

Course: *Creative Digital Media*
Unit #2: *Production*

Year of Implementation: 2023-2024

Curriculum Team Members: Michele Cole (mcole@lrhsd.org), Kirk Seeley (kseeley@lrhsd.org), Christian Hochenberger (chochenberger@lrhsd.org), Peyton Ebbeson (pebbeson@lrhsd.org)

Stage One - Desired Results

Link(s) to New Jersey Student Learning Standards for this course:

<https://www.state.nj.us/education/cccs/2020/2020%20NJSLs-VPA.pdf>

<https://www.state.nj.us/education/cccs/2020/2020%20NJSLs-CLKS.pdf>

https://www.nj.gov/education/standards/clicks/Docs/2014_9.3_21LifeAndCareers.pdf

- **Unit Standards:**

- **Content Standards**

- 1.2.12acc.Cr1d: Apply aesthetic criteria in developing and refining media arts artwork.
- 1.2.12adv.Cn11a: Through relevant and impactful media artworks, demonstrate the relationships of media arts ideas to personal and global contexts, purposes and values.
- 1.2.12adv.Cn11b: Critically investigate and strategically interact with legal, technological, systemic, and vocational contexts of media arts.
- 1.2.12prof.Cr2a: Organize and design artistic ideas for media arts productions
- 1.5.12prof.Cr1a: Use multiple approaches to begin creative endeavors.
- 1.5.12prof.Cr1b: Shape an artistic investigation of an aspect of present-day life using a contemporary practice of art and design.
- 1.5.12acc.Cr1b: Choose from a range of materials and methods of traditional and contemporary artistic practices to plan works of art and design

- **21st Century Life & Career Standards**

- 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-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).
 - 9.4.12.CI.2: Identify career pathways that highlight personal talents, skills, and abilities
 - 9.4.12.DC.1: Explain the beneficial and harmful effects that intellectual property laws can have on the creation and sharing of content.
 - 9.4.12.DC.2: Compare and contrast international differences in copyright laws and ethics.
 - 9.4.12.DC.7: Evaluate the influence of digital communities on the nature, content and responsibilities of careers, and other aspects of society
 - 9.4.12.IML.9: Analyze the decisions creators make to reveal explicit and implicit messages within information and media.
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- **NJ Statutes:** NJ State law mandates the inclusion of the following topics in lesson design and instruction as aligned to elementary and secondary curriculum.

Amistad Law: N.J.S.A. 18A:52-16A-88 Every board of education shall incorporate the information regarding the contributions of African-Americans to our country in an appropriate place in the curriculum of elementary and secondary school students.

Holocaust Law: N.J.S.A. 18A:35-28 Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens.

LGBT and Disabilities Law: N.J.S.A. 18A:35-4.35 A board of education shall include instruction on the political, economic, and social contributions of persons with disabilities and lesbian, gay, bisexual, and transgender people, in an appropriate place in the curriculum of middle school and high school students as part of the district's implementation of the New Jersey Student Learning Standards (N.J.S.A. 18A:35-4.36) A board of education shall have policies and procedures in place pertaining to the selection of instructional materials to implement the requirements of N.J.S.A. 18A:35-4.35.

Diversity and Inclusion (N.J.S.A. 18A:35-4.36a) A board of education shall incorporate instruction on diversity and inclusion in an appropriate place in the curriculum of students in grades kindergarten through 12 as

part of the district's implementation of the New Jersey Student Learning Standards.

Asian American and Pacific Islanders (AAPI) P.L.2021, c.410 Ensures that the contributions, history, and heritage of Asian Americans and Pacific Islanders (AAPI) are included in the New Jersey Student Learning Standards (NJSLS) for Social Studies in kindergarten through Grade 12 (P.L.2021, c.416)

For additional information, see

NJ Amistad Curriculum: <http://www.njamistadcurriculum.net/>

Diversity and Inclusion: <https://www.nj.gov/education/standards/dei/index.shtml>

- (Sample Activities/ Lessons): <https://www.nj.gov/education/standards/dei/samples/index.shtml>

Asian American and Pacific Islanders:

- [Asian American and Pacific Islander Heritage and History in the U.S.](#)

A Teacher's Guide from EDSITEment offering a collection of lessons and resources for K-12 social studies, literature and arts classrooms that center around the experiences, achievements and perspectives of Asian Americans and Pacific Islanders across U.S. history.

Transfer Goal: Students will be able to independently use their learning to successfully produce engaging, professional media through best practices using available technologies.

As aligned with LRHSD Long Term Learning Goal(s): <https://www.lrhdsd.org/Page/6163>

- understand the impact of technology in addressing real-world problems, enhancing life, and extending human capabilities to meet the challenges of 21st century society
- acquire, integrate, and apply design processes and essential technical skills to solve problems, create products, and improve the quality of life for our local and global community

Enduring Understandings

Students will understand that. . .

EU 1

Essential Questions

EU 1

proper camera operation along with utilizing different exposure and focus techniques, creates compelling imagery which has a direct effect on the message.

EU 2

appropriate audio system operation has a direct effect of the message.

EU 3

incorporating the elements of design and composition creates aesthetically engaging media.

- How does the camera operator directly impact the message?
- What skills and techniques are necessary to be a successful camera operator?
- Why are lighting considerations important to color and exposure?
- In what circumstance would one choose a manual focus versus an automatic focus?
- How does a camera operator create depth of field?

EU 2

- What skills and techniques are necessary to be a successful audio engineer?
- How does an environment relate to acoustics?
- How is an audio level meter used in an audio system?
- How does the audio engineer directly impact the message?

EU 3

- What makes compelling media?
- How can composition be used to draw attention to the subject in an image?
- How is the significance and meaning of imagery affected by the composition?
- How do visual elements facilitate the organization of information and ideas?
- How does framing, scale focus and angle affect the psychology of the message?

Knowledge

Skills

Students will know . . .

EU 1

- iris, shutter speed and gain affect exposure. (1.5.12prof.Cr1a, 9.3.12.AR-AV.2)
- the relationship between aperture/f-stop, shutter speed, and ISO. (1.5.12prof.Cr1b, 9.3.12.AR-AV.2, 9.3.12.AR-AV.1, 9.3.12.AR-JB.4)
- white balance affects color. (1.2.12acc.Cr1d, 9.3.12.AR-AV.2, 9.3.12.AR-JB.4)
- zoom, focal length, focus, camera/subject movement (1.5.12acc.Cr1b, 9.3.12.AR-AV.2, 9.3.12.AR-JB.4)
- stability and distance affects framing. (1.5.12prof.Cr1a, 9.3.12.AR-AV.2, 9.3.12.AR-JB.4)

EU 2

- source moves air, which moves mic diaphragm, creating electric flow boosted by mic preamp to line level. (1.2.12prof.Cr2a, 9.3.12.AR-AV.2, 9.3.12.AR-AV.1, 9.3.12.AR-JB.4)
- environments impact acoustics differently and require adjustments. (1.5.12acc.Cr1a, 9.3.12.AR-AV.2, 9.3.12.AR-AV.3)
- source level and pre amp audio levels are different and require adjustment. (9.3.12.AR-AV.2, 9.3.12.AR-AV.3, 9.3.12.AR-JB.4)

Students will be able to . . .

EU 1

- use cameras, stabilizers and rigs in a variety of environments to achieve professional quality camera/subject movement and framing techniques. (9.3.12.AR-AV.2, 9.3.12.AR-AV.3, 9.3.12.AR-JB.4)
- analyze the relationship between available light and iris, shutter speed, gain, and white balance and make appropriate adjustments. (9.3.12.AR-AV.2, 9.3.12.AR-AV.1, 1.2.12adv.Cn11b)
- manually adjust white balance, aperture/fstop, ISO, and shutter speed settings. (9.3.12.AR-AV.2, 9.3.12.AR-AV.3, 9.3.12.AR-JB.4)
- manually control the focus of an image. (9.3.12.AR-AV.2, 9.3.12.AR-AV.3, 9.3.12.AR-JB.4)
- use depth of field preview to selectively focus. (9.3.12.AR-AV.2, 9.3.12.AR-JB.4)

EU 2

- analyze the relationship between source level and preamp level and make appropriate adjustments. (9.3.12.AR-AV.2, 9.3.12.AR-AV.1, 1.2.12adv.Cn11b)
- choose the correct microphone, environment and recording system to achieve broadcast quality audio. (9.3.12.AR-AV.2, 9.3.12.AR-AV.3, 9.3.12.AR-JB.4)
- identify stereo audio recordings and mono recordings (9.3.12.AR-AV.1).

- stereo is 2 separate channels, with different left and right audio signal, while mono is one channel playing equally out of both speakers. (9.3.12.AR-AV.2, 9.3.12.AR-AV.1, 9.3.12.AR-JB.4)

EU 3

- the types of fixed and moving shots. (1.2.12acc.Cr1d, 9.3.12.AR-AV.1)
- headspace and leaddspace impact the composition of an image. (1.2.12acc.Cr1d, 1.5.12prof.Cr1b)
- elements and principles of design. (1.2.12acc.Cr1d, 9.3.12.AR-AV.1)
- directors and cinematographers can manipulate the depth of field in film or photography for a variety of purposes. (1.2.12acc.Cr1d, 9.3.12.AR-AV.2)
- camera focus contributes to visual storytelling. (9.3.12.AR-AV.2, 9.3.12.AR-AV.1, 1.2.12acc.Cr1d)
- depth of field can impact the overall visual storytelling. (9.3.12.AR-AV.2, 9.3.12.AR-AV.1, 9.3.12.AR-JB.4, 1.2.12acc.Cr1d)

EU 3

- identify and capture all fixed and moving shots (1.2.12acc.Cr1d, 9.3.12.AR-AV.1)
- capture and retain an audience through composition (1.2.12acc.Cr1d,).
- identify and demonstrate the elements and principles of design (1.2.12acc.Cr1d, 9.3.12.AR-AV.1, 1.5.12prof.Cr1b).
- manipulate the psychology of the message through composition (1.2.12acc.Cr1d, 1.2.12adv.Cn11b).
- draw attention to the subject through the use of focus and composition.(9.3.12.AR-AV.2, 9.3.12.AR-JB.4, 1.2.12acc.Cr1d)

Stage Two - Assessment

Stage Three - Instruction

Learning Plan: Suggested Learning Activities to Include Differentiated Instruction and Interdisciplinary Connections: Each learning activity listed must be accompanied by a learning goal of A= Acquiring basic knowledge and skills, M= Making meaning and/or a T= Transfer. The following color codes are used to notate activities that correspond with interdisciplinary connections and 21st Century Life & Career Connections (which involves Technology Literacy): Red = Interdisciplinary Connection; Purple = 21st Century Life & Career Connection

- Identify camera operation terms and functions. (A, EU1)
- Examine the effect on color and exposure using iris, shutter, gain, and white balance operation. (M, EU1)
- Capture each shot type with proper color and exposure. (T, EU1)
- Adjust the focus of a camera. (T, EU1)
- Identify audio terms. (A, EU2)
- Reference audio tutorial video or demonstration. (A, EU2)
- Set up Digital Audio Workstation (DAW) to record audio that clips, audio that is clean, and audio that is too low (M, EU2)
- Record voiceover from script for radio commercial (T, EU2)
- Attach an external microphone to a digital camera. (M, EU2)
- Record stand up report with microphone and camera. (T, EU2)
- Record on camera interview with microphone. (T, EU2)
- Identify types of microphones. (A, EU2)
- Identify microphone pick up patterns. (A, EU2)
- Examine the effect of microphone type and pick up patterns has on capturing audio. (M, EU2)
- View exemplars for composition and identify shot types. (A, EU3)
- Identify composition terms. (A, EU3)
- Differentiate the elements and principles of design. (A, EU3)
- Frame the various types of camera shots. (M, EU3)
- Create a series of images incorporating different composition styles. (T, EU3)
- Critique the use of composition techniques in teacher, peer and self samples. (M,T EU3)
- Transfer images from capture device to computer (A, EU1)
- Differentiate the types of lighting used in studio production. (A, EU1)
- Differentiate the types of lighting used in remote production (A, EU1)
- Examine the effects of lighting changes on the subject and scene (M, EU1)

Pacing Guide

Unit #	Title of Unit	Approximate # of teaching days
1	Pre-production	25
2	Production	65
3	Post-production for Video	33
4	Post-production for Photography	32
5	Distribution	25

Instructional Materials

LinkedIn Learning subscription for all Digital Media teachers. (formerly lynda.com)
Storyblocks.com subscription for all Digital Media teachers
Mirrorless cameras
Wired and wireless microphones
Directional microphones
XLR cables
Voiceover baffles/windscreen
Stereo USB microphones
Tripods
LED light panel kit

Accommodations

Special Education: The curriculum will be modified as per the Individualized Education Plan (IEP). Students will be accommodated based on specific accommodations listed in the IEP.

Students with 504 Plans: Students will be accommodated based on specific accommodations listed in the 504 Plan.

English Language Learners: Students will be accommodated based on individual need and in consultation with the ELL teacher.

Students at Risk of School Failure: Students will be accommodated based on individual need and provided various structural supports through their school.

Gifted and Talented Students: Students will be challenged to enhance their knowledge and skills through acceleration and additional independent research on the subject matter.