Bring Scantron # 4521
In addition to the following material, the test will cover information on all handouts and discussions.

**DOCUMENTARY PHOTOGRAPHY**
Demonstrates the need for change
Based on precepts of photojournalism
Social conscience of photography

Unlike journalists, documentarians:
- often demonstrate a bias
- spend longer on stories (months or years)

**DSLR versus A CAMCORDER**

**DSLR, the good:**
Cheaper / more accessible than prosumer camcorder.
More cinematic look:
- larger sensor
- improved color, detail, exposure control
- larger pixels (less noise)
- shallow depth of field
- can use longer lenses

**DSLR, the bad**
Uses LCD/Live view for focus and composition
Auto focus inconsistent
Often lose high-value detail in video
Sensor can overheat, means short recording times

**Sound**
- quality is poor
  - picks up camera handling noises
  - often only mono, not stereo
  - audio monitoring often missing

**MEMORY CARDS CHARACTERISTICS**
**Speed/ Class:**
- Number of megabytes per second (Mb/ sec.). which can be transferred.
  - Class 2 SD cards write 2 Mb/ sec.
  - Class 10 SD cards write 10 Mb/ sec.

**Storage/Capacity**
Number of images / or amount of video that can be saved. Minimum storage for video: 16GB cards

**DSLR Exposure and settings**
High definition (high rez.) video, most common options:
- HD 1280 x 720
- Full HD 1920 x 1080
  - best quality, largest frame size that most current HDSLR cameras offer.

Frame rate: rate at which camera produces unique consecutive images, expressed in frames per second – FPS.

Turn in-camera sharpening off, to reduce contrast. Use manual exposure settings, to avoid loss of high-value detail.

**Shutter speed**
- Must be constant.
  - Should be twice the camera’s frame rate:
    - 24 fps = 1/50 sec. — “movie look”
    - 30 fps = 1/60 sec. — a “TV look”
    - 60 fps = 1/125 sec.— a “video look”

Adjust audio manually, if possible turn off auto gain. (Automatic Gain Control or AGC)

**Accessories**
Neutral-density filter reduces the amount of light entering the camera
Used to
- a. Adjust depth of field
- b. Reduce exposure on bright portion of a scene

**Matte Box**
- a. Lens hood, shields lens from direct light
- b. Used to hold filters

**Follow Focus**
A control mechanism for focusing on DSLR, film & video cameras - variety of designs & prices.

**Audio**
Two of several microphone types:
1. Dynamic Microphone
   - Often hand held
   - For interviews or, more often, vocals
   - Batteries not required
   - Must be very close to subject
2. Condenser Microphone
   - Requires Batteries
   - More sensitive than dynamic mics
   - Prone to problems due to:
     - speaker’s mouth position
     - popping & crackling
Microphone pickup patterns

1. Omnidirectional microphones:
   a. cover a large field of sound.
   b. effective if subject turns head while speaking
   c. microphone type in-camera DSLR

   One type of omnidirectional mic:
   Lapel Mics (lavalieres):
      can be wired or wireless
      mic is attached to clothing

2. Directional microphones
   less sensitive to the side & rear

   One type of directional mic:
   Shotgun Mic:
      predominantly picks up audio in a single direction

3. Cardioid microphones
   “Heart-shaped,” pick-up pattern
   reduces pickup from side & rear
   good for avoiding feedback.

Built-in DSLR Mics
   a. Omnidirectional
   b. Often not possible to adjust sound volume levels.
   c. Records camera noise: focus motors
camera-handling

Waveforms:
   A visual representations of the fluctuations in the volume of any clip.

Decibel (dB):
   A measure of the intensity of sound.
Range:
   - 30 dB very quiet
   + 6 dB very loud
Optimum levels for voice: -3dB to -12dB
Never over 0 dB

Windscreen
   Reduces clicks, pops, hiss, wind & motion noises from microphone used outdoors. Made of foam or artificial fur (“deadcat”).

Low cut filter (also called a high pass filter)
   Microphone setting. Turn off indoors, on outdoors.

Ducking
   Adjusts volume of audio clips playing simultaneously so that one plays more loudly than the other.

Voice-over
   Voice whose source is neither visible nor implied to be off screen.

Talking head:
   On-camera interview that typically shows the speaker from the shoulders up.

Room tone
   The “silence” recorded at a location when no dialog is spoken. Used in final edit for seamless dialog.

Slipping sound:
   Detaching the audio portion of the original video, to play with other visuals.

Terms

Jello Effect
   caused by CMOS sensor’s rolling shutters occurs when:
   a. camera is panned too quickly
   b. photographing fast-moving objects

Jello Solution
   don’t whip pan - record more slowly
   use a lens with image stabilization

Temporal duration: time covered by a story.

Temporal Continuity
   Assures that people / things don’t move randomly in time

Spatial Continuity
   Assures that people / things don’t move randomly in space

Violation of aesthetic distance
   Something that breaks audience engagement with a story.
   (Also called breaking the 4th wall.)

EDITING

Continuity editing
   a. predominant style of editing
   b. smooths over the inherent discontinuity of editing process
   c. establishes a logical coherence between shots.

Royalty-free
   The right to use copyrighted material without paying royalties for each use. Most royalty free music/sound requires some initial payment.
Cut - transitions
Joins two video clips or still images.
In most cases, cut on action/ movement

Jump Cut
a. two sequential shots of same subject from slightly different camera positions
b. causes subject to "jump" in a discontinuous way.

Cutaway
helps to avoid jump cut
used as a distraction
used to cover a break in action.
used to speed-up action

Parallel Cut or Cross Cut
joining 2 parallel actions that are happening simultaneously

Match Cut
Joins 2 scenes with similar elements to reinforce a symbolic or visual relationship -- i.e. Hitchcock's Psycho, with blood shown flowing down the shower drain, then a cut to a shot of murder victim’s eye.

Split Edit
Bridges two shots with sound.
Audio may proceed or follow video.

Fade
A shot gradually fades to (or from) a single color, usually black or white.
Often used to denote a change in location or time.

Dissolve / Crossfade
A gradual fade from one shot to the next.

Ellipsis
When unnecessary action is removed by editing or while shooting.

DIRECTORS / PHOTOGRAPHERS
Carol Guzy
Documentarian and photojournalist, Washington Post, Class viewed Sierra Leone Maternity Hospital series.

Walker Evans
Best known for his Farm Security Administration photographs documenting the effects of the Great Depression. Class viewed black and white New York Subway series, shot with a hidden camera.

Bruce Davidson
Documentary photographer, known for many projects. Class viewed New York Subway series.

Lauren Greenfield
Known for exploring the influence of popular culture on youth. Class viewed Kids & Money.

Eugene Richards
Known for diverse topics such as drug addiction, hospital conditions & wounded combat veterans. Class viewed War Is Personal, focus on people whose lives have been profoundly affected by the conflict in Iraq.

Mary Ellen Mark
Photojournalist, advertising photographer, documentarian. Known for documentary work in India. Class viewed Falkland Road, prostitutes in India.

Sebastião Salgado
Social documentarian known for documenting the existence of displaced people around the world.

Errol Morris
The Thin Blue Line reveals perjured testimony and a botched investigation of a Dallas police office’s murder.

Sharmeen Obaid Chinoy & Daniel Junge
Saving Face about acid attacks on women in Pakistan and the doctor who is helping them to heal. 2012 Academy Award for Best Short Subject Documentary

Frontline
Rape in the Fields collaborative effort with Center for Investigative Reporting at U.C. Berkeley Grad School of Journalism about sexual exploitation of undocumented female workers.

Rebecca Cammisa
Which Way Home follows unaccompanied children traveling from Mexico & Central America to the U.S., on top of a train.