Unit 1: Professional Development IV

- Reexamine and implement the expectations of Sussex County Technical School regarding student behavior.
- Similarities established and implemented between the professional work-place and the Shop class, through use of the metaphor: *that the shop functions as a "Studio"*.
- Acknowledge and carry out expectations of the instructor for conduct of the student in class, and the professional goals and production schedule for the year, and the necessity for developing time-management skills.
- Continue to perform outline of required readings and project due dates.
- Revisit general safety concerns as outlined in Levels I through III.
- Know and explain the Ethics involved in Work-place cooperation and inter-peer relationships, as well as business standards and practices.
- Plan and implement teacher/student conferencing.
- Exhibit awareness of the components that make effective communication.
- Perform time management skills that increase the effectiveness of learning in the classroom.

Unit 2: Acquisition of Moving Images II

- Revisit the camera and its functions with knowledge learned, specifically giving attention to controlling exposure, shutter speed, focus and focal-length.
- Show steps for proper treatment and care of the camera and any safety issues surrounding its use.
- Exhibit creative and technical capabilities of the camera.
- Know and show the differences between how the camera perceives information versus how the human eye and brain do.
- With acquired knowledge, gauge the image quality and characteristics displayed on the LCD screen and all subsequent monitors and determine its relationship to the actual information captured to the tape or drive.
- Show proficiency at "pulling focus" and an understanding of the appropriate times to do so.
- Show the ability to differentiate between various capture modes, regarding: compression rates, color spaces, aspect-ratios, pixel values, frame rates, inter-laced versus progressive imagery, and broadcast systems (NTSC, PAL, SECAM and variants).
- Technical and creative differences as well as similarities that are characteristic in preparing material for Broadcast vs. Theatrical Screening requirements are utilized.

- Review of current "tape-less acquisition technologies" and new "red-camera" technologies. Show how these technologies affect acquisition and post-Production

Unit 3: Acquisition of Sound for Moving Images II

- Students reexamine and implement the creative and technical capabilities of sound and its influence on the impact of picture alone.
- Students utilize the differences between how the microphone perceives information versus how the human eye and brain do.
- Students demonstrate advanced comprehension of frequency response, dynamic range, equalization and bias issues, compression and expansion, etc.
- Students demonstrate advanced comprehension of types of microphones and their specific purposes and the circumstance in which one type should be used over another.
- Students demonstrate advanced comprehension of audio issues inherent in location acquisition.
- Students demonstrate advanced comprehension of audio issues inherent in studio acquisition.
- Students demonstrate advanced comprehension of Dual-system sound: Capture methods.
- Students demonstrate advanced comprehension of Dual-system sound: Syncing methods.
- Students will be able accommodate for various recordings made under a variety of circumstances.

Unit 4: Advanced Lighting Lab II

- Students display advanced comprehension of the three contributions made by lighting to the image making process.
- Students demonstrate 3-Point Lighting Techniques.
- Students determine Light Qualities (hard/soft) and how to best achieve them.
- Students exhibit advanced comprehension of Close-Up portrait techniques, including Broad, Short, Rembrandt, Split and Butterfly, as well as more experimental set-ups.
- Students demonstrate comprehension of background and set/environment lighting.
- Students demonstrate advanced comprehension of "Fixed" studio lighting for Talk and Interview formats, as well as the lighting for the three-camera "live-to tape" format used in narrative television.
- Students become proficient in selecting appropriate lighting designs as suggested by content, mood and atmosphere in single camera set-ups.
- Students demonstrate comprehension of manufacturers of lighting equipment and the advantages of selecting the right kit for the project, among them: Arri, Mole-Richardson, Lowell, Smith-Victor etc.
- Students know and utilize different lighting; incandescent, florescent, and LED lighting.

- Students make use of Available Light Cinematography and how to control and augment/enhance it.
- Students exploit Natural Light Cinematography determining how to best work with it.
- Advanced rigging for the studio.
- Students develop the creative and technical intricacies of Selective Lighting
- Students overcome the difficulties of blending daylight and tungsten light when forced to do so.

- Students become excellent lighting designers, able to strengthen any concept suggested by content, mood and atmosphere in single camera set-ups.

Unit 5: Pictorial Composition II
- Students resume the study of pictorial composition as it relates to cinema within the 1.33:1, 1.85:1 and 16:9 aspect ratios.
- Students continue to explore the principles set forth in Western Composition from the Renaissance to the present day.
- Students review and expand on the Frame and how information is arraigned within it.
- Students review and develop Space on 3 axes.
- Students review and realize the impact of the strong diagonal on Composition.
- Students review and utilize the concept of Stability and Stasis in Composition.
- Students review and apply the concept of Dynamic Kinesis utilizing its impact on Composition.
- Students review and acquire the pictorial result of arranging objects parallel to the picture-plane, which are contained by the frame lines.
- Students explore the pictorial result of arranging objects perpendicular to the picture-plane, which violate the frame lines.
- Students continue to explore the impact of SHAPE on Composition.
- Students reexamine and resume exploration on the impact of LINE on Composition.
- Students expand on the impact of MOTION on Composition.
- Students illustrate the impact of COLOR on Composition.
- Students explain and implement BRIGHTNESS and CONTRAST on Composition.
- Students use triangular forms in Composition.
- Students demonstrate comprehension of the "rule of threes" in their compositions.
- Students discriminate between "Camera-Placement" and "Composition".
- Students demonstrate knowledge on readings from the works of Josef Albers, Johannes Itten, Henry Rankin Poore, Michelangelo Buonarroti, Billy Bitzer and Gregg Toland among others.
- Students continue with advanced study of the concept of Stability and Stasis taken together with the concept of Dynamic Kinesis and its impact on Composition.

- Students experiment with audience alienation versus sympathy with the audience as suggested by pictorial arrangement of objects and their relationship to the frame lines.

Unit 6: Evolution of the FORMAL Aspects of Cinematic Story-telling II

- Students reexamine and expands on the *shot-equals-scene* aesthetic of the early years of narrative cinema.
- Students continue to examine Analytical Editing and Montage as worked out by D.W. Griffith and Billy Bitzer, and its impact and legacy on the work we produce today.
- Students continue to examine the silent form, and how sound was "shown, conveyed, suggested" in the silent era and its impact and legacy on the work we produce today.
- Continued examination of Expressionism in the work of F.W. Murnau, Fritz Lange, and Josef von Sternberg, and its impact and legacy on the work we produce today.
- Continued examination and use of Russian Avant-Guard as exemplified by Sergei Eisenstein, Dziga Vertov, Lev Kuleshov, and Alexander Dovshenko and its impact and legacy on the work we produce today.
- Continued examination of French Surrealism as exemplified by Jean Cocteau, Salvador Dali and Luis Bunuel and its impact and legacy on the work we produce today.
- Continuing the examination of the impact sound had on the narrative form. Comparing and contrasting Murnau's "The Last Laugh" with "The Lights of New York" and Fritz Lang's "M".
- Students continue on their research paper and a short form film as a summing up of the many formal and thematic developments represented in the above named works and an emphasis on how readily filmmakers today must rely on them...

Unit 7: Screenwriting for Narrative Projects II

- Students continue to explore the Storytellers Art, with research into Aristotle's *Poetics*, the earliest surviving work of dramatic theory. Especially:
- The continued in-depth analysis of PLOT (Story construction)
- In-depth analysis of CHARACTER (Development of personality traits and recognizable human actions and responses to plot stimuli)
- Resume the in-depth analysis of THEME, understanding the "CORE" of the story. (The implicit agenda of the storyteller to share these plot-points and characters with his audience)
- Continue on an in-depth analysis of DIALOGUE (Spoken dialogue or externalized reasoning of characters to advance or examine plot points)
- Resume the in-depth analysis of SPECTACLE (Production value, set-design, wardrobe, hair-makeup, effects, etc.)
- Students are to continue to delve into narrative forms as they have been affected by historical developments in the pictorial arts, and such milestones of story-telling as the inventions of the Novel, the Post-Renaissance Theater, The Motion Picture and Video Camera and the News-Media.

- Students are to continue to examine the similarities and differences between stories as told by Seneca, Shakespeare and Judd Apatow (The Forty-Year-Old Virgin) or similar contemporary comedy.

Unit 8: Advanced Narrative Cinema: Time and Spatial Considerations II

- Continue to examine and utilize the Linear storytelling form.
- Resume utilizing The Beginning, Middle and End. (Intro and Exposition, Character Development, Conflict, Resolution and Denouement.)
- Continue exploration and use of Spatial and Temporal relationships. Establishing when and where narrative events are occurring and the relationship between them, including Parallel Editing.
- Continue to implement the use of announcing time changes effectively, and eloquently.
- Implementation of the difference between forward-moving narrative and exposition.
- Implement sub-plots in the linear context.
- Utilize the Vertical storytelling form.
- Utilize methods for seamlessly moving between spatial and temporal changes, (including addressing multiple sub-plots) and seamlessly moving between linear and vertical situations.

Unit 9: Advanced Narrative Cinema 2 (II)

- Identification and utilization of the difference between the written and spoken word.
- Students will implement When to "show it", when to "tell it".
- Students will continue to develop juggling/balancing sub-plots and helping the audience keep track of a multitude of characters introduced at different times and under different circumstances.
- Students will know the REAL difference between Comedy and Tragedy/Drama explored and dissected.
- Students will know when and how dialogue, real and artificial…when it's need, and when it should never be used.

Unit 10: Working with Actors II

- Continue to utilize the various techniques for working with both non-experienced and experienced actors.
- Continue to develop communication to implement the writer's or director's wishes to the cast to elicit the best performance.
- Show knowledge of conducting a Cast read-through.
- Students will know when to implement the appropriate use of spontaneity and improvisation.
- Identification and utilization of making use of the difference or similarities between performer and character.

- Display knowledge of the ability in understanding the way the performance ought to play.
- Utilize a common language that actors and non-actors can share with the rest of the crew.

Unit 11: Three-Camera set up for "Live-to-Tape" TV and Cinema II

- Students continue to expand the basics of single camera camera-placement to include multiple simultaneous capture stations and arrive at appropriate lighting-schemes effective on all axes simultaneously, in a narrative piece.
- Students continue expand the basics of single camera camera-placement to include multiple simultaneous capture stations and arrive at appropriate lighting-schemes effective on all axes simultaneously, in a talk-show.
- Students will know when to determine when to cut in a "Live" situation and the implementation of live edits on a switcher.
- Continue to familiarize oneself with the MIXER, its functions and capabilities.
- Know to check wireless transmissions between mixer/director and members of the camera and sound departments.
- Continue familiarization of the Audio Board
- Continue to expand knowledge using the Oscilloscope, and balancing the 3 cameras, including gain, white balance, color matching, exposure and image quality.
- Students will know to select correct microphones for the shooting environment, setting them properly, performing sound checks and monitoring levels throughout the shoot.
- Students will successfully produce a "Live-to Tape" show in real time for peer review.

Unit 12: Documentary II

- Students are to show knowledge of the documentary by having examined the work of past masters of the form.
- Through continued research, student understands the documentary form and how it differs from narrative filmmaking.
- Students continue the process of pre-production of a documentary project.
- Students will continue to research legal and copyright issues surrounding the subject.
- Students will continually research ethics, "fair portrayal" and liable issues.
- Location sound, camera and lighting in the uncontrolled environment of the documentary are established and considered for documentary project.
- The Concept of "A" and "B" rolls are further examined

Unit 13: Interview II

- Students continue exploration of the Interview form and other ENG formats by examining the work of past masters of the form.

Unit 14: Pitching and Selling
- ▪ Interesting Acquisitions and Venues in your project.
- • Creating Good Will toward your project in the Professional Community

Unit 15: Complete Pre-Production Workshop II
- • Review process for interviewing and hiring the Line-Producer.
- • Assemble the team.
- • Review and resume casting and working with the Casting Director.
- • Knowledgably select the Director of Photography.

Unit 16: Complete Production Workshop II
- • Controlling the Set.
- • Students will show the ability to handle unforeseen circumstances.
- • Effectively schedule locations, schedules, transportation and craft services, meals etc.
- • Deal with insurance.
- • Students will manage the politics of shooting on location.

Unit 17: Complete Post-Production II
- • Continue to review dailies and selecting takes.
- • Students will know to choose synchronized sound selections.
- • Perform an assembly edit with an assistant editor.
- • Know and implement fine cutting
- • Students will be able to allow for Pick-Ups.
- • Knowledgeably manage visual effects
- • Students will utilize all the necessary skills to successfully produce animation
- • Successfully utilizing the tilting technique
- • Sound design will be created by the advanced student.
- • Students will be knowledgeable on scoring original music.
- • Acquiring Rights to existing music will be reviewed/discussed.
- • Color timing and uniform exposure compensation will be further reviewed and implemented where applicable.
- • Continue on-Lining to Venue Specs and Quality Control.

Unit 18: Marketing and Financing
- • Review finding investors: raising capital for your projects.
- • Review and continue to discuss terms and payouts: "Back-end" vs. "Front-Payouts".
- • Continue to review/evaluate unions and lawyers.
- • Review insurance and liabilities.
- • Assess/examine clearances and securing copyright procedures.

- Review registering titles, design, character copyright and script content.
- Continue to study the process of obtaining errors and omissions insurance.
- Review securing location clearances and product placement (inadvertent or otherwise).
- Evaluate distribution and promotion costs.

Unit 19: Emerging Technologies
- Continue to improve concise communication skills in a society relying less and less on the printed word.
- Review the aspect of 3D as a fad or valuable cinematic tool.
- Students will understand the battle for viewers: The Silver Screen, vs. the Home Theater, the Internet and various "smart devices" able to receive and reproduce content.
- Students will know the effect on the emerging market of newer technologies, venues and the means by which to keep skills and product viable.

Unit 20: Entering the Market for Hire, or applying to a Film School.
- Advanced students will know methods to defend their work
- Students will be knowledgeable on how to be able to establish contacts.
- Review how to offer the re-assurances to an employer during the hiring process.
- Review learning to adapt and make a student's skills valuable in any market.
- Review what colleges are looking for in a student's work

Unit 21: Third and Fourth Level Long-Form Project II
Each Student produces his final long-form project in their 4th year demonstrating his best effort to demonstrate his most profound synthesis of the knowledge acquired from the material put forth in the 3rd Level of the Cinematography & Film/Video Production course of study.

- Senior students finalize and demonstrate the technical and creative differences and similarities inherent in preparing material for Broadcast vs. Theatrical Screening requirements.

NJ Learning Standard 9.3

CONTENT AREA:	STANDARD 9.3 CAREER AND TECHNICAL EDUCATION
ARTS, A/V TECHNOLOGY & COMMUNICATIONS CAREER CLUSTER®	
Number	Standard Statement
By the end of Grade 12, Career and Technical Education Program completers will be able to:	
CAREER CLUSTER®:	ARTS, A/V TECHNOLOGY & COMMUNICATIONS (AR)
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.