. 41).

D. Basic Terminology in Cinematography

Film is an audiovisual media which has its own particular language. Basic terminology in cinematography is applied in this study to analyze the language of film and to convey the meaning through particular camera and editing techniques.

The basic terminologies in cinematography are as follows:

- **Theme:** The unifying subject of the story.
- **Message:** Something lesson that the film wants to deliver to the audience.
- **Symbolism:** A film invention that employs the use of conventional things or signs to convey meaning of a much greater significance. Symbols are used to refer to some hidden truth regarding ideals, metaphysics, or other immaterial, aphenomenal concepts.
- **Title:** Any words that appear on the screen at or near the start of the program and convey information to the audiences.
- **Story:** Specific unfolding of a sequence of events in a film. It includes character involvement, settings, and order that superimposed in an arbitrary manner by the screen writer or by parallel historical sequence through which themes are developed.
- **Narration:** The telling of a story and the information supplied to the film audience by a voice coming from off screen that is not, usually, a character in the story. In some cases, the narrative cases, the narrative voice is that of one of the characters and the audience discovers her/his thoughts,

reflections, and ideas concerning past histories, present occurrences, future hopes and aspirations. It is useful tool for adding continuity to a film.

- **Motivation:** Justification given in the film for the presence of an element.
- **Character:** A fictional or non fictional individual who is portrayed by an actress or actor in motion picture. It consists of main characters and supporting characters.
- **Characterization:** The specific characteristics of the character in the film.
- **Point of View:** The perspective from which the film story is told.
- **Mise-En-Scene:** Literally translated as “putting in the scene”, the phrase refers to all the visual elements of setting, set dressing, props, costume, make up, lighting, and even physical body posture that are arranged and placed before the camera lens.
 - **Setting:** The time and place where the events of the story line of a film take place.
 - **Set Dressing:** The items in the scene such as furniture, pictures on the wall, curtains, knickknacks, and anything that dresses the bare walls and floor of a set. Set dressing are not involved in the action of the scene.
 - **Props:** The object that actors use in the film – a picture of loved one, a baseball glove, a gun, a bouquet of flowers. Generally, props are involved in the action of the scene.
 - **Costume:** The clothes that characters wear. Usually the costumes are coordinated to the specific period, place, and setting that is being depicted.

- **Make-Up:** Materials that are used to prepare the actress and actor for their respective roles before the camera.
- **Figure Behavior:** Every behavior or act done by the characters, including the facial expression and even physical body posture.
- **Lighting:** Craft, technical aspects, and methods used for artificially illuminating a set or location where film is being shot. An aspect of film making that helps to set the mood and feeling of the production regarding texture, ambience, and the amount of exposure on the camera lens.
 - **Hard Lighting:** It creates clearly defined shadows.
 - **Soft Lighting:** It creates a diffused illumination.
 - **Back Lighting:** The light comes from behind the subject, it tends to create silhouetting.
 - **Top Lighting:** The light comes from above the subject.
 - **Fill light:** A less intense illumination which fills in, softening or eliminating shadows cast by the key light.
 - **Key Light:** The primary source, providing the dominant illumination and casting the strongest shadows.
 - **High-key Lighting:** Bright, often shadowless scenes in which the frame is predominantly lighter than medium gray.
 - **Low-key Lighting:** Shadowfilled scenes in which the frame is predominantly darker than medium gray.

- **Camera Framing:** It refers to how much of the scene in front of the camera is included in the shot; how close to or how far away from the subject the camera seems to be; how large or small the subject appears in the shot.
 - **Long Shot:** It shows the full human figure, usually with the height of a person occupying somewhere between one-half and three-fourths of the frame's height.
 - **Extreme Long Shot:** It shows a broad view of the surrounding around the character and conveys scale, distance, and geographic location.
 - **Medium Long Shot:** It shows human figure, usually cut off across the leg above or below the knees. This framing is often used for a "two-shot", a shot showing two people. In film, a medium long shot is wide enough to show the physical setting in which the action is taking place, yet it is close enough to show facial expression.
 - **Medium Shot:** It shows the character's figure from the waist up.
 - **Close-up:** It shows the character's face and shoulders. It is close enough to show subtle facial expression clearly.
 - **Extreme Close-up:** It shows only part of a character's face. It fills the screen with the details of a subject.
 - **Medium Close-up:** It shows the character's figure from the chest up.

- **Reverse Shot:** Two or more shots edited together that alternate characters, typically in a conversation situation.
- **Camera Angle:** The angle at which the camera is pointed at the subject. It is a powerful element in the creation of mood.
 - **High Angle:** The camera is placed above eye level, looking downward. It gives the subject looks small, vulnerable, subdued, or defeated.
 - **Eye Angle:** The camera is positioned as though it is human actually observing a scene, so that character's head is on a level with the focus. The camera is placed approximately five to six feet from the ground.
 - **Low Angle:** The camera is placed below eye level, looking upward. It gives power and subtle sense of dominance to the subject.
 - **Three-quarter Front:** It opens up the face to show expression. It allows the audience to see what a character is doing on with whom a character is involved.
- **Camera Movement:** The use of the camera to obtain various camera angles and perspectives.
 - **Pan:** The camera rotates horizontally.
 - **Tilt:** The camera rotates vertically.
 - **Dolly Shot:** The camera moves backward or forward.
 - **Trucking Shot:** The camera moves sideways.
 - **Pedestal or Crane Shot:** The camera is raised or lowered.

- **Canting Shot:** The camera is rocked sideways.
- **Focus:** The sharpness or definition of a film image.
 - **Shallow Focus:** A restricted depth of field, which keeps only one plane in sharp focus. It is used to direct the viewer's attention to one element of a scene.
 - **Deep Focus:** It involves staging an event on film such that significant elements occupy widely separated planes in the image.
 - **Sharp Focus:** objects or subjects in the image that can be seen in clear detail.
 - **Rack Focus:** A shot where focus is changed while shooting. A rack focus shot is usually done not from the necessity of keeping someone in focus but to shift attention from one thing to another.
- **Montage:** A cinematic device used to show a series of scenes, all related and building to some conclusion. It is simply editing.
 - **Cut:** A switch from one image to another.
 - **Jump Cut:** An elliptical cut that appears to be an interruption of a single shot.
 - **Match Cut:** Two shots are linked by a shared object or form.
 - **Cutaway:** A shot inserted in a scene to show action at another location, usually brief, and most often used to cover breaks in the main take.
 - **Cross-Cutting:** Intermingling shots from two or more scenes through editing to suggest parallel action.

- **Shot:** A single run of the camera or the piece of film resulting from such a run.
- **Reaction Shot:** A shot that cuts away from the main scene or speaker in order to show a character's reaction to it.
- **Scene:** A complete unit composed of a single shot or several shots that take place in a single location and deal with a single action.
- **Sequence:** A fully developed vignette, consisting of a scene, part of scene, or several scenes, which can be defined as having its own beginning, middle, and end.
- **Sound:** The audible portion of a film production.
 - **Dialogue:** A reciprocal conversation between two or more characters.
 - **Sound Effects:** Audible noises added to the film track to enhance sounds, atmosphere, and events.
 - **Soundtrack or underscoring:** Musical score dubbed in to enhance the drama, mood, or action.
 - **Score:** A sound recording of the music in a film.
 - **Sound Bridge:** The sound from one scene may linger briefly while the image is already presenting in the next scene.
 - **Diegetic Sound:** Any voice, musical passage or sound effect presented as originating from a source within the film's world.
 - **Onscreen:** Diegetic sound which is visible within the frame.

- **Offscreen:** Diegetic sound which is in a space outside the frame.
 - **Internal (Subjective):** Diegetic sound which comes from inside the mind of a character.
 - **External (Objective):** Diegetic sound which the spectators take to have a physical source in the scene.
- **Non-diegetic Sound:** Any voice, musical passage or sound effect presented as originating from outside the film.
 - **Simultaneous Sound:** Diegetic sound that is represented as occurring at the same time in the story as the image it accompanies.
 - **Non-simultaneous Sound:** Diegetic sound that comes from a source in time either earlier or later than the image it accompanies.
 - **Synchronous Sound:** Sound that is matched temporally with the movements occurring in the images, as when dialogue corresponds to lip movements.
 - **Asynchronous Sound:** Sound which does not operate in unison with the image.

(Douglass & Harnden, 1996)