

## Chapter 2: Before You Begin Production (pp. 53–101)

- Before Production (pp. 53-60)
  - How to start production/Who is audience?
  - How much will it cost? (how to pay)
  - Work Backwards from the Budget
  - Work Backwards from the Distribution: Length
  - Acquisition/Capture (p. 60)
    - Video:cost benefits / Film: “look & feel”
  - Postproduction (How to edit?)
  - Distribution: Theatre/TV/DVD/Mobile/3D
- Digital Television (DTV) (pp. 62-3)
  - HDTV or ATSC (USA transition 6/12/09)
  - 18 format variations
  - Lines: 1080 (HD) or 720 (HD) or 480 (SD)
  - Interlace (i) & Progressive Scan (p) (pp.11-14)
  - 24 (23.98), 30 (29.97), or 60 (59.94) frames/second
- Camera Sensor Size (pp. 66-8)
- Choosing a Camera (pp. 87-9)
  - DSLR (Digital Single Lens Reflex)
  - Video camera
  - Video tap (video inside film camera) (p. 267)
- Recording Media (pp. 90-94)
  - Tape, Hard Drives (HDD or SSD)
  - Flash Memory Cards (SDHC: school cameras)
- Aspect Ratio (pp. 74-81)
  - The width of the frame divided by the height
  - 1.33:1 - (4:3) Nonwidescreen: SD TV, 8&16mm Film (Academy Aperture)
  - 1.66:1 – (5:3) Super 16mm- European Features
  - 1.78:1 - (16:9) HD TVs & cameras (ATSC)
  - 1.85:1 - U.S. movie features: wide-screen
  - 2.35:1 - “Scope” - Anamorphic (cinemascope)
  - Anamorphic lenses (squeezed on camera, unsqueezed in projection/post)
  - Aspect Ratio Conversion: Widescreen (16:9) to Nonwidescreen (4:3):
    - Letterbox/EdgeCrop/Horizontal Squeeze
  - Aspect Ratio Conversion: Nonwidescreen (4:3) to Widescreen (16:9):
    - Sidebar or Pillarbox/Top Crop or Blow Up/Horizontal Stretch
  - Importance of Sound (pp. 97-99)

- ADR(Automatic Dialog Replacement) (p. 98)
- Foley (synchronous sound effects made in a studio) (p.635)
- SFX (Sound Effects) all other WILD sound like narration, birds, traffic, guns (p. 644)
- Single System Recording (recording sound in the camera with picture) (p. 35)
- Double System Recording (recording sound separately from the camera) SLATE (p. 36)

## Chapter 3: The Video Camcorder (pp. 102–141)

- Video Sensor: light sensitive computer chip (pp. 6, 16, 29, 103, 136-7)
  - CCD (Charge Coupled Device)
    - Single Chip / Three Chip (Beam Splitter)
  - CMOS (Complementary Metal Oxide Semiconductor)
- Viewfinder Zebra = Exposure Indicator (p. 107)
- Pixels (picture elements) (p. 6)
- Camera Power (pp. 127-132)
  - AC Power Supply (power & charge battery)
  - Battery (Ni-Cad, NiMH, Li Ion (best))
- Format/ Frame Rate (pp. 104-5)
  - 1080 or 720: usually set by the camera
  - 24 or 30 fps; progressive or interlace
  - Speed: ISO or Gain setting
- Exposure (AE Shift) (pp. 107-9)
  - Backlight
- Focus (auto vs. manual)
- White Balance (auto vs. manual) (pp. 109-113)
  - Electronic compensation/different color light
  - Preset for indoor light (3200° K)
- Image Stabilization (p. 140)
- Low Light (Infrared) (p. 134)
- In-Camera Effects (NO except: Skin Detail) (p. 140)
- SMPTE Time Code (hours:minutes:seconds:frames)
- Tape School Cameras (Mini-DV) lecture only:
  - YES: 16-bit audio, 2 tapes, Label, SP speed
  - NO: 12-bit audio, 16x9, Dew, Head Drum
- Recording Media (Chips) (pp. 115-121)
  - Formatted, Backup 2 places, Copy all files
  - MTS files (editing or conversion software)