SUBJECT: VIDEO PRODUCTION 2	
GRADE LEVEL: 9-12	**LATEST REVISION: August 2015**
BOOK: **ZETTL VIDEO BASICS/ UNITS 3,4,5 & 6** **CHAPTERS:** 7. AUDIO AND SOUND CONTROL 8. LIGHT, COLOR AND LIGHTING 9. GRAPHICS AND EFFECTS 10. SWITCHER & SWITCHING 11. VIDEO RECORDING 12. POST-PRODUCTION: LINEAR AND NON-LINEAR EDITING 13. EDITING PRINCIPLES 14. PRODUCTION ENVIRONMENT: THE STUDIO 15. PRODUCTION ENVIRONMENT: FIELD AND COMPUTER- GENERATED 16. TALENT, CLOTHING, AND MAKEUP 17. PUTTING IT ALL TOGETHER: DIRECTING	**TIME REQUIRED-4 TERMS**
INTRODUCTION/OVERARCHING OBJECTIVES The goals of this class it to help students learn intermediate concepts of video production. Topics discussed will include audio production, lighting techniques, green screen technology, post production workflow and directing advanced studio/field productions.	

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-12
UNIT / THEME: AUDIO AND SOUND CONTROL	TIME REQUIRED: (TERM 1) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
All students will understand how to properly utilize microphones and software applications to record audio for Stoughton Education Channel productions.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What are the primary recording microphones used in production?	The lavaliere, handheld and shotgun microphones are the primary recording instruments utilized in production.	That the Lavaliere microphone is small cardioid microphone clip attached to the talent's clothing for newscasts. That the Handheld microphone is a rugged cardioid microphone held by the talent for interviews and stand ups. That the Shotgun microphone is a large hyper-cardioid microphone used by videographers to capture natural sound.	Set up lavaliere, handheld and shotgun microphones to SHS field cameras and studio audio snake. Write a reflection response regarding how they have utilized lavaliere, handheld, and shot gun microphones in student productions.	*Ma. VTE Frameworks (2.A, 2.B, 2.E & 2H) Arts and Communication Cluster, Radio and Television Broadcasting* *Ma. ELA Frameworks, WHST 3,4,5 & 6*
Why does the recording environment/situation dictate whether to use a cardioid microphone versus a hyper-cardioid microphone?	The recording environment/ situation impacts whether a videographer uses a cardioid or hyper-cardioid microphone.	That cardioid microphones pick up range is mostly from the front, but to a lesser extent catches sound from the sides as well. While the hyper-cardioid microphone pick up range is all from front.	Evaluate the recording environment/situations when deciding to use a cardioid or hyper-cardioid microphone.	*Ma. VTE Frameworks (2.A, 2.B, 2.E & 2H) Arts and Communication Cluster, Radio and Television*
How do we ensure that the quality of sound for a production is professional?	Using an audio mixer to control sound is crucial when producing a professional production.	Procedures and protocols when performing sound checks and setting up microphone levels for talent using the (VU) meter on an audio mixer.	To use studio/field mixers set up microphone levels and adjust levels for on-air talent as necessary during productions.	*Ma. VTE Frameworks (2.A, 2.B, 2.E & 2H) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 7) 00Collins Type 3- Name the three types of microphones used for recording production. Discuss the microphone that you would use to record a reporter stand up, and which microphone you would use to record natural sound.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

Student Interview Script/ Recording of Student Interview/ Sound/Video Editing of Student Interview Assignment.

MASS.DOT SAFETY VIDEO SCRIPT & FINAL VIDEO.

Watch final products (script & video) with students; identify strengths and weaknesses with projects.

Suggested Activities	**Suggested Computer applications**
Record two ten second voice over recordings one with a shotgun microphone, and the second with a handheld microphone. After the recording, playback both voice overs and listen for the sound differences. Listen to final products with students; identify strengths and weaknesses with projects. Action Scene Sequence- Record a short action sequence depicting an altercation between two subjects. Be sure to record natural sound effects, and implement sound effects from Garage band in the final product. Watch final products with students identify strengths and weaknesses with projects. Have students perform dry run practices for the student interview segment. Have students rotate positions and jobs during dry run practices. Identify on-air talents and crew to shoot final project.	Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/ Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics	**Additional Resources**
Classroom Discussions: Cardioid vs. Hyper-Cardioid Microphones, Best practices when deciding which type of microphone to use concerning the recording environment, Best practices when setting up and adjusting microphone levels.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-12
UNIT / THEME: LIGHT, COLOR, AND LIGHTING	TIME REQUIRED: (TERM 1) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To introduce students to lighting and color concepts that will increase the visual appeal of a production. Students will learn about the RGB color spectrum and how lighting instruments can increase production value.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What are the three primary colors that a camera's beam splitter separates ordinary white light into?	The beam splitter separates ordinary white light into three primary colors: red, green and blue.	When performing a white balance, the camera adjusts the RGB signal electronically so that they mix into white.	Utilize color correction in editing to adjust the RGB color spectrum to satisfy the needs of the producer and/or client.	*Ma. VTE Frameworks (2.A, 2.B, 2.D & 2H) Arts and Communication Cluster, Radio and Television Broadcasting*
What lighting instruments are utilized by production crews for field and studio productions?	The Lowell Omni kit is commonly used for field production, while Fresnel Spot Lights, Fluorescent Banks, and Ellipsoidal Spotlights are commonly utilized in the studio.	That the Lowell Omni Kit is a light weight option used in field production because it can be set up on a light mounting device. That Fresnel Spot Lights, Florescent Banks, and Ellipsoidal Spotlights are heavier lights commonly set up on a lighting grid.	Identify which light are utilized for field production versus studio production. Write a response regarding the differences between lights utilized for field production versus studio production.	*Ma. VTE Frameworks (1.A, 1.B, 2.A, 2.B & 2H) Arts and Communication Cluster, Radio and Television Broadcasting* *Ma. ELA Frameworks, WHST 3,4,5 & 6*
How do lighting engineers set up two and three point lighting schematics for studio and field productions?	Lighting is a key phase of production, and that two and three point lighting schematics are often used to enhance studio and field productions.	That two point lighting has lights placed on the front and side of the subject. While three point lighting has light placed on the front, back, and side of the subject.	Utilize SHS lighting equipment when setting up two point and three point lighting schematics for studio and field productions.	*Ma. VTE Frameworks (1.A, 1.B, 2.A, 2.B &2H) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 8) 00Collins Type 3- Discuss the differences between field production lights versus studio production lights. Specifically explain the differences in setting lights up in the field versus the studio.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

News Package Introduction Storyboarding/ Video Recording of News Package Introduction/ Video Editing of News Package Introduction.
CNN STUDENT CAMERA PROJECT SCRIPT & FINAL VIDEO.

Watch final products (script & video) with students; identify strengths and weaknesses with projects.

Suggested Activities	**Suggested Computer applications**
Protected Identity Assignment (America's Most Wanted): Utilize the TV studio with a two point lighting set-up to film an interview. Make sure that the subject's identity isn't visible due to the lighting set-up. Watch final products with students identify strengths and weaknesses with projects.	Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras SHS Studio Lighting Equipment/ SHS Field Lighting Equipment
Suggested Topics	**Additional Resources**
Classroom Discussions: The instructors will breakdown the differences between Field Production Lights vs. Studio Production Lights. The instructor will discuss how Lighting Engineers set-up 2 point & 3 point lighting schematics. The instructor will explain why it's important to utilize the white balance button on the camera. The instructor will teach color correction editing techniques for video footage that hasn't been white balanced properly.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials Lighting Demonstrations and Tutorials with instructor

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-12
UNIT / THEME: GRAPHICS AND EFFECTS	TIME REQUIRED: (TERM 1) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To introduce students to software applications used to create professional graphics. Students will learn about how the aspect ratio, essential area, and text fonts/colors are considered when a graphic designer creates graphics.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What are important concepts that a graphic designer must remember to account for when creating professional graphics?	Graphic designers must factor the aspect ratio, essential area, text color and font when creating professional graphics.	That they must establish the aspect ratio settings for either standard or high definition television. That they must place text characters in the essential area and not the scanning area. That they must use appealing text color and font so that the graphic is easily viewable.	Use SHS character generator and Adobe Creative Suite to create visually appealing graphics.	*Ma. VTE Frameworks (2.A, 2.C, 2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
What are three electronic video effects that are utilized by directors when operating a production switcher or non-linear editing application?	A superimposition, key and wipe are standard electronic video effects utilized by directors when operating a production switcher or non-linear editing application.	That a superimposition is a double exposure of two images that blend together. That a key is an electronic effect usually a graphic that blocks part of the base picture. That a wipe is a transition in which one image appears to "wipe off" the screen horizontally.	Use the SHS production switcher and non-linear editing application to apply standard electronic video effects to video projects.	*Ma. VTE Frameworks (2.B, 2.C & 2I) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 9) 00Collins Type 3- Discuss important concepts that must be kept in mind when creating professional graphics for production. Specifically explain why it's important for the artist to pay attention to the essential area, and the text color, font and size when creating graphics.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services
Required Activities and Assessments Mock News Cast Script/ Studio Production Mock News Cast/ Video Editing of Mock News Cast. Watch final products (script & video) with students; identify strengths and weaknesses with projects.	
Suggested Activities Review graphic creation software applications/ Review best practices for creating professional graphics. Studio Practice/ Students will create full screen and lower third graphics for SHS studio shoots. Review final graphics with students identify strengths and weaknesses with projects. Have students perform dry run practices for the Mock News Cast. Have students rotate positions and jobs during dry run practices. Identify on-air talents and crew to shoot final project.	**Suggested Computer applications** Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics Classroom Discussions: Discuss how graphic designers use the essential area to create optimal graphics. The instructor will then review best practices regarding which text colors and fonts to use when creating graphics. The instructor will discuss how a producer determines when to apply video transitions and effects during a shoot.	**Additional Resources** Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-12
UNIT / THEME: SWITCHER AND SWITCHING	TIME REQUIRED: (TERM 2) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To introduce students to important terminology and functions involved with the video camera. Students will be able to understand vocabulary terms that deal with operating the production switcher.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What are the functions of a video production switcher?	Previewing, selecting, and mixing video sources are functions that the video production switcher offers.	That previewing a shot allows for the director to view the shot before selecting it to go live. That selecting a shot allows for the director to select a shot to air live. That mixing video sources allows for the director to blend two shots together.	Utilize the preview, selection and mixing function from the Stoughton High School production switcher.	*Ma. VTE Frameworks (2.F & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
What are the buttons on a video production switcher used for during a production?	Source switches, transition bus, and the effects bus are buttons on the production switcher.	That the source switches allow for multiple video sources. That the transitions bus allow for multiple video transitions (cut, wipe, and dissolve). That the effects bus allow for multiple video effects (mosaic and solar effect).	Utilize the source switches, transition, and the effects bus from the Stoughton High School production switcher.	*Ma. VTE Frameworks (2.F & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
Why does a Technical Director operate a video production switcher during a live shoot?	A video production switcher allows the Technical Director to perform necessary operations when filming a live shoot.	How to operate various functions on a video production switcher (preview a shot, select a shot, and mix two shots together). They will be able to apply source switches, transitions and special effects to the live video source.	Demonstrate proficiency utilizing the Stoughton High School video production switcher for live shoots.	*Ma. VTE Frameworks (2.F & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 10) 00Collins Type 3-Settings & Functions of the Camera- Discuss the basic settings & functions of the video camera. Explain quality differences between SHS studio and field cameras. Discuss how the production environment influences whether a SHS producer would use a studio camera or field camera.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services
Required Activities and Assessments Demonstration Show Script/ Studio Production Demonstration Show/ Video Editing of the Demonstration Show. Watch final products (script & video) with students; identify strengths and weaknesses with projects.	
Suggested Activities Review production switcher functions and settings on Smartboard/ Review production switcher functions and settings in the TV studio. Review production switcher procedures when routing camera signals into the production switcher/ Teach students how to use matrix router, and live camera switching and utilizing transitions and effects. Have students perform dry run practices for Demonstration Show. Have students rotate positions and jobs during dry run practices. Identify on-air talents and crew to shoot final project.	**Suggested Computer applications** Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics Classroom Discussions: Discuss common functions and settings utilized in the production switcher for studio shoots. Discuss the ethical choices that a producer must decide when commanding a technical director during a live shoot. Discuss the professional relationship that must occur between a producer and technical director.	**Additional Resources** Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-12
UNIT / THEME: VIDEO RECORDING	TIME REQUIRED: (TERM 2) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To teach students how to properly record film productions independently. Students will be able to understand vocabulary terms associated with recording systems and formats. Students will also learn how to design and create a multi-media website, and embed recorded video content.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What are some examples of tape and tapeless recording systems that a producer can use when filming?	Tape based systems can record and playback analog or digital video signals. Disk-based systems can record and playback only digital information. Flash memory systems are read/write portable storage systems that can store data.	That Beta-cam, VHS, and Mini-DV are popular tape formats used by producers to record data. That DVD's, flash memory cards, and video servers are popular tapeless formats used by producers to record data.	Use SHS tape and tapeless systems to tape productions.	*Ma. VTE Frameworks (2.B &2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
Who uses DVR equipment, and why is it used in professional recording environments?	DVR equipment is commonly used by professional recording companies, and TV studios to record and store video data.	That DVR equipment can grab a frame or multiple frames from any video source (live camera or video source), convert the digital data, and store it.	Use SHS DVR equipment to grab a frame or multiple frames from any video source (live camera or video source), convert the digital data, and store it.	*Ma. VTE Frameworks (2.B &2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
What are the components to the necessary checklist for the videotape recording process?	They must use the necessary checklist (before, during & after) during the videotape recording process to ensure professional recording standards.	That the before list concerns the schedule, VTR status, power supply, tape, and cables. That the during list concerns the video lead, tape counter, pre-roll, audio levels and field log. That the after list concerns tape check, labeling, and copy protection.	Follow the necessary checklist during the video tape recording process of SHS productions.	*Ma. VTE Frameworks (2.A & 2.G) Arts and Communication Cluster, Radio and Television Broadcasting*

What is Iweb and how can we use this application to design a content rich website with embedded video file?	Iweb is a simple web development application that allows beginners to use pre-designed templates, and multimedia widgets to create content rich websites.	How to use pre-designed templates, and multimedia widgets in Iweb to create content rich websites that allow for them to embed original video content.	Use pre-designed templates, and multimedia widgets in Iweb to create content rich websites that allow for them to embedded original video content.	*Ma. VTE Frameworks, (2.D.06) Design and Visual Communication,*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 11) 00Collins Type 3-Video Tape Recording Process-Discuss how the video tape recording process prevented you from making recording mistakes during a shoot. Discuss the step that helped you succeed in a specific production.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

Have students use the menu option on SHS cameras and studio DVD recording device to switch between different recording qualities.

Have student list out how they used the necessary checklist helped them in a specific production throughout the year.

Debate Show Script/Studio Production of Debate Show/ Video Editing of the Debate Show.
Watch final products (script & video) with students; identify strengths and weaknesses with projects.

Suggested Activities	**Suggested Computer applications**
Review tape recording systems and tapeless recording systems on the Smartboard/ Students write down examples of tape and tapeless recording systems. Show students a VHS tape, Mini DV Tape, Flash Memory Card, External Hard Drive and SHS Video Server. Have students write the definition for each term, and identify a situation in which the term is used in production. Have students perform dry run practices for Debate Show. Have students rotate positions and jobs during dry run practices. Identify on-air talents and crew to shoot final project.	Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics	**Additional Resources**
Classroom Discussions: Compare and contrast tape and tapeless systems, discuss how DVR equipment is utilized in live news format. Explain the importance of using the necessary checklist during productions.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-12
UNIT / THEME: POSTPRODUCTION: LINEAR AND NON-LINEAR EDITING	TIME REQUIRED: (TERM 2) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To teach students how to properly utilize linear and non-linear editing systems in order to edit final SHS productions. Students will be able to understand vocabulary terms that deal with linear and non-linear editing.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What preparations need to be performed before the editor starts a linear or non-linear editing project?	There are important preparations that need to be performed in production before the editor starts linear or non-linear editing projects.	The most important preparations for efficient postproduction editing include shooting for continuity, making protection copies, adding time code, reviewing and logging the source footage, transcribing the audio text, and, for linear insert editing, laying a control track on the edit master tape.	Follow necessary post production preparations in production to ensure that the editor will have quality footage to edit, and proper written source footage information.	*Ma. VTE Frameworks (2.I) Arts and Communication Cluster, Radio and Television Broadcasting*
What is a linear editing system, and how does work?	The linear editing system is a tape to tape system that copies sections of the source tapes in the desired sequence to the edit master media.	That the edit controller is used in linear editing to assist in various functions, such as marking edit-in and edit-out points, backspacing, rolling source and record VTRs in sync and integrating effects.	Utilize the linear editing approach to make basic edits in studio control room for teacher duplications and Stoughton Educational broadcasts.	*Ma. VTE Frameworks (2.I) Arts and Communication Cluster, Radio and Television Broadcasting*
What is a non-linear editing system, and how does it work?	The non-linear editing system uses computers with high-capacity hard drives for the storage, retrieval, and sequencing of video and audio fi les. The final edit is exported to the edit master media (DVD & Video File).	That the computer is used in non-linear editing to assist in various functions, such as capturing video tapes, importing media files, marking edit-in and edit-out points, and integrating filters and effects.	Utilize the non- linear editing approach to make basic and advanced edits with SHS computers for Stoughton Educational broadcasts, and student projects.	*Ma. VTE Frameworks (2.I) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 12) 00Collins Type 3-Linear Editing vs. Non-Linear Editing- Breakdown the differences and similarities between linear and non-linear editing. Explain how non-linear editing prevents the editor from making mistakes during the process.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

Hockomock Film Script/Studio or Field Production of Hockomock Film Project/ Video Editing of the Hockomock Film Project.
Watch final products (script & video) with students; identify strengths and weaknesses with projects.

Suggested Activities	**Suggested Computer applications**
Review linear and non-linear editing systems on the Smartboard/ Students write down the difference and similarities between both systems. Review students' preparation work for the Hockomock Film Project. Ensure that students have completed tape logs with proper time codes and descriptions of the footage. The instructor will perform a linear edit in the studio control room in fron of the students. The instructor will then lecture why this technique is mor difficult to perform than current non-linear editing methods. Have students film 6 shots and linear edit them together.	Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics	**Additional Resources**
Classroom Discussions: The instructor will discuss the history of linear and non-linear editing techniques. The students will compare and contrast linear and non-linear editing techniques.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-12
UNIT / THEME: EDITING PRINCIPLES	TIME REQUIRED: (TERM 3) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To teach students how editing principles can assisting in the storytelling elements for SHS productions. Students will be able to understand vocabulary terms that deal with continuity and complex editing.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What is the purpose of editing?	The purpose of editing is to select significant event details and put them into a meaningful sequence to tell a story.	That an editor can combine various shots to condense footage, correct production mistakes, and build a show or story from selected shots.	Follow the principles of editing to combine shots, condense footage, correct production mistakes and align clips together in a meaningful sequence for SHS programs. Write a response regarding the purpose of editing and how they have been able to utilize editing to tell a visual story.	*Ma. VTE Frameworks (2.I) Arts and Communication Cluster, Radio and Television Broadcasting* *Ma. ELA Frameworks, WHST 3,4,5 & 6*
What are the principles of continuity editing?	Continuity editing preserves the visual continuity from one shot to the next allowing for seamless transitions during the sequence.	That they need to follow specific editing principles that allow for the video clips to flow in a continued sequence.	To utilize the continuity editing approach to create student videos for the Stoughton Education channel, and student projects.	*Ma. VTE Frameworks (2.I) Arts and Communication Cluster, Radio and Television Broadcasting*
What are the principles of complexity editing?	Complexity editing means to build an intensified screen event from carefully selected and juxtaposed shots.	That they need to follow specific editing principles that allow for the video clips to not flow in a continued fashion, and that seem jarring to the viewer.	To utilize the complexity editing approach to create student videos for the Stoughton Education channel, and student projects.	*Ma. VTE Frameworks (2.I) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 13) 00Collins Type 3-Continuity Editing versus Complexity Editing- Breakdown the differences between complexity editing and continuity editing. Provide two examples of a sequence from each style. You can use example from a television show and/or movie.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

Documentary Script/Studio or Field Production of Documentary Project/ Video Editing of the Documentary Project.
Watch final products (script & video) with students; identify strengths and weaknesses with projects.

Suggested Activities	**Suggested Computer applications**
Students will watch examples of prior student documentaries on the Smartboard. Students will write down their opinions regarding if the editing in these examples help tell a story. Students will explain how the editing helped tell the story, or provide critiques on how to improve the video. Have students perform dry run practices for Documentary projects. Have students rotate positions and jobs during dry run practices. Identify on-air talents and crew to shoot final project. Students will watch examples of prior student videos on the Smartboard that adhere to either continuity or complex editing. Students will describe how the continuity or complex editing helped tell the story, or provide critiques on how to improve the video.	Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics	**Additional Resources**
Classroom Discussions: The instructor will discuss the purpose of editing, and how it helps with storytelling. The students will compare and contrast videos that adhere to continuity and complex editing principles. Students and the instructor will discuss best practices for projects that adhere to both principles.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-10
UNIT / THEME: PRODUCTION ENVIRONMENT THE STUDIO	TIME REQUIRED: (TERM 3) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To teach students how to prepare and execute live segments for SHS productions. Students will be able to understand vocabulary terms that deal with set preparation, and equipment used in the TV studio and master control room.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
Why is it important to include scenery, props and set dressings into the design of a studio production?	Scenery, props and set dressings are important aspects of a production that increase the professionalism of the final product.	That scenery consists of softwall and hardwall flats, a cyclorama and various drops, set pieces, platforms, and wagons. That set props include items such as the furniture and hand props. That set dressings include items such as the artwork, lamps, and decorative plants.	Create floor plans in order to plan out the scenery, props, and set dressings needed for student projects.	Ma. VTE Frameworks (2.B &2.G) Arts and Communication Cluster, Radio and Television Broadcasting
What type of equipment is contained in the TV studio, and how does the production crew use it?	The TV studio contains equipment for image and sound control that allow for the production crew to work together as a team.	That a TV studio must have a smooth floor with sufficient space for cameras, adequate ceiling height for lights, and acoustically treated walls for sound.	Utilize the TV studio to create video content for the Stoughton Educational channel, and student projects.	Ma. VTE Frameworks (2.B, 2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting
How does a production crew plan and execute a live segment?	A live production requires that the crew plan for the visual aesthetics and sound elements needed to create the live segment.	That it's important for the crew to identify the amount of lights, microphones, and cameras needed for the live segment.	Manage studio crew and equipment in order to execute a live segment.	Ma. VTE Frameworks (2.B, 2.G &2.H) Arts and Communication Cluster, Radio and Television Broadcasting
What type of equipment is contained in the master control room, and how does a production crew use it?	The master control room contains equipment for overseeing technical quality and controlling program input, storage, and retrieval.	That the master control room must have a quality control unit, program input/output, program storage (server), and program retrieval.	Utilize the master control room to broadcast video content on the Stoughton Educational Channel.	Ma. VTE Frameworks (2.B & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 14) 00Collins Type 3-Breaking News Segment-Explain the important differences for planning a show that is live instead of edited in post-production. Provide production details that must be considered before preparing for a live segment. Offer suggestions on how you can prevent production mistakes by adequately preparing for the shoot.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

Breaking News Segment Script & Storyboard/Studio Production of Breaking News Segment/ Live to Tape Production of Breaking News Segment. Watch final products (script & video) with students; identify strengths and weaknesses with live to tape projects.

Suggested Activities	**Suggested Computer applications**
Students will watch examples of live news segments on the Smartboard. Students will write down their opinions regarding if the live production crews were able to deliver an effective broadcast to the audience. Students will explain how well the live production crew told the story, or provide critiques on how to improve the news segment. Have students perform dry run practices for Live News Segment. Have students rotate positions and jobs during dry run practices. Identify on-air talents and crew to shoot final project. Work with students to ensure that music, graphics and roll-in news package is ready for live broadcast.	Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics	**Additional Resources**
Classroom Discussions: The importance of pre-production in setting up for a live segment, ethical decisions that must be made during a live show the importance of tracking the live air time before the next program comes on.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-10
UNIT / THEME: PRODUCTION ENVIRONMENT FIELD AND COMPUTER-GENERATED	TIME REQUIRED: (TERM 3) (3 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To teach students how to prepare and execute for Electronic News Gathering, Electronic Field Productions and Synthetic Environments. Students will be able to understand vocabulary terms that deal with Electronic News Gathering, Electronic Field Production and Synthetic Environments.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What is Electronic News Gathering and how is it executed by broadcast professionals?	Electronic News Gathering involves news people using equipment to record a news event that is either video recorded and edited for a pre-scheduled broadcast or transmitted live.	That Electronic News Gathering requires broadcast stations to purchase expensive equipment, and hire reporters that inform the audience through creative story telling.	Utilize word processing software and operate SHS video production equipment to write, film, and edit news packages for the Stoughton Educational channel.	*Ma. VTE Frameworks (2.A, 2.B, 2.C, 2.D 2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
What is Electronic Field Production and how is it executed by broadcast professionals?	Electronic Field Production involves pre-production, including the remote survey and location sketch; production, including the equipment checklist and shooting outdoors and indoors; and the post production wrap-up meeting.	That Electronic Field Production shoots occur away from the studio and require broadcast stations to thoroughly plan in pre- production but be able to adapt in the field. That Electronic Field Production projects include documentaries, magazine news stories, investigative reports, and on-site interviews.	Utilize important pre-production steps such as the remote, or site, survey to plan for SHS field productions. Write a response regarding how to prepare for events concerning Electronic News Gathering and Electronic Field Production events.	*Ma. VTE Frameworks (2.A, 2.B, 2.C, 2.D 2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting* *Ma. ELA Frameworks, WHST 3,4,5 & 6*
What are synthetic environments and how are they utilized by broadcast professionals?	Synthetic environments are electronically generated settings that allow talent to be displayed in different backgrounds.	Some computer-generated environments can also simulate production situations (camera positions, scenery colors, or lighting), which can be manipulated to find the most effective combinations.	Properly film scenes in front of a green screen and apply synthetic backgrounds to video projects.	*Ma. VTE Frameworks (2.A, 2.B, 2.C, 2.D 2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 15) 00Collins Type 3-Green Screen Reflection-Explain what you learned during the film process for your "Green Screen Project". Include important production details that you addressed during shooting. Please include details concerning how you used the production process to complete the project. After completing your project would you change your production at all?	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

Music Video Storyboard/Studio Production (Green Screen) of Music Video Project/ Video Editing of the Music Video Project.
Watch final products (storyboard & video) with students; identify strengths and weaknesses with projects.

Suggested Activities	**Suggested Computer applications**
Review production switcher functions and settings for Green Screen on Smartboard/ Review production switcher functions and settings for Green Screen in the TV studio. Review Final Cut key settings for Green Screen on Smartboard/ Review Final Cut key settings for Green Screen with all groups in the computer lab. Review lighting set up for Green Screen Projects. Teach students the importance of lighting the Green Screen evenly. Have students perform dry run practices for Music Video Project (Green Screen). Have students rotate positions and jobs during dry run practices. Identify on-air talents and crew to shoot final project. Shoot multiple takes so that students learn how to properly implement lighting when shooting the green screen footage.	Google.docs Microsoft PowerPoint/Word Panasonic Audio Visual Mixer Compix Character Generator Garageband/Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics	**Additional Resources**
Classroom Discussions: Examples of Productions that involve Electronic News Gathering, Examples of Productions that involve Electronic Field Production, The importance of lighting the green screen evenly during a chroma-key situation, The benefits of saving a green screen project for post-production instead of live production.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-10
UNIT / THEME: TALENT, CLOTHING, AND MAKEUP	TIME REQUIRED: (TERM 4) (5 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To teach students how to properly act on camera as performers and as actors/actresses. Students will be able to understand vocabulary terms that deal with performing in front of the camera, and utilizing make-up to enhance the visual look of talent.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What are important techniques that a performer must employ in front of the camera?	Maintaining proper voice articulation, body language, and eye contact with the camera are crucial aspects to a performer's on-screen vocal delivery and look.	That the performer must be able keep eye contact with the lens when addressing the viewer directly, handle the microphone for optimal sound pickup, and use prompting devices tactfully.	Deliver professional performances when reading scripts for live daily news casts and monthly magazine program.	*Ma. VTE Frameworks (2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
What are important techniques that an actor must employ in front of the camera?	An actors' performance in a scene is crucial in order for the plot and theme to appear realistic to the audience.	That video actors learn how to work well within a highly technical environment, adjust to frequent close-ups, and repeat certain actions in the same way and with the same intensity.	Act by performing dialog in scenes for the daily news cast and the Stoughton High School Video Yearbook.	*Ma. VTE Frameworks (2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
What is camera blocking, and how does the on air talent avoid it during a production?	Blocking refers to the carefully worked-out stage positions, movements, and actions relative to other actors and the camera	That the talent may fall out of the camera range if they stray a few inches from the rehearsed blocking. A floor manager will often use chalk to help the on screen talent remember the critical blocking positions	Plan out the camera angles during pre-production and dry run practice shoots in order to avoid camera blocking.	*Ma. VTE Frameworks (2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
How is make-up utilized by production crews in order to improve the appearance of on screen talent?	Make-up is used to enhance, correct, and change appearance. Always apply makeup under lights that have the same color temperature as those in the performance area.	Regardless of the skin tone, the talent should use foundation makeup that matches their natural skin color. If the talent is sweating heavily, they should use a generous amount of foundation; as it will make the perspiration appear less visible.	Utilize make-up in order to improve the appearance of on air talent before delivering on screen performances.	*Ma. VTE Frameworks (2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 16) 00Collins Type 3-On Screen Performance-Discuss important skills that actors and performers must utilize during on screen performances. Describe vocal and physical techniques that actors and performers must employ on screen. Discuss why it's important for the talent to understand camera placement in order to avoid blocking.	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

Silent Film Script & Storyboard/Studio or Field Production of Silent Film Project/ Video Editing of the Silent Film Project.
Watch final products (storyboard & video) with students; identify strengths and weaknesses with projects.

Suggested Activities	**Suggested Computer applications**
Students will watch examples of Silent Film Projects on the Smartboard. Students will write down their opinions regarding if the director's use of camera shots, lighting, and the physical actions of on screen talent effectively tell a story. Students will explain how well the director told the story without implementing sound, or provide critiques on how to improve the Silent Film Project. Have students perform dry run practices for Silent Film Projects. Have students rotate positions and jobs during dry run practices. Identify on-screen talents and crew to shoot the final project.	Google.docs Microsoft PowerPoint/Word Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics	**Additional Resources**
Classroom Discussions: The importance of camera shots, lighting and on screen acting performances when directing a Silent Film Project. How a pre-production walk through helps talent avoid camera blocking. The importance of utilizing make-up to enhance the visual appeal of the on screen talent for the video.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

STOUGHTON PUBLIC SCHOOLS CURRICULUM

SUBJECT: VIDEO PRODUCTION	COURSE: VIDEO PRODUCTION 2	GRADE LEVELS: 9-10
UNIT / THEME: PUTTING IT ALL TOGETHER: DIRECTOR	TIME REQUIRED: (TERM 4) (5 WEEKS)	FREQUENCY: 6 DAYS/CYCLE FOR YEAR

INTRODUCTION / OVERARCHING OBJECTIVES:
To teach students how directors prepare and execute Independent Productions. Students will be able to understand vocabulary terms that focus on directors preparing and executing for independent film projects.

ESSENTIAL QUESTION	UNDERSTANDING *Students will understand that:*	KNOWLEDGE *Students will know:*	SKILLS *Students will be able to:*	STD.
What are the different script formatting techniques utilized in pre-production for video projects?	The rundown sheet, single column drama script, and the two column audio visual script are the primary scripting techniques utilized in video production.	That the rundown sheet lists the major points to be covered by the talent and the director. That the single-column drama script contains all spoken dialogue, major character behaviors, and action cues in a single column. That the two-column audio/visual script contains the video information on page-left and all spoken words and audio on page-right.	Utilize the rundown sheet, single column drama script, and two column audio visual script to write for Stoughton High School video productions.	*Ma. VTE Frameworks (2C & 2.G) Arts and Communication Cluster, Radio and Television Broadcasting*
What pre-production preparations are being done by the Director in pre-production?	During pre-production the director works with the staff to plan out the floor plan, camera positions, and talent placement to avoid blocking.	That the Director works with the production staff to ensure that the props and cameras follow the floor plan. That in the final camera rehearsal the Director explains to talent and crew what is happening on the set before doing a final run-through with full equipment.	Coordinate the floor plan, camera positions, and talent placement in order to ensure professional quality for Stoughton High School video productions.	*Ma. VTE Frameworks (2.C & 2.G) Arts and Communication Cluster, Radio and Television Broadcasting*

How does a Director approach a single camera production?	In single-camera directing, production efficiency rather than the script narrative dictates the order of shots.	That the director tells the one camera operator which shots to collect and when, so the footage from the one camera can be edited together in post-production.	To successfully execute single camera productions for the Stoughton Educational Channel.	*Ma. VTE Frameworks (2.B, 2.C, 2.G & 2.H) Arts and Communication Cluster, Radio and Television Broadcasting*
How does a Director approach a multi-camera production?	In multi-camera directing, a video editing program or a production switcher can be used to connect footage from two or more cameras together in one sequence.	That the director tells the multiple camera operators which shots to collect and when, so the footage from the multiple cameras can be edited together in post-production. That in the control room, the director communicates all major cues to the crew via P.L. (private line) headset. The director's cues and procedures must be consistent and assist the production switcher operator and cameramen execute the multiple camera production.	To successfully execute multi-camera productions for the Stoughton Educational Channel.	*Ma. VTE Frameworks (2.A/2.B/2.C) Arts and Communication Cluster, Radio and Television Broadcasting*

CEPA:	**RESOURCES:**
00Zettl Video Basics Worksheet & Quiz (Chapter 17) 00Collins Type 3-Directing for Single Camera versus Multiple Camera Production- Explain why it's important to decide early whether a director is going to use a single camera or multi-camera approach to a film? Discuss how budget factors into whether the director uses a single or multi-camera approach? Do you prefer to use a single or multi-camera approach when directing films?	00Zettl Video Basic 5 00Meeske Copywriting for Electronic Media 00Electrical Safety- Department of Health & Human Services

Required Activities and Assessments

Independent Film Project Script & Storyboard/Studio or Field Production of Independent Film Project/ Video Editing of the Independent Film Project. Watch final products (storyboard & video) with students; identify strengths and weaknesses with projects.

Suggested Activities	**Suggested Computer applications**
Students will create a budget list of necessary expenses for their production on an excel spread sheet. Students will watch examples of Independent Film Projects on the Smartboard. Students will write down their opinions regarding if the editing in these examples help tell a story. Students will explain how the editing helped tell the story, or provide critiques on how to improve the video. Have students perform dry run practices for Independent Film Projects. Have students rotate positions and jobs during dry run practices. Identify on-air talents and crew to shoot final project. Students must decide whether to use a single camera or multi-camera approach.	Google.docs Microsoft PowerPoint/Word Final Cut Pro. X/ Compressor/ MPEG 2 Streamclip JVC Studio Cameras Cannon Field Cameras/ JVC Field Cameras
Suggested Topics	**Additional Resources**
Classroom Discussions: The importance of budgeting when directing an Independent Film Project. Hiring crew members that will help execute a professional production. A step by step plan on how to turn a script into an actual movie. Different options for directing a movie, students must decide if their production is going to be a single camera or multi camera production. In class we will discuss the pros and cons for both approaches.	Zettl Field Production Basics Panasonic Audio Visual Mixer Tutorial Compix Character Generator Tutorial Garagaband/ Final Cut X /Compressor/ MPEG 2 Streamclip Tutorials

SHS Curriculum Mapping
Course Curriculum: 2015-2016 (HS)

Unit Number	Title of Unit	Correlation to Textbook	Timeline for Unit	Term the Unit will be Taught
3	AUDIO AND SOUND CONTROL	Video Basics 5- Chapter 7	3 Weeks	Term 1
3	LIGHT, COLOR, AND LIGHTING	Video Basics 5 Chapter 8	3 Weeks	Term 1
3	GRAPHICS AND EFFECTS	Video Basics 5 Chapter 9	3 Weeks	Term 1
4	SWITCHER AND SWITCHING	Video Basics 5 Chapter 10	3 Weeks	Term 2
4	VIDEO RECORDING	Video Basics 5 Chapter 11	3 Weeks	Term 2
4	POSTPRODUCTION: LINEAR AND NON-LINEAR EDITING	Video Basics 5 Chapter 12	3 Weeks	Term 2
4	EDITING PRINCIPLES	Video Basics 5 Chapter 13	3 Weeks	Term 3
5	PRODUCTION ENVIRONMENT: THE STUDIO	Video Basics 5 Chapter 14	3 Weeks	Term 3
5	PRODUCTION ENVIRONMENT: FIELD AND COMPUTER-GENERATED	Video Basics 5 Chapter 15	3 Weeks	Term 3
6	TALENT, CLOTHING, AND MAKEUP	Video Basics 5 Chapter 16	5 Weeks	Term 4
6	PUTTING IT ALL TOGETHER: DIRECTING	Video Basics 5 Chapter 17	5 Weeks	Term 4