Atlantic City High School

New Jersey Core Curriculum and Content Standards
Radio Broadcasting 1 & Television Production 1

21st Century
Career & Technical Education
Career Readiness Practices

2016

The New Jersey State Core Curriculum and Content Standards for Radio Broadcasting 1 and Television Production 1 were researched and developed this year, 2016. Both disciplines fall under Career and Technical Education (CTE) and 21st Century Life and Careers standards. Instructional practices and additional research on career requirements were evaluated to come up with the most appropriate curriculum plan, and apply appropriate standards, indicators and benchmarks. We are very pleased to present the first, and most up to date document, which will serve as a base to continue to work from as these technical skills evolve and expand, and career requirements change.

Both programs have second and third year components that were not addressed in this introductory document. In the coming years we expect to include these advanced training's as they are key to connecting learners to the global society and 21st century global workplace.

We also look forward to participation and submission of our document into the edConnect database for future access.

Pamela Brantley-Lewis, Radio Broadcasting
Donald Howard, Television Production
Atlantic City High School
Atlantic City, NJ
2016

Atlantic City High School

New Jersey Core Curriculum and Content Standards for Radio Broadcasting 1

2016

Radio Broadcasting Program

Overview

Radio Broadcasting is a three-year program covering all aspects of radio history, regulations, performance, show development, production, marketing and promotions.

Year one focuses on the history and development of radio, crucial to understanding the purpose of the medium and its role today and into the future. Vocal development gives students a basis to work from as they evaluate and enhance their own style of communication. Regulations for on air personnel are covered in depth with a thorough review of FCC law as it pertains to show development and performance on public radio and television. A key aspect of radio service is coverage of community issues. The student is encouraged to take a critical look at the community, identifying issues, or topics of key interest to research and develop for on air presentation. An introduction to journalistic research and writing prepares the students for the development and delivery of daily news features. Basic interviewing skills prepares the students further with investigative and research skills, and prepares them for inviting relevant guests onto their shows. Throughout the course of this first year students are introduced to working in the radio studio as a production team, and co-hosting feature shows.

In year two students are introduced to the technical features of production, on air and pre-production. In depth lessons are covered on acoustics, audio boards, microphones, monitors, digital audio workstations, music production and performance programs such as Logic Pro X, Pro Tools and Reason. Planning and scripting for remote productions are also covered. Previous year skills are infused as show teams are assigned weekly shows to develop and produce. An introduction to promotions and marketing through persuasive writing and the use of social media prepares students for development and production of audio and video promotions projects.

Year three is an internship in the WAJM radio station where students are responsible for daily studio operation's, show development, production, promotion and networking. Radio three students are assigned to the station throughout the day, and during Radio 1 and 2 classes to assist students assigned to the radio station. Students are offered opportunities to participate in activities such as the KYW News studies program and Longport Media's Night of the Stars. Networking and developing resumes are a prime focus as students prepare to embark on careers and continuing education in the communications field.

There is a two-year bilingual component, Bilingual Radio Broadcasting in Spanish/English, which infuses all lessons in years one and two into the first year. This is due to the smaller class size and the opportunity to move at a faster rate. The second year reflects the same instruction, participation and opportunities as the regular year three program.

Radio Broadcasting 1 Curriculum

Radio Broadcasting 1 consist of four units: Unit 1: History, Science, and Federal Communications Commission Regulations

Unit 2: News and Community Issues Program Development

Unit 3: Station Operations and Studio Equipment

Unit 4: Marketing and Promotions Development, and Production Techniques

History, Science, and Federal Communications Commission Regulations

Students review and discuss the electromagnetic spectrum and the development of wireless communications, inventors, innovators, the development of programming and regulation. A complete review of Federal Communications Commission rules and regulations as they apply to on-air personnel, and as mandated by legal counsel and holders of the WAJM license for anyone participating in station operations.

News and Community Issues Programming Development

News research (reading comprehension), development (writing) and presentation (performing) are key elements of presenting appropriate and successful news features. Skills in reading comprehension, writing and performing are reviewed and practiced. Research skills are essential for developing community issues, compiling facts and networking to retrieve resources to reinforce effective communication of information regarding targeted issues.

Station Operations and Studio Equipment

An overview of the radio industry as for management responsibilities, issues and economics is presented with open discussions to help students become aware of and analyze career opportunities. All studio equipment is covered to insure students understand functions and proper operations for successful transmission.

Marketing and Promotions Development, and Production Techniques

An understanding of how the medium utilizes effective marketing and promotions of products and events. Practice developing and producing creative pieces utilizing industry standard production programs that can also be programmed into the WAJM transmitted broadcasts.

Career and Technical Education (CTE)
INTRODUCTION

New Jersey Student Learning Standards

Standard 8

Technology

New Jersey's Technology Standards consist of 8.1 Educational Technology and 8.2 Technology, Engineering, Design and Computational Thinking, which work symbiotically to provide students with the necessary skills for college and career readiness.

"Advances in technology have drastically changed the way we interact with the world and each other. The digital age requires that we understand and are able to harness the power of technology to live and learn". - International Society for Technology in Education

In this ever-changing digital world where citizenship is being re-imagined, our students must be able to harness the power of technology to live, solve problems and learn in college, on the job and throughout their lives. Enabled with digital and civic citizenship skills, students are empowered to be responsible members of today's diverse global society.

Readiness in this century demands that students actively engage in critical thinking, communication, collaboration, and creativity. Technology empowers students with real-world data, tools, experts and global outreach to actively engage in solving meaningful problems in all areas of their lives. The power of technology discretely supports all curricular areas and multiple levels of mastery for all students.

"A major consequence of accelerating technological change is a difference in levels of technological ability and understanding. The workforce of the future must have the ability to use, manage, and understand technology." – International Technology and Engineering Educators Association

The design process builds in our students the recognition that success is not merely identifying a problem but working though a process and that failure is not an end but rather a point for reevaluation. Whether applied as a skill in product development, in the

learning environment, in daily life, in a local or more global arena, the design process supports students in their paths to becoming responsible, effective citizens in college, careers and life.

Computational thinking provides an organizational means of approaching life and its tasks. It develops an understanding of technologies and their operations and provides students with the abilities to build and create knowledge and new technologies. Not all students will be programmers, but they should have an understanding of how computational thinking can build knowledge and control technology.

8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.

      A. Technology Operations and Concepts: *Students demonstrate a sound understanding of technology concepts, systems and operations.*

      B. Creativity and Innovation: *Students demonstrate creative thinking, construct knowledge and develop innovative products and process using technology*

      C. 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.*

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

      E: Research and Information Fluency: *Students apply digital tools to gather, evaluate, and use information.*

      F: Critical thinking, problem solving, and 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.*

8.2 Technology Education, Engineering, Design, and Computational Thinking - Programming:

All students will develop impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.

A. **The Nature of Technology: Creativity and Innovation** *Technology systems impact every aspect of the world in which we live.*

B. **Technology and Society:** *Knowledge and understanding of human, cultural and societal values are fundamental when designing technological systems and products in the global society*

C. **Design:** *The design process is a systematic approach to solving problems.*

D. **Abilities for a Technological World:** *The designed world is the product of a design process that provides the means to convert resources into products and systems.*

E. **Computational Thinking: Programming:** *Computational thinking builds and enhances problem solving, allowing students to move beyond using knowledge to creating knowledge.*

Standard 9
21st Century Life and Careers

In today's global economy, students need to be lifelong learners who have the knowledge and skills to adapt to an evolving workplace and world. To address these demands, Standard 9, 21st Century Life and Careers, which includes the 12 Career Ready Practices, establishes clear guidelines for what students need to know and be able to do in order to be successful in their future careers and to achieve financial independence.

Mission: *21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.*

Vision: To integrate 21st Century life and career skills across the K-12 curriculum and in Career and Technical Education (CTE) programs to foster a population that:

- Continually self-reflects and seeks to improve the essential life and career practices that lead to success.
- Uses effective communication and collaboration skills and resources to interact with a global society.
- Is financially literate and financially responsible at home and in the broader community.
- Is knowledgeable about careers and can plan, execute, and alter career goals in response to changing societal and economic conditions.
- Seeks to attain skill and content mastery to achieve success in a chosen career path.

The Standards: Standard 9 is composed of the Career Ready Practices and Standard 9.1, 9.2, and 9.3. Standards under 9.3 apply to radio production and broadcast, and are outlined below:

9.3 – Career & Technical Education (CTE) Content Area: 21st Century Life and Careers

CONTENT AREA:	STANDARD 9.3 CAREER AND TECHNICAL EDUCATION
ARTS, A/V TECHNOLOGY & COMMUNICATIONS CAREER CLUSTER®	
Number	Standard Statement
By the end of Grade 12, Career and Technical Education Program completers will be able to:	
CAREER CLUSTER®:	ARTS, A/V TECHNOLOGY & COMMUNICATIONS (AR)
9.3.12.AR.1	Analyze the interdependence of the technical and artistic elements of various careers within the Arts, A/V Technology & Communications Career Cluster.
9.3.12.AR.2	Analyze the importance of health, safety and environmental management systems, policies and procedures common in arts, audio/video technology and communications activities and facilities.
9.3.12.AR.3	Analyze the lifestyle implications and physical demands required in the arts, audio/visual technology and communications workplace.
9.3.12.AR.4	Analyze the legal and ethical responsibilities required in the arts, audio/visual technology and communications workplace.
9.3.12.AR.5	Describe the career opportunities and means to achieve those opportunities in each of the Arts, A/V Technology & Communications Career Pathways.

	Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.
9.3.12.AR.6	

PATHWAY:	*A/V TECHNOLOGY & FILM (AR-AV)*
9.3.12.AR-AV.1	**Describe the history, terminology, occupations and value of audio, video and film technology.**
9.3.12.AR-AV.2	**Demonstrate the use of basic tools and equipment used in audio, video and film production.**
9.3.12.AR-AV.3	**Demonstrate technical support skills for audio, video and/or film productions.**
9.3.12.AR-AV.4	**Design an audio, video and/or film production.**

PATHWAY:	*JOURNALISM & BROADCASTING (AR-JB)*
9.3.12.AR-JB.1	**Describe the diversity of functions within the Journalism & Broadcasting Career Pathway.**
9.3.12.AR-JB.2	**Demonstrate writing processes used in journalism and broadcasting.**
9.3.12.AR-JB.3	**Plan and deliver a media production (*e.g.*, broadcast, video, Internet and mobile).**
9.3.12.AR-JB.4	**Demonstrate technical support related to media production (*e.g.*, broadcast, video, Internet, mobile).**

9.3 – Career & Technical Education (CTE) Content Area: 21st Century Life and Careers

CONTENT AREA:	*STANDARD 9.3 CAREER AND TECHNICAL EDUCATION*
ARTS, A/V TECHNOLOGY & COMMUNICATIONS CAREER CLUSTER[®]	
Number	**Standard Statement**
PATHWAY:	*PERFORMING ARTS (AR-PRF)*
9.3.12.AR-PRF.1	**Describe the scope of the Performing Arts Career Pathway and the roles of various individuals in it.**
9.3.12.AR-PRF.2	**Demonstrate the fundamental elements, techniques, principles and processes of various dance styles and traditions.**
9.3.12.AR-PRF.3	**Perform a varied repertoire of vocal and/or instrumental music representing diverse styles, cultures and historical periods.**
9.3.12.AR PRF.4	**Demonstrate knowledge of music theory.**
9.3.12.AR-PRF.5	**Explain key issues affecting the creation of characters, acting skills and roles.**
9.3.12.AR-PRF.6	**Create stage, film, television or electronic media scripts in a variety of traditional and current formats.**
9.3.12.AR-PRF.7	**Describe how technology and technical support enhance performing arts productions.**
9.3.12.AR-	**Analyze all facets of stage and performing arts production management.**

PRF.8

PATHWAY:	*PRINTING TECHNOLOGY (AR-PRT)*

9.3.12.AR-PRT.1	**Manage the printing process, including customer service and sales, scheduling, production and quality control.**
9.3.12.AR-PRT.2	**Demonstrate the production of various print, multimedia or digital media products.**
9.3.12.AR-PRT.3	**Perform finishing and distribution operations related to the printing process.**

PATHWAY:	*TELECOMMUNICATIONS (AR-TEL)*

9.3.12.AR-TEL.1	**Demonstrate the use of telecommunications terminology, tools and test equipment.**
9.3.12.AR-TEL.2	**Demonstrate telecommunication installation processes using appropriate tools, materials, schematics, diagrams, blueprints and industry specific codes and regulations.**
9.3.12.AR-TEL.3	**Demonstrate decision making, problem-solving techniques and communication skills when providing services for customers.**
9.3.12.AR-TEL.4	**Demonstrate the installation, repair and delivery of network systems.**

- **The 12 Career Ready Practices**
  These practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness.

  Career Ready Practices describe the career ready skills that
  All educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

- **CRP1. Act as a responsible and contributing citizen and employee.**
- **CRP2. Apply appropriate academic and technical skills.**
- **CRP3. Attend to personal health and financial wellbeing.**
- **CRP4. Communicate clearly and effectively and with reason.**
- **CRP5. Consider the environmental, social and economic impacts of decisions.**
- **CRP6. Demonstrate creativity and innovation.**
- **CRP7. Employ valid and reliable research strategies.**
- **CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.**
- **CRP9. Model integrity, ethical leadership and effective management.**
- **CRP10. Plan education and career paths aligned to personal goals.**
- **CRP11. Use technology to enhance productivity.**
- **CRP12. Work productively in teams while using cultural global competence.**

- **CRP1**. Career-ready individuals understand the obligations and responsibilities of being a member of a community, and they demonstrate this understanding every day through their interactions with others. They are conscientious of the impacts of their decisions on others and the environment around them. They think about the near-term and long-term consequences of their actions and seek to act in ways that contribute to the betterment of their teams, families, community and workplace. They are reliable and consistent in going beyond the minimum expectation and in participating in activities that serve the greater good.

- **CRP2**. Apply appropriate academic and technical skills. Career-ready individuals readily access and use the knowledge and skills acquired through experience and education to be more productive. They make connections between abstract concepts with real-world applications, and they make correct insights about when it is appropriate to apply the use of an academic skill in a workplace situation

- **CRP3**. Attend to personal health and financial welfare. Career-ready individuals understand the relationship between personal health, workplace performance and personal well-being; they act on that understanding to regularly practice healthy diet, exercise and mental health activities. Career-ready individuals also take regular action to contribute to their personal financial well-being, understanding that personal financial security provides the peace of mind required to contribute more fully to their own career success.

- **CRP4**. Communicate clearly and effectively and with reason. Career-ready individuals communicate thoughts, ideas, and action plans with clarity, whether using written, verbal, and/or visual methods. They communicate in the workplace with clarity and purpose to make maximum use of their own and others' time. They are excellent writers; they master conventions, word choice, and organization, and use effective tone and presentation skills to articulate ideas. They are skilled at interacting with others; they are active listeners and speak clearly and with purpose. Career-ready individuals think about the audience for their communication and prepare accordingly to ensure the desired outcome.

- **CRP5**. Consider the environmental, social and economic impacts of decisions. Career-ready individuals understand the interrelated nature of their actions and regularly make decisions that positively impact and/or mitigate negative impact on other people, organization, and the environment. They are aware of and utilize new technologies, understandings, procedures, materials, and regulations affecting the nature of their work as it relates to the impact on the social condition, the environment and the profitability of the organization.

- **CRP6**. Demonstrate creativity and innovation. Career-ready individuals regularly think of ideas that solve problems in new and different ways, and they contribute those ideas in a useful and productive manner to improve their organization. They can consider unconventional ideas and suggestions as solutions to issues, tasks or problems, and they discern which ideas and suggestions will add greatest value. They seek new methods, practices, and ideas from a variety of sources and seek to apply those ideas to their own workplace. They take action on their ideas and understand how to bring innovation to an organization.

- **CRP7.** Employ valid and reliable research strategies. Career -ready individuals are discerning in accepting and using new information to make decisions, change practices or inform strategies. They use reliable research process to search for new information. They evaluate the validity of sources when considering the use and adoption of external information or practices in their workplace situation.

- **CRP8**. Utilize critical thinking to make sense of problems and persevere in solving them. Career-ready individuals readily recognize problems in the workplace, understand the nature of the problem, and devise effective plans to solve the problem. They are aware of problems when they occur and take action quickly to address the problem; they thoughtfully investigate the root cause of the problem prior to introducing solutions. They carefully consider the options to solve the problem. Once a solution is agreed upon, they follow through to ensure the problem is solved, whether through their own actions or the actions of others.

- **CRP9**. Model integrity, ethical leadership and effective management. Career-ready individuals consistently act in ways that align personal and community-held ideals and principles while employing strategies to positively influence others in the workplace. They have a clear understanding of integrity and act on this understanding in every decision. They use a variety of means to positively impact the directions and actions of a team or organization, and they apply insights into human behavior to change others' action, attitudes and/or beliefs. They recognize the near-term and long-term effects that management's actions and attitudes can have on productivity, morals and organizational culture.

- **CRP10**. Plan education and career paths aligned to personal goals. Career-ready individuals take personal ownership of their own education and career goals, and they regularly act on a plan to attain these goals. They understand their own career interests, preferences, goals, and requirements. They have perspective regarding the pathways available to them and the time, effort, experience and other requirements to pursue each, including a path of entrepreneurship. They recognize the value of each step in the education and experiential process, and they recognize that nearly all career paths require ongoing education and experience. They seek counselors, mentors, and other experts to assist in the planning and execution of career and personal goals.

- **CRP11**. Use technology to enhance productivity. Career-ready individuals find and maximize the productive value of existing and new technology to accomplish workplace tasks and solve workplace problems. They are flexible and adaptive in acquiring new technology. They are proficient with ubiquitous technology applications. They understand the inherent risks-personal and organizational-of technology applications, and they take actions to prevent or mitigate these risks.

- **CRP12.** Work productively in teams while using cultural global competence. Career-ready individuals positively contribute to every team, whether formal or informal. They apply an awareness of cultural difference to avoid barriers to productive and positive interaction. They find ways to increase the engagement and contribution of all team members. They plan and facilitate effective team meetings.

- **9.1 Personal Financial Literacy**
  This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance. Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.

- **9.2 Career Awareness, Exploration, and Preparation**
  This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

- **9.3 Career and Technical Education**
  This standard outlines what students should know and be able to do upon completion of a CTE Program of Study.

For students to be college and career ready they must have opportunities to understand career concepts and financial literacy. This includes helping students make informed decisions about their future personal, educational, work, and financial goals. By integrating Standard 9 into instruction, New Jersey students will acquire the necessary academic and life skills to not only achieve individual success but also to contribute to the success of our society.

Content Area	Radio Broadcasting 9-12		
Standard	**8.1 Educational Technology: All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaborate and to create and communicate knowledge.**		
Strand	**NAEP Framework: Creating**		
Unit(s)	**Content Statement (SLO)**	**Indicator #**	**Indicator (Task)**
2, 3	Understand and use technology systems.	**8.1.12.A.1**	Utilize studio equipment in order to transmit live broadcasts, pre-record segments and promotional announcements for later broadcasts, and create personal digital portfolios of their work.
	Select and use applications effectively and productively.	**8.1.12.A.2**	Develop and produce live feature shows utilizing studio equipment.
		8.1.12.A.3	Research community issues using online resources.
		8.1.12.A.4	Develop news, weather and sports features using online resources.

		8.1.12.A.5	Create new musical productions utilizing digital audio resources..
	Apply existing knowledge to generate new ideas, products, or processes. Create original works as a means of personal or group expression.	**8.1.12.B.2**	Apply previous content knowledge by developing, creating and producing original shows for broadcast, music for production projects and broadcast, and promotional spots.
2	Interact, collaborate, and publish with peers, experts, or others by employing a variety of digital environments and media. Communicate information and ideas to multiple audiences using a variety of media and formats. Develop cultural understanding and global awareness by engaging with learners of other cultures. Contribute to project teams to produce original works or solve problems.	**8.1.2.C.1**	Utilize networking to develop and incorporate outside resources that offer expert advice and multiple perspectives on issues being presented in featured broadcasts.
			Engage in online discussions with resources to investigate local, national and worldwide issues, and evaluate findings and present possible solutions, using digital tools and online resources for all steps.
		8.1.8.C.1	Collaborate with show teams to develop and produce work that provides perspectives on a local problem for discussions with resources from the community.
		8.1.12.C.1	Develop an innovative solution to a real local, national and global problems or issues in collaboration with peers and expert resources, and present ideas for feedback through social media or in online radio community.
		8.1.12.D.1	Demonstrate appropriate application of copyright, fair use and/or Creative Commons to an original work.
1, 2	Advocate and practice safe, legal, and responsible use of information and technology.	**8.1.12.D.2**	Evaluate consequences of not adhering to regulations set forth by the Federal Communications Commission (FFC).
	Demonstrate personal responsibility for lifelong learning.	**8.1.12.D.3**	Compare and contrast policies on filtering and censorship both locally and globally, and the effects on communication and society.

		8.1.12.D.4	Research and understand the positive and negative impact of one's digital footprint.
	Plan strategies to guide inquiry. Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media. Evaluate and select information sources and digital tools based on the appropriateness for specific tasks. Process data and report results.	8.1.12.D.5	Analyze the capabilities and limitations of current and emerging broadcasts medium resources and assess their potential to address personal, social, lifelong learning, and career needs.
	Plan strategies to guide inquiry. Locate, organize, analyze, evaluate, synthesize, and ethically use information from a variety of sources and media. Evaluate and select information sources and digital tools based on the appropriateness for specific tasks. Process data and report results. Identify and define authentic problems and significant questions for investigation. Plan and manage activities to develop a solution or complete a project. Collect and analyze data to identify solutions and/or make informed decisions. Use multiple processes and diverse perspectives to explore alternative solutions.	8.1.12.E.1	Produce feature shows about real world problems by developing a systematic plan of investigation with peers and experts synthesizing information from multiple sources.
1, 2, 4	Plan strategies to guide inquiry. Locate, organize, analyze,	8.1.12.E.2	Research and evaluate the impact on society of the unethical use of the airwaves to relay information

| | evaluate, synthesize, and ethically use information from a variety of sources and media.
Evaluate and select information sources and digital tools based on the appropriateness for specific tasks.
Process data and report results.
Identify and define authentic problems and significant questions for investigation.
Plan and manage activities to develop a solution or complete a project.
Collect and analyze data to identify solutions and/or make informed decisions.
Use multiple processes and diverse perspectives to explore alternative solutions. | | and entertain and present your research to peers. |
| | | **8.1.12.F.1** | Evaluate the strengths and limitations of emerging broadcasts mediums and their impact on educational, career, personal and/or social needs. |

Content Area	Radio Broadcasting 9-12
Standard	8.2 Technology Education, Engineering, Design, and Computational Thinking – Programming. All students will develop impact of technology, engineering, technological design, computational thinking and the designed world as they relate to the individual, global society, and the environment.
Strand	NAEP Framework: Responding
Unit Overview	Review the early scientific developments in creating wireless communication, inventors and innovators. Study the aspects of the electromagnetic spectrum and radio waves. The development of radio with the changing technology, from military uses to satellite radio. The necessity of regulation of, and on the airwaves, and the Federal Communications Commission.

Unit(s)	Content Statement (SLO)	Indicator #	Indicator (Task)
3	The core concepts of technology.	8.2.12.A.2	Analyze the current radio industry and the resources used, to identify the trade-offs in terms of availability and desirability.
	The relationships among technologies and the connections between technology and other fields of study.	8.2.12.A.3	Research and present information on broadcasting on the airwaves and satellite broadcasting.
1, 3	The cultural, social, economic and political effects of technology.	8.2.12.B.1	Research and analyze the impact radio today, constraints (specifications and limits) and how the industry is driven by cultural, social, economic or political need.
	The effects of technology on the environment.	8.2.12.B.2	Evaluate ethical considerations regarding the sustainability of radio broadcasting.
	The role of society in the development and use of technology.	8.2.12.B.3	Analyze ethical and unethical practices around radio broadcasting as influenced by human wants and/or needs.
	The influence of technology on history.	8.2.12.B.4	Investigate wireless communication and identify its impact and how it has changed to meet human needs and wants.
		8.2.12.B.5	Research the historical tensions between inventors,

			innovators and manufacturers driven by human needs and wants in the development of radio over the years.
1, 3	The attributes of design.	**8.2.12.C.1**	Analyze how the radio broadcast medium has changed, or might change over time to meet human needs and wants.
	The application of engineering design.	**8.2.12.C.3**	Analyze studio equipment for factors such as safety, reliability, and human factors engineering (ergonomics).
3	Use and maintain technological products and systems.	**8.2.12.D.3**	Determine and use the appropriate - equipment, audio board, CD players, computers, software, and musical instrument digital interfaces - in development, creation, and production stages.
	Assess the impact of products and systems.	**8.2.12.D.4**	Assess the impacts of emerging technologies that enhance faster rates of sending and receiving information by the masses on developing countries.
		8.2.12.D.6	Analyze trends and draw conclusions regarding the effect of a broadcast technology on the individual, society, or the environment .

Content Area	Radio Broadcasting 9-12		
Standard	**9.2 Career Awareness, Exploration, and Preparation** **This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements. Career Ready Practices describe the career ready skills that are practices that have been linked to increase college, career, and life success. These are skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers.**		
Strand	**NAEP Framework: Responding**		
Unit(s)	**Content Statement (SLO)**	**Indicator #**	**Indicator (Task)**
2, 3	Apply appropriate academic and technical skills	**CRP2**	Identify and apply appropriate operational knowledge and skills in order to successfully transmit a show over the airwaves from developmental stages all the way through live production.
2	Employ valid and reliable research strategies	**CRP7**	Utilize research skills to properly relay news facts, weather reports and sports updates, always avoiding plagiarism.
4	Plan education and career paths aligned to personal goals.	**CRP10**	Identify strengths and interests and incorporate skills to enhance natural abilities. Develop a resume and online career profile that matches with these goals

Content Area	Radio Broadcasting 9-12		
Standard	**9.3 Career and Technical Education** **This standard outlines what students should know and be able to do upon completion of a CTE Program of Study. Career Ready Practices describe the career ready skills that are practices that have been linked to increase college, career, and life success. These are skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers.**		
Strand	NAEP Framework: Performing		
Unit(s)	Content Statement (SLO)	Indicator #	Indicator (Task)
1, 2	Act as a responsible and contributing citizen and employee. Analyze the legal and ethical responsibilities required in the arts, audio/visual technology and communications workplace.	CRP1 9.3.12.AR.4	Incorporate FCC regulations in daily activities, practices and productions. Always take into consideration community standards.
2	Communicate clearly and effectively, and with reason. Demonstrate writing processes used in journalism and broadcasting. Plan and deliver a media production (*e.g.*, broadcast, video, Internet and mobile).	CRP4 9.3.12.AR-JB.2 9.3.12.AR-JB3	Research topics and issues thoroughly before presenting to the public to ensure clear, concise and factual information. Write using own words, giving the who, what, when, where, how and why in relaying information. Speak at a moderate pace, with clear and accurate pronunciation of words.
1, 2, 3, 4	Consider the environmental, social and economic impacts of decisions. Design an audio, video and/or film production.	CRP5 9.3.12.AR-AV.4	Plan and perform shows that have positive and informing impacts on the listening audience, and that are considerate of age groups, and standards set forth by the community
2, 3, 4	Demonstrate creativity and innovation. Perform a varied repertoire of vocal and/or instrumental music	CRP6 9.3.12.AR-PRF.3	Produce shows that show individual creativity and culturally rich content.

	representing diverse styles, cultures and historical periods.		
2, 3, 4	Utilize critical thinking to make sense of problems and persevere in solving them. Demonstrate decision making, problem-solving techniques and communication skills when providing services for customers.	CRP8 9.3.12.AR-TEL.3	Develop and produce community issues that are having an impact on the community. Network with and incorporate resources and guests with significant knowledge on issues.
2, 3, 4	Model integrity, ethical leadership and effective management. Analyze the legal and ethical responsibilities required in the arts, audio/visual technology and communications workplace.	CRP9 9.3.12.AR.4	Manage daily activities centered around the station, and broadcasting with the well-fair and best interest of the participants running the station, as well as the listening audience.
3, 4	Use technology to enhance productivity. Demonstrate the use of basic tools and equipment used in audio, video and film production.	CRP11 9.3.12.AR-AV.2	Utilize all digital audio workstations and production software in order to promote and produce live and pre-recorded productions.
2, 3, 4	Work productively in teams while using cultural global competence. Design an audio, video and/or film production.	CRP12 9.3.12.AR-AV.4	Develop and produce culturally diverse shows using the input and skills of assigned teams.

Benchmarks
Units 1, 2, 3 and 4

Radio Broadcasting 1

Unit 1 Benchmark

1. What prohibits the FCC from censoring broadcast material and interfering with freedom of expression in broadcasting?

Answer: *the First Amendment*
Indicator: **8.1.12.D.2**

2. Who chooses a stations entertainment programming, local issues, news and other subjects?

Answer: *Program Director*
Indicator: **CRP12, 9.3.12.AR-AV4**

3. No more than a week after a personal attack on a broadcasted show what must a station do?

Answer: *Must provide the person attacked an opportunity for response.*
Indicator: **CRP 7, 9.3.12.AR-TEL3**

4. What does the Communications Act require a station to do when it comes to candidates for political office using the station?

Answer: *Sections 312, 315 on reasonable access, requires station to make facilities available for all candidates for federal office with equal time.*
Indicator: **CRP5, 9.3.12.AR-PRE.3**

5. When does a station have to announce the legal ID? What is our legal ID?

Answer: *Every hour, at the top of the hour. The beginning and ending of the broadcast day. WAJM, Atlantic City.*
Indicator: **8.1.12.A.1**

6. What is the federal law's stand on obscene language?
Answer: *It is not protected speech. Prohibited by law. It is patently offensive, and lacks serious literary, artistic, political, or scientific value.*
Indicator: **8.1.12.D.2**

7. What is the federal law's stand on indecent language?

Answer: *Prohibited by law. Language only found patently offensive by community standards.*
Indicator: **8.1.12.D.2**

8. What must a station do when broadcasting, or advertising information about a contest?

Answer: *Must not be misleading, cause public harm or property damage. Must award prize as advertised.*
Indicator: **8.1.12.D.2**

9. What must you do if you want to put a call-in on the air live?

Answer: *Ask the caller for permission to do so.*
Indicator: **8.1.12.A.1**

10. What must you do if you want to record a conversation for later broadcast?

Answer: *Get permission from the caller to record them, stating it will be used for later broadcast.*
Indicator: **8.1.12.A.1**

11. Who regulates a stations advertising rates, or profits?

Answer: *Promotions and Marketing Management*

Indicator: **CRP9, 9.3.12.AR-AV2**

12. What does a sponsorship identification, or disclosure include?

Answer: *Name, address, phone number, slogan*
Indicator: **CRP2**

13. What are the limits on the amount of commercial matter a station may broadcast?

Answer: *There are no limits.*
Indicator: **8.1.12.F.1**

14. What action can you take if you find advertising to be offensive?

Answer: *Contact the broadcasting station.*
Indicator: **8.1.12.D.1**

15. What does the law state about advertising cigarettes and smokeless tobacco on public radio and TV?

Answer: *Federal law prohibits advertising*
Indicator: **8.1.12.D.3**

16. What does the law sate about advertising alcoholic beverages on public radio and TV?

Answer: Self regulated by the stations
Indicator: **8.1.12.D.3**

17. What is subliminal programming?

Answer: *Unconsciously being persuaded.*
Indicator: **8.1.12.D.3**

18. Radio advertising is segmented into three categories:?

Answer: *Local, spot and network.*
Indicator: **8.1.12.D.2**

19. Who does the FCC encourage to comment and, or file complaints about a public radio or TV station?

Answer: *The public, or community that listens.*
Indicator: **CRP1, 9.3.12.AR-4**

20. What is Arbitron?

Answer: *The most widely used supplier of radio research.*
Indicator: **8.1.12.D.2**

Radio Broadcasting 1

Unit 2 Benchmark

1. The term *broadcast journalist* describes an on air performer specifically employed to deliver the news.
    a. True
    b. False

Answer: b
Indicator: **CRP9, 9.3.12.AR.4**

2. A multiple-car accident on the interstate would be an example of a ____story.
    a. Soft news
    b. Feature news
    c. Hard news
    d. Timeless news

Answer: c
Indicator: **8.1.12.A.4**

3. Which of the following is used the least to determine the news value of a story?
    a. Proximity
    b. Conflict
    c. Audience
    d. The reporter

Answer: a
Indicator: **8.1.12.A.4**

4. Which of the following is least likely to develop a broadcast journalist's credibility?
    a. Having a good sense of geography
    b. Staying current with world affairs
    c. Using correct grammar and punctuation
    d. Using humor in the newscast

Answer: d
Indicator: **CRP4, 9.3.12.AR-JB3**

5. An international news wire service a broadcast journalist may use for a source of information is ____.
    a. Reuters
    b. NPR
    c. ABC
    d. VNR

Answer: a
Indicator: **8.1.12.A.1**

6. Which quality is *least* likely to be associated with a successful news anchor?
    a. Credibility
    b. News savvy
    c. Humility
    d. Good appearance

Answer: c
Indicator: **CRP4, 9.3.12.AR-JB3**

7. Writing in a conversational style includes all of the following EXCEPT_____.
    a. Use of contractions
    b. Sue of slang
    c. Use of proper grammar
    d. Use of simple words for attribution, such as *"says"* or *"told"*.

Answer: b
Indicator: **CRP4, 9.3.12.AR-JB2**

8. Extra copy used by the newscaster to fill time is referred to as ____.
    a. Pad
    b. Extra copy
    c. Outcue
    d. Kicker stories

Answer: a
Indicator: **CRP4, 9.3.12.AR-JB3**

9. The sound of a news event or voice of a newsmaker is known as _____.
    a. A wrap
    b. A voicer
    c. A voice-over
    d. An actuality

Answer: d
Indicator: **CRP11, 9.3.12.AR-AV.2**

10. All of the following describe the duties of a news anchor EXCEPT _____.
   a. May produce a newscast
   b. Generally stays in the studio
   c. Develops a news package
   d. Introduces stories in the newscast

Answer: a
Indicator: **CRP9, 9.3.12.AR.4**

11. The telegenic appeal of a newscaster could be lessened by all of the following EXCEPT ____.
   a. Wearing eyeglasses
   b. Crooked teeth
   c. Wearing conservative clothing
   d. A flamboyant hair style

Answer: c
Indicator: **CRP9, 9.3.12.AR.4**

12. Which of the following is not included in the slug line of a news script?
   a. Reporter's last name
   b. Outcue
   c. Story identification
   d. Newscast time

Answer: b
Indicator: **CRP4, 9.3.12.AR-JB2**

13. The television news team member who is responsible for deciding which reporter will cover a particular story is the ____.
    a. General assignment reporter
    b. News director
    c. News producer
    d. Assignment editor

Answer: d
Indicator: **CRP9, 9.3.12.AR.4**

14. Notices about meetings, news releases, clippings from magazines, and personal notes about upcoming events would most likely be found ____.
    a. On a beat
    b. In a futures file
    c. Through a wire service
    d. On an affiliation sheet

Answer: b
Indicator: **CRP8, 9.312.AR-TEL3**

15. All of the following describe the duties of a general assignment reporter EXCEPT ___.
    a. Reporting news on the scene
    b. May record a news package
    c. May produce a newscast
    d. Reporting breaking news live.

Answer: a
Indicator: **CRP9, 9.3.12.AR.4**

Radio Broadcasting 1

Unit 3 Benchmark

1. What is the layout shape used by most studios?

Answer: *U shape*
Indicator: **CRP2**

2. What piece of equipment is considered the heart of the studio?

Answer: *The audio console.*
Indicator: **8.1.12.A.1**

3. Define "audio signal"

Answer: *Signal processed electronically into radio frequency.*
Indicator: **8.1.12.A.1**

3. Define "frequency".

Answer: *Rate at which a sound or wave is repeated, expressed in cycles per second.*
Indicator: **8.1.12.A.1**

4. What are the four characteristics of sound?

Answer: *Amplitude, frequency, timbre, and sound envelope.*
Indicator: **8.1.12.A.1**

5. What makes up the audio chain?

Answer: *The route sound takes by way of several pieces of equipment to be final recorded or broadcast.*
Indicator: **8.1.12.A.1**

6. How do you monitor a live show in the studio?

Answer: *Headphones*
Indicator: **8.1.12.A.1**

7. What techniques are used to control reflected sound?

Answer: *Sound proofing materials*
Indicator: **8.1.12.A.1**

8. What is the function of the microphone?

Answer: *A transducer that changes one form of energy (mechanical) into another (electrical).*
Indicator: **8.1.12.A.1**

9. List at least two good studio practices.

Answer: *Set all studio controls back to neutral. Clean up the studio after use.*
Indicator: **CRP2**

10. What is a good speaking distance from the microphone?

Answer: *Six inches*
Indicator: **8.1.12.A.1**

Radio Broadcasting 1

1. How should you *close* your interview session?

Answer: *Thank your guest, summarize, thank audience.*
Indicator: **CRP6, 9.3.12.AR-PRF3**

2. What are the *two types* of interviews?

Answer: *News and feature*
Indicator: **CRP6, 9.3.12.AR-PRF.3**

3. Where can you get *ideas* for your interviews?

Answer: *Magazines, news sites, books, conversations*
Indicator: **CRP6, 9.3.12.AR-PRF.3**

4. What is the *basic structure* of the interview?

Answer: *Introduction, welcome, questions, break, reintroduction, close.*
Indicator: **CRP6, 9.3.12.AR-PRF.3**

5. What should you consider when choosing a guest?

Answer: *Celebrity, personality, accomplishments, entertainment, knowledge, sense of humor.*
Indicator: **CRP5, 9.3.12.AR-AV.4**

6. What should your interview *introduction* include?

Answer: *Name of show-host-guest-topic*
Indicator: **CRP5, 9.3.12.AR-AV.4**

7. What are the *key skills* required of you for conducting interviews?

Answer: *Listening, asking questions, and planning the interview.*
Indicator: **CRP6, 9.3.12.AR-PRF.3**

8. What are *sound bites*?

Answer: *Recorded sounds of people and locations used in the live broadcast.*
Indicator: **CRP6, 9.3.12.AR-PRF.3**

9. What are the three types of questions?

Answer*: Open, closed, leading*
Indicator: **CRP4, 9.3.12.AR-JB.2**

10. How can you develop *trust* with your interviewee?

Answer: *Treat guests with dignity and respect, voice, facial expressions, body language.*
Indicator: **CRP9, 9.3.12.AR.4**

Digital References

http://wwww.nj.gov/education/cccs

http://www.state,nj,us/education/aps/cccs/career/

Educational and Instructional Text Resources

Broadcast Announcing Worktext, Reese, Beadle, and Stephenson (Focal Press) 2000

Broadcast/Cable Copywriting, Seventh Edition, Orlik (Pearson/Allyn and Bacon) 2004

Creating Powerful Radio, Geller (Focal Press) 2007

Modern Recording Techniques, Seventh Edition, Huber and Runstein (Focal Press) 2010

Radio Production, Fifth Edition, Fifth Edition, McLeish (Focal Press) 2005

Radio Production Worktext, Fourth Edition, Reese and Gross (Focal Press) 2002

The Radio Broadcasting Industry, Albarran and Pitts (Allyn and Bacon) 2001

The Radio Station, Sixth Edition, Keith (Elsevier/Focal Press) 2004

Glossary:

AUDIO CONSOLE
Equipment that controls all the individual sources of audio that may be found in the studio, such as microphones, CD players, computers; also known as a board.

BOARD ANNOUNCER
Known as staff announcer, does general announcing not related to a specific program.

BOARD OPERATOR
The person who physically controls the audio sources using the audio console.

CABLE
Wire that carries audio signal.

CHANNEL
The route an audio signal follows; also grouping of controls on an audio console associated with one input.

COMMUNITY BILLBOARD
Announcements made by a radio station about upcoming community activities.

COMMUNITY ISSUES
Issues in the minds of one or more persons, which call for some resolution, and where more than one position can be taken on an issue. Presented as feature shows on radio, and may feature guests from the community.

DIGITAL
A recording, circuit, or piece of equipment in which the output varies in discrete on-off steps in such a way that it can be reproduced without degradation of the signal.

DIGITAL AUDIO WORKSTATION
A computer-based system that can create, store, edit, mix and send out sound in a variety of ways, all within one basic unit.

EDITING
To put together an audio or video piece by combining and cutting, creating transitions, titles and effects.

ELECTROMAGNETIC SPETRUM
A range of wavelengths, or frequencies over which electromagnetic radiation extends. Radio waves being one of the wavelengths.

EMERGENCY ALERT SYSTEM

EAS; national warning system using radio, television, digital and telecommunication for disaster notification or weather alerts.

FEATURE INTERVIEWS

Style of interview that is designed to entertain or to explain in-depth an interesting person, or issue.

FEDERAL COMMUNICATIONS COMMISSION

FCC; governmental agency created in 1934 to supervise all forms of broadcasting and cable.

FREQUENCY

The number of cycles a sound wave or radio wave completes in one second.

LIVE STUDIO

A studio set up mainly for instantaneous live broadcasts; a studio with hard brilliant sound caused by a great deal of reverberation.

MARKET

A division of the U.S. population by geography that is considered an audience for a particular radio facility.

MUSICAL INSTRUMENT DIGITAL INTERFACE

MIDI; A communication system that allows musical instruments and other electronic gear to interact with each other.

NATIONAL ASSOCIATION OF BROADCASTERS

NAB; professional association of broadcasters that represents and advises them in congressional,, FCC, and technological matters.

NEWS/TALK

Radio format that features straight news, interview, discussion, and listener call-in segments.

PERFORMANCE STUDIO

A studio used primarily by actors or musicians that has microphones but no other production equipment.

PRODUCTION STUDIO

The place where material for radio is produced before it is aired.

PROGRAM

An output channel located on the audio console. Determines the signal path for transmission.

RESUME

Summary of education and work experience compiled in order and presented to obtain employment.

Compiled by Pamela Brantley-Lewis
Instructor, Radio Broadcasting 1, 2 and 3
Atlantic City High School
July, 2016

Atlantic City High School
New Jersey Core Curriculum and Content Standards
for
Television Production 1

2016

Overview

The television program consists three years of study.

TV 1 This course introduces students to the basic foundations and fundamentals of television production. Textbooks, CD-ROMs, DVD's, computers, the internet, and hands on training are used in the instruction process

TV 2 This course will expand upon the knowledge acquired in TV 1. Students will learn an advance editing program and more advanced editing techniques. They will also continue to learn more about composition and how to use the camera controls more efficiently to enhance their storytelling techniques.

TV 3 This course is primarily designed for independent study. Students will discuss ideas for projects that will help them progress in the area of production that interests them. Some students may like the editing process better, so we will spend more time in that area of study for them. We will also try to obtain internships for the students in order to obtain real world experience in television production.

TVI Course Description

Television production consists of 4 units:

1. History, Television Process, and Camera Operation
2. Camera Composition and Editing
3. Lighting, Audio, and Studio Techniques
4. Evaluation of Media Arts

This course introduces students to the basic fundamentals of television production. Textbooks, CD-ROMs, DVD's, computers, the internet, and hands on training are used in the instruction process. Students will learn concepts in an area of production and then use the equipment or software necessary to enhance that learning experience. Assignments are given to the students, which enables them to complete television projects in a real world environment. They also work cooperatively in the TV studio and remote locations to videotape school activities, sports, and local events.

The 21st century is an era that has rapid development of new technologies that may facilitate learning. This infusion of technology is designed to increase student achievement by:

* creating alternative instructional techniques,
* addressing the various learning styles of a diverse student population,
* reducing the world to a more manageable resource, for data retrieval,
* allowing faster and easier access to information, and...
* highlighting new areas of interest

With the infusion of technology across the curriculum, our students will be prepared to engage in the problem solving skills that are critical to their success, community existence and global survival.

Prerequisite:
None

Organization of the Standards

21st Century Life and Careers

Standards: 21st century life and career skills enable students to make informed decisions that prepare them to engage as active citizens in a dynamic global society and to successfully meet the challenges and opportunities of the 21st century global workplace.

Standard 9 is composed of the Career Ready Practices and Standard 9.1, 9.2, and 9.3 which are outlined below:

- **The 12 Career Ready Practices**
  These practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness.

- **9.1 Personal Financial Literacy**
  This standard outlines the important fiscal knowledge, habits, and skills that must be mastered in order for students to make informed decisions about personal finance. Financial literacy is an integral component of a student's college and career readiness, enabling students to achieve fulfilling, financially-secure, and successful careers.

- **9.2 Career Awareness, Exploration, and Preparation**
  This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements.

- **9.3 Career and Technical Education**
  This standard outlines what students should know and be able to do upon completion of a CTE Program of Study.

Career Ready Practices

Career Ready Practices describe the career-ready skills that all educators in all content areas should seek to develop in their students. They are practices that have been linked to increase college, career, and life success. Career Ready Practices should be taught and reinforced in all career exploration and preparation programs with increasingly higher levels of complexity and expectation as a student advances through a program of study.

CRP1. Act as a responsible and contributing citizen and employee.

CRP2. Apply appropriate academic and technical skills.

CRP3. Attend to personal health and financial well-being.

CRP4. Communicate clearly and effectively and with reason.

CRP5. Consider the environmental, social and economic impacts of decisions.

CRP6. Demonstrate creativity and innovation.

CRP7. Employ valid and reliable research strategies.

CRP8. Utilize critical thinking to make sense of problems and persevere in solving them.

CRP9. Model integrity, ethical leadership and effective management.

CRP10. Plan education and career paths aligned to personal goals.

CRP11. Use technology to enhance productivity.

CRP12. Work productively in teams while using cultural global competence.

Unit 1.	History, Television Process, and Camera Operation
Standard(s)	**8.1 Educational Technology** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge. **Career Ready Practices** These practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness. **9.2 Career Awareness, Exploration, and Preparation** This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements. **9.3 Career and Technical Education** This standard outlines what students should know and be able to do upon completion of a CTE Program of Study.
Strand	**NAEP Arts Framework: Creating**
Unit Overview	**Descriptive Statement:** Students will learn about important people, inventions, and events that helped television to develop. They will also learn about the changes in technology used over the years to help with the advancement of TV and the recording devices used in television. Camera Operation and Picture Composition discusses the basic camera movements, the standard mounting equipment, and camera operation. It also focuses on some of the aesthetic aspects of picture composition in various aspect ratios.

Unit	Content Statement (SLO)	Indicator #	Indicator (Task)
1	By the end of Unit 1, all students will progress toward a basic working and content knowledge of the history, production procedures and camera operation used in television production.		
	Describe the history, terminology, occupations and value of audio, video and film technology Plan education and career paths aligned to personal goals	9.3.12.AR-AV.1 CRP10	Identify important people in TV and the inventions they created and how these inventions played an important role in shaping TV. .
	Describe the history, terminology, occupations and value of audio, video and film technology. Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.	9.3.12.AR-AV.1 9.3.12.AR.6	Understand how changes in technology shape TV.
	Describe the history, terminology, occupations and value of audio, video and film technology.	9.3.12.AR-AV.1	Expand their knowledge of why networks change affiliations and the importance of changing these affiliations.
	Design an audio, video and/or film production.	9.3.12.AR-AV.4	Understand that there are three phases of production (pre-production, production and postproduction).
	Design an audio, video and/or film production.	9.3.12.AR-AV.4	Determine the process message of different types of media.
	Describe the career opportunities and means to achieve those opportunities in each of the Arts, A/V Technology & Communications Career Pathways	9.3.12.AR.5	Understand and define the different careers in TV based upon the different areas of production team.
	Demonstrate writing processes used in	9.3.12.AR-JB.2	Distinguish between the script formats.

journalism and broadcasting.		
Analyze the legal and ethical responsibilities required in the arts, audio/visual technology and communications workplace.	9.3.12.AR.4	Differentiate between television and film unions
Analyze the legal and ethical responsibilities required in the arts, audio/visual technology and communications workplace.	9.3.12.AR.4	Understand basic copyright laws
Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	Understand resolution, contrast and the basics of color.
Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	Distinguish between the different types of lenses.
Demonstrate technical support skills for audio, video and/or film productions. Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.3 9.3.12.AR-AV.2	Understand and demonstrate the use of different operational controls
Demonstrate technical support skills for audio, video and/or film productions. Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.3 9.3.12.AR-AV.2	Distinguish between the different ways lenses (wide-angle, normal, telephoto) see the world (field of view, distortion of objects and perceived distance, movement, and depth of field).

	Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Understand how to use selective focus.
	Demonstrate the use of basic tools and equipment used in audio, video and film	9.3.12.AR-AV.2	Explain and demonstrate how a television camera operates
	Demonstrate the use of basic tools and equipment used in audio, video and film	9.3.12.AR-AV.2	Discuss and demonstrate set-up and operation of portable cameras
	Use technology to enhance productivity.	CRP11	

Unit 2	Camera Composition and Editing
Content Area	Visual and Performing Arts
Standard(s)	**8.1 Educational Technology** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge. **Career Ready Practices** These practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness. **9.2 Career Awareness, Exploration, and Preparation** This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements. **9.3 Career and Technical Education** This standard outlines what students should know and be able to do upon completion of a CTE Program of Study.
Strand	NAEP Arts Framework: Performing

Unit	Content Statement (SLO)	Indicator #	Indicator (Task)
2	By the end of Unit 2, all students will progress toward a basic working and content knowledge in composition and basic editing techniques used in television production.		
	Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Distinguish between and replicate the different standard camera movements
	Demonstrate the use of basic tools and equipment used in audio, video and film	9.3.12.AR-AV.2	Distinguish between and use different camera supports and different types of tripods.

production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Properly demonstrate framing close-ups, taking closure, headroom, noseroom and leadroom into consideration
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Demonstrate screen motion
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Properly demonstrate framing using the rule of thirds
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Properly demonstrate framing using subjective and objective viewpoints
Demonstrate the use of basic tools and	9.3.12.AR-AV.2	Properly demonstrate framing using depth,

equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	perspective, and angles
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions. Use technology to enhance productivity.	9.3.12.AR-AV.2 9.3.12.AR-AV.3 CRP11	Evaluate the and demonstrate uses of basic camera shots (long shot, medium, shot close-up)
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Demonstrate principals of safe movement, and the safe use of TV equipment while composing shots
Demonstrate the use of basic tools and equipment used in audio, video and film production. Plan and deliver a media production (*e.g.*, broadcast, video, Internet and mobile). Demonstrate technical support skills for audio, video and/or film productions. Use technology to enhance productivity.	9.3.12.AR-AV.2 9.3.12.AR-JB.3 9.3.12.AR-AV.3 CRP11	Apply basic camera operation techniques for assignments
Demonstrate the use of basic tools and equipment used in audio, video and film	9.3.12.AR-AV.2	Understand the difference between linear and non-

production.		liner editing
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Understand the reasons editing is accomplished (combine, trim, correct, build)
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Describe different editing modes
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Compare and contrast basic transition devices
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Understand how pace and timing will change the way a project is edited
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Understand and edit using non-linear editing programs
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Demonstrate the proper use of music, sound effects, and titles while editing projects
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions. Use technology to enhance productivity.	9.3.12.AR-AV.2 9.3.12.AR-AV.3 CRP11	Demonstrate the proper way to start a new project in the editing program and import footage
Demonstrate the use of basic tools and equipment used in audio, video and film	9.3.12.AR-AV.2	Demonstrate the proper way to export a finished project to different playback formats and locations

	production.		
	Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR‑AV.3	
	Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR‑AV.2	Understand and demonstrate how to burn a DVD
	Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR‑AV.3	
	Use technology to enhance productivity.	CRP11	

Unit 3	Lighting, Audio, and Studio Techniques
Content Area	Visual and Performing Arts
Standard(s)	**8.1 Educational Technology** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge. **Career Ready Practices** These practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness. **9.2 Career Awareness, Exploration, and Preparation** This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements. **9.3 Career and Technical Education** This standard outlines what students should know and be able to do upon completion of a CTE Program of Study.

Strand	NAEP Arts Framework: Performing		
Unit	**Content Statement (SLO)**	**Indicator #**	**Indicator (Task)**
3	By the end of Unit 3, all students will progress toward a basic working and content knowledge in lighting, audio, and studio techniques used in television production.		
	Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR‑AV.2	Differentiate between studio and field lighting instruments
	Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR‑AV.2	Discuss specific lighting techniques (high- and low-key, flat, continuous-action, large-area, high-contrast, cameo, silhouette, and chroma-key-area lighting, and controlling eye and boom shadows)
	Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR‑AV.2	Examine and discuss lighting control equipment (mounting devices, directional controls, intensity controls, and the basic principle of electronic dimmers)
	Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for	9.3.12.AR‑AV.2	Explain how to establish optimal light levels

audio, video and/or film productions.		
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2	Demonstrate proper safety when working with lighting instruments
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Differentiate between directional and diffused lighting
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Discuss and understand color temperature
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Discuss the different lighting functions for triangle, or three point lighting (key, back, and fill)
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Determine how to balance light intensities (key-to-back-light ratio and key-to-fill-light ratio)
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Describe contrast (contrast ratio, measuring contrast, and controlling contrast)
Demonstrate the use of basic tools and equipment used in audio, video and film	9.3.12.AR-AV.2	Discuss location lighting (shooting in bright sunlight, in overcast daylight, in indoor light and

production.		at night)
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Understand microphones by how they hear, and by how they are used
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Understand the differences between the sound quality of dynamic, condenser and ribbon microphones
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Differentiate between specific microphone features (high and low impedance, frequency response, flat response, balanced and unbalanced microphones, cables, and audio connectors
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Identify the proper use of microphones for ENG/EFP use
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Understand and demonstrate how to use a basic audio mixer
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Explain the basic aesthetic sound factors and their importance in audio

	Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Demonstrate the use of studio cameras and headset communications
	Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	
	Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Identify the production personnel used in studio production
	Describe the career opportunities and means to achieve those opportunities in each of the Arts, A/V Technology & Communications Career Pathways.	9.3.12.AR.5	
	Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Participate in producing studio productions
	Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	
	Plan and deliver a media production (*e.g.*, broadcast, video, Internet and mobile).	9.3.12.AR-JB.3	
	Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Direct a production staff in the completion of a TV show
	Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	
	Plan and deliver a media production (*e.g.*, broadcast, video, Internet and mobile).	9.3.12.AR-JB.3	

Communicate clearly and effectively and with reason.	CRP4	
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions. Plan and deliver a media production (*e.g.*, broadcast, video, Internet and mobile).	9.3.12.AR-AV.2 9.3.12.AR-AV.3 9.3.12.AR-JB.3	Use a blocked script which includes audio and video directions while producing the show
Demonstrate the use of basic tools and equipment used in audio, video and film production. Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.2 9.3.12.AR-AV.3	Ensure that the correct microphones are used for optimal sound pickup
Demonstrate the use of basic tools and equipment used in audio, video and film production.	9.3.12.AR-AV.2	Ensure that the lighting is good for broadcast quality video acquisition

Unit 4	Evaluation of Media Arts
Content Area	**Visual and Performing Arts**
Standard(s)	**8.1 Educational Technology** All students will use digital tools to access, manage, evaluate, and synthesize information in order to solve problems individually and collaboratively to create and communicate knowledge. **Career Ready Practices** These practices outline the skills that all individuals need to have to truly be adaptable, reflective, and proactive in life and careers. These are researched practices that are essential to career readiness. **9.2 Career Awareness, Exploration, and Preparation** This standard outlines the importance of being knowledgeable about one's interests and talents, and being well informed about postsecondary and career options, career planning, and career requirements. **9.3 Career and Technical Education** This standard outlines what students should know and be able to do upon completion of a CTE Program of Study.
Strand	**NAEP Arts Framework: Responding**

Unit	Content Statement (SLO)	Indicator #	Indicator (Task)
4	By the end of Unit 4, all students will progress toward a basic working and content knowledge to understand how the media plays important roles in our daily lives through television production.		
	Describe the career opportunities and means to achieve those opportunities in each of the Arts, A/V Technology & Communications Career Pathways.	9.3.12.AR.5	Understand and define the different careers in TV based upon the different areas of production team
	Evaluate technological advancements and tools that are essential to occupations within the Arts, A/V Technology & Communications Career Cluster.	9.3.12.AR.6	

	9.3.12.AR.4	Differentiate between television and film unions
Analyze the legal and ethical responsibilities required in the arts, audio/visual technology and communications workplace.	9.3.12.AR.4	Understand basic copyright laws
Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	Students will be able to evaluate their own work and be able to accept and provide constructive criticism
Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	Understand basic concepts in the evaluation of media arts
Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	Make informed decisions related to media consumption
Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR-AV.3	Appreciate various universal, cultural and artistic approaches to the world of media
Analyze the legal and ethical responsibilities required in the arts, audio/visual technology and communications workplace.	9.3.12.AR.4	Understand how ratings and shares contribute to what type of shows we see on television
Analyze the interdependence of the technical and artistic elements of various	9.3.12.AR.1	Compare and contrast both positive and negative elements of the media

	careers within the Arts, A/V Technology & Communications Career Cluster.		
	Demonstrate technical support skills for audio, video and/or film productions.	9.3.12.AR‑AV.3	Understand important characteristics of media style, genre, creative forces and people that have influenced the world of media
	Analyze the interdependence of the technical and artistic elements of various careers within the Arts, A/V Technology & Communications Career Cluster.	9.3.12.AR.1	Understand how computer technology plays a major role in the television production

Television Production

Unit 1 Benchmark

1.   An EFP system needs a camera and _____.
        a.   recording device   b.   expanded systems
        c.   computers   d.   switcher

Indicator: **9.3.12.AR-AV.2**

2.   ENG/EFP cameras can use _____ to record video.
        a.   audio   tape   b.   lights
        c.   memory cards   d.   switcher

Indicator: **9.3.12.AR-AV.2**

3.   Flat lighting is used a lot for news programs.
        a.   True   b.   False

Indicator: **9.3.12.AR-AV.3**

4.   The first thing a camera does is to convert what it sees into _____.
        a.   visual images   b.   electrical signals
        c.   video   d.   audio

Indicator: **9.3.12.AR-AV.2**

5.   A line-out is used to transport video and audio signals so they can be seen or heard.
        a.   True   b.   False

Indicator: **9.3.12.AR-AV.2**

6. Optimal pictures have colors that are reproduced correctly, even in the shadow areas.
   a. True   b. False

Indicator: **9.3.12.AR.5**

7. Spotlights provide _____ light.
   a. diffused   b. directional   c. mood   d. translucent

Indicator: **9.3.12.AR-AV.2**

8. The audio portion of a multi camera studio system will use a _____
   a. camera   b. tape format
   c. tripod   d. microphone

Indicator: **9.3.12.AR-AV.2**

9. A television is one of the six basic production elements.
   a. True   b. False

Indicator: **9.3.12.AR-AV.2**

10. A video camera is a system.
    a. True   b. False

Indicator: **9.3.12.AR-AV.2**

11. ENG/EFP cameras can use _____ to record video.
    a. hard drives   b. lights
    c. audio   d. batteries

Indicator: **9.3.12.AR-AV.2**

12.   Diffused light creates _____ shadows.
       a.   bright   b.   color
       c.   soft   d.   harsh

Indicator: **9.3.12.AR-AV.2**

13.   A floodlight produces directional light.
       a. True   b. False

Indicator: **9.3.12.AR-AV.2**

14.   The purposeful control of light is called.
       a.   post production   b.   lighting
       c.   videotaping   d.   editing

Indicator: **9.3.12.AR-AV.2**

15.   Equipment and people are needed in order to have a _____.
       a.   system   b.   expanded system
       c.   expanded studio system   d.   television system

Indicator: **9.3.12.AR-AV.1**

16.   Post-production editing is a production element.
       a.   True   b.   False

Indicator: **9.3.12.AR-JB.3**

17.   Diffused light has a _____ beam.
       a.   sharp   b.   wide   c.   bright   d.   soft

Indicator: **9.3.12.AR-JB.4**

18.   Directional light has a _____ beam.
        a.   sharp   b.   wide   c.   bright   d.   soft

Indicator: **9.3.12.AR-JB.4**

19.   A _____ is a production element.
        a.   camera person   b.   camera
        c.   computer   d.   memory card

Indicator: **9.3.12.AR-AV.2**

20.   Elements that work together to achieve a specific purpose makes a _____.
        a.   television system   b.   expanded television system
        c.   system   d.   ENG system

Indicator: **9.3.12.AR-AV.2**

Television Production

Unit 2 Benchmark

1.   If you wanted to record the outfit and shoes that your partner is wearing, you will need to use a _____
        a.   ECU   b.   MS   c.   MLS   d.   LS

Indicator: **9.3.12.AR-JB.3**

2.   An ECU is a head and shoulders shot.
        a.   True   b.   False

Indicator: **9.3.12.AR-JB.3**

3.   The three basic camera shots are:
        a.   BCU, CU, VCU   c.   VCU, LS, MS
        b.   LS, CU, MS   d.   ELS, VLS, LS

Indicator: **9.3.12.AR-JB.3**

4.   If you want your subject to look like a dominant person, the camera will be at a _____position.
        a.   low   b.   high
        c.   long   d.   short

Indicator: **9.3.12.AR-JB.3**

5.   A wide-angle shot will _____the depth of field.
        a.   increase   b.   decrease
        c.   zoom   d.   divide

Indicator: **9.3.12.AR-AV.2**

6.   A medium shot can be used for two people.
        a.   True   b.   False

Indicator: **9.3.12.AR**-**JB.3**

7.   This shot shows a portion of the subject's face.
        a.   LS   b.   MS   c.   CU   d.   ECU

Indicator: **9.3.12.AR**-**JB.3**

8.   Viewer attention is achieved when the subject looks away from the camera.
        a.   True   b.   False

Indicator: **9.3.12.AR**-**JB.3**

9.   You can make a long shot more interesting by _____
        a,   using look space   b.   using foreground
        c.   shooting up   d.   zooming in

Indicator: **9.3.12.AR**-**JB.3**

10.   The horizon should be located in the middle of the screen.
        a.   True   b.   False
        9.   Cuts may be used to clarify an event.
        a.   True   b.   False

Indicator: **9.3.12.AR**-**AV.2**

11.   The simplest editing function to complete is
        a.   combine   b.   trim   c.   correct   b.   build

Indicator: **9.3.12.AR**-**AV.3**

12.   Editing two shots with the same subject, yet slightly different in screen location is called a _____.
        a.   jump cut   b.   cut
        c.   dissolve   d.   wipe

Indicator: **9.3.12.AR-AV.3**

13.   There are many different types of wipes.
        a.   True   b.   False

Indicator: **9.3.12.AR-AV.3**

14.   You cannot correct mistakes while editing.
        a.   True   b.   False

Indicator: **9.3.12.AR-AV.3**

15.   When editing movement there are _____ things you should keep in mind.
        a.   1   b.   2   c.   3   d.   4

Indicator: **9.3.12.AR-AV.3**

16.   If you deliberately use jump cuts while editing, it is called _____ editing.
        a.   continuity   b.   context
        c.   ethics   d.   complexity

Indicator: **9.3.12.AR-AV.3**

17.   Remain as true to the event as possible in order to maintain
        a.   ethics   b.   intensity
        c.   color   d.   jump cuts

Indicator: **9.3.12.AR-AV.2**

18.   If you cross the axis of a subject it will change directions.
        a.   True   b.   False

Indicator: **9.3.12.AR**-**AV.2**

19.   Some wipes seem to push one shot off the screen with another one.
        a.   True   b.   False

Indicator: **9.3.12.AR**-**AV.2**

20.   When you edit to fit a given time slot you will _____ your shots.
        a.   build   b.   correct   c.   trim   d.   cut

Indicator: **9.3.12.AR**-**AV.2**

Television Production 1

Unit 3 Benchmark

1.   Using the key light for one person and the back light for another, and vise versa is called.
          a.   cameo   b.   silhouette
          c.   cross keying   d.   lighting ratio

Indicator: **9.3.12.AR**-**JB.3**

2.   You should have your subject avoid wearing clothes whose colors are too contrasting.
          a.   True   b.   False

Indicator: **9.3.12.AR**-**JB.3**

3.   You will use an electronically generated background for a chroma key.
          a.   True   b.   False

Indicator: **9.3.12.AR**-**AV.2**

4.   The darkest spot is a picture is called:
          a.   contrast ratio   b.   lighting ratio
          c.   reference white   d.   reference black

Indicator: **9.3.12.AR**-**AV.2**

5.   The ratio between the key light to the back light is _____.
          a. 1:1/2   b. 1:1
          c. 1:1 1/2   d. 1:2

Indicator: **9.3.12.AR**-**AV.4**

6.   The difference between the lightest and darkest area of a shot.
        a.   contrast ratio   b.   black level
        c.   light plot   d.   white level

Indicator: **9.3.12.AR-AV.4**

7.   Omnidirectional microphones record sound from:
        a.   all directions   b.   rear
        c.   front   d.   side

Indicator: **9.3.12.AR-AV.4**

8.   Cardioid means _____ shaped.
        a.   guitar   b.   circle   c.   heart   d.   ball

Indicator: **9.3.12.AR-AV.4**

9.   Condenser, _____, and dynamic are the three types of microphones.
        a.   shotgun   b.   cardioid
        c.   ribbon   d.   wireless

Indicator: **9.3.12.AR-AV.4**

10.   A windscreen is used to help with _____.
        a.   high noise levels   b.   deep bass sounds
        c.   wind noise   d.   breath pops

Indicator: **9.3.12.AR-AV.4**

11.   This long distance microphone works when sounds are reflected off a disc and enters the microphone.
        a.   ribbon   b.   dynamic
        c.   boundary   d.   parabolic

Indicator: **9.3.12.AR-AV.4**

12.   A XLR cable is needed when using a wireless microphone.
        a.   True   b.   False

Indicator: **9.3.12.AR-AV.4**

13.   What is the most rugged microphone?
        a.   condenser   b.   shotgun
        c.   dynamic   d.   ribbon

Indicator: **9.3.12.AR-AV.4**

14.   Many _____microphones need a battery to operate.
        a.   dynamic   b.   condenser
        c.   shotgun   d.   portable

Indicator: **9.3.12.AR-AV.4**

15.   The facilities request will include
        a.   scripts   b.   costumes
        c.   budget   d.   feedback

Indicator: **9.3.12.AR-JB.3**

16.   Your dialogue should sound_____
        a. natural   b. clear   c. loud   d. interesting

Indicator: **9.3.12.AR-JB.3**

17.   Checking _____ is an important job of a producer.
        a. deadlines   b. budget   c. talent   d. lights

Indicator: **9.3.12.AR.5**

18.   I am responsible for transforming a script into effective video and audio messages.
        a.   a director   b.   an actor
        c.   a talent   d.   a performer

Indicator: **9.3.12.AR.5**

19.   I am a camera operator. You would call me a _____ production person.
        a.   technical   b.   non- technical
        c.   executive   d.   non-executive

Indicator: **9.3.12.AR.5**

20.   The performer should look directly into the camera.
        a.   true   b.   false

Indicator: **9.3.12.AR.5**

Television Production 1

Unit 4 Benchmark

1.   This person is in charge of the technical personnel.
      a.   director   b.   executive producer
      c.   talent   d.   chief engineer

Indicator: **9.3.12.AR.5**

2.   The people watching television are my audience.
      a.   performer   b.   director
      c.   technical director   d.   chief engineer

Indicator: **9.3.12.AR.5**

3.   The target audience is the people you want to watch your show.   a.   True   b.   False

Indicator: **9.3.12.AR-AV.4**

4.   Brainstorming consists of_____
      a.   writing   b.   editing
      c.   narrative   d.   talking

Indicator: **9.3.12.AR-JB.3**

5.   The show treatment is a written narrative description of the program.   A.   True   b.   False

Indicator: **9.3.12.AR-AV.4**

6.   Checking _____ is an important job of a producer.
      a. deadlines   b. budget   c. talent   d. lights

Indicator: **9.3.12.AR.5**

7.   The publicity people use _____ to do their job.
        a.   narrators   b.   television
        c.   advertising   d.   editing

Indicator: **9.3.12.AR.5**

8.   Cable companies use a signal transport and distribution system.
        a.   True   b.   False

Indicator: **9.3.12.AR.6**

9.   An amplified TV signal from a satellite is called a:
        a.   downlink   b.   uplink
        c.   transponder   d.   DBS

Indicator: **9.3.12.AR.6**

10.   Post production activities that must be completed are
        a.   editing and schedules   b. contracts and feedback
        c.   record keeping and editing   d. editing and budget

Indicator: **9.3.12.AR-AV.4**

11.   Record keeping is done in the production phase of your project.
        a. True   b.   False

Indicator: **9.3.12.AR-AV.4**

12.   The writer will use the process message to narrate the script.
        a.   True   b.   False

Indicator: **9.3.12.AR.5**

13.   The publicity people use _____ to do their job.
        a.   narrators   b.   television
        c.   advertising   d.   editing

Indicator: **9.3.12.AR.5**

14.   This type of transmission allows mobility on live recording.
        a.   mini links   b.   ENG
        c.   EFP   d.   microwave

Indicator: 9.3.12.AR.6

15.   C-band satellite systems operate with _____ power.
        a.   high   b.   low
        c.   battery   d.   electrical

Indicator: **9.3.12.AR.6**

16.   KU-band satellite systems operate with _____ power.
        a.   high   b.   low
        c.   battery   d.   electrical

Indicator: **9.3.12.AR.6**

17.   The people watching television are my audience.
        a.   performer   b.   director
        c.   technical director   d.   chief engineer

Indicator: **9.3.12.AR.5**

18.   I manage the money and coordinate with various agencies for the CSI television series.
        a.   director   b.   executive producer
        c.   talent   d.   chief engineer

Indicator: **9.3.12.AR.5**

19.   In my last movie I played the role of a homeless person.
        a.   director   b.   actor
        c.   talent   d.   performer

Indicator: **9.3.12.AR.5**

20.   Each morning I assign work to the reporter and videographer.
        a.   editor   b.   assignment editor
        c.   technical director   d.   director

Indicator: **9.3.12.AR.5**

Glossary:

Access Channel
One of the three cable channels designed for use by the public, government, or education.

Ambient Sound
Unintelligible background noise found in and generally unique to an audio environment.

Aperture
Opening in camera lens controlling and allowing light to pass through.

ASCAP
American Society of Composers, Authors and Publishers.

Automatic Gain Control
Electronic circuit designed to keep signals at an acceptable level by amplifying signals that are too low and attenuating or reducing signals that are too high.

Available Light
Light from a natural source or commonly used lamp, as opposed to light added to a scene by using special photographic or television lights.

Back focus
The distance from the rear element of a lens to the image plane.

Background Light
Any light used to illuminate the background of a set or scene, but not intended to illuminate the subject.

Backlight
Light striking a subject from the direction opposite to the camera. Generally used to highlight the subject and set it apart from the

background.

Balanced Line

Choreographic structures: For example, AB, ABA, canon, call and response, narrative, rondo, palindrome, theme, variation, and others.

Barn Door

A metal flap or group of metal flaps attached to the front of a lamp housing to prevent light from spilling outside a desired area.

Base Light

An even, diffuse, light filling a setting with sufficient light to keep shadows from key or back lights from being too dark.

Blu-Ray

Format for high definition video disks, which are read by a blue laser because it has a higher frequency than the red lasers used in CD's and DVD's.

BMI. Broadcast Music, Incorporated

A music licensing service.

BNC Connector

A connector with a bayonet lock used with coaxial video cable.

Boom Microphone

Any microphone, but usually a unidirectional or shotgun microphone, attached to a pole or boom to keep the microphone near an audio source but outside of the field of view.

Broad

A light with a long bulb perpendicular to the direction in which the light is aimed, designed to throw an even light with an indistinct shadow.

Brightness Control

A control used to adjust the illumination of viewfinders, monitors, and receivers, but not affecting signal levels from cameras or

other picture sources.

Cable

The electrical cords used to interconnect pieces of audio and video equipment.

Cannon

A three-pin connector used with balanced audio lines for line and mic level audio signals. Also known as an XL or XLR connector.

Cardioid Microphone

A somewhat unidirectional microphone with a heart-shaped pickup pattern.

Carrier

The RF signal which is modulated by a video or audio signal for broadcast transmission.

CCD. Charge-Coupled Device

In television, the device that senses light coming through the lens and translates it into electrical impulses (replacing the pickup tube).

CD. Compact Disk

Laser disk with five-inch diameter, which may contain video, audio, or data in digital format.

CG Character Generator

A small computer used to generate titles and other text electronically without the use of a camera.

Chroma

A key based on the chroma saturation and hue of portions of a picture, rather than on the luminance, or brightness. A specific hue is replaced by one picture source, while the rest of the picture is replaced by another picture source. A chroma-key is an external key.

Close-Up

A shot emphasizing detailed elements in a scene, as opposed to the more panoramic wide view

Compression

The process of reducing the size of computer files without degrading the apparent quality of the contents. The formula for compressing, then decompressing the data in a file is called a codec.

Condenser Microphone

A microphone using a power supply (usually a battery) to maintain a charge across two plates, which modulate a voltage when the distance between them changes.

Contrast

The difference in illumination between the brightest and darkest parts of a scene or picture.

Contrast Control

A control used to change the amplitude of the video signal in viewfinders receivers, and monitors, but not affecting the output of cameras or other video sources.

Cut

The instantaneous transition from one picture or audio source to another.

Depth of Field

The range of distances in front of the lens in which objects appear to be in acceptable focus.

DVD

Digital versatile disk or digital video-disk. The common medium for video information. DVD-5 recordable disks hold a nominal 4.7 GB of data, of which about 4 GB is available on a disk formatted for set-top DVD players.

Dynamic Microphone

A microphone which uses a magnet moving in a coil of wire to generate an electrical signal.

Edit

In television, to record from any program source altering the duration or temporal sequence of events using a recorder specifically designed to do this efficiently and cleanly, maintaining continuity of sync and proper timing relationships between signals at edit points.

Electronic Field Production. (EFP)

Production of a television program or program segment by recording material on location with a single camera and editing this material to make the finished product.

Establishing Shot

A shot used to introduce a scene, including a relatively wide angle of view and showing the relationships between objects, settings, and people in the scene.

Fade

The gradual change from one picture or sound source to another. Usually to or from black (video) or silence (audio).

Fill Light

Light used to fill in shadows left by key light and keep the contrast range of a scene within the capabilities of the recording medium.

Flood Light

Any light throwing a broad, even illumination in a circular pattern with diffused shadows.

High Definition

In video, a format consisting of 1280 horizontal pixels by 720 vertical pixels (720p) or 1920 horizontal pixels by 1080 vertical pixels (1080i or 1080p).

Key Light

The primary illumination for a scene, generally giving the impression of a natural light source and throwing the darkest and most defined shadows in a scene.

Long Shot

A shot including a relatively wide view of an overall scene, often used as an establishing shot.

Medium Shot

A shot showing a single subject, rather than an overall scene, but not in detail. For example, a shot of a person including the body

from the waist to slightly above the top of the head.

Shotgun Microphone
A unidirectional microphone with a narrow pickup pattern

Source
Any piece of equipment which transmits information to another piece of equipment. Usually referring to devices attached to the input ports of audio mixing consoles, special effects generators, or recorders.

Visual Communication
Visual communication: The sharing of ideas primarily through visual means-a concept that is commonly associated with two-dimensional images. Visual communication explores the notion that visual messages have power to inform, educate or persuade.

Zoom
To change the focal length of a zoom lens.

Compiled by Donald J. Howard
Instructor, Television Production 1, 2 and 3
Atlantic City High School
July, 2016