

**Tri-District
Visual and Performing Arts Curriculum
TV/Media
2008
Grades K-12**



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TV/MEDIA

Table of Contents

<u>Introduction to Television Production</u>	Page 3
<u>Television Production II</u>	Page 25
<u>Television Production III</u>	Page 39
<u>Advanced Media Project</u>	Page 49
<u>Broadcast Journalism</u>	Page 53
<u>Resources</u>	Page 70

BY THE END OF TWELFTH GRADE INTRO TO TELEVISION PRODUCTION

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.A.3 Determine how historical responses affect the evolution of various artistic styles, trends and movements in art forms from classicism to post-modernism.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.B.2 Analyze original or prepared musical scores and demonstrate how the elements of music are manipulated.

State Standard 1.2.12.B.5 Outline a variety of pathways and the requisite training for careers in music.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.B.3 Identify how the elements of music are utilized in a variety of careers.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.1 Parallel historical events and artistic development found in dance, music, theater, and visual art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

State Standard 1.5.12.B.1 Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - History of Communication

As communication has evolved, the limitations and possibilities of the medium have been affected by social, cultural, and technological factors.

ESSENTIAL QUESTIONS

PRIMARY: How has communication evolved? What impact does television have on communication? What role does society have on television content?

SECONDARY: Where does television fit in the broad spectrum of media?

MODULE ASSESSMENTS

- A visual presentation of the history of communication (i.e. PowerPoint, Inspiration).
- Self-evaluation by viewing their videotaped presentations.
- Evaluation of students' learning journals.

MODULE OBJECTIVES

Students will be able to...

- identify various forms of communications.
- understand that communication has evolved.
- differentiate among the purposes of communication.
- understand that communication changes depending on who is telling the story.
- identify how the introduction of television to a wide audience changed communication.
- identify how the introduction of television to a wide audience changed society.
- evaluate how society impacted television.
- understand that television, and its impact, has changed over time.
- identify effective oral presentations.
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- take notes from teacher presentations.
- choose a topic to research for the presentation.
- research topic for presentation.

- write oral presentation.
- create a multimedia presentation with predetermined rubric.
- present oral and visual communication.
- self-evaluate oral and visual presentation.
- read contemporary articles that complement classroom learning and write reflections in the writer's notebooks.

RESOURCES

Page 70

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State Standard 1.2.12.B.2 Analyze original or prepared musical scores and demonstrate how the elements of music are manipulated.

State Standard 1.2.12.B.5 Outline a variety of pathways and the requisite training for careers in music.

State Standard 1.2.12.C.2 Interpret a script by creating a production concept with informed, supported, and sustained directorial choices.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.B.1 Evaluate a diversity of musical works to discern similarities and differences in how the elements of music have been utilized.

State Standard 1.3.12.B.3 Identify how the elements of music are utilized in a variety of careers.

State Standard 1.3.12.C.1 Describe the process of character analysis and identify physical, emotional, and social dimensions of characters from dramatic texts.

State Standard 1.3.12.C.2 Analyze the structural components of plays from a variety of social, historical, and political contexts

State Standard 1.3.12.C.4 Explain the basic physical and chemical properties inherent in components of technical theater such as light, color, pigment, scenic construction, costumes, electricity, paint, and makeup

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

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State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Media Literacy

By deconstructing and critically analyzing various forms of media, we can identify how media are created, what their purposes are, and how to accept or reject their messages.

ESSENTIAL QUESTIONS

PRIMARY: What is media? What role does purpose play in the creation of media?
What are the rights, responsibilities, and limitations of a media producer?

MODULE ASSESSMENTS

- Scripted hypothetical presentations concerning legal issues and media literacy.
- Evaluation of students' learning journal

MODULE OBJECTIVES

Students will be able to...

- differentiate between various forms of media.
- understand laws and regulations and how they relate to media.
- deconstruct and critically analyze various forms of media.
- identify their roles as media-literate consumers and producers.
- write journal entries that encourage self-reflection and to improve achievement.
- read various texts that concerns issues pertaining to media literacy and attendant legal issues.
- connect journal articles to classroom learning.

MODULE SKILLS

- students will be able to...
- take notes from teacher presentations.
- write oral presentation.
- create a multimedia presentation with predetermined rubric.
- work productively in a cooperative group toward a common goal.
- present oral and visual communication.

- self-evaluate oral and visual presentation.
- use journal writing to inform self-reflection and improvement in achievement.
- read articles that complement classroom learning and write reflections in writers' notebooks.

RESOURCES

Page 70

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State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Proper Camera Use

Understanding the proper care and operation of a camera are integral to the creation of quality video productions.

ESSENTIAL QUESTIONS

PRIMARY: What are the essential parts of a camera and how do they work? What different options do we have when shooting image?

SECONDARY: How do we troubleshoot minor problems with a camera? How does shot choice affect the production?

MODULE ASSESSMENTS

- Hands-on activities utilizing camera and tripod in a group setting (i.e., scavenger hunt).
- Students identify shots using correct terminology via activity sheet.
- Evaluation of students' learning journals.

MODULE OBJECTIVES

Students will be able to...

- understand basic narrative structure.
- troubleshoot camera issues.
- properly handle and care for camera.
- identify situations where a tripod is needed.
- identify or assign camera shot selection (e.g., a medium/wide shot).
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- prepare camera shoot.
- use camera and tripod.
- consider proper camera etiquette.
- compose various forms of camera shots.
- work productively in a cooperative group toward a common goal.
- present visual communication.
- self-evaluate visual presentation from videotape.
- read articles related to classroom learning and write reflections on that reading and learning in writers' notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE INTRO TO TELEVISION PRODUCTION

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

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State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and products of media.

ENDURING UNDERSTANDINGS - Audio

Understanding the proper care and operation of audio equipment is integral to the creation of quality video products.

ESSENTIAL QUESTIONS

PRIMARY: What are the essential parts of a microphone and how do they work? What different options do we have when recording sound?

SECONDARY: How do we troubleshoot minor problems with audio (i.e., broken XLR connection)? How does microphone choice affect production?

MODULE ASSESSMENTS

- Practical test identifying proper microphone selection for various scenarios
- troubleshooting group task assigned by teacher
- Evaluation of students' learning journals

MODULE OBJECTIVES

Students will be able to...

- understand that different microphones produce different sound qualities.
- choose audio equipment for optimum sound quality.

- properly handle and maintain audio equipment (XLR, Breakaways, Headphones, Microphones).
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- make proper microphone selection.
- attach audio equipment to hand-held camera.
- handle and care for audio equipment.
- read articles that complement classroom learning and invite reflective responses in writers' notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE INTRO TO TELEVISION PRODUCTION

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Lighting

Understanding the effects that lighting has on the camera's internal components (i.e. the iris, aperture) are integral to the creation of quality video products.

ESSENTIAL QUESTIONS

PRIMARY: What are the parts of a camera lens and how does lighting affect their usage? How does ambient lighting affect a lens?

SECONDARY: Where should we place a camera for optimal lighting?

MODULE ASSESSMENTS

- Practical test identifying proper camera placement for lighting
- Troubleshooting group task as assigned by teacher
- Evaluation of students' learning journals

MODULE OBJECTIVES

Students will be able to...

- determine best camera placement for production lighting.
- identify the parts of a lens.
- understand the purpose of a lens.
- understand optimal shooting situations.
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- identify parts of a camera lens.
- place camera for optimal lighting.
- adjust on-site shooting for best lighting.
- read articles that complement classroom learning and write reflections in writers' notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE INTRO TO TELEVISION PRODUCTION

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Telling a Story

Effectively building a story requires preparation and planning.

ESSENTIAL QUESTIONS

PRIMARY: What is a story? What are the parts of a story? How do we begin developing a story?

SECONDARY: How does the targeted audience effect how we choose the story? What are the types of stories? (fiction, non-fiction) How do we choose which type is appropriate for our story? What camera, lighting, and audio elements best help us convey a message?

MODULE ASSESSMENTS

- Identification of “stories” from various forms of media that are geared to specific targeted
- audiences via brief synopsis
- Write and present a story that incorporates narrative structure
- Evaluation of students’ learning journals

MODULE OBJECTIVES

Students will be able to...

- determine the parts of a story.
- research a story.
- understand the demographic for a story.
- define targeted audience.

- write stories for a targeted audience.
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to

- read journal articles related to the module.
- write responses.
- create an original story.
- present synopsis and pitch story ideas.
- read articles that complement classroom learning and write reflections in writers' notebook.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE INTRO TO TELEVISION PRODUCTION

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

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State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Fundamentals of Non-Linear Editing Techniques

Understanding the process on non-linear editing makes quality video production possible.

ESSENTIAL QUESTIONS

PRIMARY: What is editing?

SECONDARY: What is a cut? How do we adjust audio? How do we properly set up a NLE project (i.e., saving project in proper location)? How do we transfer footage to a digital editing tool?

MODULE ASSESSMENTS

- Basic NLE in-class assignment as assigned by teacher
- Evaluation of students' learning journals

MODULE OBJECTIVES

Students will be able to...

- define what editing does for them.
- understand the value of editing as a tool.
- perform basic NLE techniques.
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- digitize and cut footage.
- save projects to proper location.
- adjust audio.
- read articles that complement classroom learning and write reflections in their writers' notebooks.

RESOURCES

Page 70

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State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Pre-Production

Effectively building a story requires preparation and planning.

ESSENTIAL QUESTIONS

PRIMARY: Why is pre-production essential to the final project?

SECONDARY: What are the tools we use to make our stories understood?

MODULE ASSESSMENTS

- Written treatment as assigned by teacher
- Scripted dialogue
- Draw storyboard
- Research packets as assigned by teacher
- Evaluation of students' learning journals

MODULE OBJECTIVES

Students will be able to...

- determine the parts of a story.
- research the parts of a story.
- understand the parts and purpose of treatment writing.

- storyboard a production.
- determine shoot needs and dates.
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- write an effective treatment.
- create a clear storyboard.
- write an effective script.
- read articles that complement classroom learning and write reflections in their writers' notebooks.

RESOURCES

Page 70

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ENDURING UNDERSTANDINGS - Production

Producing a digital story requires understanding the equipment and utilizing pre-production tools in order to effectively capture both audio and video necessary for final product, while in a cooperative learning group.

ESSENTIAL QUESTIONS

PRIMARY: Why is production essential to the final project?

SECONDARY: What are the tools we use to make our stories understood?

MODULE ASSESSMENTS

- Captured footage
- Group evaluation
- Individual evaluation
- Evaluation of students' learning journals

MODULE OBJECTIVES

Students will be able to...

- successfully transfer pre-production tools to video.
- work in a cooperative learning group.
- apply learned knowledge from previous modules.
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- capture footage with equipment.
- work within a group environment with a deadline.
- read articles that complement classroom learning and write reflections in their writers' notebooks.

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Page 70

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State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Post-Production

Post-producing a digital story requires understanding the equipment and utilizing pre-production and production tools to effectively digitize and edit both audio and video necessary for final product while in a cooperative learning group.

ESSENTIAL QUESTIONS

PRIMARY: Why is post-production essential to the final project?

SECONDARY: What are the tools we use to make our stories understood?

MODULE ASSESSMENTS

- Editing techniques
- Final product
- Group evaluation
- Individual evaluation
- Oral critiques of student work that use the four steps of criticism
- Evaluation of students' learning journals

MODULE OBJECTIVES

Students will be able to...

- digitize and edit footage.
- successfully use NLE to create a final product.
- begin to utilize intermediate editing skills (i.e., transitions, graphics and effects).
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- digitize footage.
- edit footage that corresponds with the treatment, script, and storyboards.
- work within a group environment with a deadline.
- read articles that complement classroom learning and write reflections in their writers' notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION II

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.1 Parallel historical events and artistic development found in dance, music, theater, and visual art.

State Standard 1.5.12.B.1 Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Critical Analysis of Media

By deconstructing and critically analyzing various forms of media, we can identify how media area created, what their purposes are, and how to accept or reject their messages.

ESSENTIAL QUESTIONS

PRIMARY: What is 'media'? What role does purpose play in the creation of media?
What are the rights, responsibilities, and limitations of a media producer?

MODULE ASSESSMENTS

- editorial productions that consider both aspects of an issue.
- evaluations of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- understand how the filmmaker's approach to production can manipulate the message presented to a targeted audience.
- understand laws and regulations, and how they relate to media (on-going).
- deconstruct and critically analyze various forms of media and their changing trends.
- identify their roles as media-literate consumers and producers.
- write journal entries that encourage self-reflection and improve achievement.
- read various texts that concern issues pertaining to media literacy and attendant legal issues (on-going).
- connect journal articles/texts/media sources to classroom learning.

MODULE SKILLS

Students will be able to...

- take notes from teacher presentations.
- write oral presentations.
- work productively in a cooperative group toward a common goal.
- present oral and visual communication via student-created productions.
- self-evaluate oral and visual presentation from videotape.
- read contemporary articles/texts/media sources that complement classroom learning and write reflections in their writers' notebooks.
- compose a polished learning reflection essay synthesizing what they learned from their writers' notebook entries.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION II

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Alternate Camera Functions

Different cameras serve different purposes to facilitate more sophisticated digital storytelling.

ESSENTIAL QUESTIONS

PRIMARY: What are the advanced functions of a camera and how do cameras work? What different options do we have when shooting an image (on-going)?

SECONDARY: How do various camera controls affect the image?

MODULE ASSESSMENTS

- Hands-on activities utilizing advanced camera and tripod functions in a group project (e.g., narratives, lead-ins, etc.).
- The evaluation of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- identify advanced camera controls.
- understand how advanced camera options affect production.
- properly handle and care for cameras (on-going).
- connect journal articles/texts/media sources to classroom learning.

MODULE SKILLS

Students will be able to...

- access various options on the camera.
- work productively in a cooperative group toward a common goal.
- present visual communication.
- read articles that complement classroom learning and write reflections in writers' notebooks.
- compose polished learning reflection essay that synthesizes what students learned from their writers' notebook entries.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION II

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Advanced Non-Linear Editing Techniques

Understanding how the process of non-linear editing promotes the creation of a cohesive narrative production.

ESSENTIAL QUESTIONS

PRIMARY: How can advanced editing techniques improve production?

MODULE ASSESSMENTS

- Students' performances on advanced NLE class assignment as assigned by teacher (e.g., short questions, package, etc.)
- Evaluation of students' learning reflection essays

MODULE OBJECTIVES

Students will be able to...

- define what advanced editing does to promote the writer's message.
- understand the principles of NLE.
- manipulate editing techniques.
- connect journal articles/texts/media sources to classroom learning.

MODULE SKILLS

Students will be able to...

- use advanced editing techniques.
- properly export projects in various formats.
- read contemporary articles/text/media sources that complement classroom learning and write reflections in the writer's notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION II

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and products of media.

ENDURING UNDERSTANDINGS- Non-Fiction Group Production Activity

Non-fiction storytelling techniques require research and fact-gathering.

ESSENTIAL QUESTIONS

PRIMARY: Where can proper research be conducted? How do you properly research a subject?

SECONDARY: What are the basic interviewing techniques?

MODULE ASSESSMENTS

- Interview video projects:
 - Pre-production
 - Production
 - Post-production
- Evaluation of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- create interview questions.
- successfully use NLE to create a final product.
- begin to utilize intermediate editing skills (i.e., transitions, graphics, and effects).

- connect journal articles/texts/media e-mails to classroom learning.
- students will view examples of both professional and/or amateur interviews.

MODULE SKILLS

Students will be able to...

- research topics and develop interview questions.
- use proper camera and microphone placement for interview.
- work within a group environment to meet a deadline.
- read articles/texts/media sources that complement classroom learning and write responses in writers' notebooks.
- compose polished learning reflection essay that synthesizes what students learned from their writers' notebook entries.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION II

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.C.1 Create original interpretations of scripted roles demonstrating a range of various appropriate acting styles and methods

State Standard 1.2.12.C.2 Interpret a script by creating a production concept with informed, supported, and sustained directorial choices.

State Standard 1.2.12.C.4 Plan and rehearse improvised and scripted scenes.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Fiction Group Production

Fiction storytelling techniques require character and storyline development.

ESSENTIAL QUESTIONS

PRIMARY: What is the process in developing a character? What is the process in developing a storyline? (ex. plot, conflict)

SECONDARY: What are the essential components of scene creation?

MODULE ASSESSMENTS

- Students' abilities to shoot and edit a 2-3 person scene, (max duration of 2-3 minutes)
 - Pre-production
 - Production
 - Post-production
- Evaluation of learning reflection essay.

MODULE OBJECTIVES

Students will be able to...

- differentiate effectively between fiction and non-fiction stories.
- connect journal articles/texts/media sources to classroom learning.
- understand components of a scene.
- effectively create a character.
- effectively create a storyline.
- understand each aspect of production is central to the final product.
- understand various film/TV genres and time periods.

MODULE SKILLS

Students will be able to...

- create a digital fiction story.
- work within a group environment to meet a production deadline.
- read articles/texts/media sources that complement classroom learning and write reflections in writers' notebooks.
- compose polished learning reflection essay that synthesizes what students learned from their writers' notebook entries.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION II

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Electronic Field Production

Studio production requires that all participants equally contribute to the production in order for it to be successful, which includes production both inside of, and outside of, the studio.

ESSENTIAL QUESTIONS

PRIMARY: What are the different roles associated with building a television production/show?

SECONDARY: What is EFP (electronic field production)? What is SOT (sound on tape)? What is ENG (electronic news gathering)? What is PKG (a package production)?

MODULE ASSESSMENTS

- Students' achievement in developing a package production.
- Students' achievement on an ENG project (e.g., short production about a newsworthy item).
- Evaluation of students' learning reflections.

MODULE OBJECTIVES

Students will be able to...

- understand the differences between a package and electronic news gathering.
- understand the uses of sound on tape.
- understand electronic field production and how it complements studio production.
- learn how to generate story concepts for ENG production project.
- learn how to produce a package production.

MODULE SKILLS

Students will be able to...

- create concepts for ENG project and produce an ENG program.
- create concepts and produce a piece that integrates EFP.
- read articles/texts/media sources that complement classroom learning and write reflections in writers' notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION II

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.B.3 Identify how the elements of music are utilized in a variety of careers.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Studio Production

Studio production requires that all participants equally contribute to the production in order for it to be successful.

ESSENTIAL QUESTIONS

PRIMARY: What does a studio production entail? What are the jobs associated with studio production? What are the responsibilities of each person in a studio production crew?

MODULE ASSESSMENTS:

- An individual assessment of performance of the crew position for the production (via rotation process).
- A group assessment of studio production/critique of crew performances by student critical observers.
- Evaluation of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- understand all crew positions of a studio production.
- perform crew positions of a studio production.
- express their ideas through the production piece.
- connect journal articles/texts/media sources to classroom learning.

MODULE SKILLS

Students will be able to...

- use:
 - studio equipment
 - Lavalier microphone
 - character generator
 - porta-coms
 - light board
 - audio mixer
 - teleprompter
- identify and perform the essential crew responsibilities/positions for the proper functioning of a studio production, e.g., director, technical director, audio person, associate director, stage/floor managers.
- work within a group environment to meet a deadline.
- show an understanding of the idiosyncrasies of a studio production.
- read articles that complement classroom learning and write reflections in writers' notebooks.
- compose polished learning reflection essay that synthesizes what students learned from their writers' notebook entries.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION III

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.B.3 Identify how the elements of music are utilized in a variety of careers.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Television News Production

Students will understand how to use all production skills learned in prior television classes to produce a news-based program.

ESSENTIAL QUESTIONS

PRIMARY: What is television news? What are the different types of news programs? What are different ways news can be presented? What are the elements of a news program?

MODULE ASSESSMENTS

- Students' creation and production of a television news program.
- Students' performances of their individual crew responsibilities.
- Evaluations of students' learning reflection essays.
- Editorial and technical applications to stories and to overall programs (rubric).

MODULE OBJECTIVES

Students will be able to...

- understand the different kinds of news formats.
- understand how to choose a format for their target audience.
- perform key production crew roles.
- use studio equipment independently.
- participate in a production of a news program aired on RDTV.
- read various texts that concerns issues pertaining to media literacy and attendant legal issues.
- connect journal articles to classroom learning.
- use critical thinking to reflect on and to improve their achievement through critiques of their productions.

MODULE SKILLS

Students will be able to:

- discern the different types of news programs and choose the best format for their purpose.
- write scripts.
- generate story concepts.
- read journal articles/text/media sources to complement classroom learning and write reflections in their writers' notebooks.
- use journal writing to inform self-reflection and improvement in achievement.
- compose written ideas in their learners' essays.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION III

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.C.1 Create original interpretations of scripted roles demonstrating a range of various appropriate acting styles and methods

State Standard 1.2.12.C.2 Interpret a script by creating a production concept with informed, supported, and sustained directorial choices.

State Standard 1.2.12.C.3 Collaborate in the design and production of a theatrical work.

State Standard 1.2.12.C.4 Plan and rehearse improvised and scripted scenes.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Television Sports Production

Students will understand how to use all production skills learned in prior television classes to produce a sports-based program.

ESSENTIAL QUESTIONS

PRIMARY: What are the different ways to report sports? How can we effectively summarize a sporting event for a single program?

MODULE ASSESSMENTS

- Students' creation and production of a television sports program.
- Students' performances of their individual crew responsibilities.
- Evaluation of their students' learning reflection essays.
- Editorial and technical applications to stories and to overall programs (rubric).

MODULE OBJECTIVES

Students will be able to...

- understand the different kinds of sports formats.
- understand how to choose a format for their target audience.
- perform ENG or in-studio interviews.
- identify B Roll.
- differentiate between B Roll and PKG.
- perform key production crew roles.
- use studio equipment independently.
- participate in the production of a sports program to be aired on RDTV.
- read various texts that concerns issues pertaining to media literacy and attendant legal issues.
- connect journal articles to classroom learning.
- understand how to research sports stories.
- use critical thinking to reflect on and to improve their achievement through critiques of their productions.

MODULE SKILLS

Students will be able to...

- discern the different types of ways to produce sports-based programs.
- write scripts and sports program stories.
- gather footage/highlights of sporting events.
- read journal articles/text/media sources to compliment classroom learning and write reflections in their writers' notebooks.
- compose written ideas in their learners' essays.
- research sports stories.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION III

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.A.3 Determine how historical responses affect the evolution of various artistic styles, trends and movements in art forms from classicism to post-modernism.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.B.3 Identify how the elements of music are utilized in a variety of careers.

State Standard 1.3.12.C.3 Interpret a script to develop a theatrical production concept.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Profile Program Production

Students will understand the process of producing a live-to-tape, in-depth interview program.

ESSENTIAL QUESTIONS

PRIMARY: How do producers determine which people to interview to complement the interests of the target audience? What does the target audience want to know? What are the best ways to present information to the target audience? How does timeliness affect choice of guest(s)? How does the program host elicit information/manage input from the guest(s)? What is the etiquette for the host? What are the roles of each member of the production crew in a profile program production?

SECONDARY: How does the production crew conduct research and interview the guest(s)?

MODULE ASSESSMENTS

- Same as previous criteria, except tailored to profile interview program format.
- Researching for the topic for the program.
- Interviewing questions for the guest(s).
- Evaluation of the students' learning reflection essays.
- Editorial and technical applications to stories and to overall programs (rubric).

MODULE OBJECTIVES

Students will be able to...

- create in-depth interview questions.
- determine guest(s) appropriate for program.
- understand how to manage guest(s) and elicit information from them.
- act in a professional manner as a host.
- understand how to function in key production roles.
- use critical thinking to reflect on and to improve their achievement through critiques of their productions.

MODULE SKILLS

Students will be able to...

- research program topics.
- research programs guest(s).
- determine interview questions that result from their research.
- produce an authentic in-depth interview program for a target audience.
- read articles/texts/media source information to complement classroom learning and write reflections in writers' notebooks.
- compose polished learners' reflections essays.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION III

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.B.1 Evaluate a diversity of musical works to discern similarities and differences in how the elements of music have been utilized.

State Standard 1.3.12.B.3 Identify how the elements of music are utilized in a variety of careers.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and products of media.

ENDURING UNDERSTANDINGS - Features Program – R.D. Countdown

Students will understand how to use all production skills learned in prior television classes to produce a program that features the work of students in all Television Studies courses.

ESSENTIAL QUESTIONS

PRIMARY: How do we introduce and present the work of other students? What are our responsibilities when showcasing the work of others?

MODULE ASSESSMENTS

- Students' creation and production of a television feature program.
- Students' performances of their individual crew responsibilities.
- Evaluations of students' learning reflection essays.
- Editorial and technical applications to stories and to overall programs (rubric).

MODULE OBJECTIVES

Students will be able to...

- understand the different ways to introduce and present student work.
- understand how to choose a format appropriate for their target audience.
- perform interviews with their peers.
- use studio equipment independently.
- participate in a production of a feature program aired on RDTV.
- use critical thinking to reflect on and to improve their achievement through critiques of their productions.

MODULE SKILLS

Students will be able to...

- discern the different types of ways to produce feature-based programs.
- write scripts.
- gather and load student pieces.
- read journal articles/text/media sources that complement classroom learning and invite reflective responses in writers' notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE TELEVISION PRODUCTION III

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.3 Determine how historical responses affect the evolution of various artistic styles, trends and movements in art forms from classicism to post-modernism.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.A.1 Categorize the elements, principles, and choreographic structure of specific dance masterworks.

State Standard 1.3.12.A.2 Articulate understanding of choreographic structures or forms such as palindrome, theme and variation, rondo, retrograde, inversion, narrative, and accumulation.

State Standard 1.3.12.A.3 Analyze issues of ethnicity, gender, social/economic status, age, and physical conditioning in relation to dance.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.1 Parallel historical events and artistic development found in dance, music, theater, and visual art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art.

State Standard 1.5.12.B.1 Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Variety Program Production

It is important for television broadcasters to determine content of interest to their target audience(s), and to present that content in an entertaining fashion.

ESSENTIAL QUESTIONS

PRIMARY: What are the elements of a television variety program? How do broadcasters determine content for the program?

SECONDARY: How are EFPs used in a television variety program? How are teasers effectively used to promote and to maintain interest in the program?

MODULE ASSESSMENTS

- The determination of program of content (pitch to teacher).
- Choice of program content.
- Why that content would create a successful program.
- The execution of production and post-production of the program.
- Students' functions in their crew responsibilities.
- Evaluation of students' learning reflection essays.
- Editorial and technical applications to stories and to overall programs (rubrics).

MODULE OBJECTIVES

Students will be able to...

- determine the kinds of content appropriate for a television variety program.
- determine rundown for the program for optimum audience approval.
- understand the responsibilities of production crew members.
- understand the differences between a program in news format versus variety format.
- use critical thinking to reflect on and to improve their achievement through critiques of their productions.
- understand the history of variety programs and how they serve as cultural reflections and valuable artifacts.

MODULE SKILLS

Students will be able to...

- produce and edit variety program content.
- write introduction and segues for program content.
- perform key roles in production crew.
- read articles/texts/media sources that complement classroom learning and write reflections in writers' notebooks.

RESOURCES

Page 70

Oradell, River Dell, and River Edge Public Schools
Visual and Performing Arts Curriculum – TV/Media
Approved October 27, 2008

BY THE END OF TWELFTH GRADE ADVANCED MEDIA PROJECT

Steps:

1. When a student would like to request an Advanced Media Project in Television Studies for his/her senior year, the student must obtain a copy of the Request for I Advanced Media Project Recommendation Sheet from his/her counselor.
2. The student writes a letter to describe the proposal for Advanced Media Project, which is addressed to the Television Studies Advanced Media Project Review Panel. In this letter, he/she should explain the proposed focus of the Advanced Media Project how he/she is capable of satisfactorily completing the requirements and the culminating project(s) for assessment.
3. To accompany the letter, the student will submit a portfolio of his/her work over the past year. The student can read the Guidelines for Portfolios for examples of portfolio contents.
4. The student submits the Request for Advanced Media Project Sheet, the proposal letter, and the portfolio to his/her guidance counselor.
5. The guidance counselor provides all three elements to the student's current Television Studies teacher, and maintains a copy of the Request Form for the guidance file. That teacher will complete the Analysis of Work Habits rubric, and forward all documents to the Television Studies Advanced Media Project Panel.
6. The Television Studies Advanced Media Project Panel meets with the student to discuss the Advanced Media Project proposal.
7. The Television Studies Advanced Media Project Panel reviews the Request Form, proposal letter, and portfolio, and meets with the student to make any necessary changes to the proposal. The student takes suggestions and makes any alterations to the original proposal and begins completion of the Television Studies Advanced Media Project Agreement form. This form is signed by the members of the Television Studies Advanced Media Project Panel, requiring signatures of student and parent.
8. The signed agreement is provided to the Principal. From this signed agreement, the Principal determines whether a request for placement in Advanced Media Project is approved or is denied. That determination is presented to student's counselor. The Principal informs the student of the determination.
9. The guidance counselor makes the change in the student's course scheduling. The guidance counselor maintains the file.

River Dell Regional Schools
Television Studies
Request for Advanced Media Project Proposal

Student _____ Grade _____

Student Signature _____ Date _____

Parent/Guardian Name _____

Parent/Guardian Signature _____ Date _____

Guidance Counselor _____

Current TV Studies Teacher _____ Level _____

The student should describe in detail the proposed focus for the Advanced Media Project, how he/she is capable of satisfactorily completing the requirements, and the culminating project(s) that will be used for assessment. All Advanced Media Project Proposal letters must be accompanied by a relevant portfolio as described on the Student Portfolio Guidelines sheet.

Attach your letter and portfolio to this form, then submit them to your guidance counselor as soon as possible. Only those requests that meet the requirements according to the directions provided above will be reviewed.

NO REQUESTS WILL BE ACCEPTED AFTER JANUARY 16, 20____.

Thank you.

River Dell Regional Schools
Television Studies
Advanced Media Project Panel Review of Course Placement Request

NO REQUESTS WILL BE ACCEPTED AFTER JANUARY 16, 20__

Student _____ Grade _____ Date _____

Counselor _____

Current Course _____ Requested Course _____

ITEMS REVIEWED

Indicate source(s) of data reviewed.

Teacher Commentary _____

Current Television Studies _____

Course History _____

Grade History _____
(from previous Television Production courses)

Quality of Student's Portfolio _____

Other _____

Counselor Commentary _____

Comments from Panel: _____

Date of Student Interview: _____ In attendance: _____

Principal's determination: _____ Accepted _____ Denied _____

Principal's Signature: _____ Date: _____

Return this form to student's Guidance Counselor for filing.

Approved: February 2007

Students requesting Advanced Media Project placement must submit a portfolio for review. This portfolio will demonstrate ability in critical analysis writing, and production. Please return this form with the sample.

ANALYSIS OF WORK HABITS RUBRIC

TEACHER NAME: _____

DATE: _____

Please complete this rubric for the following student. This student has requested a review of his/her application for an Advanced Media Project in Television Studies, and your input about the student is an important element in this review.

STUDENT NAME: _____

TELEVISION STUDIES COURSE IN WHICH STUDENT IS CURRENTLY ENROLLED:

	4 - Consistently	3 - Frequently	2 - Occasionally	1 - Rarely
Class Assignments	100% completion of class assignments	80% completion of class assignments	50% completion of class assignments	Rarely completes class assignments
Preparedness for Class	100% prepared for class	80% prepared for class	50% prepared for class	Rarely prepared for class
Promptness to Class	100% Always Prompt	80% Frequently Prompt	50% Occasionally Prompt	Rarely Prompt
Homework Assignments	100% Completion	80% Completion	50% Completion	Rarely Completes Homework Assignments
Understanding Assignments	Consistently asks for clarification when necessary	Frequently asks for clarification when necessary	Occasionally asks for clarification when necessary	Rarely asks for clarification when necessary
Classroom Participation	100% Participation	80% Participation	50% Participating	Rarely Participates
Cooperation with Peers	100% Cooperation	80% Cooperation	50% Cooperation	Rarely Cooperates
Material Organization for Academic Success	100% Organized	80% Organized	50% Organized	Rarely Organized
Respect for Authority	Consistently Respectful	Frequently Respectful	Limited Respect Shown	Minimal Respect Shown
TOTAL:				

BY THE END OF TWELFTH GRADE BROADCAST JOURNALISM

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.A.3 Determine how historical responses affect the evolution of various artistic styles, trends and movements in art forms from classicism to post-modernism.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.1 Parallel historical events and artistic development found in dance, music, theater, and visual art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

State Standard 1.5.12.B.1 Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - History Of Broadcast Journalism

As broadcast journalism has evolved, the limitations and possibilities of the medium have been affected by social, cultural, and technological factors.

ESSENTIAL QUESTIONS

PRIMARY: How has broadcast journalism evolved? What impact does broadcast journalism have on communication? What role does society have on broadcast journalism content?

SECONDARY: Where does broadcast journalism fit in the broad spectrum of media?

MODULE ASSESSMENTS

- Evaluation of a visual presentation of the history of an aspect and/or personality in the history of broadcast journalism, (i.e. PowerPoint, Inspiration), and how that has contributed to modern broadcast journalism.
- Evaluation of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- identify various outlets for broadcast journalism.
- understand the evolution of broadcast journalism.
- differentiate among the purposes of broadcast journalism.
- understand that broadcast journalism changes depending on how the story is presented.
- identify how broadcast changed how information was disseminated.
- identify how the introduction of broadcast journalism to a wide audience changed society.
- evaluate how society impacted broadcast journalism.
- connect journal articles to classroom learning.

MODULE SKILLS

Students will be able to...

- take notes from teacher presentations.
- choose a topic to research for the presentation.
- research topic for presentation.
- write oral presentation.
- create a multimedia presentation with predetermined rubric.
- present oral and visual communication.
- read contemporary articles/text/media sources that complement classroom learning and write reflections in their writers' notebooks.

- compose polished learning reflection essay that synthesizes what students learned from their writers' notebook entries.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE BROADCAST JOURNALISM

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Journalistic Responsibilities

An effective journalist must understand the First Amendment and make ethical decisions when creating and reporting valid news.

ESSENTIAL QUESTIONS

PRIMARY: What is the First Amendment? Do First Amendment rights change in different situations?

SECONDARY: Are all forms of speech protected? How does the First Amendment shape our society? How do new technologies affect the First Amendment? How do courts interpret the First Amendment?

MODULE ASSESSMENTS

- Evaluation of a research-based presentation of First Amendment court case.
- Evaluation of self-reflective journal entries.

MODULE OBJECTIVES

Students will be able to...

- develop critical thinking skills.
- synthesize new knowledge and ideas.
- differentiate between protected and unprotected speech.
- practice applying constructive criticism.
- write journal entries that encourage self-reflection and improve achievement.

- write journal entries that elicit new ideas and creative thinking.
- read various texts that concern issues pertaining to the First Amendment and encourage.
- constitutional literacy.
- connect journal articles to classroom learning.
- discuss ethical issues pertaining to broadcast journalism.

MODULE SKILLS

Students will be able to...

- take notes from teacher presentations.
- develop critical thinking skills.
- present oral communication.
- describe the rights provided by the First Amendment.
- write reflective journal entries on the rights and responsibilities of broadcast journalists.
- make ethical decisions when acting as broadcast journalists.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE BROADCAST JOURNALISM

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.A.3 Determine how historical responses affect the evolution of various artistic styles, trends and movements in art forms from classicism to post-modernism.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

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State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

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State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

State Standard 1.5.12.B.1 Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Broadcast Journalism Research Skills

It is imperative to properly gather information in order to create an effective product.

ESSENTIAL QUESTIONS

PRIMARY: What is news research? Why is news research important to a production?

SECONDARY: How do we develop a research plan? How do we identify the essential questions for a production?

MODULE ASSESSMENTS

- Evaluation of a Public Service Announcement for broadcast addressing an issue determined important for a target audience.
- Evaluation of students' learning reflection essays

MODULE OBJECTIVES

Students will be able to...

- recognize the need for information and refine a topic for a broadcast story.
- identify essential questions for news productions.
- develop a research plan based on the essential question(s).
- generate relevant researchable questions.
- determine possible questions to address alternate points of view for a story.
- use evaluation skills to determine the credibility of research sources.
- create a product to present information to an audience.

MODULE SKILLS

Students will be able to...

- take notes from teacher presentations.
- work productively in a cooperative group toward a common goal.
- determine essential questions for researching.
- validate resources.
- produce a Public Service Announcement for a target audience.
- use journal writing to inform self-reflection and improve achievement.
- read related texts to complement classroom learning and write reflection in writers' notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE BROADCAST JOURNALISM

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

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State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

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State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Tools For Broadcast Journalism

Understanding of the proper use of camera, audio, lighting, editing, and interviewing skills are integral to the creation of quality broadcast journalism productions.

ESSENTIAL QUESTIONS

PRIMARY: How do we use our production tools to create quality broadcast journalism productions?

SECONDARY: How are our production tools used differently in broadcast journalism than in other forms of television?

MODULE ASSESSMENTS

- Their performances in hands-on activities utilizing camera and tripod to shoot a staged press conference.
- Evaluation of their group prepared, topical interview questions.
- Evaluation of self-reflective journal entries on various topics, (i.e. “useful shots for magazine productions”).
- Their achievement on a short edited news conference production.
- Evaluation of writing in the student’s learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- work comfortably, quickly, and accurately with a handheld camera.
- work comfortably, quickly, and accurately with a of a tripod.
- practice proper camera etiquette.
- differentiate between common camera use for broadcast journalism and narrative storytelling.
- identify common use of editing styles generally used when preparing a broadcast production.
- complete an effective interview in a timely fashion.

MODULE SKILLS

Students will be able to...

- prepare for a broadcast story or interview camera shoot.
- take notes from teacher presentations.
- prepare and use camera and tripod for capturing footage.
- demonstrate knowledge of interviewing.
- conduct an appropriate background search for information before an interview.
- write effective interview questions.
- practice interactive skills for eliciting more complete responses in an interview.
- demonstrate proper etiquette when using camera.
- apply cinematic elements in shot selection.
- present captured footage.
- participate in group critique.
- work productively in a cooperative group toward a common goal.
- present visual communication.
- write reflections on the different use of production tools when creating a broadcast journalism production in writers’ notebooks.
- write journal entries that encourage self-reflection and improved achievement.
- read texts that complement classroom learning and reflect on learning in writers’ notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE BROADCAST JOURNALISM

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.1 Parallel historical events and artistic development found in dance, music, theater, and visual art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Building the Broadcast Story

Effectively building a story requires preparation and planning.

ESSENTIAL QUESTIONS

PRIMARY: What are the elements of a broadcast journalism story? What are the traditional news values (timeliness, proximity, consequence, prominence, conflict, drama, oddity, emotion)? How do we begin developing a story?

SECONDARY: What makes a story newsworthy? Why are viewers drawn to some stories and not to others? What makes a story 'good'? What can a broadcast journalist do to develop stories that grab a viewer's attention? How does the targeted audience affect how we choose the story? What camera, lighting, and audio elements best help us to convey a message?

MODULE ASSESSMENTS

- Evaluation of completed broadcast story packet identifying the story to be produced.
- Evaluation of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- distinguish between fact and opinion.
- understand the demographic for a story.
- define 'target' audience.
- determine the 5 Ws and 1 H of a news story.
- propose story through treatment writing.
- identify key experts or resources needed to build the story.
- connect journal articles/text/media to classroom learning.

MODULE SKILLS

Students will be able to...

- read journal articles related to the module.
- complete story building packets for future production(s).
- read articles/text/media that complement classroom learning and write reflections in writers' notebooks on the process of story building.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE BROADCAST JOURNALISM

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.A.3 Determine how historical responses affect the evolution of various artistic styles, trends and movements in art forms from classicism to post-modernism.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.1 Interpret themes using symbolism, allegory, or irony through the production of two or three-dimensional art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.1 Parallel historical events and artistic development found in dance, music, theater, and visual art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

State Standard 1.5.12.B.1 Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Short Format News Production

Using key experts, resources, essential questions, and the elements of production, students can create valid news shorts.

ESSENTIAL QUESTIONS

PRIMARY: What is a short format news production?

SECONDARY: How do we tell broadcast stories in the short format?

MODULE ASSESSMENTS

- Evaluation of a three-minute short format news production.
- Evaluation of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to

- define a short format news production.
- effectively capture image and audio as outlined in story packet.
- effectively choose sound bytes for a short format news production.
- differentiate between A and B roll footage.
- create a comprehensive viewer-friendly short format news story.
- work in a group toward a common goal.
- use typical short format editing styles and techniques.
- participate in a group critique.

MODULE SKILLS

Students will be able to...

- create short format news productions that meet all requirements (see rubric).
- participate in a group critique to further students' achievement on projects.
- use journal writing to encourage self-reflection and improve achievement.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE BROADCAST JOURNALISM

State Standard 1.1.12.A.1 Formulate responses to fundamental elements within an art form, based on observation, using the domain-specific terminology of that art form.

State Standard 1.1.12.A.2 Discern the value of works of art, based on historical significance, craftsmanship, cultural context, and originality using appropriate domain specific terminology.

State Standard 1.1.12.B.1 Compose specific and metaphoric cultural messages in works of art, using contemporary methodologies.

State Standard 1.1.12.B.2 Formulate a personal philosophy or individual statement on the meaning(s) of art.

State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

State Standard 1.3.12.D.2 Analyze how a literary, musical, theatrical, and/or dance composition can provide inspiration for a work of art.

State Standard 1.4.12.A.1 Examine the artwork from a variety of historical periods in both western and non-western culture(s).

State Standard 1.4.12.A.2 Categorize the artistic subject, the formal structure, and the principal elements of art used in exemplary works of art.

State Standard 1.4.12.A.3 Determine the influence of tradition on arts experience, as an arts creator, performer, and consumer.

State Standard 1.4.12.B.1 Develop criteria for evaluating art in a specific domain and use the criteria to evaluate one's personal work and that of their peers, using positive commentary for critique.

State Standard 1.4.12.B.2 Provide examples of how critique may affect the creation and/or modification of an existing or new work of art.

State Standard 1.5.12.A.1 Parallel historical events and artistic development found in dance, music, theater, and visual art.

State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Writing For News Production

There are many distinguishing techniques that make broadcast writing specific to its medium.

ESSENTIAL QUESTIONS

PRIMARY: What are the specific techniques of broadcast writing?

SECONDARY: How are print and broadcast news writing different?

MODULE ASSESSMENTS

- Evaluation of a news article re-written in broadcast format.
- Evaluation of students' scripted lead-in and out for use with long format news.
- Production.
- Evaluation of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- differentiate between writing for print and for broadcast.
- define a lead-in and its use.
- write in the active voice.
- create a script for body of production.
- create an effective lead-out summary.
- write with time constraints and visuals in mind.
- create a comprehensive viewer friendly short format news story.
- work in a group toward a common goal.

MODULE SKILLS

Students will be able to

- write a lead-in and lead-out for a long format production.
- script a long format production.
- complete story building packets for future productions.
- participate in a group critique to improve projects.
- use journal writing to encourage self-reflection and to improve achievement.
- read texts that complement classroom learning and reflect on learning in writers' notebooks.

RESOURCES

Page 70

BY THE END OF TWELFTH GRADE BROADCAST JOURNALISM

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State Standard 1.2.12.D.2 Perform various methods and techniques used in the production of works of art.

State Standard 1.2.12.D.3 Produce an original body of work in one or more mediums that demonstrates mastery of methods and techniques.

State Standard 1.2.12.D.4 Outline a variety of pathways and the requisite training for careers in the visual arts.

State Standard 1.3.12.D.1 Compare and contrast innovative applications of the elements of art and principles of design.

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State Standard 1.5.12.A.2 Summarize and reflect upon how various art forms and cultural resources preserve cultural heritage and influence contemporary art

State Standard 1.5.12.B.1 Evaluate the impact of innovations in the arts from various historical periods in works of dance, music, theater, and visual art stylistically representative of the times.

State Standard 1.5.12.B.2 Compare and contrast the stylistic characteristics of a given historical period through dance, music, theater, and visual art.

BIG IDEAS/COMMON THREADS

Television Arts students are critical thinkers, writers, and digital storytellers, who combine literacy and digital media to become effective consumers and producers of media.

ENDURING UNDERSTANDINGS - Long Format News Production

Oradell, River Dell, and River Edge Public Schools
Visual and Performing Arts Curriculum – TV/Media
Approved October 27, 2008

Creating a long format news production is done by developing a more expansive knowledge of short format package through greater depth and breadth of the subject.

ESSENTIAL QUESTIONS

PRIMARY: What is a long format news production? How is a long format production different from a short format production?

SECONDARY: How do we tell broadcast stories in the long format?

MODULE ASSESSMENTS

- Evaluation of a seven-minute long format news production.
- Evaluation of students' learning reflection essays.

MODULE OBJECTIVES

Students will be able to...

- define a long format news production.
- effectively capture image and audio as outlined in story packet.
- effectively choose sound bytes for a long format news production.
- differentiate between A and B roll footage.
- script appropriate lead-ins and lead-outs.
- capture visual images relative to script.
- create a comprehensive viewer-friendly long format news story.
- work in a group toward a common goal.
- use typical long format editing styles and techniques.
- participate in a group critique to improve projects.

MODULE SKILLS

Students will be able to...

- create long format news productions that meet all production requirements.
- participate in a group critique.
- use journal writing to encourage self-reflection and improve achievement.
- read texts that complement classroom learning and reflect on learning in writers' notebooks.

RESOURCES

Page 70

RESOURCES

Television Production

Books:

Cappe, Yvonne. Broadcast Basics- A Beginner's Guide to Television News Reporting and Production. 1st. Oak Park, IL: Marion Street Press, Inc., 2006.

Caruso, James, and Mavis Arthur. A Beginner's Guide To Producing TV. 1st. Englewood Cliffs, NJ: Prentice Hall, 1990.

Harris, Phillip. Television Production. 1st. Tinley Park, IL: The Good-Wilcox Company, Inc., 2006.

Hicks, Neill. Screenwriting 101. 1st. Studio City, CA: Michael Wiese Productions, 1999.

Kalbfeld, Brad. Broadcast News Handbook. 1st. New York: McGraw-Hill, 2001.

Kenny, Robert. Teaching TV Production in a Digital World. 2nd. Westport, CT: Greenwood Publishing Group, 2004.

Millerson, Gerald. Video Production Handbook. 3rd. New York: Focal Press, 2004.

Morley, John. Scriptwriting for High-Impact Videos. 1st. Belmont, CA: Wadsworth Publishing Company, 1992.

Ondaatje, Michael. The Conversations- Walter Murch and the Art of Editing Film. 3rd. New York: Random House, Inc., 2004.

Schroepfel, Tom. The Bare Bones Camera Course For Film And Video. 2nd. Tampa: 1982.

Smith, Evan. Writing Television Sitcoms. 1st. New York: The Berkley Publishing Group, 1999.

Thode, Brad, and Terry Thode. TV and Radio Technology. 1st. Cincinnati, OH: International Thomson Publishing Company, 1996.

Zettl, Herbert. Television Production Handbook. 6th. Albany, NY: Wadsworth Publishing Company, 1997.

Magazines

Videography Magazine, Current and Past Issues

MacWorld Magazine, Current and Past Issues

Creative Cow Magazine, Current and Past Issues

Digital Video Magazine, Current and Past Issues

VideoMaker Magazine, Current and Past Issues

Movies/Documentaries/Videos

Jazz- An American Story, 2005

LOST, Season One, 2006

Student Television Network, 2008

The Movies Begin - A Treasury of Early Cinema, 1894-1913 (1902), 2002

Good Night, and Good Luck, 2005

Harvest of Shame, 1960

Fahrenheit 9/11, 2004

[Fahrenhype 9/11](#), 2004

Mr. Smith Goes to Washington, 1939

The Producers: The Movie Musical, 2005

Broadcast in a Box, 2006

Strangers on a Train, 1951

The Blair Witch Project, 1999

Psycho, 1960

The Birds, 1963

Pixar Story Documentary, 2007

Current News and Sports Broadcasts

Technology

Non-Linear Editing System

Video Camera

Microphone

Video & Audio Cables

Lighting Kit

DVD Player

Television

Computer with Internet access

Websites

www.cybercollege.com
www.digitaljuice.com
www.apple.com
www.mandy.com
www.imdb.com
www.productionhub.com
www.google.com

Broadcast Journalism

Supplies:

MiniDV Tape

Websites:

www.cybercollege.com
www.digitaljuice.com
www.apple.com
www.mandy.com
www.imdb.com
www.productionhub.com
www.google.com

Texts:

Cappe, Yvonne. Broadcast Basics- A Beginner's Guide to Television News Reporting and Production. 1st. Oak Park, IL: Marion Street Press, Inc., 2006.

Harris, Phillip. Television Production. 1st. Tinley Park, IL: The Good-Wilcox Company, Inc., 2006.

Kenny, Robert. Teaching TV Production in a Digital World. 2nd. Westport, CT: Greenwood Publishing Group, 2004.

Kalbfeld, Brad. Broadcast News Handbook. 1st. New York: McGraw-Hill, 2001.

Raiteri, Charles. Writing For Broadcast News. 1st. Lanham, MD: Rowman & Littlefield Publishers Inc., 2006.

Tompkins, Al. Aim For The Heart- A Guide for TV Producers and Reporters. 1st. Santa Monica, CA: Bonus Books, 2002.

Thode, Brad, and Terry Thode. TV and Radio Technology. 1st. Cincinnati, OH: International Thomson Publishing Company, 1996.

Zettl, Herbert. Television Production Handbook. 6th. Albany, NY: Wadsworth Publishing

Company, 1997.

Technology:

Non-Linear Editing System
Video Camera
Microphone
Video & Audio Cables
Lighting Kit
DVD Player
Television
Computer with Internet access
Switcher
Audio Mixer
Graphics Generator
Porta-Com System
Teleprompter

Video:

Jazz- An American Story, 2005
The Truman Show, 1998
Student Television Network, 2008
Good Night, and Good Luck, 2005
Harvest of Shame, 1960
Fahrenheit 9/11, 2004
Fahrenheit 9/11, 2004
Broadcast in a Box, 2006
The War, 2007
Civil War, 2006
When We Were Kings, 1997
Pixar Story Documentary, 2007
Current News and Sports Broadcasts

Literature:

Videography Magazine, Current and Past Issues
MacWorld Magazine, Current and Past Issues
Creative Cow Magazine, Current and Past Issues
Digital Video Magazine, Current and Past Issues
VideoMaker Magazine, Current and Past Issues