

ENGLISH FOR MEDIA AND FILM PRODUCTION

Technical Content and Language Integrated Learning
(CLIL) Coursebook for VET Students (A2–B1 Level)



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Editura Sfântul Ierarh Nicolae

AUXILIAR CURRICULAR

ENGLISH FOR MEDIA AND FILM PRODUCTION

Technical Content and Language Integrated Learning (CLIL) Coursebook for
VET Students (A2–B1 Level)

Domeniul pregătirii de bază: **PRODUCȚIE MEDIA**

CLASA: a X-a, liceu tehnologic, ciclul inferior

Calificările profesionale: Tehnician multimedia

Tehnician producție film și televiziune

2026 – 2027

Corelat cu

Modulul **CURRICULUM ÎN DEZVOLTARE LOCALĂ**, denumit **CAPTAREA IMAGINII SI A SUNETULUI FOLOSIND ECHIPAMENTE AUDIO-VIDEO**, face parte din cultura de specialitate aferentă domeniului de pregătire de bază **PRODUCȚIE MEDIA**, clasa **a X-a**, ciclul inferior al liceului, filiera tehnologică

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ARGUMENT

Titlul auxiliarului curricular: *English for Media and Film Production*

Corelat cu modulul CDL: *Captarea imaginii și a sunetului folosind echipamente audio-video*

Calificarea profesională: *Tehnician multimedia / Tehnician producție film și TV*

Nivel de limba engleză: A2 – B1

În industria media contemporană, limba engleză reprezintă limba de lucru universală. Interfețele echipamentelor tehnice, precum camerele video profesionale, mixerele audio și aparatura de măsură și control, meniurile filtrelor, softurile de editare digitală (NLE/DAW) și ghidurile de utilizare sunt redactate aproape exclusiv în limba engleză. Însușirea noțiunilor din modulul CDL „*Captarea imaginii și a sunetului folosind echipamente audio-video*” doar în limba română creează un decalaj între teorie și practica reală dintr-un platou de filmare sau studio TV. Lucrarea de față elimină acest decalaj, oferind elevilor un vocabular tehnic aplicat, direct funcțional pe piața muncii.

Auxiliarul este structurat în 11 unități de învățare ce acoperă integrat firul tehnologic al unei producții audiovizuale, în strictă conformitate cu programa CDL. Primele capitole abordează normele de protecția muncii, siguranța electrică și prevenirea incendiilor (P.S.I.) pe platoul de filmare. Partea centrală a ghidului este dedicată echipamentelor video și optice: arhitectura camerei, senzorii CMOS, triumphiul expunerii (ISO, Shutter Speed, Aperture), tipurile de încadrături, mișcările de aparat și evaluarea comparativă a echipamentelor. Ultimele capitole detaliază captarea și mixajul sunetului (microfoane lavalieră, shotgun, conexiuni XLR), utilizarea surselor de semnal, a aparaturii de măsură și control (AMC — osciloscop, generatoare de semnal), stocarea datelor (SSD/RAID), predarea materialului către post-producție și configurarea iluminatului de studio în trei puncte.

Din punct de vedere pedagogic, auxiliarul aplică metodologia CLIL (*Content and Language Integrated Learning*), îmbinând învățarea limbii engleze cu achiziția de competențe profesionale de specialitate. Fiecare unitate conține un text tehnic extins, redactat sub formă de manual, ancorat în situații reale de lucru. Structurile gramaticale abordate (imperativul, timpurile verbale, adjectivele comparative, prepozițiile, diateza pasivă, fraza condițională și frazele relative) sunt exersate exclusiv pe exemple aplicate din domeniul audio-video.

Ghidul este conceput pentru a oferi un pachet complet de învățare și autoevaluare. Fiecare capitol include exerciții de verificare a înțelegerii textului (*True/False, Multiple Choice*) și exerciții gramaticale contextualizate. Pentru a sprijini atât activitatea la clasă, cât și studiul individual, lucrarea se încheie cu o secțiune dedicată cheii de răspunsuri (*Answer Key*) pentru toate exercițiile propuse.

Parcursul acestui auxiliar le oferă elevilor autonomia profesională necesară pe piața muncii actuale. La finalul modulului, aceștia vor fi capabili să opereze echipamente cu interfețe în limba engleză, să interpreteze erorile tehnice de sistem și să se integreze cu succes într-o echipă de producție media modernă sau internațională.

ENGLISH FOR MEDIA AND FILM PRODUCTION

UNIT 1: Safety First on the Film Set

Topic: Health, safety, and Fire Prevention and Extinguishing rules on set

Grammar Focus: Imperatives & Modals of Obligation (*must* / *must not* / *should*)

1. Reading

Working on a professional film set or inside a television studio is an extraordinarily exciting experience, but safety must always remain the top priority for every crew member. A production floor is filled with potential hazards, including high-voltage power lines, heavy metal tripods, hot lighting units, and complex cable networks. Before any technical camera work or audio recording can begin, the head of production and the floor manager must conduct a comprehensive safety briefing with the entire crew.

First, cable management is a fundamental duty for junior technicians and camera assistants. Loose electrical and signal cables lying across the studio floor can easily cause dangerous tripping accidents for operators, directors, and actors. To prevent injuries and costly equipment damage, technicians must systematically route all lines along the perimeter of the room and secure them firmly to the floor using heavy-duty gaffer tape.

Second, handling heavy equipment requires proper physical techniques and discipline. You should always carry heavy items—such as cinema tripods, C-stands, and multi-directional jib arms—using both hands, keeping your back straight and lifting with your legs. Never leave a heavy lighting stand unstable or unbalanced; always attach heavy sandbags to the base of the stand to maintain stability.

Third, electrical safety is critical when operating high-power equipment. Technicians must inspect all electrical connections, power distribution boxes, and extensions for exposed wires or damaged rubber insulation before turning on any devices. You must never touch electrical sockets, power distribution units, or active lights with wet hands or while standing on damp surfaces.

Finally, every technician must memorize the exact location of the main emergency power cut-off switch and the primary fire extinguishers (P.S.I. stations). If an electrical fire breaks out or an unexpected equipment malfunction occurs, you must turn off the main power switch immediately, alert the set manager, and follow the illuminated emergency exit signs in an orderly fashion. Adhering strictly to safety protocols not only protects expensive production gear from catastrophic damage, but it also saves human lives!

2. Comprehension Check: True or False?

1. Cable organization is considered an optional task on a professional film set. [**True / False**]
2. Sandbags should be attached to the base of heavy stands to ensure stability. [**True / False**]
3. It is acceptable to handle electrical connections with wet hands if you wear rubber shoes. [**True / False**]
4. In the event of an electrical fire, technicians must cut off the main power switch first. [**True / False**]
5. Technicians should lift heavy equipment using their back muscles rather than their legs. [**True / False**]

3. Grammar in Context: Safety Rules

Complete the safety protocol sentences using **must**, **must not**, or **should**.

1. Camera assistants _____ secure all loose video cables with gaffer tape before the shoot starts.
2. You _____ touch damaged electrical wires or overloaded sockets under any circumstances.
3. Junior technicians _____ always wear protective, non-slip footwear while working on the studio floor.
4. Operators _____ leave heavy camera rigs unbalanced on a tripod without locking the tilt mechanism.
5. In case of fire, everyone _____ evacuate the building calmly through the marked emergency exits.

UNIT 2: The Camera and Its Components

Topic: Camera parts, optical systems, and sensors

Grammar Focus: Present Simple (describing routines, technical facts, and system operations)

1. Reading

A modern digital cinema camera is an advanced optoelectronic system engineered to capture physical light and convert it into a pristine digital video signal. Although different manufacturers design cameras for specific broadcasting and filmmaking needs, almost all professional video cameras consist of three primary structural building blocks: the camera body, the interchangeable optical lens, and the digital image sensor.

The optical lens is mounted onto the front of the camera body using a standardized locking system, such as a PL or EF mount. The primary function of the lens is to gather ambient light bouncing off the subject and focus those light rays precisely onto the focal plane. Inside the lens housing, an adjustable iris mechanism forms an aperture opening. By opening or closing the aperture blades, the camera operator controls the volume of light passing through the optical glass. Aperture size is measured in standardized values called f-stops; smaller f-stop numbers represent wider openings that allow maximum light to enter the optical system.

After passing through the aperture, the light reaches the digital image sensor positioned inside the camera body. Modern production cameras rely heavily on CMOS (Complementary Metal-Oxide-Semiconductor) sensors. The sensor surface contains millions of light-sensitive microscopic sites called photosites, or pixels. These photosites absorb incoming photons and transform light energy into tiny electrical charges, which an internal image processor converts into binary video data.

To guarantee high-quality footage during a long production day, the camera department follows a strict daily routine. Every morning before filming begins, the camera assistant carefully inspects the front and rear elements of the lens for dust particles or smudges. They clean the optical glass using a specialized blower brush and an ultra-soft microfiber cloth. Next, the assistant mounts the camera body securely onto a heavy-duty fluid-head tripod, connects an external monitor for the operator, formats the high-speed memory cards in the camera menu, and checks battery voltages. Establishing these standard operational habits prevents technical failures during crucial shooting moments.

2. Comprehension Check: Multiple Choice

1. What is the primary mechanical function of a camera lens mount (such as a PL or EF mount)?
 - a) To record multi-channel audio
 - b) To lock the interchangeable lens securely onto the camera body
 - c) To format digital storage media
2. How does an operator control the volume of light passing through the optical glass?
 - a) By adjusting the aperture blades inside the lens
 - b) By changing the tripod height
 - c) By wiping the sensor with a microfiber cloth
3. What happens when photosites on a CMOS sensor absorb photons of light?
 - a) They generate heat to warm the camera
 - b) They convert light energy into electrical charges and digital binary data
 - c) They automatically wipe the memory card clean
4. Why does the camera assistant use a blower brush and microfiber cloth every morning?
 - a) To clean dust particles off the optical glass without scratching it
 - b) To format the memory cards
 - c) To attach the fluid-head mechanism to the tripod legs

3. Grammar in Context: Present Simple

Put the verbs in brackets into the correct Present Simple form.

1. A digital cinema camera _____ (convert) physical light into a binary video signal.
2. Professional camera operators _____ (inspect) their optical gear every morning before production begins.
3. The aperture mechanism _____ (control) how much light reaches the CMOS sensor.
4. The internal image processor _____ not _____ (store) video files if the memory card is missing.
5. Modern sensors _____ (generate) high-resolution images even in challenging light environments.

UNIT 3: Exposure Controls: ISO, Shutter Speed, and Frame Rate

Topic: ISO, Shutter Speed, Frame Rate, and Resolution

Grammar Focus: Quantifiers & Nouns (*many, much, a lot of, few, little*)

1. Reading

Achieving a visually pleasing, professionally exposed image requires a deep understanding of exposure theory. Camera operators must master three fundamental settings that control exposure: aperture, shutter speed, and ISO. Together, these three parameters form the famous "exposure triangle." Adjusting one setting inevitably impacts the visual characteristics of the video signal, meaning operators must balance all three continuously.

ISO represents the digital sensor's overall sensitivity to incoming light. When shooting outdoors on a bright, sunny day, there is a lot of ambient light available. In this situation, the operator sets the camera to a native, low ISO value—such as ISO 100 or ISO 400. Low ISO settings deliver an exceptionally clean picture with rich color saturation and high dynamic range. However, when filming inside dark rooms or during night scenes, there is very little ambient light. Raising the ISO to high values (like ISO 6400 or ISO 12800) amplifies the weak electrical signal from the sensor. While this makes the image much brighter, it also introduces digital noise and visible grain, which can degrade overall image crispness.

Shutter speed defines how long the camera sensor is exposed to light during the capture of each individual video frame. In traditional digital cinematography, shutter speed is linked directly to the frame rate using the "180-degree shutter rule." For instance, if a production shoots at a standard cinematic frame rate of 24 frames per second (fps), the shutter speed should be set to 1/50th of a second. This specific ratio creates natural motion blur that mimics human visual perception. If an operator selects a very fast shutter speed, such as 1/1000th of a second, motion blur disappears completely, resulting in a hyper-realistic, choppy visual style often seen in intense action sequences.

Finally, frame rate selection dictates how fluidly motion is represented and played back. Standard European television broadcasting uses 25 fps or 50 interlaced fields per second (PAL format), whereas cinema relies on 24 fps. When shooting high-speed action or sports, operators switch to high frame rates, such as 120 fps or 240 fps. High frame rate shooting captures many more individual frames every second. When these extra frames are played back at a standard 24 fps timeline, time slows down smoothly, producing dramatic slow-motion sequences. However, high frame rates require a lot of extra light because the shutter opens and closes extremely fast, meaning operators must set up powerful artificial lights on set.

2. Comprehension Check: True or False?

1. Low ISO settings produce digital grain and noisy video signals. [**True / False**]
2. The 180-degree shutter rule recommends setting the shutter speed to roughly double the frame rate. [**True / False**]
3. Fast shutter speeds (e.g., 1/1000s) create smooth, natural motion blur for dialogue scenes. [**True / False**]
4. High frame rate shooting (e.g., 120 fps) allows editors to create slow-motion effects during playback. [**True / False**]
5. High frame rates require very little artificial lighting on a film set. [**True / False**]

3. Grammar in Context: Quantifiers

Complete the sentences with **many**, **much**, **a lot of**, **few**, or **little**.

1. High ISO settings introduce _____ digital noise into dark areas of the image.
2. How _____ frames per second are you recording for this slow-motion sequence?
3. There is very _____ light inside this studio, so we need to set up powerful reflectors.
4. A low ISO setting creates very _____ digital artifacts, resulting in a crisp picture.
5. The camera assistant packed _____ spare memory cards because we are shooting all day.

UNIT 4: Preparing for a Live Location Shoot

Topic: Mounting accessories, checking batteries, and formatting storage

Grammar Focus: Present Continuous vs. Present Simple

1. Reading

It is 8:30 AM on a crisp autumn morning, and the student media production crew from Colegiul Tehnic „Gheorghe Asachi” is preparing an outdoor shooting location in a city park. Every team member has a specific technical role, and right now, the entire crew is working diligently to ensure that camera gear, lighting setups, and audio systems are fully operational before the director calls "Action!"

Mark, the primary camera operator, is standing near the main tripod rig. He is carefully mounting the cinema camera body onto a heavy-duty fluid head. At this moment, he is attaching a matte box to the front of the lens. The matte box holds square Neutral Density (ND) filters that block excess sunlight and prevent unwanted lens flares. Mark usually checks all physical mounting screws twice because stability is critical for smooth framing.

Beside the equipment cases, his camera assistant, Elena, is organizing the power supplies and media storage. She is testing high-capacity V-mount lithium-ion batteries using an electronic voltage meter to verify that they hold full charges. Simultaneously, she is inserting high-speed V90 SD memory cards into the dual card slots of the secondary camera and formatting them via the system menu. Formatting wipes previous data completely and prepares the file system for recording high-bitrate ProRes video files.

A few meters away, the sound department is setting up their recording station under a protective pop-up tent. David, the sound engineer, is connecting a hypercardioid shotgun microphone to a telescoping carbon-fiber boom pole. Right now, he is routing a balanced XLR audio cable from the microphone into a multi-track field recorder. He is wearing closed-back studio monitoring headphones to test for background noise, such as traffic hums or wind interference.

The director is walking through the scene with the lead actors, pointing out actor marks on the ground and explaining blocking movements. Nobody is filming yet because the crew is executing their mandatory pre-flight technical checklist. In professional television and film production, thorough preparation prevents poor performance on set!

2. Comprehension Check: Multiple Choice

1. Why is Mark attaching a matte box to the cinema camera right now?
a) To record multi-channel audio

- b) To hold square ND filters that block excess sunlight and prevent lens flares
- c) To format the V90 SD memory cards
- 2. What is Elena doing with the V-mount batteries at this moment?
 - a) She is testing their voltage levels using an electronic meter
 - b) She is mounting them on the boom pole
 - c) She is cleaning them with lens fluid
- 3. Why does Elena format the SD cards via the system menu before filming?
 - a) To increase battery life
 - b) To wipe old data completely and prepare the file system for high-bitrate recording
 - c) To adjust the optical focus of the camera lens
- 4. What is David, the sound engineer, doing right now under the protective tent?
 - a) He is mounting a matte box
 - b) He is connecting a shotgun mic to a boom pole and monitoring background noise
 - c) He is rehearsing actor marks with the director

3. Grammar in Context: Present Continuous vs. Present Simple

Choose the correct tense (Present Simple or Present Continuous) for each verb.

- 1. Look! Elena (formats / is formatting) the high-speed memory cards right now.
- 2. Camera assistants always (check / are checking) battery levels before going on location.
- 3. The sound engineer (tests / is testing) the shotgun microphone at the moment.
- 4. A professional matte box (holds / is holding) square filters to block harsh sunlight.
- 5. Listen! The director (explains / is explaining) the scene blocking to the actors over there.

UNIT 5: Framing, Composition, and Camera Movement

Topic: Framing types, camera angles, pan, tilt, and zoom

Grammar Focus: Adjectives (Descriptive & Order of Adjectives)

1. Reading

Visual storytelling is a sophisticated language that relies on composition, shot selection, and purposeful camera movement. When a camera operator looks through the electronic viewfinder, they must decide how to arrange visual elements inside the rectangular frame. By selecting specific shot sizes and movement techniques, the director and operator guide the viewer's attention and evoke powerful emotional responses.

The choice of shot size establishes the spatial relationship between the subject and their surrounding environment. An **Extreme Wide Shot (EWS)** presents a vast landscape or architectural setting, making the human subject appear small, isolated, or overwhelmed by their surroundings. A **Wide Shot (WS)** captures the entire human body from head to toe, establishing where the character is located relative to other objects. For dialogue scenes between two actors, operators frequently use a **Medium Shot (MS)**, which frames characters from the waist up. This framing allows viewers to observe facial expressions while remaining aware of body language. When a scene reaches an emotional climax, the operator switches to a **Close-Up (CU)**, framing only the actor's face. Close-ups eliminate background distractions and force the audience to focus entirely on subtle emotional details, such as tears, nervous glances, or tight smiles.

In addition to static framing, camera movements add dynamic energy to visual narratives. Operators use pan and tilt controls on fluid-head tripods to reframe action smoothly. A **pan** occurs when the camera turns horizontally on a fixed vertical axis, moving smoothly from left to right or right to left. Pans are ideal for following a character walking down a street or sweeping across an expansive horizon. A **tilt** occurs when the camera pivots vertically up or down on a horizontal axis, such as tilting up a tall skyscraper to emphasize its monumental height.

When moving the entire camera through physical space, operators use specialized support systems. A **travelling shot** (or tracking shot) moves the camera parallel to a moving subject using a heavy wheeled dolly mounted on steel tracks or a motorized slider. Using a sturdy, professional, fluid-head tripod ensures that all manual pans and tilts remain silky smooth, eliminating jarring, amateur camera shake that distracts audiences from the story.

2. Comprehension Check: True or False?

1. An Extreme Wide Shot is primarily used to highlight subtle facial expressions. [**True / False**]
2. A Medium Shot frames an actor from the waist up and is ideal for dialogue scenes. [**True / False**]
3. A pan movement involves physically lifting the tripod off the floor and moving it forward. [**True / False**]
4. A tilt movement pivots the camera vertically up or down on a fixed axis. [**True / False**]
5. Tracking shots use dollies or sliders to move the camera through physical space. [**True / False**]

3. Grammar in Context: Adjectives & Order of Adjectives

Rearrange the words in brackets into the correct order (Opinion - Size - Age/Type - Material).

1. The operator mounted a _____ (black / heavy / brand-new) matte box onto the lens.
2. They transported the gear in a _____ (protective / large / metal) flight case.
3. The director loves filming with _____ (vintage / optical / beautiful) German lenses.
4. Always secure your rig onto a _____ (sturdy / tall / aluminum) tripod stand.
5. The assistant wiped the lens using a _____ (soft / small / square) microfiber cloth.

UNIT 6: Technical Evaluation: Comparing Production Equipment

Topic: Comparing camera gear, lenses, and accessories

Grammar Focus: Degrees of Comparison (Comparative & Superlative Structures)

1. Reading

Selecting the appropriate technical gear for a media production is one of the most critical decisions a technical director and director of photography must make. No single camera, lens, or lighting fixture is perfect for every scenario. Production teams must analyze equipment specifications, comparing factors such as weight, optical sharpness, low-light performance, versatility, and financial cost.

When evaluating optical lenses, cinematographers choose between fixed prime lenses and adjustable zoom lenses. **Prime lenses** have a fixed focal length (such as 35mm or 50mm). Because they contain fewer internal glass elements than zoom lenses, prime lenses are significantly **lighter**, **sharper**, and **more compact**. Furthermore, prime lenses feature wider maximum apertures (such as f/1.2 or f/1.4), making them much **better** at gathering light in dark environments than standard zoom lenses. On the hand, **zoom lenses** are far **more versatile** for fast-paced documentary work or live sports broadcasting. With a single zoom lens, an operator can shift from a wide focal length to a telephoto angle instantly without swapping physical lenses, making zoom lenses the **most convenient** choice for unscripted events.

Camera bodies also present technical trade-offs. Full-sized digital cinema cameras offer **higher** dynamic range, **superior** thermal cooling systems, and **more robust** professional audio inputs than compact mirrorless hybrid cameras. However, cinema cameras are considerably **heavier** and **more expensive**, requiring larger support rigs and bigger production crews. For run-and-gun documentary shoots in remote locations, mirrorless cameras are the **easiest** gear to pack and transport. They are also the **most affordable** option for independent filmmakers working with limited budgets.

Ultimately, accessories play an equally important role in image quality. Among all camera support tools, a high-end fluid-head tripod is the **most essential** investment for achieving stable framing. Cheap photo tripods lack fluid damping, resulting in jerky pan movements that ruin professional shots. Investing in high-quality support gear is often **smarter** than buying a newer camera body, as good tripods remain functional for decades!

2. Comprehension Check: Multiple Choice

1. Why are prime lenses generally sharper and lighter than zoom lenses?
 - a) Because they do not use internal glass elements
 - b) Because they have a fixed focal length and contain fewer internal glass elements
 - c) Because they are made entirely of plastic
2. What makes zoom lenses the most convenient option for documentary shoots?
 - a) They are always cheaper than mirrorless cameras
 - b) An operator can change focal lengths instantly without swapping lenses
 - c) They do not require an aperture mechanism
3. What is a major advantage of full-sized digital cinema cameras over compact mirrorless cameras?
 - a) They are lighter and easier to fit in a small backpack

- b) They offer higher dynamic range, better cooling, and robust professional audio inputs
- c) They do not require rechargeable batteries
- 4. Why is investing in a high-end fluid-head tripod described as smarter than buying a cheap photo tripod?
 - a) Cheap tripods lack fluid damping, while high-end fluid heads provide silky smooth movements and last for decades
 - b) Cheap tripods are too heavy for indoor use
 - c) Fluid-head tripods automatically edit video footage

3. Grammar in Context: Comparatives and Superlatives

Complete the sentences using the correct comparative or superlative form of the adjective in brackets.

1. Cinema prime lenses deliver a _____ (sharp) picture than consumer zoom lenses.
2. Full-sized production cameras are _____ (heavy) and _____ (expensive) than DSLR cameras.
3. A fluid-head tripod is the _____ (essential) tool for capturing smooth pan movements.
4. Wireless lavalier microphones are _____ (convenient) for active sports filming than wired mics.
5. In my opinion, this is the _____ (good) studio monitor available in our media laboratory.

UNIT 7: Audio Capture, Microphones, and Sound Mixing

Topic: Microphones, lavaliers, mixers, and audio parameters

Grammar Focus: Prepositions of Place & Movement (*in, on, under, above, near, into, through*)

1. Reading

In the world of professional media production, audio quality is just as important as image resolution. Audiences will tolerate minor visual flaws, but poor, distorted, or muffled audio will cause viewers to turn off a video immediately. Sound engineers are responsible for capturing clean, intelligible speech and immersive environmental audio on location.

To capture high-quality sound, audio technicians select specific microphones based on acoustic characteristics and directional polar patterns. **Lavalier microphones** (often called lapel mics) are miniature condenser microphones clipped directly **onto** an actor's clothing, usually placed a few inches **below** the chin. Because lavaliers sit extremely close to the speaker's mouth, they record crisp dialogue while remaining nearly invisible inside wide camera frames.

When lavaliers cannot be used, sound engineers deploy highly directional **shotgun microphones**. The audio technician mounts the shotgun microphone **on** a long carbon-fiber boom pole and holds it **above** the actors' heads, angling the mic element down toward the speaker's chest. The boom pole operator must keep the microphone positioned just a few centimeters **outside** the top edge of the camera frame. Holding a heavy boom pole stably **above** a scene for long periods requires physical strength and precise coordination.

All microphone signal lines route **through** heavy-duty, shielded XLR audio cables **into** a portable multi-channel audio mixer. The mixer allows the sound engineer to adjust input gain

levels for each individual audio source. Sound signals travel **from** the mixer outputs **into** the digital recorder. Sound engineers monitor incoming signals in real-time by plugging professional closed-back headphones **into** the mixer's headphone jack. They watch digital peak meters closely to ensure signal levels remain **between** -20 dB and -12 dB. If an incoming audio signal jumps **into** the red zone on the meter, the audio signal clips, resulting in irreversible digital distortion!

2. Comprehension Check: True or False?

1. Audiences generally tolerate bad audio more easily than minor visual imperfections. [**True / False**]
2. Lavalier microphones are clipped onto clothing a few inches below the speaker's chin. [**True / False**]
3. Shotgun microphones mounted on boom poles should be visible inside the main camera frame. [**True / False**]
4. Shielded XLR cables are used to carry audio signals from microphones into the field mixer. [**True / False**]
5. If an audio signal clips in the red zone on the peak meter, it causes digital distortion. [**True / False**]

3. Grammar in Context: Prepositions of Place and Movement

Fill in the missing prepositions (onto, above, into, below, through, outside).

1. Clip the miniature lavalier microphone _____ the actor's jacket lapel.
2. Hold the shotgun mic on the boom pole directly _____ the actors' heads.
3. Keep the tip of the boom microphone positioned just _____ the top edge of the camera frame.
4. Plug the three-pin XLR audio cable securely _____ the channel 1 input port of the mixer.
5. Audio signals travel _____ shielded copper cables to prevent electromagnetic interference.
6. Check that peak audio levels stay well _____ the 0 dB digital clipping line.

UNIT 8: Wrapping Up, Post-Production Handoff, and Maintenance

Topic: Audio/video testing, cable management, and safe storage

Grammar Focus: Past Simple (Regular & Irregular Verbs for technical reporting)

1. Reading

Yesterday evening, the media production students successfully wrapped up their final outdoor documentary project. After ten hours of intense shooting on location, the crew did not simply pack up and leave; instead, they executed a standardized wrap-up and post-production handoff procedure to protect both the recorded digital assets and the expensive technical equipment.

The post-production handoff began immediately after the director called "Wrap!" The media manager **removed** the high-speed SD cards from the camera bodies and **switched** the physical lock tabs on the cards to prevent accidental file deletion. She **inserted** the memory cards into a USB-C card reader and **ingested** all raw video files onto a rugged primary Solid State Drive (SSD). To ensure data redundancy, she **created** an identical secondary backup copy on an external RAID storage unit and **verified** file checksums using specialized data-checksum software. Only after confirming that all video files **were** 100% intact did she give the camera team permission to wipe or reuse cards.

Simultaneously, the technical crew **disassembled** the production rig methodically. The camera assistant **turned off** the camera main power, **disconnected** the external monitors, and **removed** the V-mount batteries. She **placed** the delicate cinema lenses inside custom foam-cut flight cases and **locked** the heavy latch handles.

Meanwhile, the sound department **focused** on cable maintenance and equipment storage. The junior sound technician **unplugged** all XLR microphone lines and **coiled** them neatly using the professional "over-under" cable coiling technique. This specialized coiling method prevents internal wire twisting and extends cable lifespan significantly. He **secured** each coiled cable with velcro straps and **stowed** them inside labelled accessory bags. Finally, the entire team **loaded** the heavy flight cases, tripods, and lighting stands into the school transport van safely. Because every crew member **handled** their assigned technical responsibilities with care and discipline, no equipment **was** damaged, and all recorded media **arrived** safely at the editing suite for post-production!

2. Comprehension Check: Multiple Choice

1. What did the media manager do immediately after taking the SD cards out of the camera bodies?
 - a) She threw them into an accessory bag
 - b) She switched the physical lock tabs on the cards to prevent accidental file deletion
 - c) She formatted them immediately without checking
2. Why did the media manager create a secondary backup copy on an external RAID drive?
 - a) To ensure data redundancy and protect raw files against hardware loss
 - b) To delete old audio files
 - c) To charge the V-mount batteries
3. How did the junior sound technician coil the XLR audio cables?
 - a) By wrapping them tightly around his elbow

- b) Using the professional "over-under" coiling technique secured with velcro straps
- c) He left them uncoiled on the floor
- 4. Why did no equipment suffer damage during transport back to the school?
 - a) Because the crew did not use any equipment
 - b) Because every crew member handled their assigned responsibilities with care and discipline
 - c) Because all flight cases were left at the shooting location

3. Grammar in Context: Past Simple

Put the verbs in brackets into the correct Past Simple form (watch out for regular and irregular verbs).

1. Yesterday, the media manager _____ (ingest) all raw 4K video files onto a primary SSD drive.
2. The camera assistant _____ (remove) the lens carefully and _____ (place) it inside the flight case.
3. The sound technician _____ (not / leave) any XLR cables loose on the studio floor.
4. We _____ (verify) file checksums before we _____ (wipe) the memory cards.
5. The production crew _____ (load) all heavy tripods into the transport van at 6:00 PM.

UNIT 9: Signal Sources, Storage Media, and Digital Editing Workstations

Topic: Signal sources, digital audio/video workstations (DAW/NLE), and media transposing

Grammar Focus: Relative Clauses (*who, which, that, where*)

1. Reading

In contemporary media production, capturing live audio and video signals is only the first step in creating a complete film or television broadcast. Sound and video engineers must also manage pre-recorded signal sources, legacy disc readers, and modern high-speed storage media. Understanding how signal streams move from raw capture devices to digital editing workstations is essential for every media technician.

A pre-recorded signal source refers to any media file or playback device that provides existing audio or video content to a system. In professional television studios, engineers process live signals alongside pre-recorded sound effects, background music, and archived video packages. Legacy systems often relied on optical disc readers, magnetic tapes, or physical media drives. Today, technicians transpose legacy analog or optical recordings onto high-capacity digital storage media, such as Solid State Drives (SSDs) and centralized Network Attached Storage (NAS) servers.

Once signal sources are digitized, they are ingested into specialized editing computers known as Digital Audio Workstations (DAWs) or Non-Linear Editing (NLE) systems. A DAW is a dedicated computer system that allows sound designers to mix multiple audio tracks, apply digital equalization, and eliminate unwanted background hums. Similarly, an NLE workstation enables video editors to trim clips, perform color grading, and synchronize multi-camera footage seamlessly.

During the transposing process, technicians must monitor data transfer rates and file formats closely. Transferring high-bitrate video signals requires fast interface cables, such as Thunderbolt or USB-C lines, which support continuous data throughput. If a technician uses a damaged or slow cable, frame drops or file corruption can occur. After editing is completed, the final program master is exported to standardized distribution formats and archived securely on redundant cloud servers or optical master discs.

2. Comprehension Check: True or False?

1. Pre-recorded signal sources include background music and archived video packages. [**True / False**]
2. Modern media studios rely entirely on analog magnetic tapes for editing video. [**True / False**]
3. A Digital Audio Workstation (DAW) allows technicians to mix and equalize audio tracks. [**True / False**]
4. Thunderbolt cables are used because they support high-speed data transfer rates. [**True / False**]
5. File corruption never happens when using damaged or slow transfer cables. [**True / False**]

3. Grammar in Context: Relative Clauses

*Complete the sentences using **who**, **which**, **that**, or **where**.*

1. A DAW is a computer workstation _____ allows sound engineers to edit multi-track audio.
2. The technician _____ ingested the video files forgot to lock the SD card tab.
3. This is the editing suite _____ the students perform final color grading.
4. SSDs are fast storage drives _____ deliver high data read and write speeds.
5. The sound engineer _____ manages the field mixer wears studio headphones.

UNIT 10: Testing and Measuring Audio-Video Signals

Topic: Measuring and control equipment (AMC) – signal generators, electronic voltmeters, and oscilloscopes

Grammar Focus: Zero & First Conditionals (*If + Present Simple, ... / If + Present Simple, will + verb*)

1. Reading

Before launching a live broadcast or filming a complex studio show, technical crews must test every electronic path in the signal chain. Relying on visual impression or human hearing alone is not sufficient when configuring professional equipment. Technicians use specialized testing, measuring, and control devices—collectively referred to as AMC (Aparatură de Măsură și Control)—to evaluate electrical parameters accurately.

The primary measuring tools found in a media laboratory include audio signal generators, electronic voltmeters, and oscilloscopes. An audio signal generator produces precise test signals, such as 1 kHz sine waves or white noise. Technicians feed this clean reference signal into audio mixers, distribution amplifiers, and signal splitters to evaluate how the system processes sound without distortion.

An electronic voltmeter measures AC and DC voltages across various circuit points. If an audio cable or power distribution box suffers from loose wiring, the voltmeter immediately reveals voltage drops or electrical shorts. For visual analysis, technicians connect an oscilloscope to the equipment output. An oscilloscope displays electrical voltage signals as visual waveforms on a grid screen. By examining these waveforms, a technician can spot harmonic distortion, signal clipping, and unwanted electrical noise instantly.

Proper testing prevents catastrophic technical failures during live productions. If a technician tests all audio lines with a signal generator before the show starts, they will identify faulty cables early. If an audio amplifier receives an overloaded voltage signal, the oscilloscope will show flattened peak waves, indicating digital clipping. Mastering these scientific measurement tools guarantees that broadcast signals meet rigorous international transmission standards.

2. Comprehension Check: Multiple Choice

1. What is the primary purpose of using AMC (measuring and control equipment) in a studio?
 - a) To record creative background music
 - b) To test electrical parameters and signal paths accurately using scientific tools
 - c) To format memory cards automatically
2. What does an audio signal generator produce?
 - a) High-resolution video files
 - b) Precise reference test signals, such as 1 kHz sine waves
 - c) Optical light beams for camera lenses
3. How does an oscilloscope help a technician analyze an electronic signal?
 - a) It displays electrical voltage signals as visual waveforms on a grid screen
 - b) It measures physical camera weight
 - c) It cleans optical glass lenses

4. What visual pattern appears on an oscilloscope when an amplifier receives an overloaded signal?
 - a) Perfectly round circles
 - b) Flattened peak waves indicating clipping and distortion
 - c) The screen turns completely blue

3. Grammar in Context: Conditionals

Complete the sentences using Zero or First Conditional forms.

1. If you _____ (connect) a signal generator to the mixer, it _____ (produce) a 1 kHz test tone.
2. If the audio signal _____ (exceed) maximum voltage limits, the oscilloscope _____ (show) clipped waveforms.
3. If the technician _____ (not / test) the cables today, we _____ (have) signal failures during tomorrow's live broadcast.
4. When an electronic voltmeter _____ (detect) zero voltage, it _____ (indicate) a broken wire or open circuit.
5. If we _____ (use) an oscilloscope during setup, we _____ (find) system noise easily.

UNIT 11: Film Sets, Television Studios, and Lighting Equipment

Topic: Film and TV sets, lighting rigs, reflectors, and projection screens

Grammar Focus: Passive Voice (*Present Simple Passive & Past Simple Passive*)

1. Reading

Professional film sets and television studios are highly controlled environments where lighting, acoustics, and scenery are carefully manipulated. Unlike outdoor shooting locations where natural sunlight changes constantly, a studio stage allows production crews to design custom visual worlds using artificial lighting instruments, reflectors, and background projection screens.

Lighting on a soundstage is structured around the classic three-point lighting system: the key light, the fill light, and the backlight. The key light is placed as the primary illuminator, casting defined shadows on the subject. The fill light is positioned on the opposite side to soften dark shadows, while the backlight is hung behind the subject to create a subtle rim of light along the shoulders and hair. This separation makes the actor pop out from the background projection screen or dark backdrop.

A wide variety of lighting fixtures are utilized in modern studios. Traditional Fresnel spotlights use stepped glass lenses to focus light into narrow, intense beams. Modern production stages rely increasingly on LED panels, which consume far less electrical power and generate almost no heat. When harsh light needs to be softened, bounce boards, diffusion silk frames, and flexible reflectors are placed in front of the lamps.

In virtual studio environments, traditional painted sets are replaced by large green screens or high-resolution LED video walls. Green screens are illuminated evenly using broad floodlights. During post-production, the green color is keyed out digitally, and new background scenery is inserted behind the actor. Whether a production relies on physical set construction or green-screen projection, all lighting instruments and grip stands must be secured with safety chains and sandbags to ensure a safe working environment.

2. Comprehension Check: True or False?

1. Studio environments allow crews to control lighting and sound completely. [**True / False**]
2. The fill light is used as the primary light source to cast deep shadows on the subject. [**True / False**]
3. LED panels generate intense heat and consume more power than traditional lights. [**True / False**]
4. Diffusion silks and reflectors are used to soften harsh studio lighting. [**True / False**]
5. In a virtual studio, green screens are illuminated evenly so the color can be keyed out. [**True / False**]

3. Grammar in Context: Passive Voice

Rewrite the active sentences into the Passive Voice (Present Simple or Past Simple).

1. Active: The lighting technician sets up three LED panels on set.
Passive: Three LED panels _____ by the lighting technician.
2. Active: The sound engineer tested all signal generators yesterday.
Passive: All signal generators _____ yesterday by the sound engineer.
3. Active: Technicians use bounce boards to soften direct sunlight.
Passive: Bounce boards _____ by technicians to soften direct sunlight.
4. Active: The crew secured the heavy lighting stands with sandbags.
Passive: The heavy lighting stands _____ with sandbags by the crew.
5. Active: Editors key out the green screen background in post-production.
Passive: The green screen background _____ in post-production by editors.

ANSWER KEY

UNIT 1: Safety First on the Film Set

2. Comprehension Check: True or False?

1. **False** – Cable organization is a fundamental duty to prevent tripping accidents.
2. **True** – *Sandbags maintain stability and prevent heavy stands from falling.*
3. **False** – *You must never touch electrical connections with wet hands.*
4. **True** – In case of an emergency/fire, the main power switch must be turned off immediately.
5. **False** – Technicians should lift with their legs and keep their back straight.

3. Grammar in Context: Safety Rules

1. **must**
2. **must not**
3. **should**
4. **must not**
5. **must**

UNIT 2: The Camera and Its Components

2. Comprehension Check: Multiple Choice

1. **b)** To lock the interchangeable lens securely onto the camera body
2. **a)** By adjusting the aperture blades inside the lens
3. **b)** They convert light energy into electrical charges and digital binary data
4. **a)** To clean dust particles off the optical glass without scratching it

3. Grammar in Context: Present Simple

1. **converts**
2. **inspect**
3. **controls**
4. **does not store**
5. **generate**

UNIT 3: Exposure Controls: ISO, Shutter Speed, and Frame Rate

2. Comprehension Check: True or False?

1. **False** – *Low ISO settings deliver a very clean picture; high ISO introduces digital noise.*
2. **True** – *At 24 fps, the standard shutter speed is 1/50s (doubled).*
3. **False** – *Fast shutter speeds eliminate motion blur, creating a choppy visual style.*
4. **True** – *High frame rates capture more frames, allowing smooth slow-motion playback.*
5. **False** – *High frame rates require a lot of extra light because the shutter opens and closes fast.*

3. Grammar in Context: Quantifiers

1. **a lot of**
2. **many**
3. **little**
4. **few**
5. **a lot of / many**

UNIT 4: Preparing for a Live Location Shoot

2. Comprehension Check: Multiple Choice

1. **b)** To hold square ND filters that block excess sunlight and prevent lens flares
2. **a)** She is testing their voltage levels using an electronic meter
3. **b)** To wipe old data completely and prepare the file system for high-bitrate recording
4. **b)** He is connecting a shotgun mic to a boom pole and monitoring background noise

3. Grammar in Context: Present Continuous vs. Present Simple

1. **is formatting**
2. **check**
3. **is testing**
4. **holds**
5. **is explaining**

UNIT 5: Framing, Composition, and Camera Movement

2. Comprehension Check: True or False?

1. **False** – *Extreme Wide Shots* establish landscapes/locations; *Close-Ups* highlight facial expressions.
2. **True** – *Medium Shots* frame characters from the waist up, perfect for dialogue.
3. **False** – *Panning* means turning horizontally on a fixed vertical axis, not moving the tripod.
4. **True** – *Tilting* pivots the camera vertically up or down on a fixed axis.
5. **True** – *Tracking/travelling* shots move the physical camera using dollies or sliders.

3. Grammar in Context: Adjectives & Order of Adjectives

1. **brand-new, heavy, black** (*Opinion/Age - Dimension - Color*)
2. **large, protective, metal** (*Dimension - Opinion/Type - Material*)
3. **beautiful, vintage, German** (*Opinion - Age - Origin*)
4. **sturdy, tall, aluminum** (*Opinion - Dimension - Material*)
5. **small, square, soft** (*Dimension - Shape - Texture/Type*)

UNIT 6: Technical Evaluation: Comparing Production Equipment

2. Comprehension Check: Multiple Choice

1. **b)** Because they have a fixed focal length and contain fewer internal glass elements
2. **b)** An operator can change focal lengths instantly without swapping lenses
3. **b)** They offer higher dynamic range, better cooling, and robust professional audio inputs
4. **a)** Cheap tripods lack fluid damping, while high-end fluid heads provide silky smooth movements and last for decades

3. Grammar in Context: Comparatives and Superlatives

1. **sharper**
2. **heavier / more expensive**
3. **most essential**
4. **more convenient**
5. **best**

UNIT 7: Audio Capture, Microphones, and Sound Mixing

2. Comprehension Check: True or False?

1. **False** – *Audiences tolerate minor visual flaws, but bad audio ruins a production instantly.*
2. **True** – *Lavaliers are clipped onto clothing a few inches below the chin.*
3. **False** – *Boom microphones must remain just outside the top edge of the camera frame.*
4. **True** – *XLR cables carry balanced signals from microphones to field mixers.*
5. **True** – *Signals entering the red zone clip, causing digital distortion.*

3. Grammar in Context: Prepositions of Place and Movement

1. **onto**
2. **above**
3. **outside**
4. **into**
5. **through**
6. **below**

UNIT 8: Wrapping Up, Post-Production Handoff, and Maintenance

2. Comprehension Check: Multiple Choice

1. **b)** She switched the physical lock tabs on the cards to prevent accidental file deletion
2. **a)** To ensure data redundancy and protect raw files against hardware loss
3. **b)** Using the professional "over-under" coiling technique secured with velcro straps
4. **b)** Because every crew member handled their assigned responsibilities with care and discipline

3. Grammar in Context: Past Simple

1. **ingested**
2. **removed / placed**
3. **did not leave**
4. **verified / wiped**
5. **loaded**

UNIT 9: Signal Sources, Storage Media, and Digital Editing Workstations

2. Comprehension Check: True or False?

1. **True** – *Pre-recorded sources include background music, sound effects, and archived footage.*
2. **False** – *Modern studios use non-linear editing (NLE) workstations and digital drives.*
3. **True** – *DAWs allow sound designers to mix, equalize, and process audio tracks.*
4. **True** – *Thunderbolt/USB-C cables support high data throughput for raw video files.*
5. **False** – *Damaged or slow cables cause frame drops and file corruption.*

3. Grammar in Context: Relative Clauses

1. **which / that**
2. **who / that**
3. **where**
4. **which / that**
5. **who / that**

UNIT 10: Testing and Measuring Audio-Video Signals

2. Comprehension Check: Multiple Choice

1. **b)** To test electrical parameters and signal paths accurately using scientific tools
2. **b)** Precise reference test signals, such as 1 kHz sine waves
3. **a)** It displays electrical voltage signals as visual waveforms on a grid screen
4. **b)** Flattened peak waves indicating clipping and distortion

3. Grammar in Context: Conditionals

1. **connect / produces**
2. **exceeds / shows**
3. **does not test / will have**
4. **detects / indicates**
5. **use / will find**

UNIT 11: Film Sets, Television Studios, and Lighting Equipment

2. Comprehension Check: True or False?

1. **True** – *Studios allow complete control over lighting, acoustics, and environment.*
2. **False** – *The Key light is the primary source; Fill light softens dark shadows.*
3. **False** – *LED panels consume less power and generate almost no heat.*
4. **True** – *Reflectors and diffusion silks soften harsh direct lighting.*
5. **True** – *Even lighting on green screens allows precise digital keying in post-production.*

3. Grammar in Context: Passive Voice

1. Three LED panels **are set up** by the lighting technician.
2. All signal generators **were tested** yesterday by the sound engineer.
3. Bounce boards **are used** by technicians to soften direct sunlight.
4. The heavy lighting stands **were secured** with sandbags by the crew.
5. The green screen background **is keyed out** in post-production by editors.

TECHNICAL GLOSSARY / GLOSAR TEHNIC

A

- **AMC (Aparatură de Măsură și Control)** /ˌeɪ.emˈsiː/ (*noun*) — Testing, measuring, and control equipment used to measure electrical and audio-video parameters (e.g., oscilloscopes, voltmeters).
RO: Aparatură de măsură și control.
- **Aperture** /ˈæp.ə.tʃər/ (*noun*) — The adjustable opening inside a camera lens that controls the amount of light passing through to the sensor, measured in f-stops.
RO: Diafragmă / Deschidere a diafragmei.
- **Audio Signal Generator** /ˈɔː.di.əʊ ˈsɪɡ.nəl ˈdʒen.ə.reɪ.tər/ (*noun*) — An electronic test device that produces precise reference sound waves (e.g., 1 kHz sine waves) to test audio equipment.
RO: Generator de semnal audio.

B

- **Backlight** /ˈbæk.laɪt/ (*noun*) — A light fixture placed behind the subject to illuminate their hair and shoulders, separating them from the background.
RO: Lumină de contur / Contrajur.
- **Balanced XLR Cable** /ˈbæl.ənst ˌeks.elˈɑːr ˈkeɪ.bəl/ (*noun*) — A three-pin audio cable designed to suppress electromagnetic interference over long distances.
RO: Cablu audio echilibrat XLR.
- **Boom Pole** /ˈbuːm pəʊl/ (*noun*) — A long, extendable pole used by sound technicians to hold a shotgun microphone just above the actors' heads outside the camera frame.
RO: Tijă/prăjină pentru microfon (Boom).

C

- **Clipping** /ˈklɪp.ɪŋ/ (*noun*) — Digital audio or video distortion that occurs when a signal exceeds the maximum allowable voltage or dynamic range limit (entering the red zone).
RO: Distorsiune prin suprasolicitare (semnal tăiat/saturat).
- **Close-Up (CU)** /ˈkləʊs.ʌp/ (*noun*) — A camera shot framed tightly on the actor's face to emphasize facial expressions and emotional detail.
RO: Prim-plan.
- **CMOS Sensor** /ˈsiː.mɒs ˈsen.sər/ (*noun*) — Complementary Metal-Oxide-Semiconductor; the digital image sensor that converts light photons into electrical signals and binary data.
RO: Senzor CMOS (Senzor de imagine).

D

- **DAW (Digital Audio Workstation)** /dɔː/ (*noun*) — Specialized computer software/hardware used for editing, mixing, and processing multi-track audio tracks.
RO: Stație de lucru audio digitală.
- **Depth of Field (DoF)** /depθ əv fiːld/ (*noun*) — The distance between the nearest and farthest objects in a scene that appear sharply in focus.
RO: Profunzime de câmp.
- **Digital Noise / Grain** /ˈdʒɪ.təl nɔɪz/ (*noun*) — Visual artifacts and colored specks appearing in video recorded at excessively high ISO settings.
RO: Zgomot digital de imagine.

E

- **Exposure Triangle** /ɪk'spəʊ.ʒər 'traɪ.æŋ.gəl/ (*noun*) — The fundamental relationship between ISO, Aperture, and Shutter Speed that determines image brightness.
RO: Triunghiul expunerii.
- **Extreme Wide Shot (EWS)** /ɪk'stri:m waɪd ʃɒt/ (*noun*) — A panoramic framing shot that establishes the vast landscape or architectural setting around a subject.
RO: Plan general îndepărtat / Marea panoramă.

F

- **Fill Light** /fɪl laɪt/ (*noun*) — A secondary light source used in a three-point lighting setup to soften dark shadows created by the key light.
RO: Lumină de umplere / de egalizare.
- **Fluid-Head Tripod** /'fluːɪd hed 'traɪ.pɒd/ (*noun*) — A heavy-duty camera support with internal fluid damping that allows smooth pan and tilt movements.
RO: Trepied cu cap fluid.
- **Frame Rate (fps)** /freɪm reɪt/ (*noun*) — The frequency at which consecutive video frames are recorded or displayed, measured in frames per second (e.g., 24 fps, 25 fps).
RO: Frecvență de cadre pe secundă.

G

- **Gaffer Tape** /'gæf.ər teɪp/ (*noun*) — Heavy-duty, pressure-sensitive cloth tape used on set to secure loose cables to floors without leaving sticky residue.
RO: Bandă adezivă textilă de platou (Gaffer).
- **Gain (Audio)** /ɡeɪn/ (*noun*) — The amplification factor applied to an incoming weak audio signal at the pre-amplifier stage.
RO: Câștig / Amplificare audio.

I

- **Ingest** /ɪn'dʒest/ (*verb*) — The technical process of transferring raw video and audio files from capture cards onto local editing storage drives.
RO: Preluare / Import de date brute (Ingest).
- **ISO** /'aɪ.es.əʊ/ (*noun*) — International Organization for Standardization; a value indicating a camera sensor's digital sensitivity to light.
RO: Indice de sensibilitate ISO.

K

- **Key Light** /kiː laɪt/ (*noun*) — The primary, strongest light source in a studio setup, used to illuminate the subject's main features.
RO: Lumină principală (Lumină de cheie).

L

- **Lavalier Microphone (Lav)** /ˌlæv.ə'liər 'maɪ.krə.fəʊn/ (*noun*) — A miniature omnidirectional microphone clipped to an actor's lapel or clothing near the neck.
RO: Microfon lavalieră (de rever).
- **Lens Mount** /lenz maʊnt/ (*noun*) — The standardized mechanical and electrical interface connecting a camera body to an interchangeable lens (e.g., PL mount, EF mount).
RO: Montură de obiectiv.

M

- **Matte Box** /mæt bɒks/ (*noun*) — A sunshade device attached to the end of a lens to block lens flares and hold square ND filters.
RO: Parasolar / Casetă matte box.

- **Medium Shot (MS)** /'mi:di.əm ʃɒt/ (*noun*) — A camera shot framing a human subject from the waist up, commonly used for dialogue.
RO: Plan mediu.

N

- **NLE (Non-Linear Editing)** /,en.el'i:/ (*noun*) — Digital video editing software (e.g., Premiere Pro, DaVinci Resolve) that allows non-destructive editing at any point on a timeline.
RO: Sistem de montaj video non-liniar.

O

- **Oscilloscope** /ə'sɪl.ə.skəʊp/ (*noun*) — An electronic test instrument (AMC) that displays voltage signal waveforms as visual lines on a calibrated screen.
RO: Osciloscop.

P

- **Pan (Panoramare)** /pæn/ (*noun/verb*) — Rotating the camera horizontally from left to right or right to left on a fixed vertical axis.
RO: Mișcare de panoramare orizontală.
- **Photosites (Pixels)** /'fəʊ.təʊ.saɪts/ (*noun*) — Microscopic light-sensitive cavities on an image sensor that absorb photons and generate electrical charges.
RO: Fotosiți / Pixeli de senzor.
- **P.S.I. / Fire Safety Rules** /,pi:.es'aɪ/ (*noun*) — Prevenirea și Stingerea Incendiilor; protocols and precautions enforced on set to prevent and manage electrical and structural fires.
RO: Prevenirea și Stingerea Incendiilor (P.S.I.).

R

- **RAID Storage** /reɪd 'stɔ:ɹɪdʒ/ (*noun*) — Redundant Array of Independent Disks; a system combining multiple hard drives for data backup, speed, and safety against hardware failure.
RO: Matrice de stocare RAID.
- **Resolution** /,rez.ə'lu:ʃən/ (*noun*) — The total pixel dimensions of a digital video frame (e.g., 1080p Full HD, 4K UHD).
RO: Rezoluție de imagine.

S

- **Shotgun Microphone** /'ʃɒt.ɡʌn 'maɪ.krə.fəʊn/ (*noun*) — A highly directional line-gradient microphone designed to reject off-axis sound from the sides and rear.
RO: Microfon direcțional de tip „Shotgun” (Suliță).
- **Shutter Speed** /'ʃʌt.ər spi:d/ (*noun*) — The duration of time the camera sensor is exposed to light for each frame, controlling motion blur (e.g., 1/50s).
RO: Timp / Vitează de expunere (Shutter).
- **SSD (Solid State Drive)** /,es.es'di:/ (*noun*) — High-speed, non-mechanical data storage hardware using flash memory chips.
RO: Unitate de stocare SSD.

T

- **Tilt** /tɪlt/ (*noun/verb*) — Pivoting the camera vertically up or down on a fixed horizontal axis.
RO: Mișcare de panoramare verticală (Inclinare / Tilt).

- **Tracking / Travelling Shot** /'træk.ɪŋ ʃɒt/ (*noun*) — A shot in which the entire camera physically moves through space on a dolly, track, or slider alongside a subject.
RO: Mișcare de travelling / urmărire.

V

- **Voltmeter** /'vɒlt.mi:.tər/ (*noun*) — An electronic measuring device used to test AC and DC voltage levels across power systems and audio circuits.
RO: Voltmetru electronic.

W

- **White Balance (WB)** /waɪt 'bæl.əns/ (*noun*) — Adjusting camera color temperature settings so that white objects appear pure white under different light sources (K).
RO: Balans de alb / Echilibru de culoare.
- **Wide Shot (WS)** /waɪd ʃɒt/ (*noun*) — A shot showing the full human body from head to toe within its surrounding environment.
RO: Plan întreg.

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