



MEDIA ARTS MANUAL

Advanced Multimedia
Video Production
Screen Writing as Literature

REDLANDS HIGH SCHOOL 2015

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MULTIMEDIA IN ROOM 1

Computer Labs Rules, Procedures, and Regulations

1. Students are expected to exhibit ethical behavior at all times.
2. Eating (including hard candy), drinking, and chewing of gum in the lab by students or adults are NOT permitted at ANY time.
3. Students are NOT to move any computer, peripheral equipment, or piece/part of any equipment. Contact the teacher or lab supervisor concerning any problem with any of the equipment!
4. Grooming (including hair brushing) or applying of cosmetics in the lab is not permitted.
5. Felt tip pens, sharpies, and paint pens are not permitted in the computer lab. Use ball point pens only.
6. Students are not permitted to remain in the lab unless supervisory personnel are present.
7. When the supervisor leaves an empty lab, all doors will be shut and locked.
8. Students are not permitted to sit on the desk/counter tops, nor on the backs of chairs.
9. All students who use computers at Redlands High School will have completed and signed the Appropriate Use Policy and will have received a copy of both the "Procedures and Regulations" and the "Basic Computer Lab Rules" governing the ethical and responsible use of computers and their associated facilities. Students who have not completed the agreement form will NOT be allowed to use a school computer. NO Exceptions!!
10. During periods 1 through 6, individual students must be referred to a computer lab/classroom (Rms 1, 2, 411, & 408) by a staff member for a specific purpose. A written pass is required.
11. Computer classrooms (Rm. 1 and 411) are open before school, after school, or during lunch only at the discretion of the instructor. A written pass is NOT required during these hours.

12. Students may be assigned to specific computer stations. Students are to leave their stations as they found them: in working condition, neat, and orderly! Students will be held responsible for any damage caused to the computer station and for the removal of any part of the station.
13. NO software of any kind including programs, applications, files, INITs, CDEVs, etc. may be installed on the hard drives of any computer on campus.
14. NO changes, modifications, customization, or upgrades are allowed to the control panels, computer ID information, network ID information or other computer parts.
15. Offensive, deviant, outrageous or antagonistic materials, or that of a questionable nature, are not permitted.
16. Individual software applications may be run for students if the program is approved and submitted in advance by a staff member. The program must be for academic use ONLY.
17. Other than those designed for instructional learning and approved by staff, no headphones, games or audio CDs are allowed.
18. At all times, Rooms 1, 411, & 408 are available ONLY to students who are assigned to a class in that room. Students in these classrooms are responsible for all rules and guidelines in effect in the computer labs.
19. A student who breaks established rules will be asked to leave and may lose the privilege of using the labs for the entire academic year. Appropriate records will be maintained by the lab support person or teacher.
20. Refer to the Academic Code of Conduct for additional standards required of all students.

CELL PHONES, IPODS AND MP3 PLAYERS

DO NOT use cell phones, iPods, or other MP3 players in class at anytime except when permitted by the teacher for INSTRUCTIONAL PURPOSES ONLY!

- ★ NO, you may not charge your phone, your iPod, or any other electronic device off of the computers.
- ★ NO, you may not use iTunes to store your own music and video files for use on your iPod.
- ★ NO, you may not use the computers to download ring tones or anything else.

- ★ While there will be times when headphones are used in class as part of the class work, HEADPHONES ARE NOT TO BE WORN AT ANY OTHER TIMES, NOT EVEN IN ONE EAR!!!

Instructional Tools, Methods, and Strategies

Primary instructional methods and strategies include individual and group project-based learning. Students complete projects independently and with teacher guidance. Students in Multimedia Design CP, Advanced Multimedia Design and Video Documentary work in small groups. Other instructional methods and strategies include lecture, sample work, reading, and Internet research. Lecture notes serve as introductions to projects for each class unit. In addition, sample work by previous students, and professionals are used as examples. A textbook, lab manual, and supplementary readings are used to help familiarize students with the elements of art, the focus of the individual projects, and to aid them in the use of the software and hardware. The Internet is used as a research tool to support student projects, and find production materials like scripts and stock footage.

DUE DATES AND LATE WORK

The due date for an assignment is the date the assignment's score is recorded into the online grading program. Work is accepted after the due date, but not after the close of the quarter or semester grading period.

HARDWARE AND SOFTWARE

Room 1 is equipped with 38 Apple Intel iMac computers, one Apple PowerMac computer used for editing in Final Cut Pro. These computers are used everyday in class by many students. It is everyone's responsibility to keep them clean and in good working order.

The computers in Room 1 are loaded with a variety of software titles used to teach the multimedia courses. The software is licensed to the school and is not available for checkout by the students.

TEXT BOOK

Ragans, Rosaline, *Art Talk*, Glencoe/McGraw-Hill, 1995.

Course Descriptions

MULTIMEDIA DESIGN CP (GRADES 9-12)

UC Category F approved

This one-year introductory level multimedia course uses an integrated/correlated curriculum and has a balanced emphasis on the standards. Students express themselves both creatively and visually. They learn the art elements as a basic

language of art and begin to learn basic art techniques through digital applications like Pixelmator. The purpose is to enable students to understand and appreciate artistic expression through multimedia, and to talk and write with discrimination about the media studied. The goal is to educate students in the art, craft, and technology of multimedia including image manipulation and web site design. The second semester is focused on video production and animation. Students learn a variety of techniques and media applications including animation, non-linear digital video editing. The class offers intensive hands-on production through project-based assignments. The course strives to nurture individual talent and skills, and encourage students to become creative, and thoughtful practitioners in the world of computer media.

MULTIMEDIA 2 (GRADE 10 ONLY)

Prerequisites:

- ★ “A” or “B” in Multimedia Design CP.
- ★ 2.0 GPA

Multimedia 2 is a sophomore level 5-credit course designed to bridge the gap between Multimedia CP and Advanced Multimedia/Video Production. Students are given special and specific assignments to complete for the Friday Show, and other class projects. Through these projects students develop and refine their skill sets in still imaging, animation, video production, and editing. All projects address both the Common Core and CTE standards.

ADVANCED MULTIMEDIA DESIGN (GRADES 10-12)

- ★ UC Category G approved
- ★ Can be taken once
- ★ Articulated with RTF 67 at Riverside Community College

Prerequisites:

- ★ “A” or “B” in Multimedia Design CP.
- ★ 2.0 GPA

This course is comprised of a collection of students working together in small groups to complete cross-curricular school, group and individual media projects. This semester long course uses an integrated/correlated curriculum emphasizing the standards and teaches advanced video editing techniques using Apple’s Final Cut Pro. This is an advanced level multimedia course focused on multimedia production. Students express themselves both creatively and visually based on research and development of artistic skills and techniques. Students create artistic projects that express their ideas, feelings and interpretations of visual, personal and aesthetic experiences.

VIDEO PRODUCTION (GRADES 10-12)

- ★ UC Category G approved (pending)
- ★ Can be taken multiple times

Prerequisites:

- ★ “A” or “B” in Multimedia Design CP.
- ★ 2.0 GPA
- ★ 1 semester of Advanced Multimedia Design

The Video Production course focuses third and fourth year students in the art and process of creating long-form video and DVD projects such as sports documentaries and personal projects. This semester long course develops fundamental skills introduced in the Multimedia Design CP and Advanced Multimedia Design courses through the production of a variety of school-focused video documentaries and student-authored personal projects. Each student contributes to class projects that will span the entire school year. Each phase of the project is graded as components to over-all grades. Each student also writes and produces one 5-minute personal project each semester.

FILM AS LITERATURE/SCREEN WRITING (GRADES 11-12)

- ★ English Elective
- ★ No prerequisite
- ★ Textbook: *Story* by Robert McKee

Screenwriting as Literature is an intensive writing, theory-based, advanced level course aimed at enriching the experience of aesthetic literature and storytelling concepts through the visual medium of film. The students begin to understand film narrative by researching periods of major story evolutions within film history and looking at many of the films that defined those periods. **Story** by Robert McKee will help students understand how narrative and characters work in all literature, not just film. Students will use creative writing techniques when writing dialogue and action. Students will learn how to use Final Draft, an industry standard program, to help perfect the art form in a way acceptable and appreciated by professional institutions. Students will learn best practices and advanced techniques that can be used during the writing process, and once finished students will know how to improve and distribute their screenplays.

Scope and Sequence

	Semester 1	Semester 2
Year 1	Multimedia Design CP (45 Hours) <ul style="list-style-type: none"> ★ Developing Your Online Identity ★ My Profile Page and Blog ★ Musical Composition ★ Imaging Skills ★ Layers/Selections ★ Painting/Blending Modes ★ Art Concepts ★ Elements ★ Design ★ Web Imaging ★ .JPG/.GIF/.PNG/.WebP ★ Buttons/Banners/Animated .gif ★ Podcasting ★ Web Portfolio 	Multimedia Design CP (45 Hours) <ul style="list-style-type: none"> ★ Editing Skills ★ Titles/Transitions ★ Video/Audio Effects ★ Animation Skills ★ Bouncing Ball 1 & 2 ★ Composition Skills ★ Scoring ★ Production Company Wiki ★ Video Production Skills ★ Camera ★ Sound ★ Lighting ★ Production Process ★ DVD Authoring
Year 2	Advanced Multimedia Design (45 Hours) <ul style="list-style-type: none"> ★ Final Cut Pro X ★ Terrier TV ★ Short Script 	Video Production (45 Hours) <ul style="list-style-type: none"> ★ Motion ★ Terrier TV ★ Festival Projects ★ Portfolio Update
Year 3-4	Screenwriting as Literature/ (45 hours) <ul style="list-style-type: none"> ★ English Elective ★ Structure and Story ★ Film History 	

ADVANCED MULTIMEDIA (SEMESTER 1)

FOCUS: Digital Dogz Club

The **Digital Dogz** is the club within the Advanced Multimedia Design course that handles the distribution of project responsibility, fundraising, and public presentation. All projects are supervised and graded by the teacher/advisor.

OFFICERS

- ★ **Teacher/Advisor:** Chief Educational Officer (CEO).
- ★ **President:** Student liaison with Teacher/Advisor. Updates club constitution.
- ★ **Vice President/Equipment Manager:** Equipment check in/out, maintenance, repair, equipment purchase with Treasure/Business Manager.
- ★ **Secretary/Publicist:** Publicity for all public projects. Keeps track of all Board meetings. Keeps all production notebooks.
- ★ **Treasure/Business Manager:** Fundraising, works with Finance Office, and equipment purchase with Equipment Manager.
- ★ **Board:** Includes: CEO, President, Vice President/Equipment Manager, Secretary/Publicist, and Treasurer/Business Manager. The Board meets regularly to consult with the CEO on decisions effecting class.

12 COMMANDMENTS

Courtesy of the Digital Dogz class of 2011.

1. Complete pre-production.
2. Secure talent quickly.
3. Write a script and use it.
4. Make a work schedule.
5. Follow the Rule of Thirds.
6. Use a tripod.
7. While operating the camera, keep your back to the sun and white balance the camera.
8. Communicate clearly.
9. Do your work in class (FOCUS).
10. Use the microphones correctly.
11. Shoot cutaway shots.
12. Wear club shirts on Fridays.

FOCUS: Professional Editing and Production

(AS: 1.0, 2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.3, 5.4, 6.3, 6.4, 6.6, 7.1, 7.2, 7.3, 7.4, 7.5, 7.6, 8.1, 8.3, 8.4, 8.5, 8.6, 8.7, 9.1, 9.2, 9.3, 9.4, 9.6, 9.7, 10.1, 10.2, 10.3, 10.4, 11.1, 11.2, 11.3, 11.4, 11.5)(PS: A1.1, A1.2, A1.3, A1.4, A1.6, A1.7, A1.8, A1.9, A2.1, A2.2, A2.3, A2.6, A2.7, A2.8, A2.9, A3.1, A4.2, A4.3, A4.4, A5.1, A5.2, A5.3, A5.4, A5.5, A5.6, A5.7, A7.1, A7.2, A7.3, A7.5, A8.1, A8.2, A8.3, A8.4, A8.5)(NETS: 1a, 1b, 1c, 1d, 2a, 2b, 2c, 2d, 3a, 3b, 4a, 4b, 4d, 5a, 5b, 5c, 5d)

Semester grades are divided into two categories:

- ★ Class Projects: Festival, Friday Shows (50%)
- ★ Personal Projects: Original Screenplay, Final Cut X (50%)

Finished projects will be viewed in class and critiqued based on a rubric. The creator(s) of the project must be prepared to discuss their own work. Grades are given by the instructor and are based on the quality and creativity of the work completed. Each advanced multimedia student keeps a 3-ring binder in Room 1 of his or her pre-production work, and written work.

PROJECTS: Class (50%)

FESTIVAL PROJECTS

Throughout the year, students will submit small group projects to other festivals including the annual San Bernardino Valley Festival of Student Films. Student attendance at the Valley Film Festival is HIGH recommended.

THE FRIDAY SHOW

Three “Friday Show” projects are produced first semester during Advanced Multimedia:

- ★ Welcome Back
- ★ REV Week or Halloween Special
- ★ Holiday Special

Students will work in small groups lead by the Digital Dogz officers to complete segments for each of these projects.

DVD DOCUMENTARY

The major fundraisers for the Digital Dogz are the sale of DVD documentaries. The art of documentary includes both education and entertainment. The goal is to create a finished project that is both informative and interesting. Conduct research and present it in an entertaining way. Engage the viewer with fascinating facts and stories on a topic related to

the community. Use the elements of art to express mood. Students must produce a video research project about an element of their community. The DVD Documentary Team is responsible for their work schedule and deadlines.

DVD DOCUMENTARY PROCESS

- ★ The **Project Producer** is responsible for the planning and creation of Documentary DVDs. The Executive Producer manages the Production notebook and oversees all aspects of production including editing. The Executive Producer completes a work schedule for the entire project and determines the necessary due dates. The Executive Producer makes sure that all pre-production is complete BEFORE the sports season begins.
- ★ The **Segment Producers** divide the events equally to produce and edit in Final Cut. The Segment Producers are responsible for the segment preproduction and for directing the Talent and Camera Operators.
- ★ One student acts as **Talent** if necessary for voice-over or other on-camera assignments. The Talent is also responsible for scoring the segments in GarageBand, writing original musical compositions, and obtaining rights to use any copyrighted music.
- ★ The **Camera Operators** are assigned to shoot videotape at events. The footage is then edited and prepared for the DVD by the Segment Producers.
- ★ Completed segments are then given to the Project Producer to use in constructing the final DVD.

PROJECTS: Personal (50%)

FINAL CUT PRO X

This hands-on course introduces students to the primary feature set and basic interface of Final Cut Pro. In this course you learn to perform basic editing functions while familiarizing yourself with the user interface. Topics include basic setup, adjusting and customizing preferences and settings, capturing video and audio, various editing and trimming techniques, Ripple, Roll, Slip and Slide tools, audio editing and audio creation, finishing and final output.

LESSONS

- | | |
|---------------------------------|--|
| 1. Exploring the Interface | 7. Applying Transitions |
| 2. Importing Media | 8. Working with Sound |
| 3. Organizing Clips in an Event | 9. Working with Titles, Generators, and Tremen |
| 4. Building the Rough Cut | 10. Retiming and Transforming Clips |
| 5. Finishing the Rough Cut | 11. Applying Effects and Enhancing Color |
| 6. Fine-tuning the Rough Cut | 12. Sharing Your Project |

QUIZZES AND FINAL

An online quiz will be given for each lesson. Quizzes must be taken in Room 1 during class. Students may not take a quiz with their textbook open, or with Final Cut Pro open on the computer (or any other computer around them). Students may not copy and paste or write down the correct answers while taking the quiz. If a student is dissatisfied with his or her quiz score, they may review their study materials and retake the quiz one time in class only. Quiz scores are calculated into the students' semester grade.

A Final Cut final exam is administered on the day of the first semester final.

ORIGINAL SCREENPLAY

Write a 5-page screenplay using these formatting guidelines. Subject matter is up to the student, however it must be appropriate for a public high school. There are to be no references to any intoxicating substances, foul language, and overly violent or overly sexual themes. Suggestion: write about an experience you had or imagined from your childhood around the age of ten years old. It is suggested that scripts be used for personal projects and are due as part of the pre-production. *Story*, by Robert McKee, will be used as a reference text.

Each screenplay must have a:

- ★ **Protagonist** (hero or main character) (*Story* p. 136-141)
- ★ **Antagonist** (villain or opposing force) (*Story* p. 317-318)
- ★ **Plot** (story to tell) including a beginning, middle, and end. (*Story* p. 43)

Each plot must include 5 parts:

1. **Inciting incident** (radical upset to the balance of forces in the protagonist's life) (*Story* p. 189)
2. **Progressive complications** (rising action) (*Story* p. 208)
3. **Crisis** (decision/quest) (*Story* p. 303-304)
4. **Climax** (success or failure) (*Story* p. 309)
5. **Resolution** (falling action) (*Story* p. 312)

FINAL DRAFT

Final Draft 8 is the number-one selling screenwriting program designed specifically to write scripts for film, television and theater, Final Draft automatically formats and paginates to Industry standards with two simple keystrokes. There's no faster way to take an idea from initial concept through to FADE OUT.

Before you launch the application, follow the Quick Start tutorial here: <http://www.finaldrafttutorial.com>

EXPOSITORY WRITING

Students must complete all of the following written assignments.

PRODUCTION JOURNAL

Students are given a composition book at the beginning of each quarter. These composition books are used to write their personal thoughts about class, projects, and life. Composition books are collected at the end of each quarter to check for completed entries. Two entries a week are required. Some class time may be given for writing. Online entries or blogs will not be accepted.

PRODUCTION REPORTS

At the end of each project, each student will complete a Production Report. These reports will be filed to their Blog on Terrier Net. Production Reports must be no less than 100 and no more than 300 words that include a detailed description of the project they completed, and their role in the production. The goal of the production report is for students to reflect on their experiences and efforts and create personal goals for their next production.

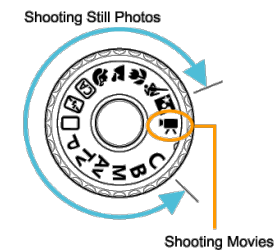
GUIDE: Basic DSLR Operation

Two Canon 60D Digital Single Lens Reflex (DSLR) cameras are available for use in class. They shoot in both still and movie mode. Make sure that an appropriate battery and SD card are inserted. Also make sure the power is turned on.

SHOOTING MODES

1. To change the shooting mode, rotate the **Mode Dial**. Modes include:

- | | |
|--------------------------|-------------------|
| ★ Fully Automatic | ★ Close-ups |
| ★ Disable Flash | ★ Moving Subjects |
| ★ Creative Auto Shooting | ★ Night Portrait |
| ★ Portraits | ★ Movie Mode |
| ★ Landscape | |



FULLY AUTOMATIC SHOOTING

1. Set the **Mode Dial** on the **left side** of the camera body to the **green** rounded rectangle.
2. Aim any **AF** (auto focus) point over the subject.
3. Focus the subject. Press the **shutter button halfway** and the focus ring will auto focus.
4. Take the picture by pressing the shutter button completely.

SHOOTING MOVIES

1. Set the **Mode Dial** to **Movie Mode** (camera). The image will appear on the LCD screen.
2. Focus the subject. Use auto or manual focus by adjusting the **AF/MF switch** on lens. Press the **shutter button halfway** to use auto focus.
3. Press the **camera button** next to the **red** dot above the menu button to start shooting a movie. Press again to stop.

MANUAL EXPOSURE SHOOTING

1. Set the **Mode Dial** to **Movie Mode** (Camera).
2. Press the **MENU** button on the camera body. Look at the LCD screen. Under the first tab, use the round SET button on the camera body to select **Movie exposure**. Select **Manual**. Press **SET** button.
3. To set the **shutter speed**, turn the dial on the **top** of the camera body by the shutter button.
4. To set the **aperture**, turn the dial on the **back** of the camera body around outside of the SET button.
5. Press the **ISO** button on the top of the camera body. Press the selector wheel around inside of the SET button.
6. Focus and shoot the movie (see above).

GUIDE: Lens Types

EF-S 18-135mm f/3.5-5.6 IS: Covering a range from 29mm-216mm in 35mm format, the EF-S 18-135mm f/3.5-5.6 IS offers a combination of size, range and features include high-quality optics, and dedicated image stabilization.

Best use: **general photography and film production.**

Checkout: **Canon 60D - Frank**

EF-S 18-200mm f/3.5-5.6 IS: This standard zoom lens features a wide focal length range from normal to telephoto equivalent to 29-320mm in the 35mm format. It features an Optical Image Stabilizer for up to 4-stops of effective correction even at full zoom. The circular aperture can give beautiful background blur effects.

Best use: **long range close up shots**

Checkout: **Canon 60D - Tom**

EF 70-300mm f/4-5.6 IS USM: a telephoto zoom lens offering a broad range of focal lengths from a single optic, with good optical quality and excellent autofocus performance from its ultrasonic (USM) motor. It has a circular aperture diaphragm to help create natural out-of-focus highlights, and its built-in image stabilizer allows you to handhold the lens at shutter speeds 3 steps slower than would otherwise be possible. This enables sharp imaging when shooting at telephoto lengths and even when shooting in low light.

Best use: **long range film shots**

Checkout **Canon 60D - Dean**



EF 24-70mm f/4L IS USM: With 2 aspheric and 2 UD elements, this lens delivers high-quality images with excellent detail throughout the entire zoom range. A 9-blade circular diaphragm delivers beautiful, soft backgrounds. It offers a minimum focusing distance of 1.25 ft./0.38m across the entire zoom range and has a macro mode at the telephoto end with up to 0.7x magnification (minimum focusing distance becomes 7.87 in./0.2m) and is easily accessible with a one-touch switch.

Best use: **film production**

Checkout: **Canon 5D - Mark**

EF 40mm f/2.8 STM: a light, inconspicuous "normal" lens. A bright f/2.8 maximum aperture allows you to shoot under pretty much any lighting conditions, and the sophisticated lens configuration, including one aspherical element, guarantees high image quality from the center to the edge of the frame. The optimized coatings used in constructing the lens greatly reduce ghosting and flare, and deliver superb color balance.

Best use: **general wide angle photography**

Checkout: **Canon 60D – Jerry or Canon 5D - Mark**

EF 24–105mm f/3.5–5.6 IS STM: the first Canon EF standard zoom lens for full-frame sensor cameras to include a lead screw-type stepping motor (STM) for smooth and quiet AF and tracking while shooting movies or still images. It offers top-notch image quality thanks to two aspheric lenses and a UD lens for sharpness and clarity; optimized lens placement and advanced coatings that reduce ghosting and flare while delivering remarkable color balance; and a 7-blade circular aperture diaphragm that creates gorgeous, soft backgrounds.

Best use: **film production moving shots**

Checkout: **Canon 5D - Tony**



EF 50mm f/1.4 USM: a standard length lens featuring superb quality and portability. Its f/1.4 maximum aperture makes it very effective in low light situations and able to provide shallow depth of field focus. Two high-refraction lens elements and new Gaussian optics eliminate astigmatism and suppress astigmatic difference.

Best use: **wide angle film production**

Checkout: **Canon 5D - Tony**



GUIDE: ISO, Shutter Speed and Aperture

(NASIM MANSUROV <http://photographylife.com/iso-shutter-speed-and-aperture-for-beginners>)

ISO – the level of sensitivity of your camera to available light. It is typically measured in numbers, a lower number representing lower sensitivity to available light, while higher numbers mean more sensitivity. More sensitivity comes at the cost though, as the ISO increases, so does the grain/noise in the images. Examples of ISO: 100, 200, 400, 800, 1600.

Shutter Speed – the length of time a camera shutter is open to expose light into the camera sensor. Shutter speeds are typically measured in fractions of a second, when they are under a second. Slow shutter speeds allow more light into the camera sensor and are used for low-light and night photography, while fast shutter speeds help to freeze motion. Examples of shutter speeds: 1/15 (1/15th of a second), 1/30, 1/60, 1/125.

Aperture – a hole within a lens, through which light travels into the camera body. The larger the hole, the more light passes to the camera sensor. Aperture also controls the **depth of field**, which is the portion of a scene that appears to be sharp. If the aperture is very small, the depth of field is large, while if the aperture is large, the depth of field is small. In photography, aperture is typically expressed in “f” numbers (also known as “focal ratio”, since the f-number is the ratio of the diameter of the lens aperture to the length of the lens). Examples of f-numbers are: f/1.4, f/2.0, f/2.8, f/4.0, f/5.6, f/8.0.

GUIDE: GoPro Basic Operation

1. Insert a **Micro SD** card into the camera.

2. **Power the camera on.** Press and release the **Mode** button (on front of camera). The **red** Status Indicator Lights flash three times and the Sound Indicator emits three beeps.
3. **To record Video,** verify the camera is in Video mode. If the Video icon on your camera's LCD screen is not showing, **press the Mode button repeatedly until the Video icon appears.**
4. **To start recording:** Press and release the **Shutter button** (S - on top of camera). The camera will emit one beep and the **red** Status Indicator Lights will flash while recording.
5. **To stop recording:** Press and release the **Record button.** The **red** Status Indicator Lights flash three times and the camera emits three beeps to indicate recording has stopped.



GUIDE: GoPro>iPad Monitor Sync

1. Insert a **Micro SD** card into the camera.
2. **Power the camera on.** Press and release the **Mode** button (on front of camera). The **red** Status Indicator Lights flash three times and the Sound Indicator emits three beeps.
3. Make sure that the **Wi-Fi** (side button) is on. Check the LCD status screen for the Wi-Fi symbol.
4. **Power the iPad on.** Press the Sleep/wake button (on top) or press the Home button (on front).
5. **Swipe** “slide to unlock.”
6. Tap **Settings**. Tap **Wi-Fi**. Select the GoPro camera signal. Password is **terriers**. Press the iPad button.
7. Tap the **GoPro app** to launch.
8. Tap **CONNECT & CONTROL**. Make sure the Video icon is visible next to the **red** Record button.

9. To record Video, tap the **red Record button**. To stop recording, tap the **red** record button a second time.

GUIDE: iPad Movie★Slate

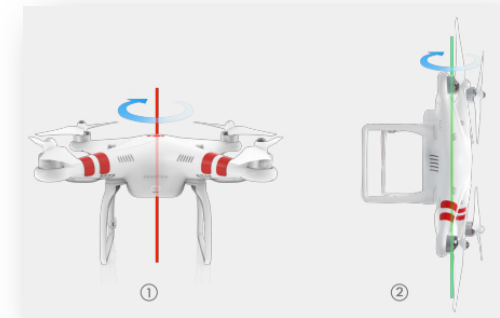
1. **Power the iPad on.** Press the Sleep/wake button (on top) or press the Home button (on front).
2. **Swipe** “slide to unlock.”
3. Tap the **Movie★Slate** app to launch.
4. **Enter appropriate data** into the available fields including: Slate, Card #, Scene, Take, Prod(ucer) Dir(ector), DP (Director of Photography), Date, Cam(era), FPS (Frames per second), F/X (Effects), INT, EXT, NITE, MOS (without sound).
5. **Photograph your MovieSlate** by holding it up in front of the camera.
6. **Tap the clapper sticks** to start a shot. This will simultaneously save its data and the timecode to MovieSlate’s shot log history.
7. **Complete the “shot in progress mode” notes** including: Shot Title, shot type note, keywords, picture rating, sound rating and Circle Take. When the director shouts “cut,” tap **End the Shot**.
8. You may also tap **False Take** to restart. The Slate and Take numbers will automatically advance.
9. When finished, tap the **History** icon on the bottom menu. A list of your shots will appear. Use this data when capturing only your best takes.
10. You may also tap the **Camera** icon on the bottom menu to save specific camera information: Camera Name, Lens, etc.



GUIDE: GoPro Drone Setup

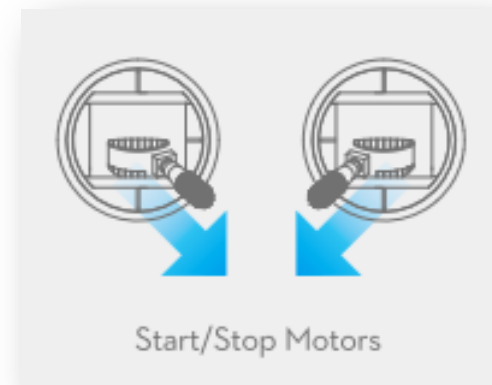
1. **Prepare the remote control.** Make sure the S1 and S2 levers are switched to the upper most position.
2. **Turn the flight battery on.** Press the circular button once, the press and hold for 2 seconds.
3. **Check the LED flight indicators.** Slow yellow flashing indicates ready to fly.
4. **Calibrate the compass.** Rapidly flip the S1 switch from “fully up “ to “fully down” position at least 6 times. Once the LED Flight Indicators change to display solid **yellow**, the compass calibration mode has been initiated. Hold the Phantom 2 **horizontally**, rotate 360° on its center axis until the LED Flight Indicators switch to solid **green**. Turn the Phantom 2 **vertically**, rotate 360° on its center axis until the LED Flight Indicators disappear.

ATTENTION: If the LED Flight Indicators flash **yellow** and **red** the process has FAILED.

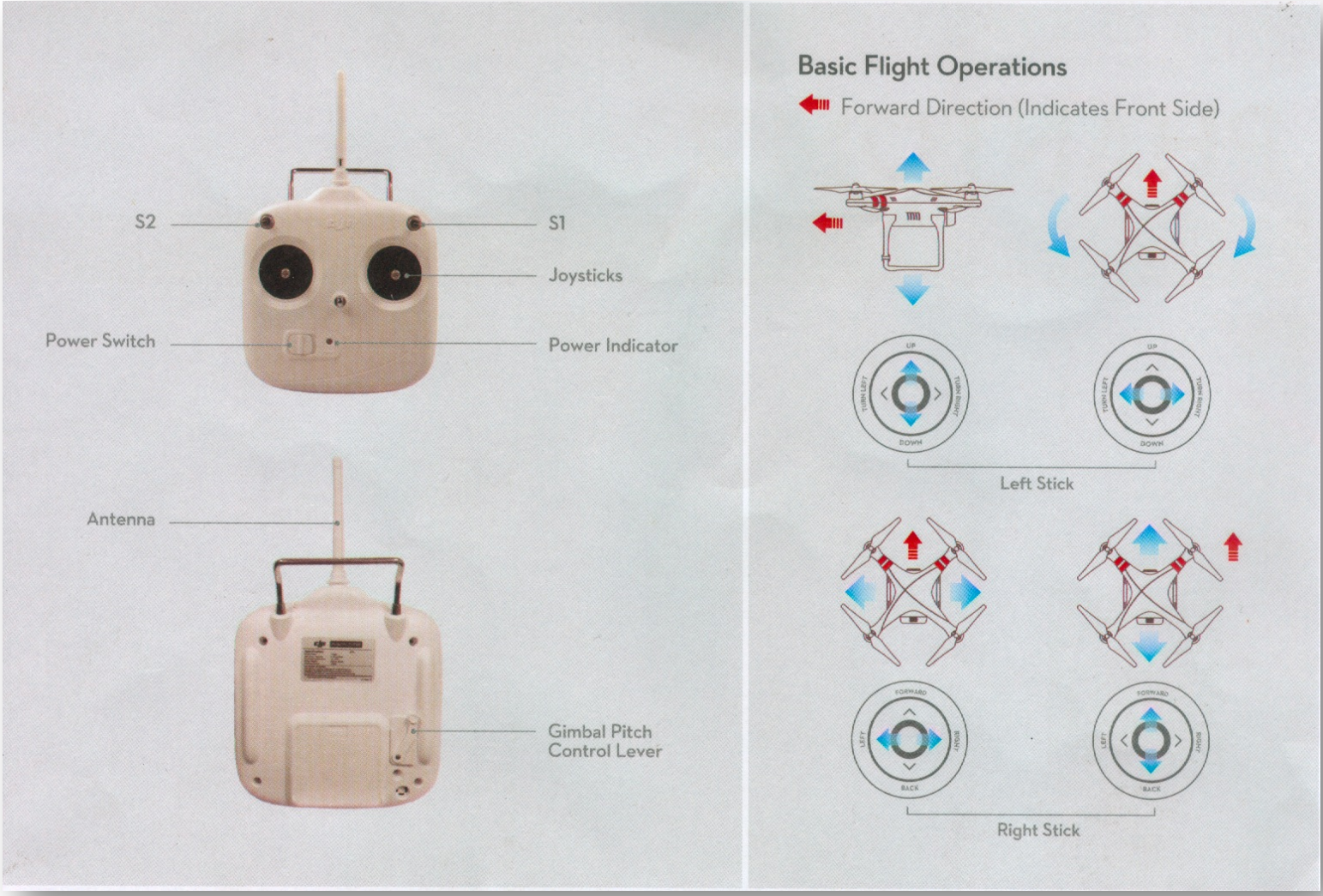


GUIDE: GoPro Drone Operation

1. Place the Phantom 2 on the ground with the Battery Level Indicator lights facing you.
2. Switch on the Remote Controller. Turn on the flight battery.
3. Pull both sticks on the remote controller to the inside bottom corners as shown to start/stop the motors.
4. Start flying! ATTENTION: **ONLY** stop the motors **AFTER** the Phantom 2 has landed. **DO NOT stop the motors during flight.**



5. Remote Instructions:



GUIDE: TASCAM Operation

1. Move the **HOLD slider** on the left of the device towards the arrow.
2. **Power the TASCAM DR-40 on.** Hold down the Power/Home button.
3. Hold down the **REC MODE** button.
4. Watch the **REC MODE** menu in the LCD screen.
5. With REC MODE highlighted, press the right fast-forward arrow button in the lower wheel or control buttons to select **Mono**.
6. Press the left fast forward arrow button to select REC MODE, then the minus button to select SOURCE. Press the right fast-forward to select either **INT MIC MONO** (top mics) or **EXT IN 1** (shotgun mic plugged in to EXT MIC/LINE IN L).
7. Press the **HOME** button.
8. Press **RECORD** button once to check the audio level. Use the + INPUT LEVEL – button on the left side of the device to adjust the input level.
9. Press the RECORD button a second time to begin recording (watch for the counter to start counting.)
10. Press the **RECORD** button again to pause. Press **HOME** to stop recording.



GUIDE: Advanced Room 3 Studio Operation

SAVING BACKGROUND IMAGE AND VIDEO FILES INTO THE INTERNAL MEMORY

1. On the Mac Pro, open the background image. **Mirror Displays** (⌘F1). Expand full screen.
2. On the AG-HMX100, press the **INT VIDEO** button below the LCD screen.

3. Using the rotary 1 control, select [MEMORY]. Using the rotary 2 control, set [PAGE] (page number).
4. Using the rotary 3 control, set [FRAME] to 1 for a still image; set to 2 or more (duration) for a video background.
5. Press the Program (A/PROG) **Shift 7(3)** button to select the background image or video from the Mac Pro.
6. Using the rotary 5 control, set [MODE] to [WRITE]. Start playback on the Mac Pro if necessary.
7. Press the ↵ key. Press the Program (A/PROG) INT button to switch the display source to the internal file or video.

PREVIEW THE STILL IMAGE OR VIDEO SAVED IN INTERNAL MEMORY

1. On the **AG-HMX100**, press the **INT VIDEO** button below the LCD screen.
2. Press the Program (A/PROG) INT button to switch the display source to the internal file or video.
3. Set [MODE] to [PREVIEW] using the rotary 5 control.
4. Set [PAGE] (page number) using the rotary 2 control.
5. Set [FRAME] to the number of frames to preview using the rotary 3 control. Select 1 for a still image.
6. To preview the **still** picture, select [FRAME] (frame display) or [FIELD] (field display) using the rotary 4 control. To preview the **movie**, select [REPEAT] (repeat playback) or [ONCE] (only-once playback) using the rotary 4 control.
7. Press the ↵ key.
8. To select the next saved image or movie, use the rotary 2 control to select the next page. Press the ↵ key.

CHROMA KEY

Chroma keying is a function for removing a specified color range from one image and keying another image to the range.

1. On the **AG-HMX100**, press the Preset (B/PRESET) camera 1 or 2 button to select the live image.
2. Press the **CHROMA KEY** button in the **PATTERN** area.
1. Move the chroma key cursor (joystick) on the preview image to the color (**green** for example) to be removed using the joystick, and press the ↵ key (below **CANCEL**). Up to three colors (use the Rotary 2 control to switch) can be stored and removed from an image. To cancel a stored color, hold down SHIFT and tap any number on the keypad.

2. To set the chroma key in detail:
 - ★ Set [SLICE] of the selected color in the range of 0 to 255 using the rotary 3 control. The slice is set to specify the **color density** (saturation) in the area to be removed. For example, if you specify **green** using the joystick, the setting value can be increased to remove only **green** darker than the specified **green**.
 - ★ Set [SLOPE] of the selected color in the range of 0 to 15 using the rotary 4 control. The slope is set to specify the **range** (hue) of the color to be removed. For example, if you specify **green** using the joystick, the setting value can be increased to remove only **green** closest to the specified blue.
 - ★ Set [K LEVEL] (**transparency** level of the key) in the range of 0 to 255 using the rotary 5 control.
3. Additional adjustment can be made to [COLOR CANCEL] (color blur), [CROP], [EFFECTS], and [BORDER].
4. When ready, press the Program (A/PROG) INT button to set the desired background replacing the **green** screen.

VIDEO PLAYBACK

1. On the **Mac Pro**, open the video for playback.
2. Mirror Displays (⌘F1). Expand full screen.
3. Press Play (spacebar).
4. On the **AG-HMX100**, press the Preset (B/PRESET) Shift 7 button to select the video image.
5. Adjust the Left and Right audio levels with the identified sliders.

DOWNSTREAM KEY (DSK)

A downstream key is an image or title displayed in the foreground or your image.

1. On the AG-HMX100, press the DSK FADE button below the LSD screen.
2. At DSK SOURCE, use the rotary 2 control to select KEY: DVI-I.
3. Confirm that the DSK execution button (upper right corner above the number pad) is off.
4. Press the Program (A/PROG) **Shift 7(3)** button to select the image or title from the Mac Pro.
5. Use the rotary 4 control to select the page number of memory where the title is saved.
6. Set [MODE] to [WRITE] using the rotary 5 control, and press the ↵ key.

7. Press the DSK selector button (left side under –Preview–).
8. Set the detection level of the key video by changing slice or slope setting.
9. Set the DSK transition time (from insertion start to end) ("To set the DSK transition time" on this page).
10. Press the DSK execution button. The button is lighted, and flashes while the key is being inserted.

VIDEO PRODUCTION (SEMESTER 2)

FOCUS: Professional Production

(AS: 1.0, 2.1, 2.2, 2.3, .24, 2.5, 2.6, 3.1, 3.2, 3.3, 3.4, 3.5, 3.6, 3.7, 3.8, 3.9, 4.1, 4.2, 4.3, 4.4, 4.5, 4.6, 5.1, 5.2, 5.3, 5.4, 6.3, 6.4, 6.6, 7.1, 7.2, 7.3, 7.4, 7.5, 7.6, 8.1, 8.3, 8.4, 8.5, 8.6, 8.7, 9.1, 9.2, 9.3, 9.4, 9.6, 9.7, 10.1, 10.2, 10.3, 10.4, 11.1, 11.2, 11.3, 11.4, 11.5)(PS: A1.1, A1.2, A1.3, A1.4, A1.6, A1.7, A1.8, A1.9, A2.1, A2.2, A2.3, A2.6, A2.7, A2.8, A2.9, A3.1, A4.2, A4.3, A4.4, A5.1, A5.2, A5.3, A5.4, A5.5, A5.6, A5.7, A7.1, A7.2, A7.3, A7.5, A8.1, A8.2, A8.3, A8.4, A8.5)(NETS: 1a, 1b, 1c, 1d, 2a, 2b, 2c, 2d, 3a, 3b, 4a, 4b, 4d, 5a, 5b, 5c, 5d)

Semester grades are divided into three projects:

- ★ Class Production 40%
- ★ Personal Production 40% (including writing assignments)
- ★ DVD Portfolio 20%

Finished projects will be viewed in class and critiqued based on a rubric. The creator(s) of the project must be prepared to discuss their own work. Grades are given by the instructor and are based on the quality and creativity of the work completed. Each advanced multimedia student keeps a 3-ring binder in Room 1 of his or her pre-production work, and written work.

PUBLIC PRESENTATION

In addition to regular screenings of the Friday Show online and on campus, second semester projects will be entered and shown at the Valley College Film Festival. **Attendance of ALL Digital Dogz at ALL festivals is REQUIRED!**

PROJECTS: Class (40%)

FRIDAY SHOW

The Friday Show airs weekly on Terrier TV. The Friday Show is a positive reflection on the life and times of Redlands High School.

TERRIER TV JOBS

- ★ Episode Producer/Final Cut Editor (1)
- ★ Segment Producer/Editor (3-4)
- ★ Talent/Composer (3-4)
- ★ Camera Operator/Animator (3-4)

THE TERRIER TV PRODUCTION PROCESS

- ★ Two production companies of 10 to 13 students have two weeks each to produce a 10 minute Friday Show.
- ★ Each company includes 1 Episode Producer/Editor, and at least 3 Segment Producers/Editors, 3 Talent/Composers, and 3 Camera Operator/Animators.
- ★ Each **Episode Producer/Final Cut Editor** is responsible for creating, editing, and delivering one 10 minute Friday Show every other week. In addition, they are responsible for a 30 second intro, and 30 second outro for each episode.
- ★ Each **Segment Producer/Editor** is responsible for creating, editing, and publishing a webpage to RHX one 2 to 3 minute segment every other week.
- ★ Each **Talent/Composer** is responsible for writing a script, performing in, and scoring one 2 to 3 minute segment every other week. In addition they write a brief description of the segment for RHX.
- ★ Each **Camera Operator/Animator** is responsible for storyboarding, shooting, editing, and adding animation (to either part of the segment or the whole segment).

THEMED EPISODES

Episodes should revolve around a common theme. Some weeks are easy: Homecoming, Halloween, Spring Break, Prom. Some weeks will be more challenging. The week's theme should act as a thread that travels through each segment including the intro, the outro and the website tying it all together.

SEGMENTS

Each week's episode will include 3 to 4 segments. Some segments will appear more often than others. New episode ideas are always welcome. Examples of weekly Friday Show 2-3 minute segments include:

- ★ Student Life
- ★ Teacher Biography
- ★ Club Profile
- ★ ASB
- ★ Sports
- ★ Special Events
- ★ Freetime
- ★ Cartoon

EXAMPLE: Student life

Everyone wants to be more successful. People like Walt Disney and Steve Jobs were regular people, but with something most people don't have, monster success. How did they achieve this success? What makes them so successful? Inquiring minds want to know. People are fascinated with other peoples' lives, and love watching them on TV. Now is your chance to present a successful person here at RHS. Choose a student at RHS who has achieved great success (ex. an athlete, academic, artist, ASB member, or any other), but who is not necessarily the most popular, or most known student on campus. Paint a portrait of this student's life at RHS by interviewing them on camera, and following them around through their day. Combine the best interviewing techniques as used by Barbara Walters, and the best human-interest techniques as used by *Biography*. What is interesting about this student? What makes them stand out? To whom or what do they owe their success? What are their future plans? What is their day like? Who do they hangout with? What do they like to do for fun? And so on.

BASIC SEGMENT ELEMENTS

- ★ Cutaway shots
- ★ Soundtrack (25% volume under dialogue)
- ★ Voice Over
- ★ Lower 3rd Titles
- ★ Steady camera work
- ★ Always white balance camera

FESTIVAL

At the end of the fall semester, a handful of original 5-page scripts will be selected by the Digital Dogz to be produced and submitted to the Valley Film Festival in the spring. Students will sign up for a script of their choice and assist in its production working in small groups. All the rules of pre-production, production, and postproduction apply.

Cast actors from your group, the Drama Department, or other people on campus. Scout the perfect locations on-campus to use for shooting. Focus on the art direction, making the story as believable as possible. Choose a script with a message, find a target audience, and design your production with the goal of communicating directly to those people. Keep projects no longer than 5 minutes in length.

CLIENT PROJECTS

The art of documentary includes both education and entertainment. The goal is to create a finished project that is both informative and interesting. Conduct research and present it in an entertaining way. Engage the viewer with fascinating

facts and stories on a topic related to the community. Use the elements of art to express mood. Students must produce a video research project about an element of their community. The DVD Documentary Team are responsible for their own work schedule and deadlines.

PROJECTS: Personal (40%)

MOTION 5

Create brilliant titles, transitions, effects, and more with Motion 5, the motion graphics companion to Final Cut Pro X. This hands-on course starts with motion graphics fundamentals and moves into compositing, animation, and the world of 3D. Explore new intelligent templates to quickly and flexibly create high-quality effects, titles, transitions, and generators as well as create rigs to adjust related parameters with a single control.

Multiple project tasks are completed. Chapter tests are given at the end of each chapter. When the students feel ready, they can take the Motion 5 Exam for certification in Motion 5.

STUDENTS WILL LEARN

- ★ Creating Smart Motion Templates and publishing them to Final Cut Pro X.
- ★ Creating parameter rigs to quickly adjust related parameters with a single control.
- ★ Understanding behavior-based animation.
- ★ Using keyframes to create animation.
- ★ Creating content with Generators, shapes and paint strokes.
- ★ Stabilizing and tracking media.
- ★ Animating cameras and using advanced 3D features. Quizzes and final

An online quiz will be given for each lesson. Quizzes must be taken in Room 1 during class. Students may not take a quiz with their textbook open, or with Motion 5 open on the computer (or any other computer around them). Students may not copy and paste or write down the correct answers while taking the quiz. If a student is dissatisfied with his or her quiz score, they may review their study materials and retake the quiz one time in class only. Quiz scores are calculated into the students' semester grade.

A Motion 5 final exam is administered on the day of the first semester final.

PLACEHOLDER EDIT

As a last step in the preproduction process, **every student** (whether their script is produced or not) creates a storyboard animation in Final Cut Pro X.

1. Using GarageBand, record yourself reading your 5-page script out loud. Include all of the scene headings, action, character cues, dialogue, and transitions. This will also estimate the running time of the finished project.
2. Share the recording to Final Cut Pro X. Add to the primary storyline in the magnetic timeline.
3. Add specific placeholders to the primary storyline reflecting the different shots for each scene.
4. Describe each scene and shot in the text field for each placeholder (i.e. Scene 1 Shot 1, etc.)
5. Export as a QuickTime movie. Use the Placeholder Edit to guide the production process.



WRITING

Students must complete all of the following written assignments.

- ★ Production Journal (see details in Advanced Multimedia)
- ★ Production Reports (see details in Advanced Multimedia)

PROJECT: Portfolio Update (20%)

In Multimedia Design CP you created a DVD Portfolio. Now it is time for you to create a new DVD portfolio with your work from Advanced Multimedia. **All the work on this project must be your own original work!**

PART A: WRITTEN AND SPOKEN COMMENTARY OF PROJECT

1. Choose your three (3) favorite segments or episodes or projects that you worked on this semester. Answer the following for each project in a **narrative**:
2. What was your original idea?
3. What is the specific meaning of the project to you?
4. Describe the complete production process you used.

5. Describe how you used the elements of Art to express mood.
6. What were some of your personal favorites about the project?
7. Post your written response on each individual movie submenu.
8. Record commentary for this project and add it to your video project using Final Cut Pro X or GarageBand.
9. Include links on your movie submenu to both versions of your video project: one with commentary, and one without.

PART B: DVD UPDATE

1. Create a still images or animation to use as submenu buttons for each project.
2. Open your login_portfolio project folder from your documents.
3. Create a new folder called “adv_media” in your login_portfolio folder.
4. Move your selected advanced projects into the “adv_media” folder.
5. Open your portfolio in iDVD.
6. Go to the Advanced Menu.
7. Create three submenu buttons and place the appropriate still image or animation in these submenu buttons.
8. Open the first submenu. Add an appropriate background and soundtrack for this submenu.
9. Place both the regular and commentary segment or episode .mov files on this submenu.
10. Repeat steps 8 through 10 for the other two segments or episodes you selected.
11. Update your Profile Webpages and Video as well as text Resume.

PART C: ARCHIVE PROJECT

Creating an archive of your DVD Portfolio will allow you to add more work to it at a later date.

12. In iDVD, go to File>Archive Project...
13. In the dialogue box that appears type at:
14. Save As: login_dvd Archived

15. Where: login_portfolio
16. Check: Include themes
17. Check: Include encoded files
18. Click the **Save** button.

PART D: ADD DVD-ROM CONTENT

1. In iDVD go to Advanced > Edit DVD-ROM Contents...
2. In the DVD-ROM dialogue box select Add Files...
3. Navigate to your login_portfolio folder in your documents folder and select your login_resume file. Click Open.
4. Select Add Files... again. Now select your first semester web portfolio. Click Open.
5. Select Add Files... again. Now select your DVD Box Sleeve and Disc Label files. Click Open.
6. Select Add Files... again. Now select your login_dvd Archive. Click Open.
7. Now add any other files you want to include in the read only portion on the DVD.

PART E: SAVE AS DISK IMAGE

THE DISC IMAGE PROCESS WILL TAKE THE MAJORITY OF THE PERIOD! PLEASE BEGIN THIS PROCESS AT THE BEGINNING OF YOUR CLASS PERIOD!!! CREATE A DISK IMAGE BEFORE PART H: BURN DISC.

1. Budget 20-30 minutes to save your disk image.
2. Launch iDVD.
3. Go to Project>Project Info (⌘I).
4. Confirm at Disc Name that you typed: login_portfolio
5. Confirm that Encoding: is set to High Quality.
6. Check to make sure that there are no **red** bars visible.
7. If your DVD Capacity is too full, you must delete some files from your DVD-ROM contents.

8. If your Motion Menus are too long, you must go back to each menu and shorten the Loop Duration.
9. When you are finished, and you have completed the grading rubric check sheet you may save your disc image.
10. Go to File>Save as Disc Image...(⌘ⓂR)
11. At Save Disc Image As...
12. Save As: login_portfolio
13. Where: Desktop
14. Click Save.
15. Double click the .img file to open the disc image. Launch DVD Player to test your project.
16. When finished, drag **the login_portfolio.img** file drag to the **hand-in folder** and submit your score sheet.
17. **OPTIONAL:** Plug A usb drive into the computer and drag your login_portfolio.img file onto your drive.

PART F: BURN DISC (OPTIONAL)

THE BURN PROCESS WILL TAKE THE MAJORITY OF THE PERIOD! PLEASE COMPLETE PART G FIRST!! PLEASE BEGIN THIS PROCESS AT THE BEGINNING OF YOUR CLASS PERIOD!!!

1. Quit iDVD.
2. Launch Disk Utility from the Applications>Utilities folder.
3. Drag your **login_portfolio.img** file from the desktop into the rectangular window on the left below SuperDrive.
4. **Click** on the login_portfolio.img title in Disk Utility to select it. Then click the **Burn** button in the top tool bar.
5. Write your name and the date on your DVD-R and insert it into the optical drive slot on the right side of the computer.
6. Click **Burn**.
7. When the disk is finished it will pop back out of the optical drive slot.
8. Remove your DVD disk and take it home.

SCREENWRITING

FOCUS: Screenwriting

(AS 1.0, 2.1, 2.2, 2.3, 2.4, 2.5, 3.2, 3.6, 4.1, 4.2, 4.3, 5.1, 5.2, 5.3, 6.6, 7.4, 8.3, 8.6, 9.2, 9.3, 10.3, 10.4, 11.4)(PS A1.1, A1.4, A1.5, A1.6, A2.1, A2.2, A3.2, A3.3, A3.6, A4.3, A4.6, A5.1, A5.3, A5.5, A6.1, A6.2, A7.1, A7.2, A7.3, A7.5, A8.1, A8.2, A8.4, A8.5)(NETS 1a, 1b, 2a, 2b, 3a, 4a, 4b, 5a, 5b, 5c, 6b)

Weekly Schedule:

- ★ **Monday:** Film History
- ★ **Tuesday:** *Story* by Robert McKee
- ★ **Wednesday/Thursday:** Script Reading/Writing
- ★ **Friday:** Film Critiques

PROJECT: 22 page Short Screenplay (50%)

Each student will write his or her own screenplay using Final Draft.

The writing process will include a **pitch, character structure, step outline, treatment, first draft, peer draft, final draft, and query letter.**

Each screenplay story must include:

- ★ **Protagonist** (hero or main character)
- ★ **Antagonist** (villain or opposing force)
- ★ **Plot** (story to tell) including a beginning, middle, and end.

Each plot must include 5 parts:

1. **Inciting Incident** (radical upset to the balance of forces in the protagonist's life) p. 189
2. **Progressive Complications** (rising action) p. 208
3. **Crisis** (quest) p. 303
4. **Climax** (success or failure) p. 309

5. **Resolution** (falling action) p. 312

Consider writing an episode to one of the following TV templates available in Final Draft 9:

- | | | |
|------------------------|------------------------|-----------------------|
| ★ Arrested Development | ★ Grey's Anatomy | ★ Pretty Little Liars |
| ★ Community | ★ Mad Men | ★ Sons of Anarchy |
| ★ Covert Affairs | ★ Modern Family | ★ South Park |
| ★ Criminal Minds | ★ NCIS | ★ The Simpsons |
| ★ Elementary | ★ New Girl | ★ Two and a Half Men |
| ★ Family Guy | ★ Parks and Recreation | ★ Workaholics |

THE WRITING PROCESS

Checkout the Final Draft tutorial here: <http://www.finaldrafttutorial.com>

PITCH

Write a one-paragraph synopsis of the idea. Include the **main character(s)**, their **goal(s)**, and the **obstacle(s)** to achieving their goal(s). **Keep it simple!**

CHARACTER STRUCTURE

Complete one character structure worksheet for each major character in your story.

STEP-OUTLINE

A step-outline is the story told in steps. Use index cards to write your step-outline (*Story* p. 412-416). Write a short description of each scene, using one or two sentence statements, simply describe what happens in each scene, how it builds, and turns. On the backside of each card, number the scene and indicate what step in the design of the story the scene fulfills.

TREATMENT

Expand the step-outline to a full-page, double-spaced, 12-point font, present tense, moment-by-moment narrative description. Do not include dialogue, only subtext: the true thoughts and feelings underneath what is said and done.

FIRST/PEER/FINAL DRAFT

- ★ Submit the **FIRST draft** of your script by the end of the **8th week** of class.
- ★ Share your second draft with a student in class and exchange notes by the end of the **13th week** of class.
- ★ Submit the **FINAL draft** of your script by the end of the **17th week** of class.

QUERY LETTER (EMAIL) AND FESTIVAL SUBMISSION

Using the Final Draft 9 Query Letter template, write a query letter to email to the production company who makes the show of the script you wrote. Send the email and see if they respond!

Submit your short screenplay to any student film festival – you might just win!!

GUIDE: Screenwriting Conventions

- ★ Avoid “On the Nose” Dialogue (use subtext).
- ★ Capitalize main character’s names and add an age range when they are introduced.
- ★ Do not add camera cues of any kind.
- ★ Join the scene late; then leave early.
- ★ Include either Day or Night at the end of scene headings.
- ★ **Show, Don’t Tell.**
- ★ Split action into 2-4 line chunks.
- ★ Use dashes (-) in place of ellipses (...).
- ★ Write action in present tense.
- ★ Write dialogue like people actually talk.
- ★ Write parenthetical instructions only when absolutely necessary.

GUIDE: McKee’s Film Genres

- | | | |
|--------------------|--------------------------|---------------------|
| 1. Love Story | 10. Education Plot | 19. Mockumentary |
| 2. Horror Film | 11. Disillusionment Plot | 20. Musical |
| 3. Modern Epic | 12. Comedy | 21. Science Fiction |
| 4. Western | 13. Crime | 22. Sports Genre |
| 5. War Genre | 14. Social Drama | 23. Fantasy |
| 6. Maturation Plot | 15. Action/Adventure | 24. Animation |
| 7. Redemption Plot | 16. Historical Drama | 25. Art Film |
| 8. Punitive Plot | 17. Biography | |
| 9. Testing Plot | 18. Docu-Drama | |

GUIDE: Final Draft Peer Revisions

1. Place a copy of your screenplay.fdx file in the **Second Drafts** folder on the server.

2. **Choose another student's screenplay.fdx** file and move it to your desktop. Move the same file from the Second Drafts folder to the trash (⌘ delete) so that it does not get selected twice.
3. Open the other student's screenplay.fdx file in **Final Draft**.
4. **File>Save As...** (⇧⌘S) Rename at Save As: **title_login_notes**. Use their original title plus your login name.
5. **Production>Revisions...** Check the box next to **Revision Mode**.
6. At **Edit revision set labels:** type in **login_notes**. Use your login name.
7. At **Revised text appearance:** click on the color swatch next to Color: and select a new color (if desired). **Click Ok**.
8. Click the **Flag Icon** in the upper right corner to launch the **ScriptNotes Navigator**.
9. **Read through the screenplay**. Place the cursor where you wish to make a note and click the **Flag+ icon** in the ScriptNotes Navigator (⌘=). Add a title in the Name: window. **Add you notes in the Note Text window**. To delete a note click on the **red X** in the ScriptNotes Navigator. You may also make changes directly to the script. Changes will appear in whatever color you selected in Revised text appearance.
10. **Save** when finished. Place this copy in the **Returned Second Drafts** folder on the server.

GUIDE: Final Draft Revision Mode

Once you receive notes on a Final Draft (.fdx) file, follow these instructions to make appropriate changes.

1. Open the .fdx file in Final Draft.
2. To turn off Revision Mode, go to **Production>Revision Mode** (check mark should go away).
3. Click the **Flag Icon** in the upper right corner to launch the **ScriptNotes Navigator**.
4. After you read and address a note, click on the **red X** in the ScriptNotes Navigator to delete it.
5. To clear other revisions in the screenplay, **highlight**, then go to **Production>Clear Revised** or (⌘[]).
6. When finished, rename and save the new revised version.

PROJECT: Script Reviews (20%)

Students will read 4 feature film scripts during the semester and write script reviews. Script reviews include:

- ★ Author
- ★ Title
- ★ Logline
- ★ Genre
- ★ Setting
- ★ Protagonist
- ★ Antagonist
- ★ Plot (including Inciting Incident)
- ★ Script Review Score (see box at right)
- ★ What You Learned

Check the SchoolFusion page for script sources.

Script Review Score:

- what the heck did I just read?
- wasn't for me
- worth the read
- impressive
- genius

PROJECT: Film History (15%)

Students will watch the documentary series *The Story of Film: An Odyssey* (2011) and respond to assigned questions. This 15-episode documentary is directed and narrated by Mark Cousins, adapted from his 2004 book *The Story of Film* and chronicling more than 100 years of world film history.

PROJECT: Film Critiques (15%)

Students will participate in a **teacher directed online discussion** of the movies watched in class. Movies may include:

- ★ *The Birds* (1963) - PG-13
- ★ *Casablanca* (1942) - PG
- ★ *Chinatown* (1974) - R
- ★ *Citizen Kane* (1941) - PG
- ★ *The Dark Knight* (2008) - PG-13
- ★ *The Godfather* (1972) - R
- ★ *Jaws* (1975) - PG
- ★ *Life of Pi* (2012) - PG
- ★ *North by Northwest* (1959) - not rated
- ★ *Psycho* (1960) - PG-13
- ★ *Rear Window* (1954) - PG
- ★ *Singin' in the Rain* (1952) - G
- ★ *Star Wars: Episode IV - A New Hope* (1977) - PG
- ★ *Vertigo* (1958) - PG

APPENDIX

SUPPLEMENTAL READING

Brenneis, Lisa, Final Cut Pro for Macintosh, Peachpit Press, 2000.

DiNucci, Darcy, Maria Giudice, Lynne Stiles, Elements of Web Design, 2nd. Edition, Peachpit Press, 1998.

Foster, Jeff, The PhotoShop Web Magic, Volume 2, Hayden Books, 1997.

GarageBand: Getting Started. Apple Computer, Inc., 2006

Hoffer, Avi. Digital Guerrilla Video. Miller Freeman Books, 1999.

Jones, Fredric, Desktop Digital Video Production. Prentice Hall Press Multimedia Series. 1999.

McKee, Robert. Story. HarperCollins, 1997

Musburger, Robert. Single Camera Video Production. Focal Press, 1999.

The PhotoShop Rocks Saturday and Sunday Workbooks, Nation Association of Pixelmator Professionals, 2001
Production Handbook, New York University, 2000.

Ragans, Rosaline, Art Talk, Glencoe/McGraw-Hill, 1995.

Spencer, Mark, Motion 5, Designing and Animating Motion Graphics, Peachpit Press, 2012.

Weynand, Diana, Final Cut Pro 6, Peachpit Press, 2007.

Weynand, Diana, Final Cut Pro X, Second Edition, Peachpit Press, 2012.

Wohl, Michael, Editing Techniques with Final Cut Pro, Peachpit Press, 2002.

ARTS, MEDIA, AND ENTERTAINMENT KNOWLEDGE AND PERFORMANCE ANCHOR STANDARDS (AS)

(<http://www.cde.ca.gov/ci/ct/sf/documents/artsmedia.pdf>)

1.0 ACADEMICS

Analyze and apply appropriate academic standards required for successful industry sector pathway completion leading to postsecondary education and employment.

2.0 COMMUNICATIONS

Acquire and accurately use Arts, Media, and Entertainment sector terminology and protocols at the career and college readiness level for communicating effectively in oral, written, and multimedia formats. (**Direct alignment with the English Language Arts Standards 9-10, 11-12.6**)

- 2.1 Recognize the elements of communication using a sender–receiver model.
- 2.2 Identify barriers to accurate and appropriate communication.
- 2.3 Interpret verbal and nonverbal communications and respond appropriately.
- 2.4 Demonstrate elements of written and electronic communication such as accurate spelling, grammar, and format.
- 2.5 Communicate information and ideas effectively to multiple audiences using a variety of media and formats.
- 2.6 Advocate and practice safe, legal, and responsible use of digital media information and communications technologies.

3.0 CAREER PLANNING AND MANAGEMENT

Integrate multiple sources of career information from diverse formats to make informed career decisions, solve problems, and manage personal career plans. (**Direct alignment with the English Language Arts Listening and Speaking Standards 11-12.2**)

- 3.1 Identify personal interests, aptitudes, information, and skills necessary for informed career decision making.
- 3.2 Evaluate personal character traits such as trust, respect, and responsibility and understand the impact they can have on career success.
- 3.3 Explore how information and communication technologies are used in career planning and decision making.

- 3.4 Research the scope of career opportunities available and the requirements for education, training, certification, and licensure.
- 3.5 Integrate changing employment trends, societal needs, and economic conditions into career planning.
- 3.6 Recognize the role and function of professional organizations, industry associations, and organized labor in a productive society.
- 3.7 Recognize the importance of small business in the California and global economies.
- 3.8 Understand how digital media are used by potential employers and postsecondary agencies to evaluate candidates.
- 3.9 Develop a career plan that reflects career interests, pathways, and postsecondary options.

4.0 TECHNOLOGY

Use existing and emerging technology to investigate, research, and produce products and services, including new information, as required in the Arts, Media, and Entertainment sector workplace environment. (Direct alignment with the **English Language Arts Writing Standards 11-12.6**)

- 4.1 Use electronic reference materials to gather information and produce products and services.
- 4.2 Employ Web-based communications responsibly and effectively to explore complex systems and issues.
- 4.3 Use information and communication technologies to synthesize, summarize, compare, and contrast information from multiple sources.
- 4.4 Discern the quality and value of information collected using digital technologies, and recognize bias and intent of the associated sources.
- 4.5 Research past, present, and projected technological advances as they impact a particular pathway.
- 4.6 Assess the value of various information and communication technologies to interact with constituent populations as part of a search of the current literature or in relation to the information task.

5.0 PROBLEM SOLVING AND CRITICAL THINKING

Conduct short as well as more sustained research to create alternative solutions to answer a question or solve a problem unique to the Arts, Media, and Entertainment sector, using critical and creative thinking, logical reasoning, analysis, inquiry, and problem-solving techniques. (Direct alignment with the **English Language Arts Writing Standards 11-12.7**)

- 5.1 Identify and ask significant questions that clarify various points of view to solve problems.
- 5.2 Solve predictable and unpredictable work-related problems using various types of reasoning (inductive, deductive) as appropriate.
- 5.3 Use systems thinking to analyze how various components interact with each other to produce outcomes in a complex work environment.
- 5.4 Interpret information and draw conclusions, based on the best analysis, to make informed decisions.

6.0 HEALTH AND SAFETY

Demonstrate health and safety procedures, regulations, and personal health practices and determine the meaning of symbols, key terms, and domain-specific words and phrases as related to the Arts, Media, and Entertainment sector workplace environment. (Direct alignment with the **English Language Arts Science and Technical Subjects Standards 9-10, 11-12.4**)

- 6.1 Locate, and adhere to, Material Safety Data Sheet (MSDS) instructions.
- 6.2 Interpret policies, procedures, and regulations for the workplace environment, including employer and employee responsibilities.
- 6.3 Use health and safety practices for storing, cleaning, and maintaining tools, equipment, and supplies.
- 6.4 Practice personal safety when lifting, bending, or moving equipment and supplies.
- 6.5 Demonstrate how to prevent and respond to work-related accidents or injuries; this includes demonstrating an understanding of ergonomics.
- 6.6 Maintain a safe and healthful working environment.
- 6.7 Be informed of laws/acts pertaining to the Occupational Safety and Health Administration (OSHA).

7.0 RESPONSIBILITY AND FLEXIBILITY

Initiate, and participate in, a range of collaborations demonstrating behaviors that reflect personal and professional responsibility, flexibility, and respect in the Arts, Media, and Entertainment sector workplace environment and community settings. (Direct alignment with the **English Language Arts Speaking and Listening Standards 9-10, 11-12.1**)

- 7.1 Recognize how financial management impacts the economy, workforce, and community.

- 7.2 Explain the importance of accountability and responsibility in fulfilling personal, community, and workplace roles.
- 7.3 Understand the need to adapt to changing and varied roles and responsibilities.
- 7.4 Practice time management and efficiency to fulfill responsibilities.
- 7.5 Apply high-quality techniques to product or presentation design and development.
- 7.6 Demonstrate knowledge and practice of responsible financial management.
- 7.7 Demonstrate the qualities and behaviors that constitute a positive and professional work demeanor, including appropriate attire for the profession.
- 7.8 Explore issues of global significance and document the impact on the Arts, Media, and Entertainment sector.

8.0 ETHICS AND LEGAL RESPONSIBILITIES

Practice professional, ethical, and legal behavior, responding thoughtfully to diverse perspectives and resolving contradictions when possible, consistent with applicable laws, regulations, and organizational norms. (Direct alignment with the **English Language Arts Standards Speaking and Listening Standards 11-12.1d**)

- 8.1 Access, analyze, and implement quality assurance standards of practice.
- 8.2 Identify local, district, state, and federal regulatory agencies, entities, laws, and regulations related to the Arts, Media, and Entertainment industry sector.
- 8.3 Demonstrate ethical and legal practices consistent with Arts, Media, and Entertainment sector workplace standards.
- 8.4 Explain the importance of personal integrity, confidentiality, and ethical behavior in the workplace.
- 8.5 Analyze organizational culture and practices within the workplace environment.
- 8.6 Adhere to copyright and intellectual property laws and regulations, and use and appropriately cite proprietary information.
- 8.7 Conform to rules and regulations regarding sharing of confidential information, as determined by Arts, Media, and Entertainment sector laws and practices.

9.0 LEADERSHIP AND TEAMWORK

Work with peers to promote divergent and creative perspectives, effective leadership, group dynamics, team and individual decision making, benefits of workforce diversity, and conflict resolution as practiced in the SkillsUSA career technical student organizations. (Direct alignment with the **English Language Arts Speaking and Listening Standards 11-12.1b**)

- 9.1 Define leadership and identify the responsibilities, competencies, and behaviors of successful leaders.
- 9.2 Identify the characteristics of successful teams, including leadership, cooperation, collaboration, and effective decision-making skills as applied in groups, teams, and career technical student organization activities.
- 9.3 Understand the characteristics and benefits of teamwork, leadership, and citizenship in the school, community, and workplace setting.
- 9.4 Explain how professional associations and organizations and associated leadership development and competitive career development activities enhance academic preparation, promote career choices, and contribute to employment opportunities.
- 9.5 Understand that the modern world is an international community and requires an expanded global view.
- 9.6 Respect individual and cultural differences and recognize the importance of diversity in the workplace.
- 9.7 Participate in interactive teamwork to solve real Arts, Media, and Entertainment sector issues and problems.

10.0 TECHNICAL KNOWLEDGE AND SKILLS

Apply essential technical knowledge and skills common to all pathways in the Arts, Media, and Entertainment sector, following procedures when carrying out experiments or performing technical tasks. (Direct alignment with the **English Language Arts Writing Standards 11-12.6**)

- 10.1 Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector.
- 10.2 Comply with the rules, regulations, and expectations of all aspects of the Arts, Media, and Entertainment sector.
- 10.3 Construct projects and products specific to the Arts, Media, and Entertainment sector requirements and expectations.
- 10.4 Collaborate with industry experts for specific technical knowledge and skills.

11.0 DEMONSTRATION AND APPLICATION

Demonstrate and apply the knowledge and skills contained in the Arts, Media, and Entertainment anchor standards, pathway standards, and performance indicators in classroom, laboratory, and workplace settings, and through the SkillsUSA career technical student organizations.

- 11.1 Utilize work-based/workplace learning experiences to demonstrate and expand upon knowledge and skills gained during classroom instruction and laboratory practices specific to the Arts, Media, and Entertainment sector program of study.
- 11.2 Demonstrate proficiency in a career technical pathway that leads to certification, licensure, and/or continued learning at the postsecondary level.
- 11.3 Demonstrate entrepreneurship skills and knowledge of self-employment options and innovative ventures.
- 11.4 Employ entrepreneurial practices and behaviors appropriate to Arts, Media, and Entertainment sector opportunities.
- 11.5 Create a portfolio, or similar collection of work, that offers evidence through assessment and evaluation of skills and knowledge competency as contained in the anchor standards, pathway standards, and performance indicators.

ARTS, MEDIA, AND ENTERTAINMENT PATHWAY STANDARDS (PS)

(<http://www.cde.ca.gov/ci/ct/sf/documents/artsmedia.pdf>)

The Design, Visual, and Media Arts pathway includes those occupations that use visual art, digital media, and Web-based tools and materials as the primary means of communication and expression. In addition to an understanding of current workplace practice, this career pathway requires the development of knowledge and skills in both visual art concepts as well as new and emerging digital processes by which individuals are able to create and communicate complex concepts in a broad range of occupations and professions.

A1 DEMONSTRATE ABILITY TO REORGANIZE AND INTEGRATE VISUAL ART ELEMENTS ACROSS DIGITAL MEDIA AND DESIGN APPLICATIONS.

- A1.1 View and respond to a variety of industry-related artistic products integrating industry appropriate vocabulary.
- A1.2 Identify and use the principles of design to discuss, analyze, and create projects and products across multiple industry applications.
- A1.3 Describe the use of the elements of art to express mood in digital or traditional art work found in the commercial environment.
- A1.4 Select industry-specific works and analyze the intent of the work and the appropriate use of media.
- A1.5 Research and analyze the work of an artist or designer and how the artist's distinctive style contributes to their industry production.
- A1.6 Compare and analyze art work done using electronic media with those done with materials traditionally used in the visual arts.
- A1.7 Analyze and discuss complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual in works of art.
- A1.8 Compare how distortion is used in a variety of media to modify the message being communicated.
- A1.9 Analyze the material used by a given artist and describe how its use influences the meaning of the work.

A2 APPLY ARTISTIC SKILLS AND PROCESSES TO SOLVE A VARIETY OF INDUSTRY-RELEVANT PROBLEMS IN A VARIETY OF TRADITIONAL AND ELECTRONIC MEDIA.

- A2.1 Demonstrate skill in the manipulation of digital imagery (either still or video) in an industry-relevant application.

- A2.2 Demonstrate personal style and advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product.
- A2.3 Apply refined observation and drawing skills to solve an industry-relevant problem.
- A2.4 Use visual metaphors in creating an artistic product.
- A2.5 Compile a portfolio of multiple original two- and three-dimensional works of art that reflect technical skills in an industry-relevant application.
- A2.6 Create an artistic product that involves the effective use of the elements of art and the principles of design.
- A2.7 Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view.
- A2.8 Plan and create artistic products that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual.
- A2.9 Create a multimedia work of art that demonstrates knowledge of media and technology skills.

A3 ANALYZE AND ASSESS THE IMPACT OF HISTORY AND CULTURE ON THE DEVELOPMENT OF PROFESSIONAL ARTS AND MEDIA PRODUCTS.

- A3.1 Identify and describe the role and influence of new technologies on contemporary arts industry.
- A3.2 Describe how the issues of time, place, and cultural influence and are reflected in a variety of artistic products.
- A3.3 Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in art work in an industry setting.
- A3.4 Identify art in international industry and discuss ways in which the work reflects cultural perspective.
- A3.5 Analyze similarities and differences of purpose in art created in culturally diverse industry applications.
- A3.6 Investigate and discuss universal concepts expressed in visual media products from diverse cultures.

A4 ANALYZE, ASSESS AND IDENTIFY EFFECTIVENESS OF ARTISTIC PRODUCTS BASED ON ELEMENTS OF ART, THE PRINCIPLES OF DESIGN, AND PROFESSIONAL INDUSTRY STANDARDS.

- A4.1 Develop written consumer assessment rubrics for separate, industry-specific art products.

- A4.2 Deconstruct how beliefs, cultural traditions, and current social, economic, and political contexts influence commercial media (traditional and electronic).
- A4.3 Analyze the aesthetic value of a specific commercial work of art and defend that analysis from an industry perspective.
- A4.4 Analyze the relationship between the artist, artistic product and audience in both an existing and self-generated project.
- A4.5 Analyze and articulate how society influences the interpretation and effectiveness of an artistic product.
- A4.6 Create an artistic product for a specific industry and modify that product to accommodate a different aesthetic perspective.

A5 IDENTIFY ESSENTIAL INDUSTRY COMPETENCIES, EXPLORE COMMERCIAL APPLICATIONS AND DEVELOP A CAREER SPECIFIC PERSONAL PLAN.

- A5.1 Compare and contrast the ways in which different artistic media (television, newspapers, magazines, and electronic media) cover the same commercial content.
- A5.2 Explore the role of art and design across various industry sectors and content areas.
- A5.3 Deconstruct works of art, identifying psychological content found in the symbols and images and their relationship to industry and society.
- A5.4 Predict how changes in technology might change the role and function of the visual arts in the workplace.
- A5.5 Create a commercial artistic product that communicates a cross-cultural or universal theme.
- A5.6 Prepare portfolios of original art created for a variety of purposes and commercial applications.
- A5.7 Synthesize traditional art work and new technologies to design an artistic product to be used by a specific industry.

A6 ANALYZE CHARACTERISTICS OF SUBGENRES (E.G., SATIRE, PARODY, ALLEGORY, PASTORAL) THAT ARE USED IN POETRY, PROSE, PLAYS, NOVELS, SHORT STORIES, ESSAYS, AND OTHER BASIC GENRES.

- A6.1 Evaluate the ways in which irony, tone, mood, the author's style, and the "sound" of language achieve specific rhetorical or aesthetic purposes or both.
- A6.2 Analyze the way in which authors through the centuries have used archetypes drawn from myth and tradition in literature, film, political speeches, and religious writings.

- A6.3 Debate the philosophical arguments presented in literary works to determine whether the authors' positions have contributed to the quality of each work and the credibility of the characters (philosophical approach).

A7 DEMONSTRATE AN UNDERSTANDING OF THE ELEMENTS OF DISCOURSE (E.G., PURPOSE, SPEAKER, AUDIENCE, FORM) WHEN COMPLETING NARRATIVE, EXPOSITORY, PERSUASIVE, OR DESCRIPTIVE WRITING ASSIGNMENTS.

- A7.1 Use point of view, characterization, style (e.g., use of irony), and related elements for specific rhetorical and aesthetic purposes.
- A7.2 Use language in natural, fresh, and vivid ways to establish a specific tone.
- A7.3 Enhance meaning by employing rhetorical devices, including extended use of parallelism, repetition, analogy; incorporation of visual aids (e.g., graphs, tables, pictures); and the issuance of a call for action.
- A7.4 Integrate databases, graphics, and spreadsheets into electronically-processed documents.
- A7.5 Revise text to highlight the individual voice, improve sentence variety and style, and enhance subtlety of meaning and tone in ways that are consistent with the purpose, audience, and genre.

A8 UNDERSTAND THE KEY TECHNICAL AND TECHNOLOGICAL REQUIREMENTS APPLICABLE TO VARIOUS SEGMENTS OF THE MEDIA AND DESIGN ARTS PATHWAY.

- A8.1 Understand the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentation.
- A8.2 Use technology to create a variety of audio, visual, written, and electronic products and presentations.
- A8.3 Know the features and uses of current and emerging technology related to computing (e.g., optical character recognition, sound processing, cable TV, cellular phones).
- A8.4 Analyze the way in which technical design (e.g., color theory, lighting, graphics, typography, posters, sound, costumes, makeup) contributes to an artistic product, performance, or presentation.
- A8.5 Differentiate writing processes, formats, and conventions used for various media.
- A8.6 Analyze and assess technical support options related to various media and design arts.
- A8.7 Evaluate how advanced and emerging technologies (e.g., virtual environment or voice recognition software) affect or improve media and design arts products or productions.

NATIONAL EDUCATIONAL TECHNOLOGY STANDARDS FOR STUDENTS (NETS)

“What students should know and be able to do to learn effectively and live productively in an increasingly digital world ...”

1. CREATIVITY AND INNOVATION

Students demonstrate creative thinking, construct knowledge, and develop innovative products and processes using technology. Students:

- a. apply existing knowledge to generate new ideas, products, or processes.
- b. create original works as a means of personal or group expression.
- c. use models and simulations to explore complex systems and issues.
- d. identify trends and forecast possibilities.

2. COMMUNICATION AND COLLABORATION

Students use digital media and environments to communicate and work collaboratively, including at a distance, to support individual learning and contribute to the learning of others. Students:

- a. interact, collaborate, and publish with peers, experts or others employing a variety of digital environments and media.
- b. communicate information and ideas effectively to multiple audiences using a variety of media and formats.
- c. develop cultural understanding and global awareness by engaging with learners of other cultures.
- d. contribute to project teams to produce original works or solve problems.

3. RESEARCH AND INFORMATION FLUENCY

Students apply digital tools to gather, evaluate, and use information. Students:

- a. plan strategies to guide inquiry.
- b. locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media.
- c. evaluate and select information sources and digital tools based on the appropriateness to specific tasks.
- d. process data and report results.

4. CRITICAL THINKING, PROBLEM-SOLVING & DECISION-MAKING

Students use critical thinking skills to plan and conduct research, manage projects, solve problems and make informed decisions using appropriate digital tools and resources. Students:

- a. identify and define authentic problems and significant questions for investigation.
- b. plan and manage activities to develop a solution or complete a project.
- c. collect and analyze data to identify solutions and/or make informed decisions.
- d. use multiple processes and diverse perspectives to explore alternative solutions.

5. DIGITAL CITIZENSHIP

Students understand human, cultural, and societal issues related to technology and practice legal and ethical behavior. Students:

- a. advocate and practice safe, legal, and responsible use of information and technology.
- b. exhibit a positive attitude toward using technology that supports collaboration, learning, and productivity.
- c. demonstrate personal responsibility for lifelong learning.
- d. exhibit leadership for digital citizenship.

6. TECHNOLOGY OPERATIONS AND CONCEPTS

Students demonstrate a sound understanding of technology concepts, systems and operations. Students:

- a. understand and use technology systems.
- b. select and use applications effectively and productively.
- c. troubleshoot systems and applications.
- d. transfer current knowledge to learning of new technologies.

ESLRS**REDLANDS HIGH SCHOOL EXPECTED SCHOOL WIDE LEARNING RESULTS**

Redlands High School will prepare its graduates to:

THINK AND LEARN

- ★ Collect, understand, and process information
- ★ Analyze, evaluate, and integrate ideas
- ★ Apply knowledge

COMMUNICATE

- ★ Listen attentively
- ★ Read and write effectively
- ★ Speak confidently
- ★ Present ideas and concepts creatively

COOPERATE

- ★ Be a team player
- ★ Respect diversity
- ★ Exercise self-discipline

CREATE

- ★ Set high standards and challenging goals
- ★ Produce intellectual, practical, artistic, and physical works
- ★ Achieve pride through meaningful accomplishments

CHOOSE

- ★ Recognize opportunities and identify consequences
- ★ Use time effectively