Title: UC Film & Video Production II

Job Titles: Camera Operators, Television, Video and Motion Pictures (27-4031)
Production Assistant (43-5061)
Independent Filmmaker

Course Description:
Students will receive extensive instruction in the areas of broadcast journalism and the television medium. This includes the techniques of news gathering, resources for research, writing, reporting, interviewing, and presentation of news stories with a keen understanding of content and journalistic standards. Students also learn and practice the art of electronic news gathering (reporting and filming news stories on location, then editing the footage for telecast).

Training is provided through required (TBA) hours that are organized through school/district productions, campus news broadcasts and events, under the supervision of the instructor. Students may also receive unpaid on-the-job experience in commercial studios, production companies, and cable television.

This course aligns with and incorporates the California Career Technical Model Curriculum Standards, Common Core State Standards as reflected in the Academic Alignment Matrix, Standards for Career Ready Practice, Anchor Standards, Pathway Standards and 9-12 Advanced Visual Arts (VA) standards.

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Los Angeles County Career Technical Education
COURSE OUTLINE
UC Film & Video Production II

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<th>Course Title</th>
<th>UC FILM &amp; VIDEO PRODUCTION II</th>
<th>Course Description</th>
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<td>Students will receive extensive instruction in the areas of broadcast journalism and the television medium. This includes the techniques of news gathering, resources for research, writing, reporting, interviewing, and presentation of news stories with a keen understanding of content and journalistic standards. Students also learn and practice the art of electronic news gathering (reporting and filming news stories on location, then editing the footage for telecast).</td>
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<td>State Course ID</td>
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<td>Training is provided through required (TBA) hours that are organized through school/district productions, campus news broadcasts and events, under the supervision of the instructor. Students may also receive unpaid on-the-job experience in commercial studios, production companies, and cable television. This course aligns with and incorporates the California Career Technical Model Curriculum Standards, Common Core State Standards as reflected in the Academic Alignment Matrix, Standards for Career Ready Practice, Anchor Standards, Pathway Standards and 9-12 Advanced Visual Arts Content (VA) standards.</td>
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<td>Total Course Hours</td>
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California Career Technical Education Model Curriculum Standards, Grades 7-12,
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Pathway Standards (PS): Design, Visual, and Media Arts (A) and Production and Managerial Arts (C)
Common Core State Standards (CCSS): Language Arts (ELA); Mathematics (M)
California Visual and Performing Arts Content Standards: 9-12 Advanced Visual Arts (VA)
Classroom Physical Environment
- NOTE: This class should be conducted in a site that simulates an industry-standard workplace in this field.

Minimal Requirements
The classroom setting requires a fully equipped facility that is sufficiently clean, dry, and dust-free for the operation of computers, cameras, and editing equipment. Equipment and supplies should be in sufficient quantities to train the number of students assigned to each instructor, plus enough flexibility classroom space for group theory lessons. This would include student desks or collapsible desks and/or tables for assigned projects, white board, and adequate secured storage for equipment and materials. If possible, there should be sufficient light control with some areas without windows to permit filming, videotaping, and editing. The classroom space should be equipped with sufficient power on separate circuits to allow for simultaneous operation of activities for computers, monitors, cameras, film and video editors and lights for film and video shoots. The studio should have adequate ceiling height, and ventilation to accommodate students, stage settings, lighting, camera set-ups, and editing. It is recommended that viewing, editing, and shooting facilities be adequately soundproofed and air-conditioned.

Equipment and Supplies
- Computer for Instructor and Software
  - Adobe Creative Suite or similar (recommend Adobe)
- Access to Computers (with Imaging and Multimedia Presentation Capability)
- Internet and Printer
- Video projector (Optional)
- Scanner (Optional)
- Avid Media Composer and/or Adobe Creative Suite and/or Final Cut Pro (Recommend Adobe)
- Screenwriting Software and Storyboard Software (Optional)
- Digital Non-linear Equipment
- VCR/Monitor, DVD Player/Recorder/mini dv reader-recorder
- Media, CD-ROMS, DVD
- CD Player, Amplifier, Audio Mixer
- Filters (Optional)
- Equipment checkout/inventory software
  - Filemaker pro or similar
- 3D Studio-Max or Autodesk Maya-more for film production
- Lighting Kits
- Grip Equipment
  - Sandbags, reflectors, silks, C-Stands, flags, frames
- Audio, Video and Computer Cables, Extension Cords, Power Bar
- Tripods
- Quality Headphones (preferably Sound-Isolating)
- Audio Recorder (Optional)
- Microphones
  - Shotgun microphone
  - Boom-poles
  - Lavalier microphones
  - Hand-held microphones
- Digital Cameras SLR, HD Camera, Batteries
- Server computer for video storage and network access (Optional)
- Storage cabinets with locks
- Supplies
  - Videotapes, Mini DV, SD cards or other solid state storage
  - Gels, Diffusion and Reflector Materials for Lights
  - Audio CD's Writable/DVD's Writable
  - Storyboard Materials
  - Lights and Bulbs
  - Lens cleaning cloth
  - Gloves and Goggles
  - Tool box and tools
  - Gaffer Tape, Electrical Tape and paper tape
  - Hard Drives, Drive Storage, External Flash
- For broadcast purposes
  - Video switcher
  - Rack-mount consoles for equipment
  - Monitors
  - Teleprompters
  - Graphics generator
  - Camera CCU’s and remote control panels (RCP)
  - Waveform monitor
  - Intercom system
  - Sync generator/master clock
Operational Methodologies
- **Classroom (C):** Instruction provided by a qualified teacher, utilizing a lesson plan, to a group of students in a classroom.
- **Community Classroom (CC):** An instructional method which utilizes unpaid, on-the-job training experiences at business, industry, and public agency sites.
- **Cooperative Vocational Education (CVE):** An instructional method which correlates concurrent, formal vocational classroom instruction with regularly scheduled, paid on-the-job training experience.
- **Related Instruction (RI):** Classroom instruction and unpaid/paid on-the-job training experiences are being conducted together within the same time frame (quarter, semester, etc.).
- **On-the-Job Training (OJT):** Refers to “hands-on” job skill training in either the community classroom (unpaid) or in correlation with cooperative vocational education (paid).

Training OJT Environment
Title 5 Education Code No. 10085
The following criteria shall be used to select and approve a community classroom training station:
(a) The management of the community classroom training station shall:
   (1) Have a clear understanding of the community classroom methodology and a willingness to participate in the training experience.
   (2) Cooperate with the career technical education director, or his/her designee, in preparing a written joint venture agreement.
   (3) Participate with the community classroom teacher in preparing an individualized training plan.
   (4) Provide and assist students with unpaid on-the-job training experiences as described in the individualized training plan.
   (5) Consult with the community classroom teacher regarding the student’s progress during the unpaid on-the-job training experiences.
   (6) Assist in maintaining accurate records of the pupils training hours.
(b) The training station shall offer training opportunities in the specific occupation for which the course is approved. Training opportunities at the station shall expand competencies developed in the classroom instruction portion of the student’s training.
(c) The training station shall have adequate equipment, materials, and other resources to provide an appropriate learning opportunity.
(d) Training station conditions shall prevail which will not endanger the health, safety, welfare, or morals of the pupil.
(e) The training station shall be concurrently engaged in a business operation, which requires employment in the occupation for which training is provided.
Ed. Code Title 5 10107
(a) The employer at the cooperative career technical training station shall:
   (1) Have a clear understanding of program objectives and a willingness to participate in the program.
   (2) Provide adequate supervision to ensure a planned program of the students’ paid on-the-job training in order that the student may receive maximum education benefit.
   (3) Consult with the cooperative career technical education teacher regarding the paid on-the-job progress of the student.
   (4) Cooperate with the career technical education direction or his or her designee in preparing a written training agreement.
   (5) Participate with the cooperative career technical education teacher and the student in preparing an individualized training plan.
   (6) Provide a minimum of 8 hours of paid employment per week to assist students to acquire those competencies necessary for employment and advancement in the occupational area for which training offered.
   (7) Assist in maintaining accurate records of the students’ training hours.
   (8) Provide Workers’ Compensation Insurance for students employed through the Cooperative Career Technical Education Program.

(b) The training station shall offer training opportunities in the specific occupation for which the course is approved. Training opportunities at the paid station shall be in the occupation for which related instruction is provided.
(c) Training station working conditions shall not endanger the health, safety, welfare or morals of the students.
(d) The training station shall have adequate equipment, materials and other resources to provide an appropriate learning opportunity.

**Instructional Methodologies, Strategies and Techniques**
A variety of instructional methodologies, strategies, and techniques are used to instruct the students. These include, but are not limited to the following:
- Lecture and guided practice
- Teacher supervised use of studio equipment
- Teacher modeling
- Demonstration
- Guest speakers and presentations
- Media presentations/documentaries (video, online, etc.)
- Visual examples
- Interactive class discussions
- Interactive media/computer/online tutorials and simulations
- Cooperative and collaborative learning
• Small group work on joint productions
• Project-based learning
• Assigned readings from tutorials, textbooks, journals, etc.
• Essays and written activities
• Hands-on lab activities
• Problem-sets
• Guided and open-ended practical and theoretical investigations
• Library and web-based research
• Multimedia presentations
• Individual instruction
• Homework
• Field trips
• Work-based learning experiences
• Student presentations (oral, written, technological)
• Utilization of computers/technology

**Assessment of Student Performance**

Assessment of student performance may include but is not limited to:
• Individual and group oral and visual presentations
• Presentation of student productions which increase in complexity throughout the year
• Public performance
• Portfolios
• Supervisor/teacher observations
• Student demonstrations
• Performance-based assessment
• Text-based assessment
• Homework assignments
• Instructor-created assessment
• Instructor-devised criteria lists and/or rubrics to evaluate projects
• Peer evaluations
• Self-reflections including student written and oral assessments of their finished projects
• Critiques
• Reports and research papers
• Laboratory and applied concepts projects

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California Visual and Performing Arts Content Standards: 9-12 Advanced Visual Arts (VA)
• Tests and quizzes
• Possible student work samples
  o Treatments
  o Scripts
  o Storyboards
  o Production schedules
  o Short films and newscasts
  o Web sites
  o Graphics
  o Demo reel
  o Music tracks
• Key assignments:
  o Research and write essay examining the cultural contexts of local news programming.
  o Extensive viewing and critiquing of current local and nationally broadcast news programs.
  o Numerous written assignments, including several original scripts.
  o Production of a weekly, school-wide newcast from inception through presentation, in which students are responsible for the completion of each step necessary (i.e. scripting, continuity, lighting, set design, rehearsal, editing, etc.)

Students will be assessed in multiple ways to ensure that a variety of learning styles are addressed.

**Course Goals and/or Major Student Outcomes**

Students will:

1. Develop the aesthetic knowledge and perceptions and technical skills to express and communicate ideas through the medium of television. *VA 1.0*
2. Create original presentations which require them to exercise aesthetic and critical judgment, to work collaboratively, and to cope with the pressure of real deadlines. *VA 2.0*
3. View television as an art form in its own right and as an element of their own culture, including the role television plays in current events, in their community, and at their school. *VA 3.0*
4. Analyze and evaluate the creative aspect of professional and student-produced television programs, including self-evaluation of their own work. *VA 4.0*
5. Understand the process, skills, and commitment required to produce television programming by performing the specific tasks required to produce a program and viewing the results, including the degree to which their original work influences a real audience (the student body). *VA 5.0*
Course Objectives

Students will:

1. Increase their awareness of the impact of television on culture and community by analyzing and assessing the influence of professional news broadcasts and of student-produced news broadcasts. VA 3.0
2. Learn and practice techniques of visual communication, including the use of color, set design, and lighting, and will understand the differences between visual and verbal communication and how to use both effectively. VA 5.0
3. Create original television programming, including script writing, set and lighting design, use of appropriate technical skills and equipment, direction, and performance. VA 2.0
4. Interpret, analyze and evaluate current professional television news programs and apply similar standards to their evaluations of their own projects. VA 1.0 and 4.0
5. Rotate through all of the various jobs and responsibilities required to create a complete television program in order to strengthen their understanding of the relationships between the art forms (visual, written, and auditory) required to create a successful and aesthetically satisfying production in a timely manner. VA 5.0

Safety

- All students will successfully complete a safety exam with results kept on file.
- Specialized safety needs:
  - Use leather work-gloves.
  - Maintain a First Aid Kit for emergency use.
  - Tape down any loose production cables in public areas and high traffic areas.
  - Use earthquake approved lanyards for hanging lights.
  - Use fire code form for soundproofing.
  - Properly wrap and store cables and/or equipment.
  - Always have three people when climbing on a ladder – one to supervise, one to hold the ladder, and one to execute the job task.
  - Encourage a safety-first mentality.

Recommended Texts and Supplemental Instructional Materials

- Television Production and Broadcast Journalism, 2nd Edition (2012), Phillip Harris, Goodheart-Wilcox
- Television Production Handbook (2014), Herbert Zettl, Thomson Learning
- Software: Adobe Premiere editing programs; Final Cut Pro and Photoshop 4.0

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Special Instructor(s) Prerequisites

- Valid California Designated Subjects credential authorizing CTE teaching in the industry sector identified.
- Knowledge of current industry trends and practices, including appropriate technology.
- Willingness to establish local community work sites and ability to access resources.
- Willingness to participate in advisory and committee meetings, including recruiting and collaborating with business partners.
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<th>INSTRUCTIONAL CONTENT</th>
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<th>CC</th>
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</table>
| **I. CAREER READY PRACTICE**                                                                                       | • Relate philosophy, purpose and goals of CTE.  
• Explain the importance of meeting the demands of the 21st century workplace.  
• Explain the “Drivers of Change” and how it relates to college and career.  
• Discuss health and safety policies, procedures, regulations, practices and exhibit the proper use of equipment and handling of hazardous materials. *AS 6.0*  
• Explain the reasoning of basic safety rules in the classroom and workplace. Demonstrate an understanding of safety rules and practices by passing an assessment, with 90% accuracy.  
• Apply appropriate technical skills and academic knowledge. *CRP 1*  
• Analyze and apply appropriate academic standards required for successful industry sector pathway completion leading to postsecondary education and employment. Refer to the industry sector alignment matrix for identification of standards. *AS 1.0*  
• Communicate clearly, effectively, and with reason. *CRP 2*  
• Explain how a positive attitude can help in becoming an effective communicator.  
• Practice good communication to help build positive relationships in the classroom and at the workplace.  
• Compare and contrast written and oral communications.  
• Describe the importance of email etiquette as it relates to effective communication.  
• Assess how nonverbal communication affects messages.   | 12 |    |     |

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| **I. CAREER READY PRACTICE (Continued)** | • Explain the impact of personal and professional social media in communication.  
• Describe issues related to communicating in a global society.  
• Explain the appropriate etiquette for answering telephone calls and leaving voicemail messages; receiving and making requests; giving directions and persuading others.  
• Identify the steps to plan a successful oral presentation.  
• Develop an education and career plan aligned with personal goals.  
CRP 3  
• Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility and accuracy of each source and noting any discrepancies among the data. AS 3.0  
• Apply the decision-making process to develop a college and career plan. AS 5.0  
• Identify employability skills required for participation in the world of work.  
• Assess interests, skills and aptitudes and match these to career options.  
• Identify further education and/or training needed for career choices.  
• Develop a resume, cover letter and other resources for the job search process.  
• Complete a job application.  
• Identify what employers are looking for when hiring employees.  
• Apply effective interviewing skills and write a thank-you note.  
• Create a career portfolio that links to future college and career options.  
• Apply technology to enhance productivity. CRP 4 | | | | |

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| I. CAREER READY PRACTICE (Continued) | • Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments and information. *AS 4.0; AS 10.0*  
  • Explain the role technology plays in the workplace.  
  • Describe the laws and licenses that govern the use of technology at school and in the workplace.  
  • Compare different types of media (word processing, digital media software, and video, audio) in relation to effectively communicating messages.  
  • Utilize critical thinking to make sense of problems and persevere in solving them. *CRP 5*  
  • Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem, narrow or broaden the inquiry when appropriate, and synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. *AS 5.0*  
  • Identify everyday strategies to build the capacity for critical thinking and school and the workplace.  
  • Explain the problem-solving process, including identifying the root cause of a problem, generating and considering possible solutions, choosing the best solution, and evaluating outcomes.  
  • Practice personal health and understand financial literacy. *CRP 6*  
  • Identify factors related to a person’s well-being.  
  • Analyze the relationship between personal health and workplace performance.  
  • Explain the relationship between stress and aggressive behavior.  
  • Identify ways to lower the level of stress.  
  • Use critical thinking and communication skills to manage conflict.  
  • Develop potential living expenses and a budget based on income and needs. |

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<td>OJT</td>
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</table>
I. CAREER READY PRACTICE (Continued)

I. Responsible Citizenship

- Understand the responsible use of financial institutions and services (e.g. checking, savings, ATM, credit cards, investments, retirement, etc.).
- Recognize that financial literacy and responsibility leads to a secure future and career success.

J. Integrity, Ethical Leadership, and Effective Management

- Act as a responsible citizen in the workplace and the community.

CRP 7
- Explain what the school, workplace and community expects of a student as a member of society.
- Identify personality and behavior characteristics that have a positive or negative impact at school, in the workplace, and in the community.
- Analyze the impact of an individual’s decision on others and on the environment, and recognize both short and long term consequences of actions.
- Identify areas in which sensitivity is required in a diverse workplace.

- Model integrity, ethical leadership, and effective management.

CRP 8
- Respond thoughtfully to diverse perspectives; synthesize comments, claims, and evidence made on all sides of an issue; resolve contradictions when possible; and determine what additional information or research is required to deepen the investigation or complete the work. AS 8.0
- Define integrity and how it relates to the classroom and workplace.
- Identify characteristics of ethical behavior and leadership.
- Compare and contrast the three basic management styles: authoritarian, democratic, and laissez faire.
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| **K. Human Relations in the Workplace** | - Work productively in teams while integrating cultural and global competence. *CRP 9*
| | - Define human relations.
| | - Explain the need for effective human relations skills at school and in the workplace.
| | - Contrast the characteristics and consequences of positive and negative attitudes.
| | - Recognize the contributions of diversity in society and in the workplace.
| | - Assess the value of teamwork in the classroom and workplace.
| | - Identify strategies that can be used to promote good working relationships within the classroom and in the workplace.
| | - Explain the importance of networking.
| | - Identify verbal, non-verbal, and physical types of harassment as defined by the state/federal law and determine appropriate behavior in the workplace.

| **L. Creativity and Innovation** | - Demonstrate creativity and innovation. *CRP 10*
| | - Identify how new ideas, thinking, tasks, solutions, and methods can be fostered in the workplace. *AS 5.0*
| | - Explain the appropriate and constructive expression of creativity and innovation at school and in a workplace situation.

| **M. Research Strategies** | - Employ valid and reliable research strategies. *CRP 11*
| | - Define plagiarism.
| | - Identify strategies for conducting basic research.
| | - Explain resources for gathering information on a topic.
### J. CAREER READY PRACTICE (Continued)

#### N. Decision-Making

- Explain how to confirm the validity of sources.
- Understand the environmental, social, and economic impacts of decisions. *CRP 12*
- Work with peers to promote civil, democratic discussions and decision making; set clear goals and deadlines; and establish individual roles as needed. *AS 9.0*
- Explain the decision-making process.

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## INSTRUCTIONAL CONTENT

### II. Film and Video Production II

#### A. Journalism and Journalistic Techniques

- What is news?
  1. Definitions
  2. Analysis
  3. Research – print and electronic sources

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### STUDENT OUTCOMES

Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view. *PS A2.7, VA 2.1*

- Adhere to the copyright and intellectual property laws and regulations, and use and cite proprietary information appropriately. *AS 8.6*
- Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector. *AS 10.1*
  - Students will be able to define the different types of news (e.g. Breaking, Weather, Sports, Financial, etc.).
  - Compare and contrast real news vs. satire news and discuss what makes news valid.
- Use information and communication technologies to synthesize, summarize, compare, and contrast information from multiple sources. *AS 4.3*
  - Utilize different media types for the comparison of one news story. (e.g. FOX vs. NBC)
  - Understand the available media types used to deliver news, mobile devices, paper, broadcast etc.
- Construct projects and products specific to the Arts, Media, and Entertainment sector requirements and expectations. *AS 10.3*
  - Create a news bite on an event that takes place in their school or community.
- Identify the intentions of artists creating contemporary works of art and explore the implications of those intentions. *VA 4.2*
- Analyze and articulate how society influences the interpretation

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<th>III CVE</th>
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<tr>
<td><strong>II. Film and Video Production II (Continued)</strong></td>
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<tr>
<td>• Freedom of the Press</td>
<td>and message of a work of art. <em>VA 4.3</em></td>
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<td>Identify contemporary styles and discuss the diverse social, economic, and political developments reflected in art work in an industry setting. <em>PS A3.3, VA 3.1</em></td>
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<td>• Recognize that not all countries have freedom of the press.</td>
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<td>• Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector. <em>AS 10.1</em></td>
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<td>o Explain what freedom of the press is. The Universal Declaration of Human Rights states: &quot;Everyone has the right to freedom of opinion and expression; this right includes freedom to hold opinions without interference, and impart information and ideas through any media regardless of frontiers.&quot;</td>
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<td>o Discuss how freedom of the press can be used as a voice to balance various powers.</td>
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<td>o Identify local, district, state, and federal regulatory agencies, entities, laws, and regulations related to the Arts, Media, and Entertainment industry sector. <em>AS 8.</em></td>
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### Instructional Content

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<td><strong>II. Film and Video Production II (Continued)</strong></td>
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- **History of Broadcast News**
  - Analyze and assess the impact of history and culture on the development of professional arts and media products. *PS A3.0*
  - Explain how broadcasting started via telephone in the late 1800s and then transformed to live broadcasts on television and now the Internet.
  - Research two periods of painting, sculpture, film, or other media and discuss their similarities and differences, using the language of the visual arts. *VA 1.4*
  - Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector. *AS 10.1*
    - Demonstrate how a broadcast signal is sent to a satellite via broadcast tower then relayed to a station for distribution on cable or direct satellite link.
    - List examples of open and closed circuit broadcasting.
    - Summarize how the broadcasting affected the commercial industry and global economy.
    - Discuss the analog to digital conversion and how that affects broadcasting.

- **Broadcast Standards and Ethics**
  1. **Slander**
  2. **Libel**
    - **Slander**
      - Define Ethics.
      - Define slander as a malicious, false, and defamatory statement or report: a slander against his good name.
      - Define Libel as the use of print or pictures to harm someone’s reputation.
      - Express different situations of how someone could slander by

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California Career Technical Education Model Curriculum Standards, Grades 7-12,
Industry Sector Anchor Standards (AS): Arts, Media, and Entertainment (AME)
Pathway Standards (PS): Design, Visual, and Media Arts (A) and Production and Managerial Arts (C)
Common Core State Standards (CCSS): Language Arts (ELA); Mathematics (M)
California Visual and Performing Arts Content Standards: 9-12 Advanced Visual Arts (VA)
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<td>II. Film and Video Production II (Continued)</td>
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<tr>
<td>• Characteristics of Balanced and Accurate Reporting</td>
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<td>oral means.</td>
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<td>• Express different situations of how someone could use material libel towards a person or company.</td>
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<td>• Discuss the legal impact of being libel or slanderous towards someone.</td>
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<td>Deconstruct how beliefs, cultural traditions, and current social, economic, and political contexts influence commercial media (traditional and electronic). <em>PS A4.2</em></td>
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<td>• Recognize strategies used by the media to inform, persuade entertain, and transmit culture (e.g., advertisements; perpetuation of stereotypes; use of visual representations, special effects, language).</td>
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<td>• Explain the importance of news thoroughness, fairness, and news worthiness.</td>
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<td>• Compare and contrast how over exposure to overly negative or unrealistically positive reporting can give an altered perception the world.</td>
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<td>• Demonstrate ethical and legal practices consistent with Arts, Media, and Entertainment sector workplace standards. <em>AS 8.3</em></td>
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<td>• Understand and discuss the Journalism Codes of Ethics also known as the Cannons of Journalism.</td>
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<td>• Identify different genres of journalism e.g., Advocacy journalism, Civic journalism, Database journalism, Documentary filmmaking, Gotcha journalism, Watchdog journalism, Yellow journalism, etc.</td>
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<td>• Describe what investigative journalism is compared to other genres of journalism.</td>
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<td>• Describe the relationship involving the art maker (artist), the making (process), the artwork (product), and the viewer. <em>VA 4.1</em></td>
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</table>
| II. Film and Video Production II (Continued) | Use information and communication technologies to synthesize, summarize, compare, and contrast information from multiple sources. **AS 4.3**
| | • Identify the intention of artists creating contemporary works of art and explore the implications of those intentions. **VA 4.2**
| | • Analyze and articulate how society influences the interpretation and message of a work of art. **VA 4.3**
| | • Recognize the difference between journalistic news and entertainment.
| | • Compare and contrast different “valid” news source with satirical news.
| | • Identify barriers to accurate and appropriate communication. **AS 2.2**
| | Describe how the issues of time, place, and cultural influence are reflected in a variety of artistic products. **PS A3.2**
| | • Research the methods art historians use to determine the time, place, context, value, and culture that produced a given work of art. **VA 3.4**
| | • Investigate and discuss universal concepts expressed in works of art from diverse cultures. **VA 3.3**
| | • Explain how the television industry is driven by advertisements, even news and “reality” productions.
| | • Compare and contrast the fine line between news and satire news.
| | • Discuss the pros and cons Independent Production verses Hollywood.

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## II. Film and Video Production II (Continued)

### B. Research and Writing

- English Grammar, Syntax, and Usage

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- Develop presentations by using clear research questions and creative and critical research strategies (e.g., field studies, oral histories, interviews, experiments, electronic sources).
- Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view. *VA 2.1*
- Research past, present, and projected technological advances as they impact a particular pathway. *AS 4.5*
- Speculate on how advances in technology might change the definition and function of visual arts. *VA 5.1*
- Identify and ask significant questions that clarify points of view to solve problems. *AS 5.1*
- Demonstrate elements of written and electronic communication such as accurate spelling, grammar, and format. *AS 2.4*
- Communicate information and ideas effectively to multiple audiences using a variety of media and formats. *AS 2.5*
- Create storyboards around an idea.
- Make a poster to market their idea using graphic software.
- Interpret information and draw conclusions, based on the best analysis, to make informed decisions. *AS 5.4*
- Discuss how the same story be presented in two different ways and still be factually accurate.
- Analyze and critique the final production on the effectiveness of the medium used in the production.
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<tr>
<td>• Printed, Televised, E-News and other News Media</td>
<td>• Analyze how the words we choose affect the way a news story is perceived by an audience.</td>
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<td>Interpret information and draw conclusions, based on the best analysis, to make informed decisions. <em>AS 5.4</em></td>
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<td></td>
<td>• Compare and contrast the way that different media is used to deliver news.</td>
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<td>• Differentiate between media that is used changed the way the marketing purposed.</td>
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<td>• Compare and contrast works of art, probing beyond the obvious and identifying psychological content found in the symbols and images. <em>VA 5.2</em></td>
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<td>• Examine the different ways that advertising or “Hollywood” influences sources of news.</td>
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<td>• Examine important historical events in news media history and discuss how language has changed with the times.</td>
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<tr>
<td>• Research Techniques and Production Development</td>
<td>Use technology to create a variety of audio, visual, written, and electronic products and presentations. <em>PS A8.2</em></td>
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<tr>
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<td>• Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view. <em>VA 2.1</em></td>
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<td>• Present a universal concept in a multimedia work of art that demonstrates knowledge of technology skills. <em>VA 2.6</em></td>
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<td>• Write a one page script on a given subject.</td>
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<td>• Record either visually or audibly content and assemble a final production to compress and post on the Internet.</td>
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<td>• Analyze and critique the final production on the effectiveness of the medium used in the production.</td>
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### Instructional Content

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<th>II. Film and Video Production II (Continued)</th>
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<tr>
<td><strong>Internet</strong></td>
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<tr>
<td>Use electronic reference materials to gather information and produce products and services. <em>AS 4.1</em></td>
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<tr>
<td>- Demonstrate ethical and legal practices consistent with the Arts, Media, and Entertainment sector workplace standards. <em>AS 8.3</em></td>
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<tr>
<td>- Understand liability and compliance issues relevant to the arts, media, and entertainment industry.</td>
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<td>- Adhere to the copyright and intellectual property laws and regulations, and use and appropriately cite proprietary information. <em>AS 8.6</em></td>
</tr>
<tr>
<td>- Differentiate between valid and invalid sources on the Internet. <a href="http://www.lib.pdx.edu/instruction/survivalguide/index.htm">http://www.lib.pdx.edu/instruction/survivalguide/index.htm</a></td>
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<tr>
<td>- Understand what plagiarism means and how to develop an original idea.</td>
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<td>- Know different means of search for information on the Internet.</td>
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<td>- Have an awareness of predators and understand the use of social networking and communication.</td>
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<p>| <strong>Art of Interviews</strong>                          |
| Demonstrate personal style and an advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product. <em>PS A2.2, VA 2.4</em> |
| - Demonstrate how to set up three-point lighting. <a href="http://www.ehow.com/how_2289414_use-3-point-lighting-video.html">http://www.ehow.com/how_2289414_use-3-point-lighting-video.html</a> |
| - Research methods of interviewing and know what is needed to conduct an interview. |</p>
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<td>II. Film and Video Production II (Continued)</td>
<td><img src="http://www.howtodothings.com/business/how-to-conduct-a-media-interview" alt="Table" /></td>
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<tr>
<td>- Personal Interviews</td>
<td>Discuss the importance of consent and the need of a talent release form.</td>
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<td>Understand the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentation. <em>PS A8.1</em></td>
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<td>Perform a mock interview with a classmate to empathize with the interviewee before performing a real interview, to practice set up for interviews with necessary release forms and equipment needed, and to understand the production process.</td>
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<td>Use previously studied information to record an interview for a local or school wide topic to be aired via CC network or the Internet.</td>
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<td>Present a universal concept in a multimedia work of art that demonstrates knowledge of technology skills. <em>VA 2.6</em></td>
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<tr>
<td>- Technical support functions</td>
<td>Understand the technical support functions associated with communicating the needs of each stage of the production by applying knowledge of production or office management software to determine the equipment, crew, support, and cast required for an entertainment production.</td>
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<td>Understand the technical support functions and artistic competencies in film, video, and live production. <em>PS C2.0</em></td>
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<td>Analyze the production sequence involved in creating a media based or live performance production. <em>PS C2.1</em></td>
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<td>Analyze and differentiate the function of the various members of a production team. <em>PS C3.0</em></td>
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<td>Understand key skills and an understanding of the complexities of production planning. <em>PS C4.0</em></td>
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<td><strong>II. Film and Video Production II (Continued)</strong></td>
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| • Making and Keeping Contacts | • Demonstrate understanding of the appropriate use of technology in each phase of the production planning. *PS C4.4*  
• Create a call sheet (script breakdown) for equipment, crew, technical support, and cast requirements for arts, media, and entertainment production. *PS C4.5*  
• Understand the characteristics and benefits of teamwork, leadership, and citizenship in the school, community, and workplace setting. *AS 9.3*  
• Understand the value of the relationships that are built during a production and identify particular talent in the end of the production. |
| • Investigative Reporting | • Analyze the relationship between the artist, artistic product, and audience in both an existing and self-generated project. *PS A4.4, VA 4.1*  
• Utilize previously learned information to generate a story on a local event on conflict that may engage the local population of their school or town. |
| **C. Visual Communications** | |
| • Effectiveness of “Leading with Pictures” | • Analyze, assess, and identify effectiveness of artistic products based on elements of art, the principles of design, and professional industry standards. *PS A4.0*  
• Observe the use of imagery in a news teaser or film trailer.  
• Analyze which components were most interesting or memorable.  
• Evaluate what makes a particular image effective in communicating an idea.  
• Understand the rule of thirds and how to employ the fundamental camera shots and angles to engage the audience.  
• Discuss how lighting and color affect the overall theme of an image. |
### Instructional Content

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<th>II. Film and Video Production II (Continued)</th>
<th>Student Outcomes</th>
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<tr>
<td>Photographs and Film as Word-free Communication</td>
<td>Describe the use of the elements of art to express mood in one or more works of art. <em>VA 1.6</em></td>
<td>I C RI OJT II CC RI OJT III CVE</td>
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| Covering an Event on Location | Understand the key technical and technological requirements applicable to various segments of the Media and Design Arts Pathway. *PS A8.0*  
- Watch a silent or non-dialogue film or video.  
- Identify what ideas were expressed.  
- Design a sequence of images, film, or video that conveys the story or idea without the use of dialogue or words.  
- Investigate and report on the essential features of modern or emerging technologies that affect or will affect visual artists and the definition of the visual arts. *VA 5.4* | |
| Audience Perceptions | Discuss the use of various camera angles and shot sizes to properly cover the event at the location. (Master, Wide Shot, Medium Shot, Close Up, 180-degree rule).  
- Set up an action and demonstrate proper coverage of the scene.  
- Discuss the importance of preproduction planning and collaboration between multiple cameras to facilitate smooth editing.  
Communicate information and ideas effectively to multiple audiences using a variety of media and formats. *AS 2.5*  
- Apply various art-related theoretical perspectives to their own works of art and the work of others in classroom critiques. *VA 4.4*  
- Analyze the techniques used in media messages for a particular audience and evaluate their effectiveness (e.g., Orson Welles’ radio broadcast “War of the Worlds”). | |

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### II. Film and Video Production II (Continued)

- **Visual Editing**
  - Demonstrate skill in the manipulation of digital imagery (either still or video) in an industry-relevant application. *PS C2.1*
  - Investigate and report on the essential features of modern or emerging technologies that affect or will affect visual artists and definition of visual arts. *VA 5.4*
  - Understand the use of technological resources to gain access to, manipulate, and produce information, products, and services.
  - Review the history of film editing and its necessity and merits.
  - Compare various editing styles in film or video and their impact on the effectiveness of communication and entertainment.
  - Identify various types of transitions in program material.
  - Demonstrate proper continuity in shot selection and editing.
  - Illustrate how creative editing can change the overall feeling of a scene.

- **Ratings**
  - Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector. *AS 10.1*
### INSTRUCTIONAL CONTENT

#### D. Oral Communications
- **Power of Words: Oral vs. Written Communications**
- **Written Language**

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| II. Film and Video Production II (Continued) | • Identify the various ratings agencies and their respective jurisdictions.  
• Differentiate between the ratings and their criteria.  
• Rate a given program and explain the reasons behind the decision.  
• Debate the effectiveness of the ratings system and its impact on the socio-cultural media landscape.  
• Explain the Hays Code and the transition to the MPAA rating system and why it is needed. |

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- Acquire and accurately use Arts, Media, and Entertainment sector terminology and protocols at the career and college readiness level for communicating effectively in oral, written, and multimedia formats. *ELA LS 9-10, 11-12.6*
  - Understand the application of research and analysis skills to the creation of content.
  - Differentiate writing processes, formats, and conventions used for various media. *PS A8.5*
  - Master appropriate visual and performing arts (VPA) and English-language arts (ELA) content standards in relation to visual, aural, written, and electronic media projects and products.
  - Discuss the importance of clear communication and how words can be used for meaning, and emphasize emotional content.
  - Research the way the people can use language to tell a story, cause emotional reactions or ideas.
  - Discuss the longevity and the ability to craft the written communication.
  - Discuss the emotional and psychological value of the spoken
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| ● Conversational Language | Create original works of art of increasing complexity and skill in a variety of media that reflect their feelings and points of view.  
 *PS A2.7, VA 2.1*  
 [http://www.mtholyoke.edu/acad/intrel/speech/differences.htm](http://www.mtholyoke.edu/acad/intrel/speech/differences.htm)  
 - Analyze scripts and compare and contrast them according to the final cut of a production.  
 - The students will choose a known story and write their own version of the story or write the story in a new direction.  
 - Write a short biography on their favorite artist and create a short documentary based on the biography. |
| ● Formal Language | Demonstrate personal style and an advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product.  
 *PS A2.2, VA 2.4*  
 - Research different types of language, news, political speeches, awards ceremonies, religious broadcasts, music television, etc. to see what language is used and in which context. Compare and contrast the difference between conversational language and formal language.  
 - Create a satirical composition of their choice politician for a current electoral event.  
 - Analyze the interpretation of a piece of formal or conversational dialog verse projected intent.  
 - Distinguish how slang and relaxed dialog are appropriate and when is it more fitting to be proper and clear with your message. |
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| • Delivering the News on Camera | Analyze the relationship between the artist, artistic product, and audience in both an existing, and self-generated project. *PS A4.4, VA 4.1*  
   • Review how the news is framed in the camera for a studio delivery and a location shoot.  
   • Analyze and interpret what shot would be best for a given story and situation that was being produced (e.g., If the students were to cover a local football game, they would know and are able to talk about the enthusiasm of the spectators. The camera person would have a shot of the crowd as a background in the camera shot.) |
| • Television Anchors and Reporters | Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector. *AS 10.1*  
   • Explain the role of the news anchor and their duty to mediate between the journalist in the field and the public eye.  
   • Understand that the news anchor is responsible for the rating and held accountable for the rating.  
   • Create a News bite based on the bulletin and deliver it to the student body.  
   • Illustrate the role of an anchor and a reporter and the relationship between the two. |
| • Roles in Broadcasting Cast and Crew | Identify the responsibilities and activities associated with the preproduction, production, and postproduction of a creative project. *PS C4.3*  
   • Recite the roles in the studio and the relationships between the |
### INSTRUCTIONAL CONTENT

**II. Film and Video Production II (Continued)**

- **Techniques**
  - Demonstrate key skills and an understanding of the complexities of production planning. *PS C4.0*
  - Identify different networks and studios that hire the different positions needed for video production.
  - Create a news story from the field covering a school or local public event.
  - Assume the role as an anchor for one or more broadcasts in the school bulletin productions.
  - Review the difference between linear and non-linear editing.
  - Differentiate between multi-camera and single camera productions.

- **Styles/Genres**
  - Demonstrate personal style and an advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product. *PS A2.2, VA 2.4*
  - Distinguish the style of news deliver, the cadence of the voice, tonality, clarity and punctuation in speech. According to the genre, e.g. Sports, Weather, Political, General events [http://jprof.com](http://jprof.com)

- **Hard/Soft News**
  - Construct projects and products specific to the Arts, Media, and Entertainment sector requirements and expectations. *AS 10.3*
  - Prepare portfolios of their original works of art for a variety of purposes (e.g., review for post secondary application, exhibition,
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| II. Film and Video Production II (Continued) | job application, and personal collection). *VA 5.3*  
- Illustrate the difference between hard news and soft news. Hard news being immediately updated news on subjects like Politics, Crime, War and Economy, and soft news dealing more with Humanities, such as Art, Entertainment, and Life Style interests.  
- Debate a current or previously recorded news event as to the hard or soft nature of the news bite.  
- Produce a spot on one of each story types, hard and soft.  
| Features Story | Define the characteristic of a feature story being more narrative driven than a traditionally fact-based news delivery, with a tendency to be delivered with the dramatics of the situation played on.  
[http://www.universaljournalist.co.uk/UJBookdetail.html](http://www.universaljournalist.co.uk/UJBookdetail.html)  
- Write or create a featurette based on an event in the school, the local area, or a point of interest. The style of featurette could be any style. (e.g., color piece Behind the Scenes Interview Backgrounder or “A history of “, Vox pop (voice of the public), Analysis, etc.)  
| Spot News | Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector. *AS 10.1*  
- Define a spot as Spot News, the latest news reported immediately or news that occurs unexpectedly.  
- Report on the latest Spot News that has been prevalent at the current time in class or previous well known stories.  
<p>| Narration and Voice-Over | Demonstrate personal style and an advanced proficiency in communicating an idea, theme, or emotion in an industry-relevant artistic product. <em>PS A2.2, VA 2.4</em> |</p>
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| • Advertisements | - Analyze the power that audio has in a production, and the importance of voice fitting the moment composed in the video portion of the production.  
- Create a voice-over of a favorite comic strip, children's story, or short story using an appropriate voice for that story while maintaining proper broadcasting levels, pop-filters, music and sound effects.  
- Distinguish different voices and why they were used in a particular production.  
- Understand the key elements of developing and promoting a production from creation to distribution. *PS C6.0*  
- Explain how advertising drives the media industry, "T.V. shows are the break between commercials.”  
- Define what 30’s, 60’s, and 90’s infomercials, doughnuts, openers, tags, bugs and lower thirds are.  
- Complete a 30’s spot on their favorite product, subject, or food according to their target market.  
- Illustrate the purpose for a 30 second spots total length being 29 seconds and 29 frames.  
- Understand what demographics are and why you need to establish a target market.  
- Describe the purpose for creating a teaser and how it is used in marketing and fundraising for a particular item of entertainment.  
- Differentiate the between a teaser and a trailer, being that teasers are typically 30 to 60 seconds where trailers can run at a maximum length or 2:30 minutes at the MPAA standards (though one feature per year may have a longer trailer if needed and approved)  
- Create a trailer and teaser based on an original idea. |

<table>
<thead>
<tr>
<th>LEVEL</th>
<th>I</th>
<th>II</th>
<th>III</th>
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<tbody>
<tr>
<td></td>
<td>IC</td>
<td>CC</td>
<td>CVE</td>
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<tr>
<td>RI OJT RI OJT</td>
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<tr>
<td>INSTRUCTIONAL CONTENT</td>
<td>STUDENT OUTCOMES</td>
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<tr>
<td><strong>II. Film and Video Production II</strong> (Continued)</td>
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</tbody>
</table>
| • Promos | - Clearly define a promo as free promotional media to help to market a new film, show, DVD, album or product.  
- Differentiate between a promo, trailer, and teaser.  
- Identify and report on promotional material for a point of interest. |
| **E. Video Production** | |
| | Understand the component steps and skills required to design, edit, and produce a production for audio, video, electronic, or printed presentations.  
*PS A8.1*  
Create original works of art that reflect complex ideas, such as distortion, color theory, arbitrary color, scale, expressive content, and real versus virtual.  
*VA 2.2* |
| • Creating a News Set | Investigate and report on the essential features or emerging technologies that affect or will affect visual artists and the definition of the visual arts.  
*VA 5.4*  
- Understand how to organize and structure work individually and in teams for effective performance and the attainment of goals.  
- Describe the components vital to the production of a live newscast.  
- Describe the components needed to produce a pre-recorded segment of a newscast.  
- Demonstrate the layout of a news set incorporating placement for lighting, cameras, and set dressing. |
| • Television Lighting | Interpret and explain terminology and practices specific to the Arts, Media, and Entertainment sector.  
*AS 10.1* |
<table>
<thead>
<tr>
<th>INSTRUCTIONAL CONTENT</th>
<th>STUDENT OUTCOMES</th>
</tr>
</thead>
<tbody>
<tr>
<td>II. Film and Video</td>
<td>Students can describe different lights and their place on a film or television set.</td>
</tr>
<tr>
<td>Production II (Continued)</td>
<td>Identify the different temperature for outside (HMI) versus the inside lights (Tungston).</td>
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<tr>
<td></td>
<td>Illustrate the usage of specialized lights to achieve desired effects, including use of gels, scrims, softboxes, defusers, gobos, bounce cards, etc.</td>
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<tr>
<td></td>
<td>Explain the process of using a chroma key screen and why it should only be used when shooting on location is not possible either for safety or inaccessibility.</td>
</tr>
<tr>
<td>Chroma Key</td>
<td>Analyze and illustrate the need for a blue screen as opposed to a green screen and visa versa.</td>
</tr>
<tr>
<td></td>
<td>Discuss the purpose for blue screens and green screens.</td>
</tr>
<tr>
<td>Transitions</td>
<td>Define a transition as the means of juxtaposing to shots or clips to make a smooth visual shift that maintains the audience attention and directs them to vital visual information.</td>
</tr>
<tr>
<td></td>
<td>Discuss the purpose for over lapping action on a fast cutting scene to allow time for the audience's &quot;minds eye&quot; to keep up.</td>
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<tr>
<td></td>
<td>Know to stay away from the &quot;out of the box&quot; specialized transition “pazzaz transitions” for most production unless there</td>
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<thead>
<tr>
<th>INSTRUCTIONAL CONTENT</th>
<th>STUDENT OUTCOMES</th>
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<tbody>
<tr>
<td><strong>II. Film and Video Production II (Continued)</strong></td>
<td></td>
</tr>
<tr>
<td>• Computer Graphics</td>
<td>is a very specialized purpose for an effect transition.</td>
</tr>
<tr>
<td>• Visual Effects</td>
<td>Apply artistic skills and processes to solve a variety of industry-relevant problems in a variety of traditional and electronic media. <em>PS A2.0</em></td>
</tr>
<tr>
<td></td>
<td>• Understand the use of technological resources to gain access to, manipulate, and produce information, products, and services.</td>
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<tr>
<td></td>
<td>• Discuss the timeline of CGI and its integration into film.</td>
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<tr>
<td></td>
<td>• Explain the use of CGI and its benefits compared to real world effects such as using miniatures.</td>
</tr>
<tr>
<td></td>
<td>• Plan the production of a scene that will incorporate both live action movements with the knowledge that CGI will be added in post.</td>
</tr>
<tr>
<td></td>
<td>• Use CGI in the production of a broadcast for the lower third and bug.</td>
</tr>
<tr>
<td></td>
<td>• Employ CGI to add a motion-animated background to a talking head.</td>
</tr>
<tr>
<td></td>
<td>• Describe the history of visual effects and their rise to prominence in today’s films.</td>
</tr>
<tr>
<td></td>
<td>• Analyze the needs of the production, formulating a plan that would utilize visual effects when practical sets are deemed to cost prohibitive or dangerous.</td>
</tr>
<tr>
<td></td>
<td>• Set-up a scene that incorporates live action with visual effects that will be composite in post.</td>
</tr>
<tr>
<td></td>
<td>• Examine a production and discuss the needs of a 2-D artist or art director when involving visual effects.</td>
</tr>
<tr>
<td></td>
<td>• Design an original graphic that to use in a school or site production either a lower third or bug.</td>
</tr>
</tbody>
</table>
II. Film and Video Production II (Continued)

- Director’s Script and Breakdown

Create an artistic product for a specific industry and modify that product to accommodate a different aesthetic perspective. *PS A4.6* Analyze, assess, and derive meaning from works of art, including their own, according to the elements of art, the principles of design, and aesthetic qualities. *VA 4.0*
- Articulate the process and rationale for refining and reworking one of their own works of art.
- Discuss the three acts that compose the majority of today's scripts in Hollywood.
- Differentiate between the protagonist and the antagonist and explain their roles in the script.
- Plan the general coordination of various elements in a project or production. *PS C4.5*
  - Organize a breakdown that would allow a director to character functions, components, emotions, background, and objectives.
  - Employ an actual “Script Breakdown” to determine the Locations, Characters and Props that will be needed to complete the production.
  - Schedule a production based off of a script break down to create a smooth workflow from script to screen.

- Directing a Live News Broadcast

Demonstrate key skills and an understanding of the complexities of production planning. *PS C4.0*
- Describe the difference between live to tape and live newscast including the necessity of each.
- Demonstrate a switcher utilizing multiple video inputs, audio
### INSTRUCTIONAL CONTENT

<table>
<thead>
<tr>
<th></th>
<th>STUDENT OUTCOMES</th>
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</thead>
<tbody>
<tr>
<td>II. Film and Video Production II (Continued)</td>
<td>from multiple sources, and a pre-produced news pack.</td>
</tr>
<tr>
<td></td>
<td>• Formulate a newscast preparing for the eventuality that breaking news will interrupt at a moment’s notice.</td>
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<tr>
<td></td>
<td>• Define ENG.</td>
</tr>
<tr>
<td></td>
<td>• Record a live to tape production to be broadcast via closed circuit network.</td>
</tr>
<tr>
<td>• National Televised News</td>
<td>Identify the responsibilities and activities associated with the preproduction, production, and postproduction of a creative product. <em>PS C4.3</em></td>
</tr>
<tr>
<td></td>
<td>• Discuss the creation of a newscast that has national implications as opposed to one that is produced with a “local slant.”</td>
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<tr>
<td></td>
<td>• Formulate a broadcast that discusses items of national interest.</td>
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<td></td>
<td>• Evaluate a national broadcast based on the information presented.</td>
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<td>• Describe the relation between the reporter, Anchor and Network in regard to a National Televised spot.</td>
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<td>• Delineate the relationship between a Network and its affiliates concerning a nationally televised spot.</td>
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<tr>
<td>• Assistant Director</td>
<td>Know the main elements and functional responsibilities involved in the production and presentation of the performing, visual, and media arts. <em>PS C4.1</em></td>
</tr>
<tr>
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<td>• Explain the proper use of all equipment on set ensuring a safe production.</td>
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<td>• Formulate a plan to progress a production at a rate that allows for creative expression while ensuring completion of needed shots.</td>
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<td>• Discuss how the Assistant Director is a “jack of all trades” and can typically stand in in the absence of other personnel.</td>
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<td></td>
<td>• Create a production schedule based on the script breakdown.</td>
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<tr>
<td>INSTRUCTIONAL CONTENT</td>
<td>STUDENT OUTCOMES</td>
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<td>--------------------------------------------------</td>
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<tr>
<td>II. Film and Video Production II (Continued)</td>
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</table>
| • Timing in Editing                              | Demonstrate understanding of the appropriate use of technology in each phase of the production planning. *PS C4.4*  
• Discuss how editing is seen as the art of timing and how different transitions can show the passage of time, or add a dramatic or comedic feel.  
• Demonstrate how long to hold on a shot to create an emotional impact.  
• Explain why you would need to make a clip move faster than real-time or slow motion to obtain a desired effect.  
• Demonstrate the purpose of revealing particular information to cause the audience to question the current business or receive information that helps reveal the mode of plot.  
• Understand the frame rates of traditional Film, NTSC (National Television Standards Committee), PAL (Phase Alternating Line) and SECAM (*Séquentiel couleur à mémoire*: French for Sequential Color with Memory) [http://en.wikipedia.org/wiki/Frame_rate](http://en.wikipedia.org/wiki/Frame_rate)  |
| • Timing in Programming and production           | Know how artistic processes, organizational structure, and business principles, including funding and budgeting, are interrelated in both live and media productions. *PS C4.2*  
• Complete a short film to meet a set deadline.  
• Report on the importance of being organized in a production and how saving time will save money.  
• Discuss the importance of targeted advertisements and when they are scheduled.  
• Discuss the importance of time continuity in regards to period pieces and filming styles.  |
<table>
<thead>
<tr>
<th>INSTRUCTIONAL CONTENT</th>
<th>STUDENT OUTCOMES</th>
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<tbody>
<tr>
<td>II. Film and Video Production II (Continued)</td>
<td>• Employ the use of Proper Production Organization in Files and Clips and Production Process for all phases of production including:</td>
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<td>o Pre-Production</td>
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<td>1. Brainstorming notes</td>
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<td>2. Treatment</td>
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<td>3. Script</td>
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<td>4. Script-breakdown</td>
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<td>5. Production Schedule</td>
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<td>6. Storyboards</td>
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<td>7. Preproduction Checklist.</td>
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<td>o Production</td>
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<tr>
<td></td>
<td>1. Shoot according to location</td>
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<td>2. Plan according to availability or cast and crew</td>
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<td></td>
<td>3. Shot Multiples then singles</td>
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<td>4. Finish with inserts and cut aways</td>
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<td>o Post Production work flow</td>
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<tr>
<td></td>
<td>1. Plan</td>
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<td>2. Organize your media</td>
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<td>3. Complete the rough cut</td>
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<td>4. Finalize the story.</td>
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<td>5. Trim the shots and tighten the timing</td>
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<td>6. Add the video transitions.</td>
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<td>7. Add the Text</td>
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<td>8. Add Special effects</td>
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<td>9. Sound Mixing – clean audio</td>
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<td>10. Add sound effects and music underscore.</td>
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<td>11. Color Mastering</td>
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<td>12. Output to production demands</td>
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<td>13. Archive the project – save to media or print to tape.</td>
</tr>
</tbody>
</table>
# Academic Alignment Matrix

## Arts, Media, and Entertainment

<table>
<thead>
<tr>
<th>Language Standards – LS (Standard Area, Grade Level, Standard #)</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-12.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0</td>
<td>D1.0, D2.0, D4.0, D5.0, D6.0, D7.0, D8.0, D9.0</td>
</tr>
<tr>
<td>11-12.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0</td>
<td>D1.0, D2.0, D4.0, D5.0, D6.0, D7.0, D8.0, D9.0</td>
</tr>
<tr>
<td>11-12.3. Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0</td>
<td>D1.0, D4.0, D7.0, D8.0</td>
</tr>
<tr>
<td>11-12.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 11–12 reading and content, choosing flexibly from a range of strategies.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0</td>
<td>D1.0, D2.0, D4.0, D6.0, D7.0, D8.0</td>
</tr>
<tr>
<td>11-12.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0</td>
<td>D1.0, D2.0, D4.0, D6.0, D7.0, D8.0, D9.0</td>
</tr>
<tr>
<td>11-12.6. Acquire and accurately use general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0</td>
<td>D1.0, D2.0, D4.0, D5.0, D6.0, D7.0, D8.0, D9.0</td>
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## Reading Standards for Literature – RSL (Standard Area, Grade Level, Standard #)

<table>
<thead>
<tr>
<th>Reading Standards for Literature – RSL (Standard Area, Grade Level, Standard #)</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-12.1 Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D4.0, D6.0, D8.0, D9.0</td>
</tr>
<tr>
<td>11-12.2 Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D1.0, D4.0, D8.0</td>
</tr>
</tbody>
</table>
### Reading Standards for Literature – RSL (Standard Area, Grade Level, Standard #) (continued)

<table>
<thead>
<tr>
<th>Standard</th>
<th>Description</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-12.3.</td>
<td>Analyze the impact of the author’s choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters/archetypes are introduced and developed).</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D4.0, D8.0</td>
</tr>
<tr>
<td>11-12.4.</td>
<td>Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D4.0, D8.0</td>
</tr>
<tr>
<td>11-12.5.</td>
<td>Analyze how an author’s choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D4.0, D6.0, D7.0, D8.0</td>
</tr>
<tr>
<td>11-12.6.</td>
<td>Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D7.0</td>
</tr>
<tr>
<td>11-12.7.</td>
<td>Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.).</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D4.0, D6.0, D8.0</td>
</tr>
<tr>
<td>11-12.9.</td>
<td>Demonstrate knowledge of eighteenth-, nineteenth- and twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D8.0</td>
</tr>
<tr>
<td>11-12.10.</td>
<td>By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11-CCR text complexity band proficiently, with scaffolding as needed at the high end of the range. By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11-CCR text complexity band independently and proficiently.</td>
<td>A6.0, A7.0</td>
<td>B3.0, B6.0</td>
<td></td>
<td>D4.0, D8.0</td>
</tr>
</tbody>
</table>
# Academic Alignment Matrix

<table>
<thead>
<tr>
<th>ARTS, MEDIA, AND ENTERTAINMENT</th>
<th>PATHWAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reading Standards for Informative Text – RSIT (Standard Area, Grade Level, Standard #)</td>
<td>A. Design, Visual, and Media Arts</td>
</tr>
<tr>
<td>11-12.1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
</tr>
<tr>
<td>11-12.2. Determine two or more central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to provide a complex analysis; provide an objective summary of the text.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
</tr>
<tr>
<td>11-12.3. Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
</tr>
<tr>
<td>11-12.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines <em>faction</em> in <em>Federalist</em> No. 10). (See grade 11/12 Language standards 4–6 on page 46 for additional expectations.)</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
</tr>
<tr>
<td>11-12.5. Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0</td>
</tr>
<tr>
<td>11-12.6. Determine an author’s point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and content contribute to the power, persuasiveness, or beauty of the text.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0</td>
</tr>
<tr>
<td>11-12.7. Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0</td>
</tr>
<tr>
<td>11-12.8. Delineate and evaluate the reasoning in seminal U.S. texts, including the application of constitutional principles and use of legal reasoning (e.g., in U.S. Supreme Court majority opinions and dissents) and the premises, purposes, and arguments in works of public advocacy (e.g., <em>The Federalist</em>, presidential addresses).</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0</td>
</tr>
</tbody>
</table>
### Arts, Media, and Entertainment

#### Academic Alignment Matrix

<table>
<thead>
<tr>
<th>Reading Standards for Literacy in History/Social Studies – RHSS (Standard Area, Grade Level, Standard #)</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-12.1. Cite specific textual evidence to support analysis of primary and secondary sources, connecting insights gained from specific details to an understanding of the text as a whole.</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B7.0, B8.0</td>
<td>C7.0</td>
<td>D1.0, D4.0, D8.0</td>
</tr>
<tr>
<td>11-12.2 Determine the central ideas or information of a primary or secondary source; provide an accurate summary that makes clear the relationships among the key details and ideas.</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B7.0, B8.0</td>
<td>C7.0</td>
<td>D1.0, D7.0, D8.0</td>
</tr>
<tr>
<td>11-12.3 Evaluate various explanations for actions or events and determine which explanation best accords with textual evidence, acknowledging where the text leaves matters uncertain.</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B7.0, B8.0</td>
<td>C7.0</td>
<td>D4.0</td>
</tr>
<tr>
<td>11-12.4 Determine the meaning of words and phrases as they are used in a text, including analyzing how an author uses and refines the meaning of a key term over the course of a text (e.g., how Madison defines faction in Federalist No. 10).</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B7.0, B8.0</td>
<td>C7.0</td>
<td>D4.0, D8.0</td>
</tr>
<tr>
<td>11-12.5 Analyze in detail how a complex primary source is structured, including how key sentences, paragraphs, and larger portions of the text contribute to the whole.</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0</td>
<td>B7.0</td>
<td>C7.0</td>
<td>D1.0, D4.0, D6.0, D7.0, D8.0</td>
</tr>
<tr>
<td>11-12.6 Evaluate authors’ differing points of view on the same historical event or issue by assessing the authors’ claims, reasoning, and evidence.</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0</td>
<td>B7.0</td>
<td></td>
<td>D1.0, D8.0</td>
</tr>
<tr>
<td>11-12.7 Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B7.0, B8.0</td>
<td>C7.0</td>
<td>D1.0, D2.0, D4.0, D5.0, D8.0, D9.0</td>
</tr>
<tr>
<td>11-12.8 Evaluate an author’s premises, claims, and evidence by corroborating or challenging them with other information.</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B7.0, B8.0</td>
<td>C7.0</td>
<td>D1.0, D4.0, D7.0, D8.0</td>
</tr>
<tr>
<td>11-12.9 Integrate information from diverse sources, both primary and secondary, into a coherent understanding of an idea or event, noting discrepancies among sources.</td>
<td>A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B7.0, B8.0</td>
<td>C7.0</td>
<td>D1.0, D8.0</td>
</tr>
</tbody>
</table>
## Academic Alignment Matrix

### ARTS, MEDIA, AND ENTERTAINMENT

<table>
<thead>
<tr>
<th>Reading Standards for Literacy in Science and Technical Subjects – RLST (Standard Area, Grade Level, Standard #)</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>11-12.1. Cite specific textual evidence to support analysis of science and technical texts, attending to important distinctions the author makes to any gaps or inconsistencies in the account.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D1.0, D7.0, D8.0</td>
</tr>
<tr>
<td>11-12.2. Determine the central ideas or conclusions of a text; summarize complex concepts, processes, or information presented in a text by paraphrasing them in simpler but still accurate terms.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D1.0, D2.0, D4.0, D8.0</td>
</tr>
<tr>
<td>11-12.3. Follow precisely a complex multistep procedure when carrying out experiments, taking measurements, or performing technical tasks; analyze the specific results based on explanations in the text.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D3.0, D5.0, D10.0</td>
</tr>
<tr>
<td>11-12.4. Determine the meaning of symbols, key terms, and other domain-specific words and phrases as they are used in a specific scientific or technical context relevant to grades 11-12 texts and topics.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D3.0, D5.0, D6.0</td>
</tr>
<tr>
<td>11-12.5. Analyze how the text structures information or ideas into categories or hierarchies, demonstrating understanding of the information or ideas.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D3.0, D5.0, D7.0</td>
</tr>
<tr>
<td>11-12.6. Analyze the author’s purpose in providing an explanation, describing a procedure, or discussing an experiment in a text, identifying important issues that remain unresolved.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D5.0, D6.0</td>
</tr>
<tr>
<td>11-12.7. Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., quantitative data, video, multimedia) in order to address a question or solve a problem.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D1.0, D2.0, D3.0, D4.0, D5.0, D6.0</td>
</tr>
<tr>
<td>11-12.8. Evaluate the hypotheses, data, analysis, and conclusions in a science or technical text, verifying the data when possible and corroborating or challenging conclusions with other sources of information.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D2.0, D3.0, D5.0</td>
</tr>
<tr>
<td>11-12.9 Synthesize information from a range of sources (e.g., texts, experiments, simulations) into a coherent understanding of a process, phenomenon, or concept, resolving conflicting information when possible.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D4.0, D5.0, D6.0, D7.0, D8.0</td>
</tr>
<tr>
<td>11-12.10. By the end of grade 12, read and comprehend science/technical texts in the grades 11-12 text complexity band independently and proficiently.</td>
<td>A1.0, A2.0, A5.0, A8.0</td>
<td>B4.0, B5.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C7.0</td>
<td>D3.0, D5.0, D6.0, D7.0, D8.0</td>
</tr>
</tbody>
</table>
## Academic Alignment Matrix

### ARTS, MEDIA, AND ENTERTAINMENT

| Writing Standards – WS (Standard Area, Grade Level, Standard #) | PATHWAYS |
|---|---|---|---|---|
| **A. Design, Visual, and Media Arts** | **B. Performing Arts** | **C. Production and Managerial Arts** | **D. Game Design and Integration** |
| 11-12.1. Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence. | A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0 | B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0 | C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0 | D4.0, D7.0, D8.0 |
| 11-12.2. Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content. | A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0 | B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0 | C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0 | D1.0, D8.0 |
| 11-12.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. | A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0 | B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0 | C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0 | D1.0, D4.0, D7.0, D8.0, D9.0 |
| 11-12.5. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. | A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0 | B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0 | C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0 | D8.0, D9.0 |
| 11-12.6. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information. | A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0 | B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0 | C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0 | D1.0, D2.0, D3.0, D4.0, D5.0, D6.0, D7.0, D8.0, D9.0, D10.0 |
| 11-12.7. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation. | A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0 | B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0 | C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0 | D1.0, D2.0, D5.0, D8.0 |
| 11-12.8. Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and over-reliance on any one source and following a standard format for citation including footnotes and endnotes. | A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0 | B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0 | C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0 | D6.0, D8.0 |
| 11-12.9. Draw evidence from literary or informational texts to support analysis, reflection, and research. | A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0 | B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0 | C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0 | D1.0, D8.0 |
# Academic Alignment Matrix

## ARTS, MEDIA, AND ENTERTAINMENT

<table>
<thead>
<tr>
<th>Writing Standards – WS (Standard Area, Grade Level, Standard #) (continued)</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>11-12.10</strong> Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C4.0, C5.0, C6.0, C7.0</td>
<td>D1.0, D6.0, D8.0</td>
</tr>
<tr>
<td><strong>Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects – WHSST</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>11-12.21. Write arguments focused on discipline-specific content.</strong></td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0</td>
<td>C1.0, C2.0, C4.0, C5.0</td>
<td>D8.0</td>
</tr>
<tr>
<td><strong>11-12.22. Write informative/explanatory texts, including the narration of historical events, scientific procedures/experiments, or technical processes.</strong></td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0</td>
<td>C1.0, C2.0, C4.0, C5.0</td>
<td>D5.0, D7.0, D8.0</td>
</tr>
<tr>
<td><strong>11-12.23. Incorporate narrative elements effectively into arguments and informative/explanatory texts.</strong></td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0</td>
<td>C1.0, C2.0, C4.0, C5.0</td>
<td>D2.0, D5.0, D7.0, D8.0</td>
</tr>
<tr>
<td><strong>11-12.24. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</strong></td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0</td>
<td>C1.0, C2.0, C4.0, C5.0</td>
<td>D1.0, D2.0, D4.0, D6.0, D7.0, D8.0</td>
</tr>
<tr>
<td><strong>11-12.25. Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.</strong></td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0</td>
<td>C1.0, C2.0, C4.0, C5.0</td>
<td>D1.0, D5.0, D8.0, D9.0</td>
</tr>
<tr>
<td><strong>11-12.26. Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.</strong></td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0</td>
<td>C1.0, C2.0, C4.0, C5.0</td>
<td>D1.0, D5.0, D6.0, D8.0, D9.0, D10.0</td>
</tr>
<tr>
<td><strong>11-12.27. Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.</strong></td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0</td>
<td>C1.0, C2.0, C4.0, C5.0</td>
<td>D1.0, D4.0, D7.0, D8.0</td>
</tr>
</tbody>
</table>
# Academic Alignment Matrix

## ARTS, MEDIA, AND ENTERTAINMENT

**Writing Standards for Literacy in History/Social Studies, Science, and Technical Subjects – WHSST (continued)**

- **11-12.8.** Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the strengths and limitations of each source in terms of the specific task, purpose, and audience; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and overreliance on any one source and following a standard format for citation.
  - A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0
  - B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0
  - C1.0, C2.0, C4.0, C5.0
  - D10.0

- **11-12.9.** Draw evidence from informational texts to support analysis, reflection, and research.
  - A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0
  - B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0
  - C1.0, C2.0, C4.0, C5.0
  - D1.0, D8.0

- **11-12.10.** Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.
  - A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A8.0
  - B1.0, B2.0, B4.0, B5.0, B6.0, B7.0, B8.0

## MATHEMATICS

### Algebra – A-SSE – Seeing Structure in Expressions

Interpret the structure of expressions

1. Interpret expressions that represent a quantity in terms of its context.
   - a. Interpret parts of an expression, such as terms, factors, and coefficients.
   - b. Interpret complicated expressions by viewing one or more of their parts as a single entity. *For example, interpret P(1+r)^n as the product of P and a factor not depending on P.*

2.1 Apply basic factoring techniques to second- and simple third-degree polynomials. These techniques include finding a common factor for all terms in a polynomial, recognizing the difference of two squares, and recognizing perfect squares of binomials. (CA Standard Algebra I - 11.0)

- B4.0, B5.0
- D3.0, D5.0, D6.0, D10.0
- D3.0
<table>
<thead>
<tr>
<th>ARTS, MEDIA, AND ENTERTAINMENT</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>A. Design, Visual, and Media Arts</td>
</tr>
<tr>
<td><strong>Algebra – A-SSE – Seeing Structure in Expressions (continued)</strong></td>
<td></td>
</tr>
<tr>
<td>Write expressions in equivalent forms to solve problems</td>
<td></td>
</tr>
<tr>
<td>3. Choose and produce an equivalent form of an expression to reveal and explain properties of the quantity represented by the expression.*</td>
<td></td>
</tr>
<tr>
<td>a. Factor a quadratic expression to reveal the zeros of the function it defines.</td>
<td></td>
</tr>
<tr>
<td>b. Complete the square in a quadratic expression to reveal the maximum or minimum value of the function it defines.</td>
<td></td>
</tr>
<tr>
<td>c. Use the properties of exponents to transform expressions for exponential functions. For example the expression $1.15^t$ can be rewritten as $(1.15^{1/12})^{12t} = 1.01212^{12t}$ to reveal the approximate equivalent monthly interest rate if the annual rate is 15%.</td>
<td></td>
</tr>
<tr>
<td>d. Prove simple laws of logarithms. (CA Standard Algebra II – 11.0)</td>
<td></td>
</tr>
<tr>
<td>e. Use the definition of logarithms to translate between logarithms in any base. (CA Standard Algebra II – 13.0)</td>
<td></td>
</tr>
<tr>
<td>f. Understand and use the properties of logarithms to simplify logarithmic numeric expressions and to identify their approximate values. (CA Standard Algebra II – 14.0)</td>
<td></td>
</tr>
<tr>
<td>4. Derive the formula for the sum of a finite geometric series (when the common ratio is not 1), and use the formula to solve problems. For example, calculate mortgage payments.</td>
<td></td>
</tr>
<tr>
<td><strong>Algebra – A-CED – Creating Equations</strong></td>
<td></td>
</tr>
<tr>
<td>Create equations that describe numbers or relationships</td>
<td></td>
</tr>
<tr>
<td>1. Create equations and inequalities in one variable including ones with absolute value and use them to solve problems in and out of context, including equations arising from linear functions.</td>
<td>A1.0</td>
</tr>
<tr>
<td>1.1 Judge the validity of an argument according to whether the properties of real numbers, exponents, and logarithms have been applied correctly at each step. (CA Standard Algebra II – 11.2)</td>
<td></td>
</tr>
</tbody>
</table>
### Arts, Media, and Entertainment

#### Algebra – A-CED – Creating Equations (continued)

2. Create equations in two or more variables to represent relationships between quantities; graph equations on coordinate axes with labels and scales.

3. Represent constraints by equations or inequalities, and by systems of equations and/or inequalities, and interpret solutions as viable or nonviable options in a modeling context. For example, represent inequalities describing nutritional and cost constraints on combinations of different foods.

4. Rearrange formulas to highlight a quantity of interest, using the same reasoning as in solving equations. For example, rearrange Ohm’s law V = IR to highlight resistance R.

#### Functions – F-IF – Interpreting Functions

1. Understand the concept of a function and use function notation

   1. Understand that a function from one set (called the domain) to another set (called the range) assigns to each element of the domain exactly one element of the range. If f is a function and x is an element of its domain, then \( f(x) \) denotes the output of f corresponding to the input x. The graph of f is the graph of the equation \( y = f(x) \).

   2. Use function notation, evaluate functions for inputs in their domains, and interpret statements that use function notation in terms of a context.

   3. Recognize that sequences are functions, sometimes defined recursively, whose domain is a subset of the integers. For example, the Fibonacci sequence is defined recursively by \( f(0) = f(1) = 1, f(n+1) = f(n) + f(n-1) \) for \( n \geq 1 \).

**Interpret functions that arise in applications in terms of the context**

4. For a function that models a relationship between two quantities, interpret key features of graphs and tables in terms of the quantities, and sketch graphs showing key features given a verbal description of the relationship. Key features include: intercepts; intervals where the function is increasing, decreasing, positive, or negative; relative maximums and minimums; symmetries; end behavior; and periodicity.
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<tr>
<td><strong>Functions – F-IF – Interpreting Functions (continued)</strong></td>
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<tr>
<td>5. Relate the domain of a function to its graph and, where applicable, to the quantitative relationship it describes. For example, if the function h(n) gives the number of person-hours it takes to assemble n engines in a factory, then the positive integers would be an appropriate domain for the function.</td>
<td>A8.0</td>
</tr>
<tr>
<td>6. Calculate and interpret the average rate of change of a function (presented symbolically or as a table) over a specified interval. Estimate the rate of change from a graph.</td>
<td>A8.0</td>
</tr>
<tr>
<td><strong>Functions – F-LE – Linear, Quadratic, and Exponential Models</strong></td>
<td></td>
</tr>
<tr>
<td>1. Distinguish between situations that can be modeled with linear functions and with exponential functions.</td>
<td></td>
</tr>
<tr>
<td>a. Prove that linear functions grow by equal differences over equal intervals, and that exponential functions grow by equal factors over equal intervals.</td>
<td>A1.0, A2.0</td>
</tr>
<tr>
<td>b. Recognize situations in which one quantity changes at a constant rate per unit interval relative to another.</td>
<td></td>
</tr>
<tr>
<td>c. Recognize situations in which a quantity grows or decays by a constant percent rate per unit interval relative to another.</td>
<td></td>
</tr>
<tr>
<td>2. Construct linear and exponential functions, including arithmetic and geometric sequences, given a graph, a description of a relationship, or two input-output pairs (include reading these from a table).</td>
<td>A2.0</td>
</tr>
<tr>
<td>3. Observe using graphs and tables that a quantity increasing exponentially eventually exceeds a quantity increasing linearly, quadratically, or (more generally) as a polynomial function.</td>
<td>A2.0</td>
</tr>
<tr>
<td><strong>Geometry – G-CO – Congruence</strong></td>
<td></td>
</tr>
<tr>
<td>Experiment with transformations in the plane</td>
<td></td>
</tr>
<tr>
<td>1. Know precise definitions of angle, circle, perpendicular line, parallel line, and line segment, based on the undefined notions of point, line, distance along a line, and distance around a circular arc.</td>
<td>A4.0</td>
</tr>
<tr>
<td>ARTS, MEDIA, AND ENTERTAINMENT</td>
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</tr>
<tr>
<td>Geometry – G-CO – Congruence (continued)</td>
<td>A4.0</td>
</tr>
<tr>
<td>2. Represent transformations in the plane using, e.g., transparencies and geometry software; describe transformations as functions that take points in the plane as inputs and give other points as outputs. Compare transformations that preserve distance and angle to those that do not (e.g., translation versus horizontal stretch).</td>
<td></td>
</tr>
<tr>
<td>4. Develop definitions of rotations, reflections, and translations in terms of angles, circles, perpendicular lines, parallel lines, and line segments.</td>
<td>A4.0</td>
</tr>
</tbody>
</table>

Geometry – G-GMD – Geometric Measurement and Dimensions

Explain volume formulas and use them to solve problems

1. Give an informal argument for the formulas for the circumference of a circle, area of a circle, volume of a cylinder, pyramid, and cone. Use dissection arguments, Cavalieri’s principle, and informal limit arguments. | B3.0 | C1.0 |
| 2. (+) Give an informal argument using Cavalieri’s principle for the formulas for the volume of a sphere and other solid figures. | B3.0 | C1.0 |
| 3. Use volume formulas for cylinders, pyramids, cones, and spheres to solve problems. | | C1.0 |

Visualize relationships between two-dimensional and three-dimensional objects

4. Identify the shapes of two-dimensional cross-sections of three-dimensional objects, and identify three dimensional objects generated by rotations of two-dimensional objects. | A2.0 | B3.0 | C1.0 |
5. Determine how changes in dimensions affect the perimeter, area, and volume of common geometric figures and solids. | A2.0 | B3.0 | C1.0 |

Geometry – G-MG – Modeling with Geometry

Apply geometric concepts in modeling situations

1. Use geometric shapes, their measures, and their properties to describe objects (e.g., modeling a tree trunk or a human torso as a cylinder). | A2.0, A8.0 | B1.0, B6.0, B8.0 | C6.0 | D3.0, D4.0, D10.0 |
## Academic Alignment Matrix

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<th>Geometry – G-MG – Modeling with Geometry (continued)</th>
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<tbody>
<tr>
<td>2. Apply concepts of density based on area and volume in modeling situations (e.g., persons per square mile, BTUs per cubic foot).</td>
</tr>
<tr>
<td>3. Apply geometric methods to solve design problems (e.g., designing an object or structure to satisfy physical constraints or minimize cost; working with typographic grid systems based on ratios).</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Geometry – G-SRT – Similarity, Right Triangles, and Trigonometry</th>
</tr>
</thead>
<tbody>
<tr>
<td>Understand similarity in terms of similarity transformations</td>
</tr>
<tr>
<td>1. Verify experimentally the properties of dilations given by a center and a scale factor:</td>
</tr>
<tr>
<td>a. A dilation takes a line not passing through the center of the dilation to a parallel line, and leaves a line passing through the center unchanged.</td>
</tr>
<tr>
<td>b. The dilation of a line segment is longer or shorter in the ratio given the scale factor.</td>
</tr>
<tr>
<td>Prove theorems involving similarity</td>
</tr>
<tr>
<td>4. Prove theorems about triangles. Theorems include: a line parallel to one side of a triangle divides the other two proportionally, and conversely; the Pythagorean Theorem proved using triangle similarity.</td>
</tr>
<tr>
<td>5. Use congruence and similarity criteria for triangles to solve problems and to prove relationships in geometric figures.</td>
</tr>
<tr>
<td>Apply trigonometry to general triangles</td>
</tr>
<tr>
<td>9. (+) Derive the formula A = (\frac{1}{2} ab \sin(C)) for the area of a triangle by drawing an auxiliary line from a vertex perpendicular to the opposite side.</td>
</tr>
<tr>
<td>10. (+) Prove the Laws of Sines and Cosines and use them to solve problems.</td>
</tr>
<tr>
<td>11. (+) Understand and apply the Law of Sines and the Law of Cosines to find unknown measurements in right and non-right triangles (e.g., surveying problems, resultant forces).</td>
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<tbody>
<tr>
<td>2.</td>
<td>A8.0</td>
<td>B1.0, B6.0, B8.0</td>
<td>C6.0</td>
<td></td>
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<tr>
<td>3.</td>
<td>A1.0, A8.0</td>
<td>B1.0, B6.0, B8.0</td>
<td>C6.0</td>
<td>D3.0, D4.0, D10.0</td>
</tr>
<tr>
<td>1.</td>
<td></td>
<td></td>
<td>C1.0</td>
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<tr>
<td>4.</td>
<td></td>
<td></td>
<td>C1.0</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>B2.0</td>
<td>C1.0</td>
<td>D3.0, D10.0</td>
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<tr>
<td>9.</td>
<td></td>
<td></td>
<td>C1.0</td>
<td></td>
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<tr>
<td>10.</td>
<td></td>
<td></td>
<td>C1.0</td>
<td>D3.0, D10.0</td>
</tr>
<tr>
<td>11.</td>
<td></td>
<td></td>
<td>C1.0</td>
<td>D3.0, D10.0</td>
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</tr>
<tr>
<td><strong>Statistics and Probability – S-ID – Interpreting Categorical and Quantitative Data</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td><strong>Summarize, represent, and interpret data on a single count or measurement variable</strong></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>1. Represent data with plots on the real number line (dot plots, histograms, and box plots).</td>
<td>A7.0</td>
<td>B8.0</td>
<td>C5.0</td>
<td>D3.0, D7.0</td>
</tr>
<tr>
<td>2. Use statistics appropriate to the shape of the data distribution to compare center (median, mean) and spread (interquartile range, standard deviation) of two or more different data sets.</td>
<td>A7.0</td>
<td>B8.0</td>
<td>C5.0</td>
<td>D6.0, D7.0</td>
</tr>
<tr>
<td>3. Interpret differences in shape, center, and spread in the context of the data sets, accounting for possible effects of extreme data points (outliers).</td>
<td>A7.0</td>
<td>B8.0</td>
<td>C5.0</td>
<td>D7.0</td>
</tr>
<tr>
<td>4. Use the mean and standard deviation of a data set to fit it to a normal distribution and to estimate population percentages. Recognize that there are data sets for which such a procedure is not appropriate. Use calculators, spreadsheets, and tables to estimate areas under the normal curve.</td>
<td>A7.0</td>
<td></td>
<td>C5.0</td>
<td>D6.0, D7.0</td>
</tr>
<tr>
<td><strong>Summarize, represent, and interpret data on two categorical and quantitative variables</strong></td>
<td></td>
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<tr>
<td>5. Summarize categorical data for two categories in two-way frequency tables. Interpret relative frequencies in the context of the data (including joint, marginal, and conditional relative frequencies). Recognize possible associations and trends in the data.</td>
<td>A7.0</td>
<td>B8.0</td>
<td>C5.0</td>
<td>D6.0</td>
</tr>
<tr>
<td>6. Represent data on two quantitative variables on a scatter plot, and describe how the variables are related.</td>
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<td></td>
</tr>
<tr>
<td>a. Fit a function to the data; use functions fitted to data to solve problems in the context of the data. Use given functions or choose a function suggested by the context. Emphasize linear, quadratic, and exponential models.</td>
<td>A7.0</td>
<td></td>
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<tr>
<td>b. Informally assess the fit of a function by plotting and analyzing residuals.</td>
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<tr>
<td>c. Fit a linear function for a scatter plot that suggests a linear association.</td>
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<td>C5.0</td>
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### Academic Alignment Matrix

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<tbody>
<tr>
<td><strong>Calculate expected values and use them to solve problems</strong></td>
</tr>
<tr>
<td>1. (+) Define a random variable for a quantity of interest by assigning a numerical value to each event in a sample space; graph the corresponding probability distribution using the same graphical displays as for data distributions.</td>
</tr>
<tr>
<td>2. (+) Calculate the expected value of a random variable; interpret it as the mean of the probability distribution.</td>
</tr>
<tr>
<td>3. (+) Develop a probability distribution for a random variable defined for a sample space in which theoretical probabilities can be calculated; find the expected value. For example, find the theoretical probability distribution for the number of correct answers obtained by guessing on all five questions of a multiple-choice test where each question has four choices, and find the expected grade under various grading schemes.</td>
</tr>
<tr>
<td>4. (+) Develop a probability distribution for a random variable defined for a sample space in which probabilities are assigned empirically; find the expected value. For example, find a current data distribution on the number of TV sets per household in the United States, and calculate the expected number of sets per household. How many TV sets would you expect to find in 100 randomly selected households?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Use probability to evaluate outcomes of decisions</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. (+) Weigh the possible outcomes of a decision by assigning probabilities to payoff values and finding expected values.</td>
</tr>
<tr>
<td>a. Find the expected payoff for a game of chance. For example, find the expected winnings from a state lottery ticket or a game at a fast-food restaurant.</td>
</tr>
<tr>
<td>b. Evaluate and compare strategies on the basis of expected values. For example, compare a high deductible versus a low-deductible automobile insurance policy using various, but reasonable, chances of having a minor or a major accident.</td>
</tr>
<tr>
<td>6. (+) Use probabilities to make fair decisions (e.g., drawing by lots, using a random number generator).</td>
</tr>
<tr>
<td>7. (+) Analyze decisions and strategies using probability concepts (e.g., product testing, medical testing, pulling a hockey goalie at the end of a game).</td>
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#### SCIENCE

**Scientific and Engineering Practices – SEP**

1. Asking questions (for science) and defining problems (for engineering)  
   - A1.0, A5.0  
   - C1.0, C5.0  
   - D3.0, D6.0, D7.0
2. Developing and using models  
   - A2.0, A3.0, A7.0, A8.0  
   - D3.0, D6.0, D7.0, D10.0
3. Planning and carrying out investigations  
   - A4.0, A5.0
4. Analyzing and interpreting data  
   - A4.0, A8.0  
   - B7.0  
   - C2.0, C3.0, C5.0  
   - D3.0, D5.0, D6.0, D7.0, D10.0
5. Using mathematics and computational thinking  
   - A2.0, A7.0, A8.0  
   - C6.0  
   - D3.0, D5.0, D6.0, DE7.0
6. Constructing explanations (for science) and designing solutions (for engineering)  
   - A2.0, A8.0  
   - B8.0  
   - C1.0, D3.0, D5.0, D6.0
7. Engaging in argument from evidence  
   - B8.0  
   - C1.0, C7.0  
   - D3.0, D5.0, D6.0, D7.0, D8.0, D10.0
8. Obtaining, evaluating, and communicating information  
   - A1.0, A4.0  
   - B8.0  
   - C1.0, C7.0

**Crosscutting Concept – CC**

1. Patterns  
   - A1.0, A2.0, A3.0, A4.0, A5.0, A6.0, A7.0, A8.0  
   - B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0, B9.0  
   - C1.0, C2.0, C4.0

**Physical Sciences – PS**

- **PS1: Matter and Its Interactions**  
    - A1.0  
    - D3.0, D10.0

- **PS2: Motion and Stability: Forces and Interactions**
  - PS2.A: Forces and Motion  
    - B1.0, B5.0, B7.0  
    - C1.0  
    - D3.0
  - PS2.B: Types of interactions  
    - B2.0, B5.0, B6.0, B7.0  
    - C1.0, C5.0
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<td><strong>Physical Sciences – PS (continued)</strong></td>
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<td>PS2.C: Stability and Instability in Physical Systems</td>
<td>A1.0, A2.0</td>
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<tr>
<td>PS3: Energy</td>
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<tr>
<td>PS3.A: Definitions of Energy</td>
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<tr>
<td>PS3.B: Conservation of Energy and Energy Transfer</td>
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<tr>
<td>PS3.C: Relationship Between Energy and Forces</td>
<td>C1.0</td>
</tr>
<tr>
<td>PS4: Waves and Their Applications in Technologies for Information Transfer</td>
<td></td>
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<tr>
<td>PS4.C: Information Technologies and Instrumentation</td>
<td>A1.0, A2.0, A3.0, A5.0, A7.0, A8.0</td>
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<td><strong>Life Sciences – LS</strong></td>
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<td>LS1: From Molecules to Organisms: Structures and Processes</td>
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<tr>
<td>LS1.A: Structure and Function</td>
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<tr>
<td>LS1.B: Growth and Development of Organisms</td>
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<td>LS1.C: Organization for Matter and Energy Flow in Organisms</td>
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<td>LS1.D: Information Processing</td>
<td>A1.0</td>
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<td>LS2: Ecosystems: Interactions, Energy, and Dynamics</td>
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<tr>
<td>LS2.A: Interdependent Relationships in Ecosystems</td>
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<td>LS2.D: Social Interactions and Group Behavior</td>
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<td>LS4: Biological Evolution: Unity and Diversity</td>
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<td>LS4.B: Natural Selection</td>
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<tr>
<td>LS4.C: Adaptation</td>
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<tr>
<td>LS4.D: Biodiversity and Humans</td>
<td>A1.0</td>
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<tr>
<td>ETS1.A: Defining and Delimiting an Engineering Problem</td>
<td>A2.0, A3.0, A4.0, A5.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0</td>
<td>C1.0, C2.0</td>
<td>D3.0, D5.0, D10.0</td>
</tr>
<tr>
<td>ETS1.B: Developing Possible Solutions</td>
<td>A2.0, A3.0, A4.0, A5.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0</td>
<td>C1.0, C2.0</td>
<td>D5.0, D10.0</td>
</tr>
<tr>
<td>ETS1.C: Optimizing the Design Solution</td>
<td>A2.0, A3.0, A4.0, A5.0, A7.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0</td>
<td>C1.0, C2.0</td>
<td>D10.0</td>
</tr>
<tr>
<td>ETS2: Links Among Engineering, Technology, Science, and Society</td>
<td></td>
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</tr>
<tr>
<td>ETS2.A: Interdependence of Science, Engineering, and Technology</td>
<td>A2.0, A3.0, A4.0, A5.0, A7.0, A8.0</td>
<td>B2.0, B3.0, B5.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C5.0, C7.0</td>
<td>D1.0, D3.0, D5.0, D7.0, D10.0</td>
</tr>
<tr>
<td>ETS2.B: Influence of Engineering, Technology, and Science on Society and the Natural World</td>
<td>A1.0, A2.0, A3.0, A4.0, A5.0, A7.0, A8.0</td>
<td>B2.0, B3.0, B5.0, B7.0, B8.0, B9.0</td>
<td>C1.0, C2.0, C3.0, C5.0, C7.0</td>
<td>D1.0, D10.0</td>
</tr>
</tbody>
</table>

### HISTORY/SOCIAL SCIENCE

<table>
<thead>
<tr>
<th>PATHWAYS</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Principles of American Democracy and Economics – AD</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.8 Students evaluate and take and defend positions on the influence of the media on American political life.</td>
<td>A1.0, A2.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0</td>
<td>C7.0</td>
<td>D1.0, D7.0, D8.0</td>
</tr>
<tr>
<td>12.8.2. Describe the roles of broadcast, print, and electronic media, including the Internet, as means of communication in American politics.</td>
<td>A3.0</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.10 Students formulate questions about and defend their analyses of tensions within our constitutional democracy and the importance of maintaining a balance between the following concepts: majority rule and individual rights; liberty and equality; state and national authority in a federal system; civil disobedience and the rule of law; freedom of the press and the right to a fair trial; the relationship of religion and government.</td>
<td>A1.0, A2.0, A3.0, A8.0</td>
<td>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0</td>
<td>C7.0</td>
<td></td>
</tr>
</tbody>
</table>
### Academic Alignment Matrix

#### ARTS, MEDIA, AND ENTERTAINMENT

<table>
<thead>
<tr>
<th>Principles of Economics – PE</th>
<th>PATHWAYS</th>
<th>PATHWAYS</th>
<th>PATHWAYS</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.1 Students understand common economic terms and concepts and economic reasoning.</td>
<td>A5.0</td>
<td>D6.0</td>
<td>D7.0</td>
</tr>
<tr>
<td>12.2 Students analyze the elements of America's market economy in a global setting.</td>
<td>A5.0</td>
<td>D1.0, D6.0, D7.0</td>
<td>D7.0</td>
</tr>
<tr>
<td>12.2.1. Understand the relationship of the concept of incentives to the law of supply and the relationship of the concept of incentives and substitutes to the law of demand.</td>
<td>A5.0</td>
<td></td>
<td>D7.0</td>
</tr>
<tr>
<td>12.2.2. Discuss the effects of changes in supply and/or demand on the relative scarcity, price, and quantity of particular products.</td>
<td>A5.0</td>
<td></td>
<td>D7.0</td>
</tr>
<tr>
<td>12.2.7. Analyze how domestic and international competition in a market economy affects goods and services produced and the quality, quantity, and price of those products.</td>
<td>A5.0</td>
<td>D1.0, D7.0</td>
<td>D7.0</td>
</tr>
<tr>
<td>12.3 Students analyze the influence of the federal government on the American economy.</td>
<td>A5.0</td>
<td>D6.0</td>
<td></td>
</tr>
<tr>
<td>12.4 Students analyze the elements of the U.S. labor market in a global setting.</td>
<td>A5.0</td>
<td>D1.0, D7.0</td>
<td></td>
</tr>
<tr>
<td>12.4.2. Describe the current economy and labor market, including the types of goods and services produced, the types of skills workers need, the effects of rapid technological change, and the impact of international competition.</td>
<td>A5.0</td>
<td></td>
<td>D7.0</td>
</tr>
<tr>
<td>12.6 Students analyze issues of international trade and explain how the U.S. economy affects, and is affected by, economic forces beyond the United States' borders.</td>
<td>A5.0</td>
<td>D1.0, D7.0</td>
<td></td>
</tr>
</tbody>
</table>

#### U.S. History and Geography – US

<table>
<thead>
<tr>
<th>11.5 Students analyze the major political, social, economic, technological, and cultural developments of the 1920s.</th>
<th>A3.0, A6.0</th>
<th>B1.0, B2.0, B3.0, B4.0, B5.0, B6.0, B7.0, B8.0</th>
<th>C2.0, C5.0, C7.0</th>
<th>D1.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.5.2. Analyze the international and domestic events, interests, and philosophies that prompted attacks on civil liberties, including the Palmer Raids, Marcus Garvey's &quot;back-to-Africa&quot; movement, the Ku Klux Klan, and immigration quotas and the responses of organizations such as the American Civil Liberties Union, the National Association for the Advancement of Colored People, and the Anti-Defamation League to those attacks.</td>
<td>A3.0</td>
<td></td>
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</tbody>
</table>

**Note:** The table above is a simplified representation of the academic alignment matrix for ARTS, MEDIA, AND ENTERTAINMENT. It lists the principles of economics and U.S. history and geography along with their corresponding standards and pathways. Each pathway (A, B, C, D) is associated with specific standards that students must meet. The matrix helps in understanding how different subjects and pathways are aligned for academic purposes.
## Academic Alignment Matrix

### ARTS, MEDIA, AND ENTERTAINMENT

#### U.S. History and Geography – US (continued)

<table>
<thead>
<tr>
<th>Standard</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.5.5. Describe the Harlem Renaissance and new trends in literature,</td>
<td>A3.0</td>
<td>B7.0</td>
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<tr>
<td>music, and art, with special attention to the work of writers (e.g.,</td>
<td></td>
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<tr>
<td>Zora Neale Hurston, Langston Hughes).</td>
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<tr>
<td>11.5.6. Trace the growth and effects of radio and movies and their role</td>
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<tr>
<td>in the worldwide diffusion of popular culture.</td>
<td>A3.0</td>
<td>B7.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.8 Students analyze the economic boom and social transformation of</td>
<td>A2.0, A3.0, A6.0, A8.0</td>
<td>B1.0, B2.0, B4.0,</td>
<td>C7.0</td>
<td>D1.0, D7.0</td>
</tr>
<tr>
<td>post-World War II America.</td>
<td></td>
<td>B5.0, B7.0, B8.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.11 Students analyze the major social problems and domestic policy</td>
<td>A2.0, A3.0, A6.0, A8.0</td>
<td>B1.0, B4.0, B5.0,</td>
<td>C2.0, C5.0, C7.0</td>
<td>D1.0, D6.0, D7.0, D8.0</td>
</tr>
<tr>
<td>issues in contemporary American society.</td>
<td></td>
<td>B6.0, B7.0, B8.0</td>
<td></td>
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<tr>
<td>11.11.3. Describe the changing roles of women in society as reflected</td>
<td>A3.0</td>
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<tr>
<td>in the entry of more women into the labor force and the changing</td>
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<tr>
<td>family structure.</td>
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</tbody>
</table>

#### World History, Culture, and Geography – WH

<table>
<thead>
<tr>
<th>Standard</th>
<th>A. Design, Visual, and Media Arts</th>
<th>B. Performing Arts</th>
<th>C. Production and Managerial Arts</th>
<th>D. Game Design and Integration</th>
</tr>
</thead>
<tbody>
<tr>
<td>10.3 Students analyze the effects of the Industrial Revolution in</td>
<td>A3.0</td>
<td>B7.0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>England, France, Germany, Japan, and the United States.</td>
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<tr>
<td>10.6 Students analyze the effects of the First World War.</td>
<td>A3.0, A6.0</td>
<td>B1.0, B3.0, B4.0,</td>
<td></td>
<td></td>
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<tr>
<td>B7.0</td>
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<tr>
<td>10.8 Students analyze the causes and consequences of World War II.</td>
<td>A3.0</td>
<td></td>
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<tr>
<td>10.8.5. Analyze the Nazi policy of pursuing racial purity, especially</td>
<td>A3.0</td>
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<tr>
<td>against the European Jews; its transformation into the Final Solution;</td>
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<tr>
<td>and the Holocaust that resulted in the murder of six million Jewish</td>
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<tr>
<td>civilians.</td>
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</tr>
<tr>
<td>10.11 Students analyze the integration of countries into the world</td>
<td>A2.0, A3.0, A8.0</td>
<td>B5.0, B6.0, B7.0</td>
<td>C1.0, C2.0, C5.0, C7.0</td>
<td>D1.0, D7.0, D8.0</td>
</tr>
<tr>
<td>economy and the information, technological, and communications</td>
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<tr>
<td>revolutions (e.g., television, satellites, computers).</td>
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</tbody>
</table>
UC Film & Video Production II
(Please choose from the following proficiencies – not to exceed 35 lines)

1. Uses technical skills and academic knowledge.
2. Communicates effectively.
3. Researches, accesses and manages career-related resources.
4. Develops a career plan and life goals.
5. Accepts personal and responsible citizenship.

Demonstrates the following job skills:
6. Defines the different types of news (e.g. Breaking, Weather, Sports, Financial etc.)
7. Creates a news bite on an event that takes place in their school or community.
8. Explains how freedom of the press can be used as a voice to balance various powers.
10. Explains how broadcasting started via telephone in the late 1800s and then transformed to live broadcasts on television and now the internet.
11. Demonstrates how a broadcast signal is sent to a satellite via broadcast tower then relayed to a station for distribution on cable or direct satellite link.
12. Lists examples of open and closed circuit broadcasting.
14. Explains “Libel” as the use of print or pictures to harm someone’s reputation.
15. Explains the importance of News Thoroughness, Fairness, News worthiness.
16. Explains the Journalism Codes of Ethics also known as the Cannons of Journalism.
17. Explains the different genres of journalism e.g. Advocacy journalism, Civic journalism, Database journalism, Documentary filmmaking, Gotcha journalism, Watchdog journalism, Yellow journalism etc.
18. Compares and contrast the fine line between news and satire news.
20. Creates storyboards around an idea to establish the visual blue print.
21. Makes a poster to market their idea using graphic software.
22. Discusses how the same story be presented in two different ways and still be factually accurate.
23. Analyzes and critiques the final production on the effectiveness of the medium used in the production.
24. Explains how the words we choose affect the way a news story is perceived by an audience.
25. Explains the way that different media is used to deliver news.
26. Writes a one page script on a given subject.
27. Analyzes and critique the final production on the effectiveness of the medium used in the production.
28. Explains plagiarism means and how to develop an original idea.
29. Demonstrates how to set up three-point lighting.
30. Demonstrates research methods of interviewing and know what is needed to conduct an interview.
Demonstrates the following job skills: (Continued)
31. Demonstrates setting up for interviews and obtaining necessary release forms, equipment needed for the production process.
32. Creates a script breakdown to determine the needs of a production and a list of people that are needed to accomplish the task.
33. Develops a contact sheet using production software or speed sheet software of all the crew and talent.
34. Explains what investigative journalism is compared to other genres of journalism.
35. Explains the rule of thirds and how to employ the fundamental camera shots and angles to engage the audience.
36. Discusses how lighting and color effect the overall theme of an image.
37. Writes a short story or script idea.
38. Designs a sequence of images, film, or video that conveys the story or idea without the use of dialogue or words.
39. Discusses the use of various camera angles and shot sizes to properly cover the event at the location. (Master, Wide Shot, Medium Shot, Close Up, 180-degree rule).
40. Explains the importance of preproduction planning and collaboration between multiple cameras to facilitate smooth editing.
41. Identifies appropriate power supplies will be needed to produce a Location based production and plan according.
42. Analyzes a current movie for use of character and plot development to illustrate the different perceptions or takes on the subject.
43. Explains various editing styles in film or video and their impact on the effectiveness of communication and entertainment.
44. Demonstrates proper continuity in shot selection and editing.
45. Explains the effectiveness of the ratings system and its impact on the socio-cultural media landscape.
46. Explains the Hays Code and the transition to the MPAA rating system and why it is needed.
47. Explains different forms of oral and written genres, comedy, drama, investigative and narrative communication.
48. Analyzes scripts and compare and contrast them according to the final cut of a production.
49. Explains different types of language, news, political speeches, awards ceremonies, religious broadcasts, music television, etc. to analyze how language is used and in which context.
50. Explains the difference between storytelling and documentary and educational programming, when delivering information to an audience.
51. Explains the role of the news anchor and their duty to mediate between the journalist in the field and the public eye.
52. Creates a news bite based on the bulletin and deliver it to the student body.
53. Demonstrates the role of an anchor and a reporter and the relationship between the two.
Demonstrates the following job skills: (Continued)
54. Explains the roles in the studio and the relationships between the roles. e.g. Producer, Director, Camera Operator, Set Designer, Lighting Designer, Costume Designer, Make-up Designer, Music and Sound Effects Designer, audio Engineer, Video Engineer, Graphics Designer, Technical Designer, Technical Director, Gaffer, Grip, Executive Producer, Set Dresser, Props Master, Editor, Performer.
55. Creates a news story from the field covering a school or local public event.
56. Explains the difference between multi-camera and single camera productions.
57. Explains the difference between Hard news and Soft news. Hard news being immediately updated news on subjects like Politics, Crime, War and Economy, and Soft news dealing more with humanities, such as Art, Entertainment, and Life style interests.
58. Produces a spot on one of each story types, Hand and Soft.
59. Explains the power that audio has in a production, and the importance of voice fitting the moment composed in the video portion of the production.
60. Explains different voices and why they are used in a particular production.
61. Explains how advertising drives the media industry, “T.V. shows are the break between commercials”.
62. Defines what 30’s, 60’s, 90’s infomercials, doughnuts, openers, tags, bugs and lower thirds.
63. Explains what demographics are and why you need to establish a target market.
64. Explains the purpose for creating a teaser and how it is used in marketing and fundraising for a particular item of entertainment.
65. Describes the components needed to produce a pre-recorded segment of a newscast.
66. Demonstrates the layout of a news set incorporating placement for lighting, cameras, and set dressing.
67. Explains different lights used outside (HMI) versus the inside lights (tungsten).
68. Designs lighting on a set using lights based on Kelvins.
69. Demonstrates the usage of specialized lights to achieve desired effects, including use of gels, scrims, softboxes, defusers, gobos, bounce cards, etc.
70. Explains the process of using a chroma key screen and why it should only be used when shooting on location is not possible either for safety or inaccessibility.
71. Designs a set, including dressing, which would allow for the incorporation of a chroma key screen in the background.
72. Explains transition as the means of juxtaposing to shots or clips to make a smooth visual shift that maintains the audience attention and directs them to vital visual information.
73. Explains the use of CGI and its benefits compared to real world effects such as using miniatures.
74. Cites major events in history of visual effects and their rise to prominence in today’s films.
75. Explains the needs of a 2-D artist or art director when involving visual effects.
76. Organizes a breakdown that would allow a director to character functions, components, emotions, background, and objectives.
77. Demonstrates a switcher utilizing multiple video inputs, audio from multiple sources, and a pre-produced news pack.
78. Formulates a newscast preparing for the eventuality that breaking news will interrupt at a moment’s notice.
Demonstrates the following job skills: (Continued)
79. Records a live to tape production to be broadcast via closed circuit network.
80. Evaluates a national broadcast based on the information presented.
81. Explains the relation between the reporter, Anchor and Network in regard to a National Televised spot.
82. Explains the proper use of all equipment on set ensuring a safe and productive production by interacting with extras and audience making sure they are properly placed and understand the director’s vision.
83. Explains how editing is seen as the art of timing and how different transition can show the passage of time, or add a dramatic or comedic feel.
84. Demonstrates how long to hold on a shot and what the emotional impact there is when hold.
85. Explains the frame rates of traditional Film, NTSC (National Television Standards Committee), PAL (Phase Alternating Line) and SECAM (Séquentiel couleur à mémoire: French for Sequential Color with Memory).
86. Explains the importance of being organized in a production and how saving time will save money.
87. Discusses the importance of time continuity in regards to period pieces and filming styles.
88. Employs the use of Proper Production Organization in Files and Bins and Production Process for all phases of production.