

**Randolph Township Schools
Randolph High School**

**Mass Media 2
Curriculum**

"Don't learn to do, but learn in doing. Let your falls not be on a prepared ground, but let them be bona fide falls in the rough and tumble of the world" - *Samuel Butler*

Department of Visual and Performing Arts
Frank Perrone, Supervisor

Curriculum Committee
Robert Finning
Noah Galembo

Curriculum Developed July 2015

Board of Education Approval Date August 8, 2015

Randolph Township Schools
Department of Visual and Performing Arts
Mass Media 2

Table of Contents

Section	Page(s)
Mission Statement and Affirmative Action Compliance	3
Education Goals – District	4
Introduction	5
Curriculum Pacing Chart	6
Unit Plans	7-29
APPENDIX A	30-32
APPENDIX B	33-34

Randolph Township Schools

Mission Statement

We commit to inspiring and empowering all students in Randolph schools to reach their full potential as unique, responsible and educated members of a global society.

Randolph Township Schools Affirmative Action Statement

Equality and Equity in Curriculum

The Randolph Township School district ensures that the district's curriculum and instruction are aligned to state standards. The curriculum provides equity in instruction, educational programs and provides all students the opportunity to interact positively with others regardless of race, creed, color, national origin, ancestry, age, marital status, affectional or sexual orientation, gender, religion, disability or socioeconomic status.

N.J.A.C. 6A:7-1.7(b): Section 504, Rehabilitation Act of 1973; N.J.S.A. 10:5; Title IX, Education Amendments of 1972

RANDOLPH TOWNSHIP BOARD OF EDUCATION
EDUCATIONAL GOALS
VALUES IN EDUCATION

The statements represent the beliefs and values regarding our educational system. Education is the key to self-actualization, which is realized through achievement and self-respect. We believe our entire system must not only represent these values, but also demonstrate them in all that we do as a school system.

We believe:

- The needs of the child come first
- Mutual respect and trust are the cornerstones of a learning community
- The learning community consists of students, educators, parents, administrators, educational support personnel, the community and Board of Education members
- A successful learning community communicates honestly and openly in a non-threatening environment
- Members of our learning community have different needs at different times. There is openness to the challenge of meeting those needs in professional and supportive ways
- Assessment of professionals (i.e., educators, administrators and educational support personnel) is a dynamic process that requires review and revision based on evolving research, practices and experiences
- Development of desired capabilities comes in stages and is achieved through hard work, reflection and ongoing growth

Randolph Township Schools
Department of Visual and Performing Arts
Mass Media 2

Introduction

Mass Media 2 is a full year course that examines film genres with a major emphasis on film production, post production, and basic Photoshop techniques for film/video. Students will learn writing for the short film and will be introduced to screenwriting through the use of Final Draft. Production work is a collaborative process and most assignments will consist of group work that best mirrors professional real-world applications. This course will also have a minor emphasis on TV studio production. Students will continue to refine their skills in non-linear video editing through the use of Adobe Premiere Pro and will enhance their creative and technical skills supported by high definition video cameras. The prerequisite for this course is Mass Media/TV Production 1.

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	UNIT NUMBER	CONTENT - UNIT OF STUDY
1 weeks	I	The Early History of Motion Pictures
3 weeks	II	The Silent Film & Time Remapping
3 weeks	III	The Real Time Narrative & Video Typography Essentials
4 weeks	IV	Horror Films & Lighting
3 weeks	V	Comedy & The 180-Degree Rule
1 weeks	VI	Introduction to Adobe Photoshop
5 weeks	VII	Film Adaptations & Color Correction
6 weeks	VIII	TV Studio Production for Film & Introduction to TriCaster 460
1 weeks	IX	Photoshop: Layer Basics
5 weeks	X	The Documentary
4 weeks	XI	Drama & The Camera Lens

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Mass Media 2

UNIT I: The Early History of Motion Pictures

ENDURING UNDERSTANDINGS	ESSENTIAL QUESTIONS
Motion pictures consist of still images viewed at varied rates of speed.	• How do still images give the illusion of motion?
Motion pictures appear to move because images remain in our eyes for a brief second after they are no longer there.	• How can we see things that are no longer in front of us?
The invention of the motion picture started as a scientific exploration of motion.	• Why would scientists be interested in motion?
Filmmaking developed by pairing technology and storytelling.	• How can the technical and creative compliment one another?

KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know: Inventions that displayed the persistence of vision were created long before the age of electricity.</p> <p>Early filmmakers had to tell stories without the assistance of sound.</p> <p>Comedy was a popular film genre in early films due to the lack of sound.</p> <p>George Méliés produced <i>A Trip to the Moon</i>, which was an early film that manipulated the persistence of vision and the use of color.</p> <p>The movie serials shown in theaters in the early 1900's were the first cliffhangers.</p> <p>Many motion picture stars of the silent film era were not successful after the invention of sound.</p>	<p>Students will be able to: Identify early inventions in motion picture history.</p> <p>Explain how early inventions worked.</p> <p>Discuss how the invention of sound changed the way films were made?</p> <p>Identify early filmmakers and why their films were important?</p> <p>Explain how movie serials helped the popularity of motion pictures?</p> <p>Identify early film stars and why they were or were not successful in "talkies."</p>	<p>9.3.12.AR-AV.1 9.3.12.AR-PRF.5</p> <p>1.2.12.A.2 1.4.12.B.2</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
1 weeks	Unit I – The Early History of Motion Pictures <ul style="list-style-type: none"> ○ The Persistence of Vision ○ Scientific Explorations in Motion ○ Early Filmmakers ○ The Talkies 	<p>Mast, Gerald, and Bruce F. Kawin. <i>A Short History of the Movies</i>. Boston: Pearson, 2012. Print.</p> <p>Wizard, Mr. "What Is Persistence of Vision? (Mr. Wizard)." <i>YouTube</i>. YouTube, n.d. Web. 8 July 2015.</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Mass Media 2
UNIT II: The Silent Film and Time Remapping

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Production techniques for silent films differ from films with sound.		• How does sound affect the way a film is shot?
Shot selection is of major importance in a silent film.		• How do filmmakers select shots for a silent film?
Music can convey meaning.		• How can music take the place of dialogue?
Time Remapping will change the tone of a film.		• How can the speed of clips affect an audience's reaction?
The speed of a film depends on the number of frames we see in a second.		• What does a lesser frame rate look like on film?
KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know:</p> <p>Pre-production for a silent film is best done through storyboarding.</p> <p>There are specific camera placement and movement practices used for silent films.</p> <p>Instrumental music should be used for scoring a silent film.</p> <p><i>Frame rate</i> is the frequency (rate) at which an imaging device displays consecutive images called frames. The term applies equally to film and video cameras. Frame rate is expressed in frames per second (FPS).</p> <p>Manipulating time remapping will assign meaning in the post production process.</p>	<p>Students will be able to:</p> <p>Produce a silent film using appropriate pre-production, production, and post production techniques.</p> <p>Demonstrate how to effectively use a camera when composing shots for a silent film.</p> <p>Analyze where and what type of music would be helpful in conveying meaning.</p> <p>Apply posterize time effect to video clip to change frame rate.</p> <p>Utilize the time-rewrapping feature in Adobe Premiere Pro.</p> <p>Design a frame rate that is consistent with story and tone.</p> <p>Apply speed/duration commands to a clip.</p> <p>Change reverse speed options.</p> <p>Adjust the rate stretch tool when changing speed or duration.</p>	<p>3.5.12.A.3 3.2.12.B.1 3.5.12.B.2 3.5.12.B.3</p> <p>9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4 9.3.12.AR-JB.3 9.3.12.AR-PRF.6</p> <p>1.3.12.D.3</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
3 week	Unit II – The Silent Film & Time Remapping <ul style="list-style-type: none"> ○ Composition for Silent Films ○ Scoring a Film ○ Adobe Premiere Pro: Speed and Time Remapping 	<p>Jago, Maxim. <i>Adobe Premiere Pro CC</i>. San Jose: Adobe Press, 2015. Print.</p> <p>Katz, Steven D. <i>Film Directing Shot by Shot: Visualizing from Concept to Screen</i>. Studio City, CA: Michael Wiese Productions in conjunction with Focal Press, 1991. Print.</p> <p>Mast, Gerald, and Bruce F. Kawin. <i>A Short History of the Movies</i>. Boston: Pearson, 2012. Print.</p> <p>Cinemek, Inc. Hitchcock Composer (Version 1.2.7) [Storyboard Mobile Application]</p> <p>Retrieved from https://itunes.apple.com/us/app/storyboard-composer/id325697961?mt=8</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Mass Media 2
UNIT III: Real Time Narrative & Video Typography Essentials

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Telling a story in real time presents a sense of urgency.		<ul style="list-style-type: none"> How do time constraints affect the way in which one tells a story?
Real time narratives allow the audience to feel a connection with the film's characters.		<ul style="list-style-type: none"> What would be considered universally shared experiences?
A filmmaker must condense the story without changing meaning.		<ul style="list-style-type: none"> How does time alter meaning?
Titles and graphics and their movement can reflect a film's tone.		<ul style="list-style-type: none"> How are our perceptions changed by color and shape?
KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know:</p> <p>The time allotted for a story to unfold will dictate a director's use of composition.</p> <p>Multiple plot points can be revealed in a single scene or shot.</p> <p>Characters can be ascribed personalities and importance by their placement in a frame.</p> <p>Typography can assist the director in setting a mood before a film's narrative begins.</p> <p>Color, size, font type, and movement can in and of themselves represent emotion or meaning.</p>	<p>Students will be able to:</p> <p>Compose and produce a story that can be told in under three minutes and with a limited number of shots.</p> <p>Design shots that serve multiple purposes.</p> <p>Construct framing so the actor's placement contributes to the narrative.</p> <p>Display how to effectively use the Adobe Premiere Pro titler.</p> <p>Demonstrate how to make text roll and crawl.</p> <p>Invent new text from titler templates.</p> <p>Identify the proper use of color for a scene or background.</p> <p>Apply strokes or drop shadows to text.</p>	<p>3.2.12.B.1 3.5.12.A.3 3.5.12.B.2 3.5.12.B.3</p> <p>9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media II

SUGGESTED TIME	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
3 week	Unit III- The Real Time Narrative & Video Typography Essentials <ul style="list-style-type: none"> ○ Time and Storytelling ○ Composition for Meaning ○ Adobe Premiere: Creating Titles 	<p style="text-align: center;">INCLUDE ALL RESOURCES, PRINT AND ONLINE</p> <p>Jago, Maxim. <i>Adobe Premiere Pro CC</i>. San Jose: Adobe Press, 2015. Print.</p> <p>Katz, Steven D. <i>Film Directing Shot by Shot: Visualizing from Concept to Screen</i>. Studio City, CA: Michael Wiese Productions in conjunction with Focal Press, 1991. Print.</p> <p><i>Nick of Time</i>. Dir. John Badham. Perf. Johnny Depp. Paramount, 1995. DVD.</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Mass Media 2

UNIT IV: Horror Films & Lighting

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Horror films use universal fears that transcend language and culture to provoke an emotional response from an audience.		• What are universal fears?
There are different types of light and they all have unique characteristics.		• How can we differentiate between light sources?
The angle of illumination can elicit varied emotional responses.		• How can light be manipulated to change meaning?
Video filters can enhance and/or exaggerate lighting.		• How can filters simulate light?
KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know: Pacing is important when writing for horror.</p> <p>The combination of lighting, angles, and composition will enhance the look of a horror.</p> <p>Three-Point lighting is a lighting setup that assures the lack of shadows.</p> <p>Florescent lighting will cast a green hue on video. Tungsten light should be use when filming indoors.</p> <p>Using the proper combination of lighting and filters will require planning during the post production process.</p>	<p>Students will be able to: Compose a story utilizing proper pacing and universal fears to stimulate a sense of suspense.</p> <p>Produce a horror film using Adobe Premiere Pro, the camera's aperture, and a lighting design to illuminate multiple scenes.</p> <p>Identify a key, fill and back light.</p> <p>Differentiate when to use 30, 45 and 90-degree angles when lighting a subject.</p> <p>Identify the temperature of a light.</p> <p>Evaluate the effectiveness of solarizing, vignette, texture screen, line art, and desaturation filters on a lighting design.</p>	<p>3.2.12.B.1 3.5.12.A.3 3.5.12.B.2 3.5.12.B.3 9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4</p> <p>9.3.12.AR-JB.3 9.3.12.AR-JB.4</p> <p>1.1.12.D.1 1.3.12.D.3 1.4.12.B.2</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
4 week	Unit IV - Horror Films & Lighting <ul style="list-style-type: none"> ○ The Horror Genre ○ Lighting Basics ○ Types of lighting ○ Adobe Premiere Pro: Video Filters 	<p>Katz, Steven D. <i>Film Directing Shot by Shot: Visualizing from Concept to Screen</i>. Studio City, CA: Michael Wiese Productions in conjunction with Focal Press, 1991. Print.</p> <p>Lowell, Ross. <i>Matters of Light & Depth: Creating Memorable Images for Video, Film & Stills through Lighting</i>. New York, N.Y: Lowel-Light Manufacturing, 1992. Print.</p> <p>O'Rourke, Terry. "Horror Film Lighting on a Budget" <i>Videomaker</i> Oct. 2112: 54-57. Print.</p> <p><i>Psycho</i>. Dir. Alfred Hitchcock. Paramount. 1960. DVD.</p> <p>Pure Blend Software. Movie Slate 7. (Version7.9) [Movie Slate Mobile Application] Retrieved from https://itunes.apple.com/us/app/id320315888?mt=8</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Mass Media 2

UNIT V: Comedy & The 180-Degree Rule

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Comedy humorously exaggerates common situations, actions, and characters.		• What makes something funny?
Comedies can be character driven or narrative driven.		• What is the difference between character-driven and narrative-driven comedies?
Camera movements in a comedy can be used to punctuate a point of humor.		• When should a writer put camera cues in a script?
Screen direction rules are followed to prevent disorientation.		• How can camera placement confuse the audience?
KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know:</p> <p>Slapstick comedy was used in early films due to the lack of sound.</p> <p>Silent era comedy actors like Charlie Chaplin, Buster Keaton, and Harold Lloyd had to be stuntmen as well as actors because of the physical nature of slapstick.</p> <p>Swish pans and zooms are specific camera movements used in films to punctuate humor.</p> <p>The 180-degree rule is a screen direction rule that draws an imaginary line of action between two characters in a scene. The camera must never cross that line.</p> <p>The establishing shot gives the viewer the geography of a scene and determines screen direction of the actors or action.</p> <p>Cutaways are a way of changing the line of action.</p> <p>Post production edits must also recognize the 180-degree rule.</p>	<p>Students will be able to:</p> <p>Identify early screen comedians and their contribution to film.</p> <p>Analyze the advantages and disadvantages of silent film.</p> <p>Compare the mechanics of the hand-cranked camera and the cameras of today in the filming of physical humor.</p> <p>Produce a comedy using several comedy-specific camera movements to enhance the comedy script.</p> <p>Demonstrate the 180-degree rule in a comedy production to keep visual continuity.</p> <p>Apply the 180-degree rule while editing with Adobe Premiere Pro.</p>	<p>9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4</p> <p>9.3.12.AR-JB.3 9.3.12.AR-JB.4</p> <p>3.5.12.B.2 3.5.12.B.3</p> <p>1.1.12.D.1 1.3.12.D.3 1.4.12.B.2</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
3 week	Unit V – Comedy & The 180-Degree Rule <ul style="list-style-type: none"> ○ Early Screen Comedians ○ Camera and Comedy ○ 180-Degree Rule 	<p>Jago, Maxim. <i>Adobe Premiere Pro CC: Classroom in a Book</i>. San Jose: Adobe Press, 2015. Print.</p> <p>Pure Blend Software. Movie Slate 7. (Version7.9)</p> <p>[Movie Slate Mobile Application] Retrieved from https://itunes.apple.com/us/app/id320315888?mt=8</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Mass Media 2

UNIT VI: Introduction to Photoshop

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Video and still graphic images have similar rules of composition.		• How do you visually compose a still image?
Text projects in Photoshop and Adobe Premiere Pro are interchangeable.		• Why would one create text in one program and use it in another?
Panels and tools in both Photoshop and Adobe Premiere Pro have similar uses.		• What types of tools could one use with both moving and still images?
Images created in Photoshop can be used in Adobe Premiere Pro.		• When would one use a Photoshop image in Adobe Premiere Pro?
KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know:</p> <p>A selected tool remains active until you select a new tool.</p> <p>There are hidden tools on each tool icon, which can be open in a pop-up menu.</p> <p>Choosing commands in the view menu, the navigator window, or using the zoom tool will enlarge an image.</p> <p>Panels can be layered and stacked to make it easier to perform some tasks.</p> <p>Replacing color or adding texture can change and stylize text to add character.</p> <p>There are multiple ways to perform a task.</p> <p>The workspace can be customized for the user or the type of project being created.</p>	<p>Students will be able to:</p> <p>Select and use some of the tools in the Tools Panel.</p> <p>Demonstrate how to set options for a selected tool using the options bar.</p> <p>Use various methods to zoom in and out of an image.</p> <p>Select, rearrange and use panels.</p> <p>Apply new characteristics to text for a specific task.</p> <p>Design text using two or more tools.</p> <p>Customize the workspace to edit photographs and internet images.</p>	<p>9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4</p> <p>1.1.12.D.1 1.3.12.D.3 1.4.12.B.2</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media II

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
1 week	Unit IV – Introduction to Photoshop <ul style="list-style-type: none"> ○ The Workspace ○ Tools Panel ○ Undoing Actions ○ Customizing the Workspace 	<p style="text-align: center;">Gyncild, Brie. <i>Adobe Photoshop CS6: Classroom in a Book</i>. Berkeley, CA: Adobe Press/Peachpit, 2012. Print.</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Mass Media 2
UNIT VII: Film Adaptations & Color Correction

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS	
Adaptations preserve the basic plot of a story while changing supporting elements.		<ul style="list-style-type: none"> How much can a story be changed and still be considered an adaptation? 	
Post production effects can change the look of a film by manipulating the hues of a scene.		<ul style="list-style-type: none"> How can one's perception of time period or location be changed using color? 	
Editing software (Adobe Premiere Pro) use multiple complimentary effects to change to look of a video clip.		<ul style="list-style-type: none"> Why would one video filter alter another? 	
Adjustment layers can be used to modify multiple video files in the same project.		<ul style="list-style-type: none"> When would one change multiple video clips in the same way in a single project? 	
KNOWLEDGE		SKILLS	CC/NJCCCS
Students will know: Creating a story from a previous work such as a folktale one must adapt it while keeping essential plot points and character motivations. Lighting will affect success of color correction in post production. Adjustment layers can change more than color progressions. Production lighting can support adjustment layers in post production.		Students will be able to: Utilize Final Draft software to create a script that adapts a folktale set in the present. Produce a film that is lighted for the eventual use of color correction. Apply more than one adjustment layer to a clip. Assess what types of lighting would aid specific adjustment layers that will be used in post production.	3.2.12.B.1 3.5.12.B.2 3.5.12.B.3 9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4 9.3.12.AR-JB.3 9.3.12.AR-JB.4 1.1.12.D.1 1.3.12.D.3 1.4.12.B.2

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
4 week	Unit VII: Adaptations & Adjustment Layers <ul style="list-style-type: none"> ○ Altering a Story ○ Final Draft ○ Adobe Premiere Pro: Adjustment Layers 	<p style="text-align: center;">INCLUDE ALL RESOURCES, PRINT AND ONLINE</p> <p>Jago, Maxim. <i>Adobe Premiere Pro CC: Classroom in a Book</i>. San Jose: Adobe Press, 2015. Print.</p> <p>Smith, Jerron. <i>Premiere Pro CC Digital Classroom</i>. Indianapolis, Indiana: John Wiley and Sons 2013. Print.</p> <p>Hollywood Camera Works, LLC. Shot Designer. (Version 1.40) [Film Production Mobile Application] Retrieved from https://www.itunes.apple.com/us/app/shotdesigner/id556342711?mt=8</p> <p><i>Big Fish</i>. Dir. Tim Burton. Columbia. 2003. DVD</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Mass Media 2
UNIT VIII: TV Studio Production for Films
Introduction to TriCaster 460

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Both filmmaking and TV production are creative and collaborative art forms.		<ul style="list-style-type: none"> What are the differences between a film crew and a TV crew?
The use of camera in the TV studio have different lighting requirements than when cameras used are used in outdoor settings.		<ul style="list-style-type: none"> How can studio lights affect aperture settings on a camera?
Films use both real locations as well as in-studio sets to create films released in theaters.		<ul style="list-style-type: none"> How do filmmakers create indoor sets that look like real locations?
Using a video switcher in a TV Studio replaces the need for editing in post production.		<ul style="list-style-type: none"> How does a video switcher use post production effects during production?
KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know:</p> <p>The basic principles of TV studio equipment and film equipment are the same.</p> <p>Lighting a set to simulate sunlight/outdoor lights requires using lights with different temperatures.</p> <p>Studio video switchers like the TriCaster 460 can produce effects and perform functions that mirror those produced in Adobe Premiere Pro or Adobe After Effects and many more.</p>	<p>Students will be able to:</p> <p>Produce scenes for a film that imitates real world settings.</p> <p>Apply their knowledge of camera principles to new equipment.</p> <p>Design a lighting plan for a TV production sets.</p> <p>Identify and review the functions of the multi-viewer.</p> <p>Identify and review the uses of the program and preview monitors.</p> <p>Produce a program using the live control area, preview and program and effects rows (busses).</p> <p>Demonstrate the use of the down stream keyers. (DSKs)</p> <p>Prepare video layers.</p> <p>Integrate media players in a production.</p>	<p>9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4</p> <p>9.3.12.AR-JB.3 9.3.12.AR-JB.4</p> <p>1.1.12.D.1 1.3.12.D.3 1.4.12.B.2</p>

<p>The director of an in-studio production has to be aware of multiple cameras and their composition at the same time by observing the Multi-viewer.</p> <p>The director must make decisions quickly and effectively communicate those decisions to the crew.</p>	<p>Produce graphics that can be layered over video.</p> <p>Identify the uses of the audio panel.</p> <p>Evaluate what types of transitions would be used in a scene from a film and those used in-studio TV programs.</p> <p>Evaluate cameras that should be live and those that should be cued in the preview monitor.</p> <p>Rewrite draft script after in-studio rehearsals to better communicate with the crew.</p>	
---	---	--

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
6 week	Unit VIII: TV Studio Production for Films Introduction to TriCaster 460 <ul style="list-style-type: none"> ○ TV Studio Cameras ○ Set Design ○ Lighting Design ○ TriCaster 460 ○ In-Studio Production 	<p>Lowell, Ross. <i>Matters of Light & Depth: Creating Memorable Images for Video, Film & Stills through Lighting</i>. New York, N.Y: Lowel-Light Manufacturing, 1992. Print.</p> <p>NewTek Tricaster 460 User Guide Manual. Rev. Feb. 2015.</p> <p>Bodelin Inc. ProPrompter. (Version 1.8.6) [Teleprompter Mobile Application] Retrieved from https://itunes.apple.com/us/app/proprompter/id309792203?mt=8</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Mass Media 2
UNIT IX: Photoshop: Layer Basics

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS	
Photoshop and Premiere Pro are complimentary software.		• What tasks could each of these programs perform?	
Layers are not fixed and can be repositioned at any time.		• What are the benefits of constant adjustments?	
The history panel will allow one to go back in time to any step in the process.		• Why would one want to return to one specific step?	
There are many ways to achieve the same result.		• Why are there multiple ways to create the same thing?	
KNOWLEDGE	SKILLS	CC/NJCCCS	
<p>Students will know: Adobe Premiere Pro can create a still image from a video clip and that clip can be used as a background in Photoshop.</p> <p>New files are created with a background layer, which contains a color or a transparent area.</p> <p>The stacking order determines how the image is viewed.</p> <p>Blending modes affect how color pixels on one layer blend with layers underneath it.</p> <p>The bounding box allows one to rotate and resize layers.</p> <p>A gradient layer can be applied to all or just a part of a layer.</p> <p>Text can be its own layer and be edited like other layers.</p> <p>Adjustment layers can be applied to a layer to change the color without permanently changing the pixel values in an image.</p> <p>There are multiple ways to adjust and compose layers.</p>	<p>Students will be able to: Integrate a still image from Premiere Pro into Photoshop to use as the background for a movie poster.</p> <p>Organize artwork on layers.</p> <p>Create, view, hide, and select layers.</p> <p>Rearrange layers to change the stacking order of artwork.</p> <p>Apply blending modes to layers.</p> <p>Resize and rotate layers.</p> <p>Apply a gradient to a layer.</p> <p>Integrate a text to a layer to artwork.</p> <p>Create an adjustment layer.</p> <p>Critique the artwork of self and peers.</p>	<p>9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4</p> <p>1.1.12.D.1 1.3.12.D.3 1.4.12.B.2</p>	

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
1 week	Unit IX: Photoshop Layer Basics <ul style="list-style-type: none"> ○ Photoshop, Premiere & Still Images ○ Blending Modes ○ Gradient Layers ○ Adjustment Layers 	<p>Gyncild, Brie. <i>Adobe Photoshop CS6: Classroom in a Book</i>. Berkeley, CA: Adobe Press/Peachpit, 2012. Print</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Mass Media 2

UNIT X: The Documentary

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
Documentary filmmaking should be objective.		• What is objectivity and is it possible to be totally objective?
All sides of a topic should be represented.		• How can we decide if all points of view are represented?
Facts should be checked and substantiated.		• What determines a credible source?
Documentaries can be creative, visually interesting, and entertaining.		• How can a documentary inform and entertain at the same time?
KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know:</p> <p><i>Cinema Verite</i> is capturing real events that unfold without the camera influencing those events in any way.</p> <p>The films of early filmmakers like the Lumiere Brothers and others, were literal documentaries, e.g., a train entering a station, factory workers leaving a plant, etc.</p> <p>Documentaries during the World War I and II were often propagandistic.</p> <p>A documentary filmmaker should be an unobtrusive observer who captures reality as it happens.</p> <p>The documentary can include stock footage to be used as B-roll.</p> <p>B-roll filmed by the documentarian can be more influential than stock footage.</p> <p>Music is an element used in post production that can be used to influence an audience.</p> <p>Mattes and masks can be used in post production to highlight points of interests in stock footage.</p>	<p>Students will be able to:</p> <p>Identify types of documentaries.</p> <p>Summarize the roles of influential filmmakers and events in the history of documentary filmmaking.</p> <p>Produce a documentary that is objective and factual.</p> <p>Integrate stock footage into a documentary that is relevant to the topic and is edited without bias.</p> <p>Integrate original footage into a documentary.</p> <p>Create a soundtrack for a documentary that is complimentary but objective.</p> <p>Apply a mask over stock footage to draw attention to one section of an image.</p>	<p>1.1.12.D.1</p> <p>6.2.12.D.4.g 9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4</p> <p>9.3.12.AR-JB.3 9.3.12.AR-JB.4</p> <p>1.1.12.D.1 1.3.12.D.3 1.4.12.B.2</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
5 week	Unit X: The Documentary <ul style="list-style-type: none"> ○ History of Documentaries ○ Objective vs. Subjective Filmmaking ○ Stock Footage ○ B-roll ○ Adobe Premiere Pro: Mattes and Mask Shapes 	Mast, Gerald, and Bruce F. Kawin. <i>A Short History of the Movies</i> . Boston: Pearson, 2012. Print.

RANDOLPH TOWNSHIP SCHOOL DISTRICT

Mass Media 2

UNIT XI: Drama & The Camera Lens

ENDURING UNDERSTANDINGS		ESSENTIAL QUESTIONS
A story outline maps out a story scene by scene in chronological order.		• How can scenes be arranged to make a story better?
A drama is a story that is built on conflict.		• How does conflict shape a story?
A filmmaker must be able to convey conflict through visual cues and camera movement.		• How can the camera be used to depict conflict?
Changing the focal point while filming shifts the audience's attention to a new subject.		• When should one manually adjust a camera's focus?
KNOWLEDGE	SKILLS	CC/NJCCCS
<p>Students will know: Scene order is as important as scene content.</p> <p>The <i>inciting incident</i> in a drama will cause a conflict and will often happen at a pivotal point in a character's life.</p> <p>A camera's <i>depth of field</i> will control how many visual planes are in focus at a given time.</p> <p>The aperture of the camera's lens will assist in increasing or decreasing the depth of field.</p> <p>A <i>tracking shot</i> follows a character along a parallel line, which gives greater emphasis to the moving background and the sweep of motion.</p>	<p>Students will be able to: Compose a story that can be filmed using flashbacks and flash forwards.</p> <p>Create a <i>dramatic arc</i> for a character starting with an inciting incident.</p> <p>Produce a shot with a very shallow depth of field.</p> <p>Produce a shot with a very deep depth of field.</p> <p>Transition between shot types.</p> <p>Apply aperture settings for available light and desired depth of field.</p> <p>Perform a tracking shot on a character that emphasizes the change of location.</p>	<p>3.5.12.A.3 3.2.12.B.1 3.5.12.B.2 3.5.12.B.3</p> <p>9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-AV.4</p> <p>9.3.12.AR-JB.3 9.3.12.AR-JB.4</p> <p>1.1.12.D.1 1.3.12.D.3 1.4.12.B.2</p>

RANDOLPH TOWNSHIP SCHOOL DISTRICT
Curriculum Pacing Chart
Mass Media 2

SUGGESTED TIME ALLOTMENT	CONTENT-UNIT OF STUDY	SUPPLEMENTAL UNIT RESOURCES
4 week	Unit XI: Drama & The Camera Lens <ul style="list-style-type: none"> ○ Scene Construction ○ The Camera Lens ○ Depth of Field Adobe Premiere Pro: Mattes and Mask Shapes 	<p>Cooper, Patricia, and Ken Dancyger. <i>Writing the Short Film</i>. Boston: Focal Press, 2000. Print.</p> <p>Katz, Steven D. <i>Film Directing Shot by Shot: Visualizing from Concept to Screen</i>. Studio City, CA: Michael Wiese Productions in conjunction with Focal Press, 1991. Print.</p> <p>Hollywood Camera Works, LLC. Shot Designer. (Version 1.40 [Film Production Mobile Application] Retrieved from https://www.itunes.apple.com/us/app/shotdesigner/id556342711?mt=8</p>

APPENDIX A

CC/NJCCCS Applicable Standards In Film/TV/Broadcasting, Visual and Performing Arts, and Language Arts

PATHWAY: A/V TECHNOLOGY & FILM (AR-AV)

- 9.3.12.AR-AV.1 Describe the history, terminology, occupations and value of audio, video and film technology
- 9.3.12.AR-AV.2 Demonstrate the use of basic tools and equipment used in audio, video and film production.
- 9.3.12.AR-AV.3 Demonstrate technical support skills for audio, video and/or film productions.
- 9.3.12.AR-AV.4 Design an audio, video and/or film production.

PATHWAY: JOURNALISM & BROADCASTING (AR-JB)

- 9.3.12.AR-JB.2 Demonstrate writing processes used in journalism and broadcasting.
- 9.3.12.AR-JB.3 Plan and deliver a media production (e.g., broadcast, video, Internet and mobile).
- 9.3.12.AR-JB.4 Demonstrate technical support related to media production (e.g., broadcast, video, Internet, mobile).

PATHWAY: PERFORMING ARTS (AR-PRF)

- 9.3.12.AR-PRF.5 Explain key issues affecting the creation of characters, acting skills and roles.
- 9.3.12.AR-PRF.6 Create stage, film, television or electronic media scripts in a variety of traditional and current formats.

VISUAL AND PERFORMING ARTS 1.1 The Creative Process

- 1.1.12.D.1 Distinguish innovative applications of the [elements of art](#) and [principles of design](#) in visual artworks from diverse cultural perspectives and identify specific cross-cultural themes.
- 1.1.12.D.2 Translate literary, musical, theatrical, and dance compositions by using them as stimulus/inspiration for corresponding visual artworks.

VISUAL AND PERFORMING ARTS 1.2 History of the Arts and Culture

- 1.2.12.A.1 Determine how dance, music, theatre, and visual art have influenced world cultures throughout history.
- 1.2.12.A.2 Justify the impact of innovations in the arts (e.g., the availability of music online) on societal norms and habits of mind in various [historical eras](#).

VISUAL AND PERFORMING ARTS 1.3 Performance:

- 1.3.12.D.1 Synthesize the elements of art and principles of design in an original portfolio of two- and three-dimensional artworks that reflects personal style and a high degree of technical proficiency and expressivity.
- 1.3.12.D.2 Produce an original body of artwork in one or more [art mediums](#) that demonstrates mastery of [visual literacy](#), methods, techniques, and cultural understanding.
- 1.3.12.D.3 Organize an exhibit of personal works of visual art that convey a high level of understanding of how the expression of ideas relates to the [art media](#), [art mediums](#), and techniques used
- 1.3.12.D.4 Analyze the syntax and compositional and stylistic principles of two- and three-dimensional artworks in multiple art media (including computer-assisted artwork), and interpret themes and symbols suggested by the artworks.
- 1.3.12.D.5 Identify the styles and artistic processes used in the creation of culturally and historically diverse two- and three-dimensional artworks, and emulate those styles by creating an original body of work.

VISUAL AND PERFORMING ARTS 1.4 Aesthetic Responses & Critique Methodologies

1.4.12.B.1 Formulate criteria for arts evaluation using the principles of positive critique and observation of the elements of art and principles of design, and use the criteria to evaluate works of dance, music, theatre, visual, and multimedia artwork from diverse cultural contexts and [historical eras](#).

1.4.12.B.2 Evaluate how an artist's technical proficiency may affect the creation or presentation of a work of art, as well as how the context in which a work is performed or shown may impact perceptions of its significance/meaning.

1.4.12.B.3 Determine the role of art and art making in a global society by analyzing the influence of technology on the visual, performing, and multimedia arts for consumers, creators, and performers around the world

LANGUAGE ARTS 3.2 (WRITING)

3.2.12.B.1 Analyzing characteristics, structures, tone, and features of language of selected genres and apply this knowledge to own writing.

3.5.12.A.3 Identify and select media forms appropriate for the viewer's purpose.

LANGUAGE ARTS 3.5 (VIEWING AND MEDIA LITERACY)

3.5.12.B.2 Analyze visual techniques used in a media message for a particular audience and evaluate their effectiveness.

3.5.12.B.3 Analyze the effects of media presentations and the techniques to create them.

APPENDIX B: Resources

Back to the Future. Dir. Robert Zemeckis. Universal. 1985. DVD.

Big Fish. Dir. Tim Burton. Columbia. 2003. DVD

Cooper, Patricia, and Ken Dancyger. *Writing the Short Film*. Boston: Focal Press, 2000. Print.

Gyncild, Brie. *Adobe Photoshop CS6: Classroom in a Book*. Berkeley, CA: Adobe Press/Peachpit, 2012. Print.

Hugo. Dir. Martin Scorsese. Paramount, 2011. DVD.

Jago, Maxim. *Adobe Premiere Pro CC: Classroom in a Book*. San Jose: Adobe Press, 2015. Print.

Katz, Steven D. *Film Directing Shot by Shot: Visualizing from Concept to Screen*. Studio City, CA: Michael Wiese Productions in conjunction with Focal Press, 1991. Print.

Lowell, Ross. *Matters of Light & Depth: Creating Memorable Images for Video, Film & Stills through Lighting*. New York, N.Y: Lowel-Light Manufacturing, 1992. Print.

Mast, Gerald, and Bruce F. Kawin. *A Short History of the Movies*. Boston: Pearson, 2012. Print.

Nick of Time. Dir. John Badham. Perf. Johnny Depp. Paramount, 1995. DVD.

O'Rourke, Terry. "Horror Film Lighting on a Budget" *Videomaker* Oct. 2112: 54-57. Print.

Psycho. Dir. Alfred Hitchcock. Paramount. 1960. DVD.

NewTek Tricaster 460 User Guide Manual. Rev. Feb. 2015.

Smith, Jerron. *Premiere Pro CC Digital Classroom*. Indianapolis, Indiana: John Wiley and Sons, 2013. Print.

Wizard, Mr. "What Is Persistence of Vision? (Mr. Wizard)." *YouTube*. YouTube, n.d. Web. 8 July 2015.

Mobile Applications

Hollywood Camera Works, LLC. Shot Designer. (Version 1.40) [Film Production Mobile Application]

Retrieved from <https://www.itunes.apple.com/us/app/shotdesigner/id556342711?mt=8>

Cinemek, Inc. Hitchcock Composer (Version 1.2.7) [Storyboard Mobile Application]

Retrieved from <https://itunes.apple.com/us/app/storyboard-composer/id325697961?mt=8>

Pure Blend Software. Movie Slate 7. (Version 7.9) [Movie Slate Mobile Application] Retrieved

from <https://itunes.apple.com/us/app/id320315888?mt=8>

Bodelin Inc. ProPrompter. (Version 1.8.6) [Teleprompter Mobile Application] Retrieved from

<https://itunes.apple.com/us/app/proprompter/id309792203?mt=8>

Inkless Ideas LLC. (Version 3.2.5) [Script Mobile Application] Retrieved from

<https://itunes.apple.com/us/app/scripts-pro/id348543183?mt=8>

Software

Adobe Creative Cloud Suite:

Adobe Premiere CC (2015)

Adobe Photoshop CC (2015)

Adobe After Effects CC (2015)

Final Draft 9 (2013)