



**Blueprint** <sup>The</sup> **Moving  
Image**

For Teaching and Learning in



**Grades PreK - 12**



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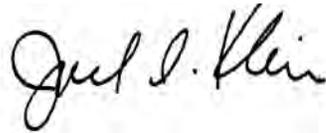
## Chancellor's Message

With the publication of the *Blueprint for Teaching and Learning in the Arts, Grades K-12: The Moving Image*, we are continuing to lead the nation in defining a course of excellence for arts education. Joining the previously released *Blueprints* for dance, music, theater and visual arts, this newest *Blueprint* recognizes the power of media arts in shaping our culture. It outlines clear and concise expectations for teachers and students beginning in early elementary school and continuing through a commencement level, nurturing students' creative talents and preparing them to be thoughtful and engaged audience members for these powerful art forms throughout their lives.

This *Blueprint*, like its fellow documents, provides a rigorous, standards-based approach to the study of the moving image. It allows students to explore the rich content and history of this art form along with connections to other disciplines, and it takes advantage of the vast media resources available in New York City. For teachers, it establishes benchmark expectations while allowing individual programs to explore a variety of dimensions and approaches within the art form. By providing sequential learning opportunities, the *Blueprint* provides a foundation for advanced study and for exploring careers in various media fields that are a mainstay of our local economy.

The *Blueprint* is the result of a deep and exceptional collaboration between educators within our schools and their counterparts from the City's arts and cultural community. This collaboration encourages a shared set of learning goals and fosters partnerships between teachers and media artists that allow students to go beyond the classroom and enjoy access to the numerous studios, museums, and film and broadcast venues across the five boroughs.

Once again, we are proud to have created a *Blueprint* that can be used not only in New York City, but around the nation as a model for quality arts instruction in an increasingly influential arts discipline. We are delighted to introduce New York City schools to this innovative way of teaching and learning in the arts and look forward to the seeing New York City public school graduates lead the next generation of filmmakers, directors, designers, grips, and animators.



Joel I. Klein, Chancellor  
New York City Department of Education

# Acknowledgments

The publication of the *Blueprint for Teaching and Learning: The Moving Image* adds a new and exciting curriculum component to arts education offerings in New York City. Schools at all levels can implement media education programs that are both sequential and comprehensive. With this document, teachers are given guidelines and activities for implementing rich, rigorous, and creative teaching and learning experiences, and supervisors are given a list of indicators by which they may structure and evaluate programs and assess student achievement in these areas.

Our partners in the cultural and university communities have worked with us to establish the *Blueprint* as a common frame of reference to advance our mutual goal: a complete and competitive education for all New York City public school students. With this envisioned holistic and creative education as our objective, the *Blueprint* is structured to support comprehensive moving image experiences. While Strand 1 explores moving image making in various media, Strand 2 examines the history and literacy of the art form. Strand 3 connects the study of the moving image to other academic disciplines using latest technology to both increase student interest in learning and improve academic achievement across all disciplines. Strand 4 provides concrete suggestions for developing collaborations with non-profit and community organizations that make New York City the media capital of the world. Finally, Strand 5 outlines methods for helping students identify and pursue careers in film, television, and animation, and become lifelong learners.

Many people contributed to the development of the *Blueprint for Teaching and Learning: The Moving Image*. First, we wish to express our gratitude to Chancellor Joel I. Klein for his recognition that arts education can only be effective if we provide teachers, administrator, parents, and, most importantly, students with a coherent plan for learning. The support of Chancellor Klein and Deputy Chancellor (I. A.) for Teaching and Learning Santiago Taveras has made the achievement of this goal possible. No progress could have been made without the leadership of the school system firmly behind this effort.

We have benefited from invaluable collaborations with the Mayor's Office of Film, Theatre and Broadcasting, under the leadership of Commissioner, Katherine Oliver, and with the Department of Cultural Affairs and Commissioner, Kate D. Levin.

We thank co-chairs, Lisa Lucas of the Tribeca Film Institute; Rebecca Lynch, of the Mayor's Office of Film, Theatre and Broadcasting; and Dr. Ernest Pysher, assistant principal at Midwood High School, for their time, talent, and expertise. We are extremely fortunate that these partners have been stalwart and generous friends of public education and the arts. They have worked diligently and diplomatically to involve and include multiple perspectives and multiple opportunities for the teaching and learning of the moving image in our schools. In one year, the team pulled together a committee of experts representing all the constituents involved in media education in New York City. They welcomed practitioners, philosophers, professors, and scholars into their broad circle, and spearheaded a stimulating and productive collaboration resulting in this *Blueprint*.

This *Blueprint* was created through the diligent and productive process of gathering suggestions and input from teachers, administrators, media professionals, non-profit media organizations, and other interested parties over the last year. These suggestions were then incorporated into the creation of Benchmarks, Indicators, and Activities through the collaboration of over 30 curriculum writers. These names are listed in the Contributors section at the beginning of this *Blueprint*. We wish to particularly acknowledge the contributions of Ana Campos, of the subcommittee for Digital Art; Monica Panzarino and Jonathan Pincus, of the Visual Arts subcommittee; Nellie Stokes, Gary Collins, and Carol Parkinson, of the Animation subcommittee; Chris Wisniewski, Nicole Kempkie, Isabel Castellanos, Catherine Martinez, and Eric Heyworth, of the Television subcommittee; Nathan Gulgud, Olubamidele Amenechi, Ernestine Heldring, Anne Kornfeld, and Robert Gladding, of the Film subcommittee; and Stephanie Sosnow for her editing skills, classroom experience, and support throughout this project.

We would like to thank the contributors of pictures of our children creating the moving image in our schools. An additional thank you is due to graphic designer Pam Pollack for her work in making the *Blueprint for Teaching and Learning: The Moving Image* attractive and accessible, and to editor Ken Priester for his keen eye and excellent judgment.

This *Blueprint* is based on the structural and curriculum frameworks developed for the *Blueprints for Teaching and Learning in the Arts: Dance, Music, Theater, and Visual Arts*. We are grateful to the numerous creators of these documents for their substantive and crucial work and their impact on the shape and philosophy of this document.

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To all who participated in this exciting endeavor, thank you.

Paul L. King

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## A Roadmap for Strategic Planning

Every New York City public school is capable of supporting an excellent media arts program in which arts specialists are the key players, the school community is actively involved, and the resources of the city’s cultural community are maximized. This *Blueprint* points the way.

As the term “blueprint” suggests, this document is a roadmap that sets a course for the Department of Education’s plan to provide an excellent arts education for every child in New York City. The standards contained in this *Blueprint* are grounded in the National and New York State Learning Standards for the Arts, and are addressed in every facet of the document. This *Blueprint* is distinguished from the New York State Learning Standards by the way teaching and learning are extended into the specific circumstances of the New York City schools—most notably, the unique collaboration between the schools and the New York cultural community to forge this plan. New York City arts organizations and their funders play an ongoing role in making the arts available to schools. The schools have always depended on the values and commitment of these organizations and it is only with the collaborative spirit of the arts community that this comprehensive plan for arts education can succeed.

Traditionally, arts curricula have been developed either as subject-based or as outcome-based models. Subject-based curricula define the goals for the content to be learned. Outcome-based curricula define what the learners should know and what skills they should possess when the course is finished. The new plan includes both approaches, and will, as it evolves, provide clear and rigorous forms of assessment based on the best practices offered in media education. The *Blueprint’s* inclusive plan allows teachers to select the approaches and the content that works best for them and their individual students.

# A Guide to the *Blueprint for Teaching and Learning: The Moving Image*

The Making Moving Images strand of the *Blueprint for Teaching and Learning: The Moving Image* is divided into three types of media: Film, Television, and Animation. Each strand—Making Moving Images; Literacy; Connections; Cultural Resources; and Careers and Lifelong Learning—includes benchmarks, indicators of student learning, and suggested activities.

## What is a Benchmark?

Benchmarks are broad goals defining the direction of teaching and learning at a particular grade level: Grades 2, 5, 8, and 12. The benchmark statements are standards to support the development of curricula and pedagogical practice.

## What Is an Indicator of Student Learning?

Indicators of student learning designate what students should know, understand and be able to do by the time they complete the benchmark grade. These indicators can be recognized through observation in the classroom as well as through teacher-prepared assessments. The indicators provide the basis upon which administrators and teachers can assess the successful achievement of the benchmark.

## What Are Activities?

Activities are interactive lessons and projects that allow students to explore and experience the moving image in the classroom. The activities are listed under the benchmark and with indicators that they specifically address.

The activities are geared to the specific benchmark grade level of the students. Teachers can use the benchmark levels flexibly, working from a higher benchmark for advanced students and working from an earlier benchmark grade level for students who have little experience in these areas.

## Introduction to "Teaching Through the Five Strands" Lesson Plan

As previously noted, each benchmark grade level has five strands containing Benchmarks, Indicators, and Activities. They are followed in this *Blueprint* by a "wrap-around" lesson plan that offers an example of hands-on activities to address all five strands:

- 1) Making Moving Images;
- 2) Moving Image Literacy;
- 3) Making Connections Through the Moving Image;
- 4) Moving Image Community and Cultural Resources; and
- 5) Moving Image Careers and Lifelong Learning.

## What Are the Five Strands of the *Blueprint for Teaching and Learning: The Moving Image*?

### Strand 1: Making Moving Images

Making Moving Images encompasses the Film, Television, and Animation and is divided into three sections: Pre-Production, Production, and Post-Production. The process of creating media is described for the teacher and teaching artist to provide a structure for planning and implementing the moving image curriculum. Various resources are listed in the Appendices to aid in obtaining equipment and software to produce moving image making in the classroom. Examples of specific curricula for all areas of the moving image are available through the individuals and groups listed in the Resources section of Appendix F. These curricula are not mandated, but rather are useful suggestions from instructional practices in other public schools or from non-profit providers.

### Strand 2: Developing Moving Image Literacy

Moving Image Literacy introduces the vocabulary necessary to understand, use, and enjoy the moving image and explores the history and evolution of film, television and animation. Suggested activities are provided to enhance students' learning in these areas. The appendices have links to glossaries and additional resources and information regarding the history of these mediums. This strand also examines innovations in technology and provides teachers and teaching artists with strategies to make students sensitive to the inappropriate use and posting of art and images online as well as being critical media consumers.

### Strand 3: Making Connections Through the Moving Image

Making Connections Through the Moving Image examines the many ways the moving image connects with and reflects the students, their culture and community, as well as the other academic disciplines they are studying. The activities in this strand encourage students to express their personal point of view and explore the ways that their cultures and communities are portrayed in the media. Students consider how the artist's work can change the existing perception of their particular culture or community.

Connections are examined between the media and other academic disciplines. The suggested activities are designed to both increase the students' awareness and skill in all forms of the Moving Image and increase academic achievement in the study of these disciplines. They also demonstrate how educational television, film, and animation can illustrate and illuminate the study of history, science, math, and the English language.

### Strand 4: Moving Image Community and Cultural Resources

Working with the Moving Image Community and Cultural Resources such as cultural organizations and museums, and attending media events can significantly increase students' awareness of the vast media opportunities available in New York City and provide teachers with opportunities for practical application of the curriculum. Various activities are suggested to bring these resources into the classroom or to take advantage of these resources on field trips.

### Strand 5: Moving Image Careers and Lifelong Learning

Exploring Moving Image Careers and Lifelong Learning examines world-of-work options in film, television, and animation. Activities are designed to enable students to learn more about the skills needed to find work in these fields.

Lifelong learning in the moving image means students will acquire an appreciation and enjoyment of media that will enable them to seek out new and interesting media in the future. For students today, the Internet has become the new movie theater and television set for their generation. Activities in this strand enable students to become aware of how to best use this new medium and to be critical consumers of all that it entails.

# Student Development and Moving Image Benchmarks

## Early Childhood and the Grade 2 Benchmark

Young children are active and exuberant explorers. They observe the world around them and may get much of their information and education from television and film. The activities in this *Blueprint* foster English-language acquisition through the development of oral and written communication related to the study of the moving image. Young students tell stories by combining their observation with their inner worlds of fantasy. The *Blueprint* is designed to help both children and teachers capture these combinations of fantasy and reality in order to create unique moving images.

## Elementary Students and the Grade 5 Benchmark

Children at this age are increasingly curious. They are now using their language skills to explore content on their own and to access materials and information. For students at this level, the *Blueprint* provides opportunity for thoughtful comparison between what is portrayed on television and film and what students experience in their own neighborhoods. It explores the ways in which various media support social studies, science, and the study of the English language. Students are now capable of developing different interpretations of the same event and can translate these interpretations into images since they are also now able to use technology and create moving images independently.

## Middle School Students and Grade 8 Benchmark

Students at this age are developing greater independence. The role of the moving image teacher shifts to that of a facilitator. Middle school administrators can schedule moving image classes or hire a moving image specialist to facilitate students' ability to create animation and to shoot and edit student-made video projects.

Middle school students are beginning to identify themselves as independent media consumers and want opportunities to express their own point of view in a safe setting. Students choose the video they watch, the Websites they visit, and the topics they use to create their own moving images. Consequently, the *Blueprint* suggests guidelines for responsible viewing and creating work.

The emergence of critical insights and judgments about their own work and that of others is crucial to students' ongoing development. By cultivating a critical eye and a personal voice, middle schools students can combine their work with the talents of their classmates to enter media competitions.

The *Blueprint* at this benchmark provides opportunities to help students explore the moving image as part of their college and career plans. The benchmark also considers the educational advantage of media as a means of increasing academic achievement in other domains.

## High School Students and the Grade 12 Benchmark

Students in high school have increased mobility as well as greater physical and social independence. The Grade 12 commencement benchmark outlines the resources available in New York City that students can use independently. This benchmark also emphasizes that creating moving image products requires ongoing teamwork and collaboration—two capacities that have application for the college or career setting that these students will soon enter. This *Blueprint* offers activities that teach cooperation and stimulate students to explore their emerging individualism.

Students in high school are mature enough to examine controversial and political art. The activities in this section aim to develop students' social awareness and metacognitive skills, helping students become productive citizens and broadening their understanding of the persuasive power of the moving image.

# The English Language Learner in the Moving Image Classroom

(adapted from the New York City Department of Education's *Blueprint for Teaching and Learning in the Visual Arts*)

Effective instruction for English Language Learners (ELLs) embodies the same components found in all purposeful, supportive learning environments: clear objectives, scaffolded learning experiences, differentiated strategies, and opportunities for problem solving and expressive responses. However, there is an added advantage to introducing ELLs to the moving image.

Because film, television, and animation flourish in foreign countries, English Language Learners can experience the moving image in their own language and create media art in that language. In addition, research suggests that films and television have been an excellent method of assimilating first- and second-generation immigrants into American culture.

As every youngster brings areas of strength as well as need into the classroom, so does the English Language Learner. And, as in all situations, it takes time and careful planning to uncover what each student knows and has experienced in accessing the moving image—skills; knowledge of processes and technology; recognition of images, artists, and styles; personal vision; and social and historical insights.

The less proficient the student is in English, the more essential it is for the teacher to provide visual cues and employ strategies such as demonstration and modeling. The sections that follow highlight what should be considered to ensure that the needs of ELLs are met, and that they are successfully integrated in the moving image studio. The activities and strategies offered are appropriate for all students. They reinforce content and learning, as well as provide opportunities for collaboration.

## Who Is the English Language Learner?

English Language Learners can exhibit varying degrees of proficiency in listening, speaking, reading, and writing skills. Many have a high level of proficiency in their native language. Others may not be able to read or write in their native language because of limited or interrupted formal education in their country. Still others may have excellent English-language reading and writing skills but have had little opportunity to converse.

Finally, there is a population of ELLs who have been identified as having special needs and are receiving special education services.

All English Language Learners can participate in classroom activities regardless of their English-language proficiency. They can respond by pointing to words or images, or express themselves in short phrases. As their acquisition of English progresses, so will the quality of their responses. They can contribute to small-group activities by using their native language; they can easily participate in a non-language-based activity.

English Language Learners have much to offer in classes that use the moving image. The richness of their culture and language can and should be utilized to enhance and contribute to other students' learning.

## Promoting Understanding

**Teachers can further student understanding when they:**

- enunciate clearly and speak in a natural rhythm and tone of voice to foster comprehension.
- label classroom objects and materials to connect the spoken and written word, and to aid students in visualizing what is required for specific tasks.
- construct lessons that integrate concepts and vocabulary to reinforce both.
- write the lesson's objectives and activities on the chalkboard or smart board and provide step-by-step instructions for clarity.
- present information, restate the question, and explain the task in a different way to assure understanding.
- ask students to repeat what has been said to encourage careful listening and check comprehension.
- develop, maintain, and post routines to help students anticipate procedures.
- avoid using idioms and slang words that practice may cause confusion.
- utilize graphic organizers or other guides to help students organize and categorize new information and notes, and make connections between new learning and prior experiences.

- use charts, posters, pictures, and symbols to provide visual cues.
- demonstrate, name, and illustrate processes, materials, and tools to reinforce procedures and key vocabulary.
- gesture, point directly to objects, or draw pictures, when appropriate, to facilitate comprehension.

## Building Confidence and Encouraging Participation

- Respond positively to students, even if an answer is incorrect. A response such as "That's an interesting way to look at it" or "Let's hear what other students think" encourages students to continue sharing ideas.
- Recognize student success publicly and frequently, but also be aware that in some cultures overt individual praise is considered inappropriate and therefore can be embarrassing or confusing to the student.
- Create a learning activity that involves the English Language Learners' native language/culture and moving image representations; encourage students to take the lead in the presentation to demonstrate what they know and can do.
- Occasionally pair same-language students to provide a comfort level and to foster involvement, critical thinking, and creativity that might otherwise be inhibited by a lack of English proficiency
- Assign group presentations. Invite students to present their artistic, written, or oral work to the class. After demonstrating a protocol for constructive peer feedback, encourage student comments.
- Ask peer tutors to serve as translators at the beginning or end of an activity.
- Pair students to share answers/perspectives/opinions. A buddy or small-group interaction may provide a less stressful environment and encourage participation.

## Developing Literacy in the Moving Image

- Begin a lesson with a read-aloud related to a film-maker, animator or moving image genre. Distribute excerpts from a filmmaker's or actor's biography or critical review to spark interest in a moving image work.
- Encourage students to ask questions and take notes during discussions.
- Include works of moving images for discussion that are representative of the various cultures of students.
- Rephrase and retell. Describe and explain new moving image concepts in several different ways. Ask students to rephrase and retell to check for comprehension.
- Prepare vocabulary cards for use in class or on a trip. Introduce new words or review vocabulary with students to prepare for an activity, and again at the conclusion to review and check for understanding.
- Make and use word/picture/object charts to reinforce vocabulary.
- Create a visually rich and stimulating environment; have books and magazines about film, television, and animation available for student use.
- Provide access to dual-language and picture dictionaries in the art room.
- Encourage students to say the word in their native language, look it up in the native-language dictionary, and see/say the English word with assistance. (Dictionary definitions may sometimes be confusing or not appropriate for the moving image context.)
- Say the word; write it on the chalkboard for students to copy, spell, and read.
- Create word walls of terms related to film, television, and animation.
- Highlight cognates and roots of words where appropriate.
- Make accountable talk an expectation in the class. For example, as students work in groups, see that their conversation relates to the work at hand and that they are using appropriate moving image terminology and vocabulary.

- Prepare question cards. Give each student a card with two or three questions or prompts to encourage dialogue. Provide a template for how to share opinions and perspectives about the work.
- Model reflection techniques to encourage student self-assessments.
- Generate language by asking students to compare and contrast two works in film, television, or animation.
- Chart student responses to provide a framework for later clarification, evaluation, or expansion.
- Invite students to respond to moving image works in prose or poetry.

## Web Resources for Professional Organizations

The following professional organizations, among others, are a valuable resource for additional information concerning English Language Learners. The Websites provide related links, information on publications, recent research, and effective instructional strategies.

- Association for Supervision and Curriculum Development (ASCD), [www.ascd.org](http://www.ascd.org)
- Teaching English to Speakers of Other Languages (TESOL), [www.tesol.org](http://www.tesol.org)
- *TESOL Quarterly*
- New York State Association for Bilingual Education (NYSABE), [www.nysabe.org](http://www.nysabe.org)
- *NYSABE Journal*
- Center for Applied Linguistics (CAL), [www.cal.org](http://www.cal.org)
- Office of English Language Acquisition, [www.ed.gov/offices/oela](http://www.ed.gov/offices/oela)

## Expanding Horizons with Visits to Cultural Institutions

The moving image/cultural institution visit is an immersive learning opportunity: it provides a new environment for students to acquire English language skills. While all students benefit from such an experience, the impact and importance of such a visit may be greater for English Language Learners. It can validate the notion of a pluralistic society—that there are many ways people live and express their ideas. It is a powerful means for learning about oneself and one's culture, while at the same time broadening one's cultural framework.

Educators working at moving image museums and other cultural organizations with film, television, and animation resources are experienced in differentiating instruction to meet the needs of all students, and incorporate many strategies in their work with students. Ideally, the teacher should discuss the structure of the visit with the moving image educator before the actual event. Field visits to such institutions support student learning by:

- supplying teachers with access to primary-source materials and strategies for building students' literacy and moving image skills.
- engaging students in a new way. Students who may be reticent in class often express themselves more easily in a new environment.
- offering multiple perspectives on a work of film, television, or animation, and promoting mutual respect among students for each other's work and opinions.

# The Moving Image for Special Learners

(adapted from the New York City Department of Education's *Blueprint for Teaching and Learning in the Visual Arts*)

Students with special needs should be stimulated artistically, intellectually, and imaginatively, as should all students. This can be accomplished by making accommodations in the classroom that fit with the student's Individual Education Plan. The activities suggested in the *Blueprint for Teaching and Learning: The Moving Image* can be accomplished by all Special Learners as long as these accommodations are made.

Any student with physical, cognitive, or behavioral issues (or any combination) that interfere with or prevent independent functioning within a classroom setting is a student with special needs. In the general education classroom, there are inevitably a few students whose needs have not yet been identified but who are known to be either withdrawn and reticent, or acting-out and aggressive. These students often need support to negotiate the learning process and classroom environment. Other students whose needs have been identified may include those who are deaf or hard of hearing; blind or visually impaired; those with developmental disabilities (including autism spectrum disorder and mental retardation); students with learning disabilities; students with limited physical mobility and other health impairments (including attention deficit hyperactivity disorder and child-specific health issues); or students with emotional disturbances.

These students may be in a general education classroom, a resource room, a self-contained classroom, a cooperative team teaching classroom, or an inclusion program within a public school. Students with special needs should be stimulated artistically, intellectually, and imaginatively, as should all students. This can be accomplished by making accommodations in the classroom, such as changes in pacing, shifting instructional strategies, factoring in extra support, or involving the larger school community. Indeed, setting clear expectations about learning and behavior will provide youngsters with the guidance and support to achieve, and an educational environment that values self-expression.

## Strategies and Modifications to Promote Learning

It is important to plan for each student's well being and educational progress. Begin by affirming the student's strengths, acknowledging the challenges, and then identify the modifications needed to suit the individual.

Discuss the specific needs and abilities of each student with the classroom or special education teacher or other school professional. Refer to the Individualized Education Plan (IEP), which outlines the youngster's specific needs. Become familiar with this information before meeting the student.

Be aware that some students may not yet have had their needs identified or may not have an IEP. Consultations with special education professionals in the school can help devise strategies so that these youngsters can benefit from the moving image class experience.

## Building Skills and Encouraging Participation

- Relate lessons and concepts to the students' experiences.
- State objectives clearly. Check for understanding.
- Introduce new or abstract ideas with concrete examples.
- Reinforce concepts through repetition and varied applications. Do not assume that all students can transfer learning skills from one situation to another.
- Speak slowly and clearly. Restate or clarify long, complex sentences; idiomatic expressions; or words that may have multiple meanings.
- Present instructions simply and clearly. Students can repeat instructions as they are presented. Post instructions and visual aids throughout the duration of the project.
- Present specific objectives one at a time. Move to the next objective only when the first has been mastered.
- Provide alternative resources so that all students are able to meet curricular goals. For example, when asking students to research a specific filmmaker, animator, or technique, ensure that books at varying reading levels are available in the library.

- Communicate with students using multiple modalities: explain assignments orally, display instructions on the wall or blackboard, show examples such as sample projects or artist's reproductions.
- Work with students to establish individualized goals or rubrics for specific assignments.
- Allow students sufficient time to develop and express their thoughts and ideas.
- Be aware of the attention span of students. If attention seems to wane, present tasks at a later date.
- Provide opportunities for students to demonstrate understanding.
- Invite students to discuss their progress in a one-to-one meeting.
- Build students' confidence by highlighting their achievements. Ask youngsters for permission before presenting their moving image projects, and then involve parents and community members in a celebration of the work.

## Employing Multisensory Strategies

- Arrange for visits to cultural institutions to broaden students' horizons, and provide opportunities for looking at, talking about, and examining moving images as they relate to their own work.
- Use as many modalities as possible to help students make learning connections. For example, ask the students what smells would occur in the scene they are creating.
- Encourage students to take inspiration from their own environment. For example, ask youngsters to write about family and friends; ask them to be specific about their characters.

## Establishing a Safe and Efficient Physical Environment Routines

- Establish a classroom routine at the start of the school year to provide consistent expectations and a secure environment.
- Post routines, schedules, and lesson instructions on the walls in a format that is clear and easy to read.
- Encourage students to work in pairs or small groups when appropriate; assign peer buddies so that students of varying needs and abilities have an opportunity to work together.

## Room Design

- Label all materials and storage locations in the classroom; consistently store materials in the same place.
- Post a map of the classroom on the wall; clearly label areas to promote focused learning.
- Display only a materials or resources on the table during lesson introductions. It is preferable to set up cameras, software, and materials away from the work space until students are ready to use them.
- Configure tables so that all students have ample space to work and can see the teacher and one another.
- Use chairs with backs, if possible.
- Ensure that tables and chairs are at the appropriate height so that students can rest their elbows comfortably on the table.
- Arrange for students requiring additional support to sit close to the teacher. Approach students face to face when assisting them. If the space does not allow for this, negotiate a comfortable approach with the student. Then, announce physical movements prior to making them.

## Materials

- Know which materials and resources students can use comfortably and safely. Teachers may need to allot additional time to explore software and materials with individual students in order to determine this.
- Modify the materials and resources needed for assignments based upon safety and comfort needs.
- Adapt visual arts tools and media according to student needs. Adaptive tools such as scissors are available through commercial art supply catalogs. Sometimes tools can be easily, quickly, and inexpensively modified by the teacher to suit student needs

*The Blueprint for Teaching and Learning: The Moving Image* recognizes that some students may have behavioral issues that may make team building and collaboration more difficult, and some students may have developmental challenges that make using some hardware and software difficult. However, there are excellent examples of special learners contributing to citywide and national video competitions that suggest that these learners can create moving images with the guidance of their teachers or teaching artists and the help of their classmates.

# The Blueprint for the Moving Image and the School Leader

All students deserve an excellent arts education, and the reorganization of the New York City Department of Education is an opportunity to recommit to that mission. One of the priorities of the reorganization is to look anew at how the arts are approached and taught across the city. This *Blueprint* outlines how teaching and learning in the moving image should be exemplified in New York City schools, K–12.

This *Blueprint* provides a framework for starting a moving image program if you don't have one and offers concrete indicators to judge how successful your existing program may be. Introducing a moving image program into your school poses challenges that are not experienced when introducing and supporting other art forms. First of all, it is a relatively new art discipline for many schools. Visual arts, music, and increasingly dance and theater programs are established in our schools. There are unit plans, curricula, or scope and sequences available in these art forms. However, few schools have institutionalized media programs and the physical resources this requires. The creation of a sequential moving image program will require the support of many constituents including the school leadership team, parents, and community organizations that promote moving image education.

## **School leaders can ask some simple, but vital questions:**

- What is the place of the arts in our comprehensive educational plan (CEP)?
- How does it align with the New York State requirements and learning standards for the arts?
- Do we have the staffing in place to support our moving image goals? If not, what short- and long-term strategies can we use to implement an infrastructure for effective moving image education?
- How can we use ongoing assessment to help us improve our moving image instruction?
- Are parents meaningfully involved? If not, how can we help them become more aware of our students' moving image learning? How can they support/contribute to the program?
- Are we taking advantage of the rich moving image resources that New York City has to offer?
- How can strategic partnerships help us advance moving image teaching and learning?
- Do our moving image teachers, classroom teachers, and visiting artists have adequate professional development to carry out work that is developmentally appropriate and has artistic integrity? What can we do to support them?
- What resources can the Department of Education provide that would help us meet our goals?

Effective arts education can only be achieved with the commitment of school leaders.

In every school community, different agendas compete for time and resources. Schools are responsible for helping students learn to read and write, compute, investigate, explore, imagine, and create. The moving image is a strong motivational tool to help students accomplish these tasks. Research supports the assertion that authentic work in the arts serves all of these goals. New York City, through its commitment to a K–12 citywide arts curriculum, has made a major investment to ensure that there is equity and access to the arts for every child.

# The Blueprint for the Moving Image and the Classroom Teacher

This *Blueprint* offers teachers opportunities to use film, television, and animation to illustrate and illuminate other content areas while developing skills necessary to create moving images. Activities are suggested to help improve students' ability to express their point of view. While the ability to operate a camera or edit video would be helpful to your students, these skills are not necessary to implement the activities listed in the 2nd and 5th grade levels. The vocabulary and procedures necessary to create animation or video are explained in the text and in the Appendices.

The focus of the activities is to develop an interdisciplinary approach through the study and use of media. Interdisciplinary education enables students to identify and apply authentic connections between two or more disciplines and to understand essential concepts that transcend individual disciplines.

Great teachers know the power of the arts to transform, motivate, and inspire. Great arts teachers know the power of connecting their work to teaching and learning in other subjects. Authentic connections reinforce the power and relevance of the moving image, and add depth and dimension to studies in other disciplines.

Since this *Blueprint* is aimed at providing equitable access to an excellent moving image education for all New York City students, it follows that teachers in theater, visual arts, technology, and in other subjects can work together to help make this a reality. There are already many exemplary models of how teachers can infuse the study of the moving image into their general classroom work; many through partnerships with cultural institutions and others through school-based efforts. Successful collaborations generally involve interdisciplinary education and may take the following forms:

- Parallel Instruction: Teachers agree to focus on a common topic or theme but work on them separately.\*

**Example:** An elementary classroom teacher teaching science and the media teacher agree to examine the five senses in both their classrooms. Students are able to draw connections between these parallel experiences to reinforce learning in both science and the moving image.

- Cross-Disciplinary Instruction: Teachers agree to focus on a common theme, concept, or problem. They plan together and often engage in team teaching.

**Example:** A media arts teacher, a literature teacher, and a social studies teacher at the middle school level work together to plan a unit of study focusing on *The Crucible* by Arthur Miller or *The Member of the Wedding* by Carson McCullers, both of which explore issues of power and the interplay of American young women with adults. Students can videotape other students acting out these scenes or write scripts portraying a contemporary example of the themes in these plays. These collaborative experiences deepen students' understanding of the content areas and increase their knowledge and skill in moving image education.

- Infusion: Teachers focus on the strong relationships among disciplines and commit to a deep and fruitful collaboration.

**Example:** Media arts teachers and history teachers on the high school level plan a seminar involving both their disciplines. They focus on global studies and primary-source readings from the particular culture. Students develop scripts or scenarios about how and why these documents were written. Students can draw shared meaning from both disciplines.

In the *Blueprint*, the Making Connections strand of instruction suggests how moving image teachers can connect their work to other disciplines. Similarly, teachers of other subject areas can draw on the power of the moving image to help their students delve deeper into the topics they study. General classroom teachers may be especially interested in this section. The *Blueprint* does not include examples of how themes or concepts from other disciplines might initiate joint projects, because its purpose is to demonstrate the power of what happens in the moving image classroom. However, joint planning at the school level will generate many examples of how moving image teachers and teachers from other subject areas can help create healthy, rich learning environments for their students. This *Blueprint* has been designed to encourage such collaborative endeavors in schools.

\**Authentic Connections: Interdisciplinary Work in the Arts*, The Consortium of National Arts Education Associations (AATE, MENC, NAEA, NDEO), 2002

Few educational experiences are shared by both parents and children at the same time, but students are able to watch television at home or go to movies with their parents. Activities suggested in the *Blueprint* attempt to use the parents as active partners in the student's learning about the moving image.

The arts must also become a rich and vital part of the school experience for every child. As parents and as families, you can help your child by being informed about arts education. This *Blueprint* outlines what moving image education should look like for students in kindergarten through grade 12. In addition to staying informed, there are several areas of moving image learning in which parent participation is explicitly suggested, and others where it would be welcome. All the research about successful arts education indicates that parent involvement is crucial to student success. There's a lot you can do at home to help children do their best in the arts. Here are just a few ideas:

- Share the rich arts traditions of your family and culture: sing to your child, dance, paint, draw, or tell stories you heard when you were young. Share your opinions of television shows and films that are available to your child. Monitor your child's video habits, and encourage quality viewing by watching quality productions with your child.
- Attend films or visit museums with your child, taking advantage of the many family programs offered by New York City's cultural institutions.
- Support your school's arts programs by attending workshops, performances, or screenings in the arts.

If these programs and indicators for the moving image are not in place at your child's school at the present time, you can start a conversation with your Parent Coordinator and the school staff by referring to this *Blueprint*. Parents, families, and communities have an important role in contributing to and supporting arts education in the schools. Arts educators and members of the arts community look forward to working with you to give every child in New York City equal access to an excellent education in the arts.

The *Blueprint* has been developed with the advice and counsel of faculty members of college campuses across our city. Since the success of teaching and learning in the moving image is dependent upon the skill and competence of the moving image teachers in the classroom, the university community is crucial to the future of arts education in our schools. It is crucial that moving image programs in our universities and colleges reflect and support this new Department of Education *Blueprint* so that future generations of educators will be prepared to provide exemplary moving image instruction to our students. We look to them to integrate this document into the coursework and build upon this important work. We therefore invite our colleagues in higher education to continue with us in this effort to strengthen the work of school-based arts professionals toward a common framework of high expectations and rigorous content for our students.

# The *Blueprint for the Moving Image* and the Media Arts Community

The moving image community of New York City is a vital element of moving image education for our youth. In recognition of its expertise, the Department of Education has asked film, television, and animation practitioners, education organizations, and teaching artists to actively participate in the creation of this *Blueprint*.

## **What does the *Blueprint* mean to arts organizations?**

Representatives from many moving image organizations were invited to examine this *Blueprint*, give feedback to the subcommittees whose task it was to refine it, and consider how this work will interact with their educational missions, programs, and offerings. As the *Blueprint* is implemented across New York City, it will strengthen and deepen the partnerships between the moving image community, the schools, and the teacher preparatory programs at the city's colleges and universities.

## **What does the *Blueprint* mean to teaching artists?**

Teaching artists will benefit from the *Blueprint for Teaching and Learning: The Moving Image* and their involvement with it will be critical to its effective implementation. Understanding the educational goals of moving image teachers and the schools in which they work will be vital to creating dynamic collaborations that maximize a school's resources.

## **Will the *Blueprint* change the way the moving image community works with schools?**

As the school's commitment to moving image education increases over the next few years, there will most likely be an even greater need for the participation of the arts community. As the Community and Cultural Resources strand indicates, even schools that have not had active media programs will be asked to consider the strategic use of cultural and community resources to support arts learning. The joint work between the moving image community and the schools will strengthen instructional practice for both sides. Meaningful, ongoing professional development will be designed to engage teachers and artists in improving the work they do and will be planned collaboratively. It is the hope of all of the moving image subcommittees that the implementation of the *Blueprint* will lead to increased and improved moving image education for New York City students, and that the wider film, television, and animation community will play a vital and explicit role in its success.

# Film





## FILM/Strand 1: Making Moving Images

### Pre-Production

*Students participate in activities to develop the skills needed in pre-production and planning for a film project.*

#### Pre-Production Indicators

- Students understand and can articulate that the process of filmmaking has identifiable phases, beginning with the basic elements of pre-production (i.e., research and planning).
- Students understand that filmmaking is a collaborative endeavor in which everyone does a different job and can identify the roles of:
  - » director
  - » actor
  - » cinematographer/cameraperson
- Students understand that there are different kinds of films, including:
  - » **narrative**
  - » **documentary**
  - » **experimental**

#### Pre-Production Activities

- Students identify and discuss topics that they would like to see explored in a *documentary* (non-fiction) film. Students repeat this activity with a *narrative* (fiction) film.

**A film comprises many still images that, when played quickly and sequentially, depict moving images. Thus, still images are the building blocks of the moving image.**

#### Definitions:

##### **Narrative (fiction):**

A film structured to follow a storyline, generally with a beginning, middle, and end.

##### **Documentary (non-fiction):**

A film documenting real-life events.

##### **Experimental:**

A range of filmmaking styles that are generally quite different from, and often opposed to, the practices of mainstream commercial and documentary filmmaking. Often characterized by the absence of linear narrative, the use of various abstracting techniques (out of focus, painting or scratching on film, rapid editing), the use of asynchronous (non-diegetic) sound or even the absence of any sound track.

## FILM/Strand 1: Making Moving Images

### Production

*Through hands-on work and demonstration, students learn the basic aspects of filmmaking, including storytelling, sound, and construction of basic shots and setup.*

#### Production Indicators

##### **FOCUS ON STORYTELLING: At this level in a student's film study, narrative film is best explored as visual storytelling.**

- Students are able to identify the basic elements of visual storytelling, such as:
  - » sound
  - » movement
  - » lighting
  - » color
- Students demonstrate respectful behavior as storytellers and listeners.
- Students are able to identify the key elements of a story and apply them to an actual event to form the basis for a film.

#### Activities

- Students create three sequential drawings that tell a simple visual story.
- Students act out scenes that are photographed, and then explore how a series of photographs tells the story.
- Students collaborate to invent a simple story that can be told visually.
- Students discuss a common experience and identify the key visual elements of the story.
- Students create a faux movie set in the classroom with a director, actors, producer, and camera crew.
- Students write a story and have classmates act out roles they would like to see in their story.

#### Production Indicators

##### **For students creating documentary films:**

- Students are able to formulate and ask questions for interviews with documentary subjects that will help create a non-fiction story.

#### Production Indicators

##### **FOCUS ON TECHNICAL FILMMAKING:**

- Students are able to identify the basic tools that are used to make a film and begin to experiment with them, learning how they can be used creatively to produce different effects:
  - » camera
  - » light
  - » microphone
  - » computer
- Students are able to identify and explore the roles of crew members on a movie set in order to gain a better understanding of how a film set works and the jobs involved.
- Students are able to demonstrate the proper care and maintenance of classroom and equipment.
- Students are able to experiment with basic camera, sound, and lighting equipment.

“One of the great things about being a director as a life choice is that it can never be mastered. Every story is its own kind of expedition, with its own set of challenges.”

Ron Howard

# FILM/Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

- Students are able to identify and understand basic documentary and narrative film techniques/conventions, including:
  - » shots
  - » interview styles
  - » voice-over
  - » music
  - » light

### Production Indicators

#### FOCUS ON DIRECTING:

- Students are able with teacher support to direct other students as they act out their stories.
- Students demonstrate respect for and attention to the ideas of their peers during the collaborative filmmaking process.
- Students demonstrate an emergent understanding of their subjects' relationship to the camera by positioning interview subjects and interviewers on a faux documentary set.
- Students are able to use basic interview etiquette and ask relevant questions clearly and respectfully.
- Students demonstrate an emergent personal point of view or perspective through the use of imagery, sound, color, and movement.
- Students are able to share their ideas with other students and describe their interest in particular kinds of images.
- Students demonstrate respect and attentiveness to the ideas of their peers when working collaboratively.

### Post-Production

*Students understand the basic premise of post-production and its importance in telling a coherent story.*

#### Indicators

- Students are able to identify ways that they would improve the footage they shot if they had the time and resources.

#### Activities

- Students create a sequential order of images when presented with still a series of related photographs, the building blocks of footage.
- Students are able to review footage and, based on supporting evidence, articulate what they like and don't like about what their group shot.

“A film is—or should be—more like music than like fiction. It should be a progression of moods and feelings. The theme, what's behind the emotion, the meaning—all that comes later.”

Stanley Kubrick

## FILM/Strand 2: Literacy

### Vocabulary/Film Concepts:

*Early elementary students understand that films are made up of moving images that tell stories.*

#### Indicators

- Students understand and can articulate that light and movement form the foundation of film.
- Students are able to identify the basic components of a film—music, sound, and image—and learn the associated vocabulary, such as:
  - » script
  - » camera
  - » set
  - » cast
  - » crew
- Students understand and can explain film's relationship to photography.

#### Activities

- Students see a series of photographs (or film stills), then see them in motion to illustrate the concept of moving images being a series of still ones (i.e., a flipbook).
- Students study a strip of physical 35mm film, seeing the different pictures or frames that make up a film. (Note: Strips of used film stock can often be obtained free or cheaply from film companies like Kodak or Panavision.)

### Critical Viewing/Analysis:

*Early elementary school students are beginning to develop critical viewing skills and can verbally articulate their emotions and impressions when watching and reacting to a film.*

#### Indicators

- Students are able to identify their preferences in films (e.g., funny films, cartoons, narrative films).
- Students are able to identify the emotions they feel when watching different types of movies.
- Students are able to identify basic types of films, such as:
  - » narrative
  - » documentary
  - » experimental
- Students are able to categorize different genres as opposed to larger types (e.g., narrative or documentary) of films such as:
  - » comedy
  - » drama
  - » documentary
  - » action/thriller
  - » comedy
  - » drama
  - » animation
  - » musical
- Students understand and can explain that some films depict fictional characters and others document real life.
- Students are able to differentiate between non-linear/non-traditional filmmaking from films with a chronological beginning/middle/end structure.

#### Activities

- Students watch the same clip from a movie three different times—once with scary music, once with romantic music, once with sad music—and discuss and articulate the differences. Teachers can find and select films from various resources, including TeacherTube, local or online video stores, or a public library.
- Create film genre flashcards in class and have students name and discuss common elements of the film genre flashcard that they draw (e.g., musical, comedy, animation, drama).
- Students watch a clip from a film like *Mary Poppins*, which uses live-action as well as animation, and discuss the differences. Why do you think the filmmaker chose to use both live-action and animation? How does this change the way we watch or understand the story?



## FILM/Strand 2: Literacy

### Film History: Putting film in context

Early elementary school students understand that there are different films from different time periods in history.

#### Indicators

- Students understand that filmmaking is an ever-changing medium by watching both older films and contemporary films and identifying the differences between them.



#### Activities

- Students watch clips of black-and-white movies, then color movies, and discuss how the change impacted the possibilities of film production.
- Students watch and discuss the moment in *The Wizard of Oz* that changes from black and white to color. How did this change make them feel? What emotions did the black-and-white Kansas scenes create?
- Students watch clips and discuss the differences and similarities between silent movies and sound movies.
- Students watch a clip from *Singing in the Rain* or *The Wizard of Oz* that makes creative use of new sound or film technology and discuss why these moments are important in film and technology. What did the advent of sound and color allow filmmakers to do? How did this affect their ability to tell a story? (DVDs of films can be found at local or online video stores, or at the public library.)



“I think it is very important that films make people look at what they’ve forgotten.”

Spike Lee

## FILM/Strand 3: Making Connections

*Students understand that film can be used in a variety of contexts—cultural, personal, historical, technological—and connects to learning in other content areas.*

### Indicators

#### Connections to Self:

- Students are able to identify and articulate ideas and personal traits they have in common with individuals and characters that they see on screen.
- Students are able to identify films that depict their own city and neighborhood (e.g., *Muppets Take Manhattan*, *Mad Hot Ballroom*, *City Lights*).

### Activities

- Students watch a film that depicts a person of their age (e.g., *Because of Winn-Dixie* or *The Red Balloon*) and then fill in a Venn diagram, indicating the similarities and differences between themselves and the film character (e.g., age, time period, neighborhood, family life).
- Students watch a film that depicts their neighborhood, focusing on the sounds they hear and then comparing them with sounds found in a film that depicts a different neighborhood. What do we learn about what sounds tell us about a place? Or: How do filmmakers use sound to tell us about a place?

### Indicators

#### Connections to Science/Math:

- Students understand that a film is both artistic and scientific, and that films are created with the assistance of science and technology.

### Activities

- Students take an old video or film camera (e.g., an old Bolex camera) apart and look at its parts.
- Students create a pinhole camera to better understand how images are produced and how light is related to filmic images.
- Students visit a film processing lab like Panavision, Kodak, or Technicolor to see how film goes from camera to screen.
- Students create flipbooks to better understand a moving picture or film is a series of many still images.



# FILM/Strand 3: Making Connections

## Connections *continued*

### Indicators

#### Connections to the Social Sciences:

- Students understand that film may capture or interpret current or historical events.
- Students are able to recognize the connection between the content of documentary films and the content of their history books and social studies units.
- Students understand that films are sources of knowledge that provide opportunities for learning. (e.g., *Sesame Street* helping children learn to read).

### Activities

- Students list their favorite film and describe three things that can be learned from watching it.
- Students are shown footage of a particular historic event such as a presidential inauguration. They will watch footage of a more recent inauguration (e.g., Barack Obama's) as well as footage of one from the past (e.g., Franklin D. Roosevelt's), and compare and contrast the two events. Even though both are depicting a similar event, in what ways do they tell a different story? How are they different? How are they similar?

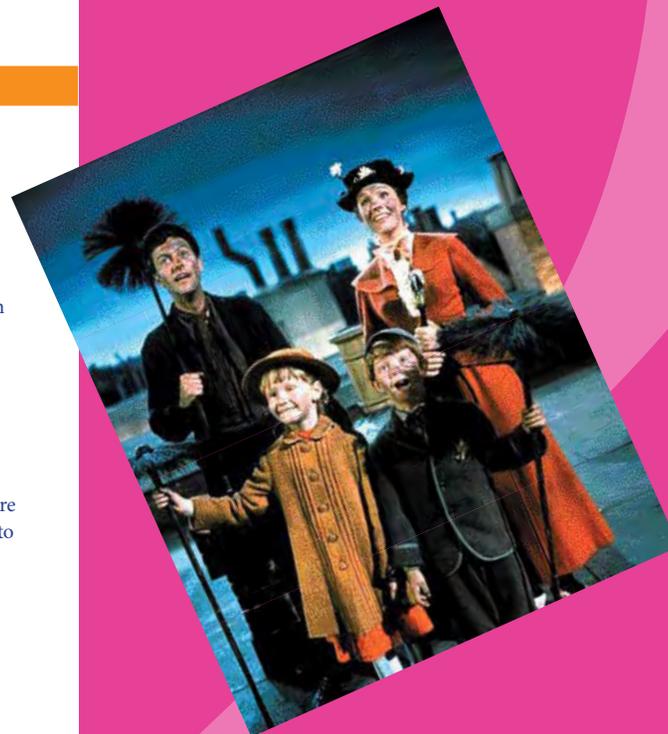
### Indicators

#### Connections to the Arts:

- Students understand that film may be composed of or connected to a variety of art forms—music, dance, visual arts, theater, poetry, or creative writing.
  - » **Dance:** Dance is used in musicals so that actors can use their bodies to express ideas and emotions in ways that are not possible in a drama.
  - » **Music:** Films utilize music to help you understand what is happening or what might happen, and what you should think or feel about the story as it unfolds.
  - » **Theater:** Many early films were essentially “filmed theater” before filmmakers started using different angles to convey ideas, information and feelings (e.g., close-ups and long-range shots).
  - » **Visual Arts:** Elements of art (composition, color, form, line, and texture) are important to the effectiveness of the image created on the screen.
  - » **Creative Writing:** Sometimes major films are based on short stories similar to the ones students read in the classroom.

### Activities

- Have students watch a film (or film clip) and have a discussion about the art forms present within the film (e.g., color palate, composition of images on the screen, costume design, music, setting).
- Students watch a live theatrical production and then see a film adaptation of it (e.g., *Mary Poppins*) and compare and contrast the experiences in order to develop an understanding of the differences between mediums.
- Students read and examine original scripts for films in order to understand how they are constructed and how much writing goes into each film.



## FILM/Strand 4: Community and Cultural Resources

*Students visit various New York City film institutions helping them appreciate New York City as a filmmaking and film-viewing capital*

### Indicators

- Students understand that film can play an educational and instructional role both in school and in outside settings.
- Students explore film organizations through classroom residencies and field trips aligned with the film curriculum.

### Activities

- Students view films that are educational in nature and, when possible, in educational settings such as the American Museum of Natural History, Museum of the Moving Image, or other cultural institutions.
- Students participate in storytelling residencies and story development with cultural partners and professional storytellers to promote their understanding of narrative filmmaking.
- Students interact and participate with teaching artists in long- and short-term media residencies to advance their understanding of documentary filmmaking.



## FILM/Strand 5: Careers and Lifelong Learning

*Students gain the basic skills needed to be a good audience member.*

### Indicators

- Students are able to understand and articulate the role of the audience and the experience of filmgoing.
- Students demonstrate the skills needed for being good audience members: focused listening, participation in discussions, and proper audience conduct, including sitting still, not talking to neighbors, etc.

### Activities

- Students visit various movie theaters or watch films in their classrooms demonstrating appropriate audience protocol—being sure to focus on the film and remain quiet in the theater.
- Students participate in a mock Q&A after watching a film to practice discussing films and interacting with filmmakers.

*Students understand and appreciate that many people come together and work collaboratively to create a film.*

### Indicators

- Students are able to demonstrate a basic understanding of the different roles that people serve on a film, and can articulate the skills these roles require. Such roles include:
  - » producer
  - » director
  - » assistant director
  - » screenwriter
  - » set designer
  - » lighting designer
  - » costume designer
  - » make-up artist

### Activities

- Students form their own “film crew” and jointly decide who would like to fill each position. They justify their choices with specific reasons for each.
- Students participate in interactive workshops (e.g., at a local film studio like Silvercup Studios) where they can listen to different film professionals speak about what they do for a living.



# FILM/Strand 1: Making Moving Images

## Pre-Production

*Students identify the steps needed in planning for a simple film project.*

### Pre-Production Indicators

- Students are able to conceive of an original story idea for a film.
- Students are able to determine the content, tone, and form of their filmmaking project through a guided process of discovery during the planning/pre-production process.
- Students are able to understand and create the basic elements that they need to create during pre-production for a film:
  - » script/overview
  - » storyboard
  - » cast/crew
  - » shooting plan
  - » locations
- Students are able to create their own basic storyboards illustrating what characters/subjects, objects, and settings they plan to shoot.
- Students are able to identify the different roles needed for a filmmaking project:
  - » camera operator
  - » director
  - » screenwriter
  - » actors/subjects
- Students understand and can articulate the need for collaboration in the pre-production phase of a filmmaking project.

### Pre-Production Indicators

#### For students creating documentary films:

- Students are able to consider and articulate their rationale for making their documentary (i.e., a simple argument or point of view on a subject).
- Students are able to choose which formal documentary elements will be suitable for their project:
  - » voice-over
  - » dramatic re-enactments
  - » expert interviews
  - » man-on-the-street interviews
  - » archival footage
  - » filming real events as they happen, etc.
- Students understand the building blocks of a documentary:
  - » factual information
  - » contemporary/historical context
  - » an identifiable story or emotional connection to the topic
- Students understand the importance of research and discovery when creating a documentary.

### Activities

- Students select project locations and can create a simple shooting plan or schedule.

#### Narrative Film Activities:

- Students write a basic script/story for their project—consisting of a beginning, middle, and end.
- Students break a script down into scenes, location, and characters in order to create a shooting plan.
- Students adapt a story or experience into a basic script for a silent film or one with simple dialogue.
- Students read aloud from or act out their scripts to practice writing/hearing effective dialogue.
- Students take a simple story and make a comic strip illustrating the plot and actions.

### Activities

#### Documentary Film Activities:

- Students discuss and create a list of potential documentary subjects and select the topic for their project.
- Students practice writing a “script” or rundown for a documentary film—outlining the story they want to tell and considering how different visuals or interviews will contribute to the story.
- Students outline locations and a list of interview subjects before they begin shooting.

“It’s all just one film to me. Just different chapters.”

Robert Altman



Storyboard

# FILM/Strand 1: Making Moving Images

## Pre-Production *continued*

### Pre-Production Indicators

#### For students creating experimental films:

- Students are able to identify and discuss impressionistic and abstract imagery.
- Students are able to differentiate an experimental project from a narrative or documentary one.
- Students are able and willing to experiment with new techniques and attempting to convey abstract ideas.

### Activities

#### Experimental Film

- Students create a basic experimental project that uses subject matter, images, and sound in a non-traditional way (e.g., telling a non-linear story, writing a comedy about something sad).

## Production

*Students understand the basic technical aspects of filmmaking.*

### Production Indicators

#### FOCUS ON STORYTELLING: :

- Students understand that films are made from a selective and planned process of shots and scenes that fit together to tell a story.
- Students are able to access or create footage that will best contribute to their storyline.
- Students understand the elements needed to tell a story using moving images and basic storytelling techniques including:
  - » camera/movement
  - » light
  - » sound/dialogue
  - » three-act story structure: stories having a beginning/middle/end
  - » flashbacks
  - » montages
  - » voice-over narration
  - » image abstraction
  - » music and sound
  - » archival and found footage
- Students are able to work from a pre-existing story and script.

#### For students creating documentary films:

- Students are able to develop opinions and perspectives about their subject matter.
- Students understand the relationship between journalism and documentary filmmaking, and understand the need to show different points of views and balance.
- Students are able to use cut-aways (B-roll, montage, etc.) and reaction shots as well as interviews to articulate and supplement their story.

“I’m a storyteller  
—that’s the chief  
function of a director.  
And they’re moving  
pictures, let’s make  
'em move!”

Howard Hawks

# FILM/Strand 1: Making Moving Images

Production *continued*

## Production Indicators

### For students creating experimental films:

- Students demonstrate an emergent ability to use non-traditional imagery to articulate their story.
- Students understand that experimental films do not necessarily have a three-part story structure, a plot, or characters.
- Students can distinguish experimental film from narrative and documentary films.
- Students are introduced to non-linear visual storytelling and recognize how sound/words can influence the meaning of images in new and different ways.

### FOCUS ON TECHNICAL FILMMAKING:

- Students understand and are able to utilize basic on-set vocabulary such as:
  - » *Action*
  - » *Rolling*
  - » *Sound*
  - » *Cut*
  - » *Quiet on set*
- Students understand basic aspects of camera operation such as:
  - » names of shots
  - » framing
  - » angles
- Students understand the basic principles of lighting.
- Students understand the basic principles of sound.
- Students understand the importance of maintaining a neat and orderly set.
- Students are able to use basic camera, sound, and lighting equipment while shooting in a controlled environment.
- Students are introduced to non-traditional technical skills, filming processes, and sound-recording techniques, such as scratching film, using out-of-sync sound, etc.

# FILM/Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

#### FOCUS ON TECHNICAL FILMMAKING: *continued*

- Students are able to identify alternative ways of using cameras and become aware of different effects through their experiments.
- Students demonstrate a willingness to experiment with equipment in non-traditional ways.
- Students are able to use different kinds of cameras and understand and articulate their different effects identifying the broad range of film and video cameras that are used for filmmaking.

#### FOCUS ON DIRECTING:

- Students understand the basic role and function of the director in a single-camera production.
- Students are able to articulate the overall vision of a film to cast and crew.
- Students are able to articulate their visual ideas to cast and crew.
- Students are able to work collaboratively with other students and incorporate others' skills and ideas into their project.
- Students demonstrate an emergent ability for on-the-spot decision making.
- Students are able to concentrate and focus as a crew to best realize the overall vision of their projects.
- Students demonstrate the capacity for artistic leadership.
- Students demonstrate an emergent ability to articulate a point of view or concept using imagery, sound, color, and movement.
- Students demonstrate an emergent ability to use basic interviewing skills, including:
  - » building trust with the people being interviewed
  - » asking open-ended questions
  - » adapting to shifts in conversation
  - » approaching their subjects in a respectful and controlled manner
- Students are able to conduct both formal and informal interviews depending on who is being interviewed. (e.g., interviewing school staff versus a parent or a peer).
- Students are able to articulate how lighting, sound, and imagery enhance their creative vision.

“Sometimes films ignore other points of view because it’s simpler to tell the story that way, but the more genuine and sympathetic you are to different points of view and situations, the more real the story is.”

Ang Lee

# FILM/Strand 1: Making Moving Images

## Post-Production

*Students learn how to review and critique their footage gaining an understanding of the rudimentary forms and concepts of editing.*

### Post-Production Indicators

- Students demonstrate an emergent ability to plan the post-production elements of their documentary or narrative film.
- Students are able to compare and contrast their footage with their scripts and storyboards, modifying their original intentions as needed.
- Students are able to identify the factors that will help them select the best footage for their final film.
- Students are able to analyze footage to determine shots that are most/least useful and identify:
  - » What makes certain shots look better than others?
  - » When is a shot unusable?
  - » Footage that has a different look than the rest of the film.
- Students are able to gather and organize all production footage after shooting.
- Students are able to execute a basic cut using a non-linear editing program (e.g., iMovie or Final Cut Pro).
- Students are able to select shots that will fit together.
- Students are able to assess a rough cut of their group project and make artistic decisions about how to improve it by answering the following questions:
  - » Would voice-over narration help clarify the action?
  - » Is there any unused footage that would make the action/story more effective or clear?
  - » Why were the shots that were used chosen? Do they help push the story along or convey a particular message?
  - » What effects or audio would help make the story clearer or more effective?
  - » Does the rough cut align with the project they intended to create? How can they make it more so?

### Activities

- Students review what they have shot and decide what sections should be cut using critical thinking and analytical skills to analyze the process of production.
- Students review their footage and identify whether anything necessary is missing and if they have the resources to organize reshoots.
- Students look for the best performances, sound, and lighting quality within their existing footage as they assemble their final projects, applying a critical eye to how things look and sound.
- Students use abstract drawings and non-traditional found images to tell a simple story by sequencing them in unusual ways.
- Students discuss a narrative story and explore how it could be deconstructed and reassembled in a non-linear way.



## FILM/Strand 2: Literacy

### Vocabulary/Film Concepts:

*Upper elementary students are able to use appropriate vocabulary to describe basic film composition and conventions of film as they develop critical viewing skills.*

*Students are able to explain their taste in films providing support for their opinions.*

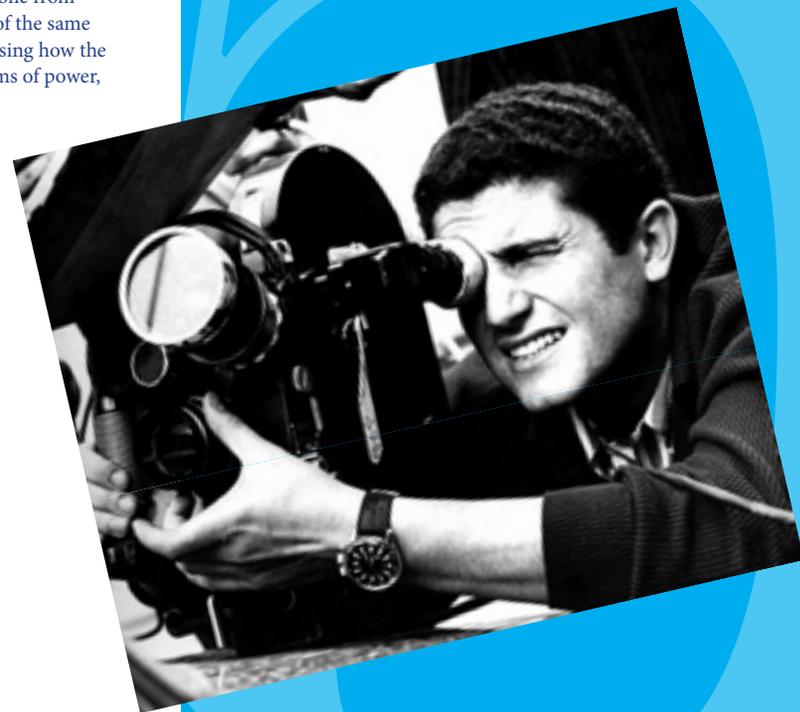
*Students are able to identify the basic underlying themes of a film and to express their personal opinions regarding the filmmaker's choices and whether they agree with the theme.*

### Indicators

- Students are able to use basic film terms such as:
  - » shot
  - » angle
  - » cut
  - » soundtrack
  - » scene
- Students are able to identify the basic elements of a scene and interpret the different emotional effects.
- Students understand and can explain the different creative roles involved in making a film:
  - » director
  - » actor
  - » cinematographer
  - » set designer
  - » producer
  - » costume designer
  - » writer

### Activities

- Assign students various roles as cast and crew, pretending to make a movie in the classroom. The questions directed by the teacher to the class will illustrate the role of a director—that while the students are responsible for individual tasks, the teacher provides an integrating view of the big picture and how the individual jobs all fit together.
- Students study the impact of camera angles on a shot (e.g., a shot of someone from above contrasted with a shot of the same character from below), discussing how the character comes across in terms of power, status, and class.



## FILM/Strand 2: Literacy

### Critical Viewing/Film Analysis:

*Upper elementary students develop their skills as critical viewers by exploring the various components of a film and what these components mean.*

#### Indicators

- Students are able to identify the basic structure of a film including:
  - » scene
  - » act
  - » cut
- Students are able to identify traditional linear three-act storytelling structure (beginning, middle, and end) and understand the roles of setup, confrontation, and resolution within this structure.
- Students are able to express what they like/dislike about a film using evidence from the film itself to explain their statements.
- Students understand that films/filmmakers have a point of view (e.g., this film is about war; this movie thinks war is bad).
- Students understand that films are made not only to entertain but also to represent human values, teach about different ways of life, and to document history or current events.
- Students are able to interpret various complexities of the storyline of a film such as character motivation, emotional response, and the creation of tension or conflict.
- Students understand and can articulate that a film is the result of a set of many artistic decisions and collaborations.

#### Activities

- As a class, students watch a rapidly cut clip and try to count the number of cuts, then watch a more moderately paced film clip and do the same activity. They discuss the emotional impact of the various formats
- Students watch a clip, then recreate what they imagine the set would look like and where the cameras would be, by positioning students in the places of actors and photographers
- Show a film that will elicit varied responses to its content, style, genre, or the filmmaker's point of view. Afterwards, ask the students to break into groups that liked the film, that didn't like it, or that are undecided. Have them discuss what their opinion of the film was based on, first within their group and then with the whole class.
- Have students read an excerpt of a film review that praises the film's ethics or point of view. Discuss the article as a class.
- Students write a review of their favorite movie that explains why they like it, giving specific details and referencing particular moments from the film using appropriate film vocabulary.
- Students discuss how a specific scene would be different if the music or lighting was changed.

## FILM/Strand 2: Literacy

### Film History:

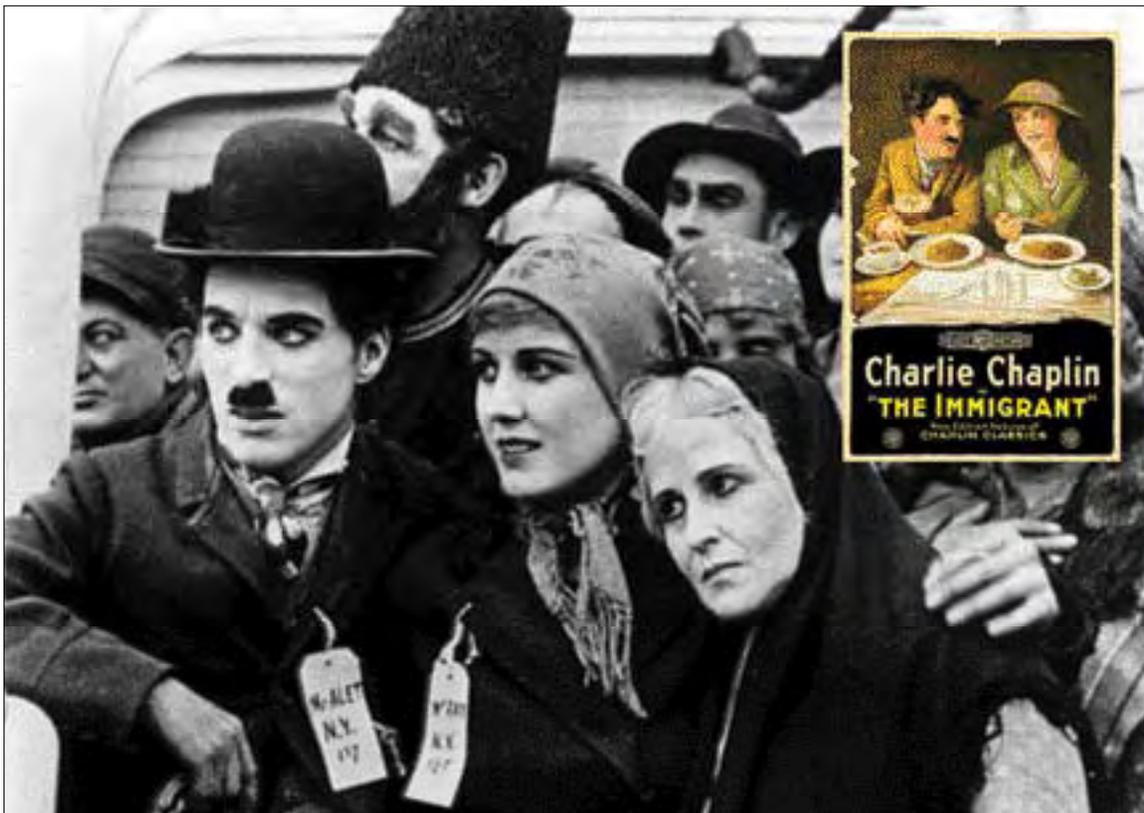
*Students will understand that moviemaking is connected to history and technology.*

#### Indicators

- Students watch and critically examine films from important eras in film history (e.g., silent films, Hollywood classics, older documentaries).

#### Activities

- Students read a movie review from the period where movies changed from silent to sound and respond to it (e.g., *The Jazz Singer*).
- Students watch a short silent film (e.g., Charlie Chaplin's *The Immigrant*) and discuss how this film might have been made differently after the invention of sound.
- Students watch a clip of a film with sound and discuss whether it could have been made or have the same impact without sound technology, and whether the same scene could be performed on stage.



## FILM/Strand 3: Making Connections

*Students are aware that film is a valuable medium that can be an artistic, historical, personal, technological, and educational tool for use as a resource in learning all disciplines.*

### Indicators

#### Connections to Self:

- Students are able to relate films to their own lives identifying films that explore themes that are personally relevant.
- Students are able to relate films to their own city and neighborhood—thinking about how their city/neighborhood is portrayed in film.

### Activities

- Students discuss as a class and analyze whether the characters that are portrayed live realistic lives or have similar goals to individuals in their own communities
- Students are able to discuss films that are made in New York and note similarities and differences with their own communities. Suggested films include:
  - » *Little Manhattan*
  - » *Ghostbusters*
  - » *King Kong (1933)*
  - » *Superman (1978)*
  - » *City Lights*
  - » *Searching for Bobby Fisher*

### Indicators

#### Connections to Science/Math:

- Students develop mathematical skills by constructing, balancing and working on budgets.
- Students understand and demonstrate emergent facility in using current technologies through their film work (e.g., computers, digital and analog video/photographic cameras).

### Indicators

#### Connections to the Social Sciences:

- Students are able to use film to deepen their understanding of oral, literary, and visual storytelling traditions.

### Activities

- Students write a short script of a film that tells a story about their neighborhood or their values.



# FILM/Strand 3: Making Connections

## Making Connections *continued*

### Indicators

#### Connections to the Arts:

- Students are able to identify the various art forms that compose a film: music, dance, visual arts, theater, creative writing, etc.
  - » **Dance:** Film often incorporates dance in musicals as a form of expression and it also appears as a way of illustrating social setting and/or cultural mores.
  - » **Music:** Films utilize music to alert you to what is happening, what you should think or feel about it, music is also used to identify culture/style, etc.
  - » **Theater:** Theater is closely related to film and often has a similar story structure; films are often adapted from plays.
  - » **Visual Arts:** Elements of art (composition, color, form, etc.) relate to the image created on the screen.
  - » **Creative Writing:** Creative writing often forms the foundation of narrative filmmaking, as many scripts are developed entirely for film.

### Activities

- Students compare a painting to a still from a film in order to demonstrate their understanding that films are made up of a series of thoughtfully composed images.
- Students watch the sequence from *Singin' in the Rain* and see how Gene Kelly transforms a simple walk in the rain into an elaborate dance. Students then devise their own dances based on everyday activities.
- Students act out a simple scene as an instructor films it, focusing on only one character. Students examine differences between close-ups of one character and filming the full group's actions.



## FILM/Strand 4: Community and Cultural Resources

*Students understand explore and appreciate New York City's unique role as a major filmmaking and film-presenting capital.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to research and explore film organizations through site visits and in-school filmmaking residencies aligned with the moving image curriculum.</li> <li>■ Students interact and work with teaching artists in various aspects of filmmaking through long- and short-term filmmaking residencies.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students in groups or as individuals research films and the film industry of New York City (e.g., notable films made in NYC, the history of soundstages in Astoria).</li> <li>■ Students view age-appropriate, diverse repertory film programming, such as that presented at the Walter Reade Theater, Film Forum, Anthology Film Archives, etc.</li> <li>■ Students identify research and visit film festivals that occur in New York City such as Brooklyn International Film Festival, the Tribeca Film Festival, and the New York Film Festival.</li> </ul>

*Students work with their classmates and teachers to share their work by presenting their film productions to their school, parents, or the community at large.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to construct a well-organized presentation for a public audience, including:               <ul style="list-style-type: none"> <li>» locating a screening venue</li> <li>» creating publicity material</li> <li>» setting up a Q&amp;A after the film screening.</li> </ul> </li> <li>■ Students are able to obtain local resources for producing and presenting their work including venues for filming and screening, funds for production costs, support for creation and distribution of publicity materials, etc.</li> <li>■ Students, working with a teacher, are able to generate an audience of both their peers and community members through advertisement and promotion.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students collaborate to organize a mini-film festival in their school—creating publicity, promotional materials, and building an audience.</li> </ul>

## FILM/Strand 5: Careers and Lifelong Learning

*By 5th grade, students should understand that filmmaking is a collaborative medium that involves a variety of jobs to make a film.*

### Indicators

- Students are able to identify the basic filmmaking positions, including:
  - » producer
  - » director
  - » assistant director
  - » screenwriter
  - » props
  - » wardrobe
  - » lighting designer
  - » casting director
  - » set designer
  - » script supervisor

*Students invigorate and broaden their understanding of film through collaborative partnerships with film professionals.*

### Indicators

- Students are able to engage directly with film professionals through in-class residencies and on-site professional visits arranged through partnerships with film companies/organizations.

### Activities

- Students are able to identify, research, and interact with individuals involved with lesser-known film professions, such as make-up artists, set designers, continuity directors, directors of photography, and others through classroom visits and field trips.

# FILM/Strand 1: Making Moving Images

## Pre-Production:

Students begin to develop artistic independence through collaborative pre-production work on a filmmaking project.

### Pre-Production Indicators

- Students are able to work collaboratively to create a working plan of what they want to film and how to film it, including:
  - » creating shot lists for scenes they will shoot in order to organize their shoot time
  - » selecting location(s) for where they will shoot their films
  - » assigning basic crew roles and assembling the cast
- Students are able to create storyboards that reflect the key moments in their film—showing continuity between shots, illustration of action, etc.
- Students work with others to create a central theme/idea that brings together form, visual aesthetic, and content.
- Students are able to articulate and utilize the basic elements of the genre in which they are working.

### Pre-Production Indicators

#### For students creating narrative films:

- Students are able to employ basic three-act story structure as they develop their story ideas/scripts:
  - » Stories have a beginning, middle, and end.
  - » Stories feature a conflict that is resolved.

### Activities

- Students consider and discuss how films they have seen influence how they would like to shoot their own film.
- Student teams strategize and plan in advance to enhance their story/shoot.

### Pre-Production Indicators

#### For students creating documentary films:

- Students are able to discuss and create a list of potential documentary subjects reflecting a particular point of view or advocacy stance.
- Students understand the various functions of a documentary and use this understanding to decide what kind of film they would like to make. Options may include:
  - » historical preservation
  - » social commentary
  - » exploration (personal, community, or subject-based)
- Students understand that they need to map out a documentary project in advance of shooting because there is no assurance of retakes.
- Students prepare themselves by researching basic background information about the subject that they plan to document.
- Students understand and can identify basic interviewing styles and techniques.

### Activities

- Students view clips from three different kinds of documentaries and examine the differences in method, content and interview style. For example:
  - » Michael Moore's *Bowling for Columbine* (social commentary)
  - » Ken Burns' *Jazz* (historical preservation)
  - » Albert and David Maysles' *Grey Gardens* (exploration of a subject)
- Students create a plan for their project and identify the elements they will incorporate and experiment with in their projects.



# FILM/Strand 1: Making Moving Images

## Pre-Production

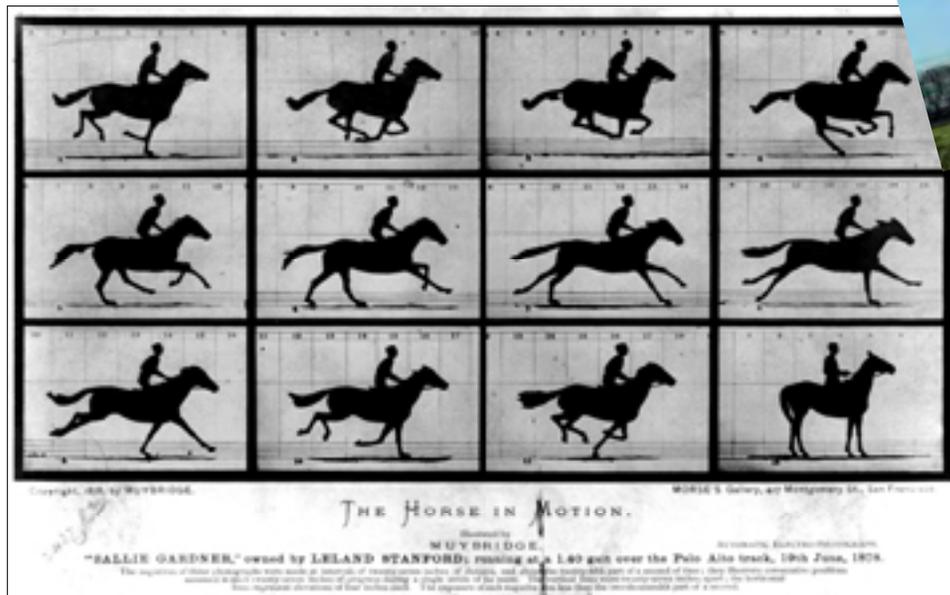
### Pre-Production Indicators

#### For students creating experimental films:

- Students are able to articulate the reasoning behind their formal experimentations and express a willingness to experiment with new techniques and ideas.

### Activities

- Students consider and plan in advance of shooting what non-traditional tools and techniques they can use to tell their story (e.g., time-lapse photography or stop-motion). They discuss how they can amend the tools they already have such as filters or lenses to realize a non-traditional or experimental project.



## FILM/Strand 1: Making Moving Images

### Production:

*Students work collaboratively with their peers to enhance the major technical filmmaking skills needed for light, camera, and sound.*

### Production Indicators

#### FOCUS ON STORYTELLING:

- Students are able to tell a visual story considering how to create or document the moments and events in a scene in creative ways.
- Students are able to express a distinct perspective in their projects.
- Students are able to use shot lists and storyboards as a guide to telling their story.
- Students are able to collaborate with others to develop a distinct aesthetic vision that is carried throughout their projects.
- Students are able to explore different filmmaking styles and genres, and determine which best suit their filmmaking project.
- Students are able to make important choices about what they shoot in order to construct stories scene by scene and ensure that each component contributes to the story as a whole.
- Students understand the importance of using stylistic filmmaking tools to effectively tell their stories, such as:
  - » soundtrack/score
  - » camera movement, angles, and distance
  - » “photography” (lenses, focus, film speed)
  - » lighting (artificial or natural)
  - » framing/composition
  - » montage
  - » talking-head interviews
  - » man-on-the-street interviews
  - » cinéma vérité
  - » in-camera effects
  - » scratching
  - » archival, found, and appropriated footage
  - » image abstraction

### Activities

#### Narrative Film Activities:

- Students create a short “tribute” film, putting together a one- to two-minute piece created in the style of a filmmaker they find influential.
- Students shoot the same take twice, each with a different variation of a stylistic element in order to understand the aesthetic and impressionistic differences created (e.g., a shot of a classmate writing, one with natural light, one with artificial light; a shot of a student with one shot from below, one from above).

#### Documentary Film Activities:

- Students create a list of things that they could do if they had an outdoor shoot and it rained and they had only ten minutes to come up with a new solution.

“As filmmakers, we can show where a person’s mind goes, as opposed to theater, which is more to sit back and watch it.”

Darren Aronofsky

# FILM/Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

#### For students creating documentary films:

- Students understand that the rules of courtesy, politeness, and fairness in their personal lives and actions extend to the depictions of subjects in documentaries and apply these rules when interviewing people in the creation of their film.

### Production Indicators

#### For students creating experimental films:

- Students are able to work with others to explore non-traditional technical skills, filming processes, and sound-recording techniques.
- Students demonstrate an emerging ability to communicate ideas through alternative/non-linear modes of storytelling (e.g., telling stories out of order, creating conceptual film using imagery or text instead of dialogue).
- Students are able to experiment with non-traditional imagery to articulate their story or point of view. For example:
  - » using text in place of dialogue
  - » shooting from unexpected angles
  - » shooting metaphoric imagery, such as very extended shots of sky or sea to illustrate a theme
- Students understand how to create meaning by combining image with sounds/words and are learning to work with disjunction between image and sounds/words (e.g., repeating words, disconnecting dialogue from the speaker).
- Students learn normative standards/components of films in order to understand how experimental film challenges those standards and begin to attempt those challenges in their own filmmaking. For example, compare and contrast narrative and experimental films with respect to plot, character development, setting, and theme.

### Activities

### Activities

#### Experimental Film Activities:

- Students collaboratively create a flipbook of images and words in which one student takes the lead for developing and drawing an abstract or absurd idea, and another student is responsible for the verbal components. Students are encouraged to use abstract images, make conceptual links between images and words, experiment with a non-narrative format and/or blur distinctions between fact and fiction. For example, one student decides to make a flipbook about a whale on a spaceship, another student creates a simple story without the images, and then the pair combine the images and word and “play back” the flipbook.
- Students collaborate to invent a non-linear/non-narrative sequence of abstract images and words that have a non-traditional relationship.
- Students compare and contrast an experimental film with a documentary or narrative film in order to illustrate how the genre of experimental film is distinct from other forms. Students describe each form in group discussion or in writing.

“A hunch is creativity trying to tell you something.”

Frank Capra

# FILM/Strand 1: Making Moving Images

## Production *continued*

### Indicators

#### FOCUS ON TECHNICAL FILMMAKING:

- Students are able to set up and experiment with a range of camera angles to explore character emotion and overall tone, such as:
  - » over-the-shoulder and reverse-of-the-shoulder shot
  - » close-up (in order to show detail, reveal emotion, focus on a subject)
  - » wide/establishing shot (show landscape, reveal setting, locate viewer)
  - » medium shot (showing body language, balancing subject)
  - » high-angle shot (showing vulnerability/insignificance)
  - » low-angle shot (showing power/dominance)
- Students are able to explore alternative ways of handling cameras and gain a working knowledge of different effects through their experiments.
- Students develop an understanding of the role and uses of B-roll and “coverage.”
- Students understand the importance of lighting in film production and can use various techniques for manipulating available and artificial light.
- Students understand the importance of sound in film production and are able to use various tools to capture audio (e.g., booms, lavaliers, digital recorders).
- Students are able to implement basic audio recording and microphone techniques, including:
  - » working with different types of microphones, handling, and positioning them
  - » understanding basic audio levels and the need for optimum voice levels
  - » matching audio to video and creating ambience using sound
- Students experiment with and gain an understanding of various lighting equipment, filters, and techniques.
- Students experiment with and gain an understanding of basic audio equipment, including:
  - » microphones (omnidirectional, unidirectional, shotgun, lavalier, contact, etc.)
  - » headphones (or other basic methods of monitoring sound)
  - » in-camera mics
  - » recorders (minidisc, etc.)
- Students demonstrate responsible actions when caring for technical equipment and in keeping footage organized during shoot by:
  - » labeling tapes as soon as they are shot
  - » replacing lens caps when cameras are not in use
  - » rolling up cords
  - » keeping equipment in cases when not in use

# FILM/Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

#### FOCUS ON DIRECTING:

- Students are able to work within the confines of their given resources and timelines to get the necessary visual information to tell their stories—making conscientious use of cast/subjects and time spent “on location.”
- Students are able to make directorial decisions about framing, lighting, angles, and movement to create a particular look and feel for their film.
- Students display flexibility when moving from pre-production to actual production—modifying storyline, location, etc., as conditions/resources dictate.
- Students are able to work productively in a creative, collaborative environment.
- Students are able to develop a comfort level with the following basic interviewing techniques:
  - » preparing questions in advance
  - » building trust and showing respect
  - » asking relevant and leading questions
- Students are able to conduct different types of interviews in various settings.
- Students demonstrate artistic leadership while fostering a collaborative environment and guiding the artistic process.
- Students display emergent skills for on-the-spot decision making, allowing for unplanned experiments in the production process.
- Students are able to explore and articulate how lighting, sound, and imagery enhance their creative vision.

## FILM/Strand 1: Making Moving Images

### Post-Production:

*Students participate in the collaborative reviewing, editing, and polishing of a group project.*

#### Post-Production Indicators

- Students understand that post-production is an extension of the creative process and are able to make editorial decisions about their story at critical stages during the post-production process. Students:
  - » decide which footage not to use as they log footage.
  - » think critically about and articulate which scenes/footage will add the most to their story and include them in their rough assemblage.
  - » examine their rough cuts critically and determine what might not add to their story regardless of their personal preference.
- Students understand how to manipulate footage within a timeline-based editing system (e.g., iMovie, Final Cut Pro), including:
  - » graphic/effects: adding graphics, titles, credits, special effects, and transitions
  - » color: color correction, applying filters
  - » sound: sound correction, using multiple audio channels
- Students participate in the execution of the following processes in order to create a final cut of a project:
  - » organizing, logging and capturing footage
  - » creating a rough assemblage or cut
  - » adding a basic soundtrack
  - » creating a simple final cut (addition of B-roll, sound, clean “transitions”)
  - » adding basic titles and credits
- Students have a basic understanding of how to execute basic post-production effects using tools such as Final Cut Pro, Adobe Premier Avid, or iMovie to actualize their artistic vision.
- Students demonstrate a willingness to explore non-traditional editing techniques and experiment with after effects.

#### Activities

- Students practice matching action with sound in a linear editing system in order to better understand editing with audio.
- Students creatively use non-linear editing and sound effects and focus on timing in order to build towards a dramatic climax on a short video project.
- Students practice using effects—light filters, sound effects (echoes, distortion, etc.), wipes and fades, text and titles, etc.—in a non-linear editing system in order to determine which effects best suit the tone, style, and content of their film project.

## FILM/Strand 2: Literacy

### Vocabulary/Film Concepts:

*Students utilize an increasingly complex technical and critical film vocabulary.*

#### Indicators

- Students can identify and understand the various structural/technical components of a film and how these components come together to form a unified whole.
- Students explore, understand and discuss the hallmarks of different genres of film.

#### Activities

- Students watch a film clip and discuss the similarities in tone between the lighting and the music.
- Students watch films to get a better understanding of different genres—such as action adventure, musical, drama, comedy, horror, or science fiction—and their defining characteristics.

## FILM/Strand 2: Literacy

### Critical Viewing/Film Analysis:

Students display an increasing ability to view films critically and can deconstruct a film into its layers to better understand its meaning.

#### Indicators

- Students are able to defend and discuss their taste in film with specific supporting evidence.
- Students are able to respond critically to a film with evidence to support their opinion.
- Students are able to identify and examine a film's point of view.
- Students understand and articulate how the specific "look and feel" of a film help to tell its story.

#### Activities

- Students watch an entertaining film, then discuss its point of view and differentiate between the film's entertaining aspects and its thematic or moral values.
- Students watch a clip that has a clear point of view and provide evidence of how the lighting, music, and photography support it.
- Hold a debate in class between a group that feels favorably about the quality of a certain film or the work of a director, and one that feels unfavorably about that quality or work. Teams should respond to each other's points of view with specific evidence and counterarguments.

#### Indicators

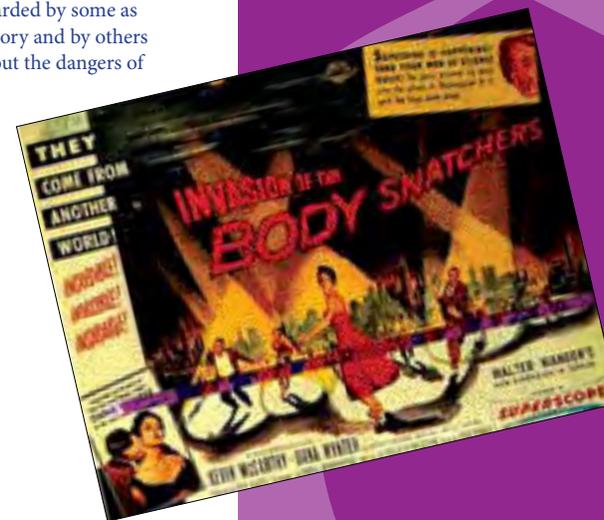
- Students can identify and articulate the basic timeline of technical innovation in the history of film:
  - » the impact of early short films and the inability of people to understand that reality was being projected on a screen
  - » the notion of the movie frame as proscenium arch in the nascent stages of narrative filmmaking
  - » the expressionistic use of film in the 1920s in films like *Chien Andalou* and *Cabinet of Dr. Caligari*
  - » the impact of sound on performance and what some filmmakers and critics said would threaten film's aesthetic and universal qualities (the invasion of language and need for translation)
  - » the continuing effort to give filmgoers experiences that utilize the size and scope of cinema against competing moving image technologies (e.g., using and marketing IMAX much the way 3D and Cinemascope were used and marketed in the 1950s)
- Students are able to apply an understanding of historical, social, and cultural context in their appreciation of films.
- Students are able to critically examine and compare films from important eras in film history (e.g., silent films, Hollywood classics, older documentaries).

#### Activities

- Students view/discuss/write about a science fiction film that uses sci-fi allegory to explore an issue that was current to the time of the film *Invasion of the Body Snatchers*. This 1956 film was regarded by some as an anti-McCarthy allegory and by others as a cautionary tale about the dangers of communism.

“Photography is truth. The cinema is truth twenty-four times per second.”

Jean-Luc Godard



## FILM/Strand 3: Making Connections

*Students consistently use films as personal and educational tools and are able to use their knowledge and filmmaking skills as resources across disciplines.*

### Indicators

#### Connections to Self/the World:

- Students are able to explain how films depict their communities/city/neighborhoods (historical or contemporary) and explain how they do or do not relate to their own lives. Such films may include:
  - » *Breakfast at Tiffany's*
  - » *The Wiz*
  - » *Fame*
  - » *Finding Forrester*
- Students use film to develop insights into themselves, to others, and to the world around them.

### Indicators

#### Connections to Science/Math:

- Students can identify and understand mathematic/scientific/technological concepts related to film-making such as:
  - » camera functions (zoom, depth of field, aperture, lenses, f number, etc.)
  - » frames per second
  - » light perception

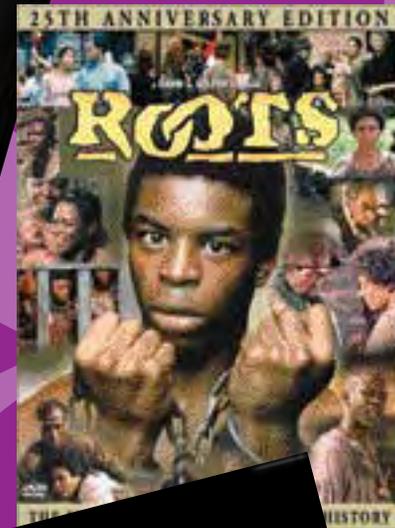
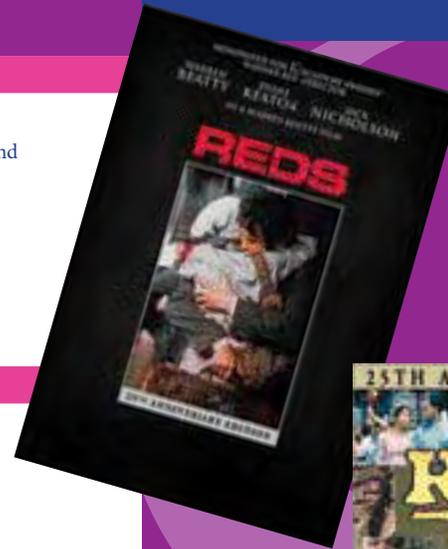
### Indicators

#### Connections to the Social Sciences:

- Students understand that film captures and interprets actual historical events.
- Students understand that films can present arguments that contribute to historical knowledge.
- Students use film to develop a better understanding of oral, literary, and visual storytelling traditions and make connections between different art forms, including oral history, literature, the visual arts, dance, theater, and music.
- Students are able to understand and articulate the role of films as windows to history, culture, and society.
- Students understand the role of documentary films as primary sources, but also recognize that documentaries make arguments about events in history that are subject to critique and revision.

### Activities

- Students create their own film adaptations (or scripts) based on books they are reading in the classroom.
- Students use films in addition to books and other print matter as information sources when writing classroom reports.
- Students watch films that depict historical events or periods they are studying in the classroom (e.g., *Roots*, when studying slavery; *Reds*, when studying communist movements in America; *The Pianist*, when studying the Holocaust).



# FILM/Strand 3: Making Connections

## Making Connections *continued*

### Indicators

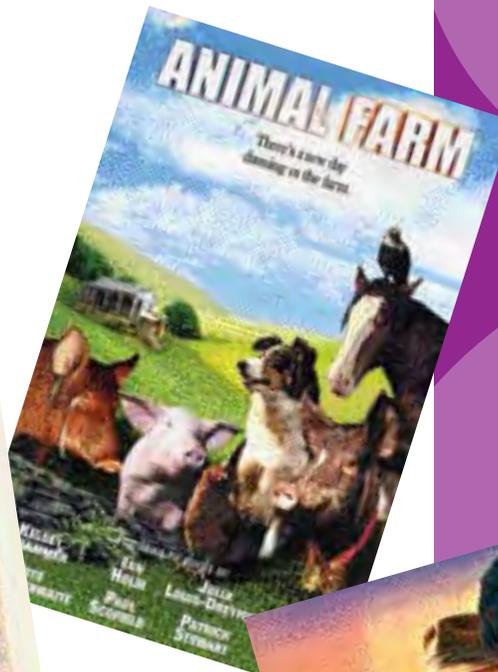
#### Connections to the Arts:

- Students understand that there is a relationship between film and literature (literary or theatrical adaptations such as *Because of Winn-Dixie*, *Animal Farm*, and *Where the Red Fern Grows*), and they discuss the similarities and differences between the two.
- Students are able to identify the various art forms that compose a film: music, dance, visual arts, theater, creative writing, etc.
  - » **Dance:** Film often incorporates dance in musicals as a form of expression and/or as a way to illustrate social setting and cultural mores.
  - » **Music:** Films utilize music to alert you to what is happening, what you should think or feel about it; music is also used to identify culture/style, etc.
  - » **Theater:** Theater is closely related to film and often has a similar story structure; films are also often adapted from plays.
  - » **Visual Arts:** Elements of art (composition, color, form, etc.) relate to the image created on the screen.
  - » **Creative Writing:** Creative writing often forms the foundation of narrative filmmaking, as many scripts are developed entirely for film.

### Activities

- Students read and examine original scripts for films in order to understand how they are constructed and how much writing goes into each film.
- Students watch films that incorporate dance (e.g., *West Side Story* or *Footloose*) and discuss how dancing helps to convey emotion and propel the storyline.
- Have students watch a film (or film clip) and have a discussion about what other kinds of art forms are present within the film (e.g., colors, sound, costumes, composition).

**Middle school students are developing a strong sense of self and personal identity. They are avid consumers of television and Internet video. The *Blueprint for the Moving Image* focuses on self-discovery through video exploration. Skill levels vary greatly at this stage. Some students will have their own pages on MySpace or other social networks. Many will understand how to post on YouTube or TeacherTube. The teacher will become more of a facilitator than in earlier grades. The technology available to the students is much more sophisticated and the presence of a media specialist will greatly increase student media experiences. Students at this stage are able to enter video contests with their finished product.**



## FILM/Strand 4: Community and Cultural Resources

*Middle school students can articulate their understanding of New York City's unique role as a major filmmaking and film viewing capital and are able to identify their personal preferences in filmmakers, genres and styles.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to identify the range of commercial movie houses, repertory/art house cinemas, and collections of film archives available in New York City.</li> <li>■ Students are able to self-select films that are related to their personal interests and coursework.</li> <li>■ Students can identify non-traditional venues to view moving images (e.g., galleries, museums, film societies, libraries, historical societies, monuments).</li> </ul>	<ul style="list-style-type: none"> <li>■ Students attend screenings at commercial theaters (e.g., Regal Cinemas, Sunshine Cinema, IFC Center, Magic Johnson Theaters, AMC Loews) and non-commercial theaters and venues (e.g., Film Forum, Museum of the Moving Image, Maysles Cinema, Museum of Modern Art).</li> <li>■ Students use the Internet to research and report on films and film criticism, including reading reviews from noted news outlets, such as indieWIRE.com, <i>The New York Times</i>, <i>Filmmaker</i> magazine, etc.</li> </ul>

*Students share their work as collaborative learners by presenting their film productions to their school, parents, or community.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to construct a well-organized presentation for a public audience, including:               <ul style="list-style-type: none"> <li>» arranging for a venue and equipment</li> <li>» creating publicity material</li> <li>» managing screening</li> <li>» setting up a Q&amp;A after the film screening</li> </ul> </li> <li>■ Students are able to generate an audience of both their peers and community members through advertisement and promotion.</li> <li>■ Students work in groups to generate an audience of their peers and community members through advertisement and promotion.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students work collaboratively to organize a mini-film festival in their school—creating publicity and promotional activities.</li> <li>■ Students work with local community groups and schools to seek audiences for their work—tailoring presentations to interested parties.</li> </ul>

## FILM/Strand 5: Careers and Lifelong Learning

*Students demonstrate a working knowledge of the film industry and develop the skills needed to prepare to work within the film industry.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students understand and articulate the breadth of employment opportunities in the film industry, identifying the particular skills needed for specific jobs.</li> <li>■ Students are able to participate with working film artists and professionals through collaborative partnerships in the school and beyond.</li> <li>■ Students are able to identify and apply for film internships and summer film programs.</li> </ul>	<ul style="list-style-type: none"> <li>■ Through partnerships with film-related companies, students visit offices to see what a working day in film is like. For example, students can shadow staff people at a post-production house, movie theater, or publicity firm, or on a movie set to better understand what goes into the day-to-day process of making, presenting, and promoting films.</li> </ul>

*Students develop an appreciation for the range of film work and its ability to reflect the society in which we live.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to articulate opinions about film through exposure to the various films and viewing opportunities available in New York City.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students go on field trips to see film in various contexts (e.g., first-run multiplex, independent cinema, repertory programming) in order to better understand how a screening environment (e.g., seating capacity, surround sound, Q&amp;A sessions, audience types) can impact the filmgoer's experience.</li> </ul>

## FILM/Strand 1: Making Moving Images

### Pre-Production

*Students are able to conceive of and plan all stages of pre-production for a film project.*

#### Pre-Production Indicators

- Students are able to present a rationale for the films that they create.
- Students are able to create a practical, aesthetic, and conceptual plan for their project and make advance decisions about the elements they will experiment with and/or will incorporate into their projects.
- Students are able to articulate a unifying theme for their film project that brings form, visual aesthetic, and content together to create a meaningful relationship among these elements.
- Students understand the conventions of the format (documentary, narrative, and experimental) and genre (cinéma vérité, horror, etc.) they are working in and are able to plan their film projects accordingly.
- Students are able to create, revise, and edit treatments and multiple drafts of a screenplay/script or story outline before entering production.
- Students are able to create working plans for the production phase of their projects.
- Students understand what resources they will need for a project and are able to seek out and procure them (e.g., props, equipment, crew).
- Students are able to assemble cast/subjects and crew for the production phase of their project.
- Students are able to create a fully developed set of storyboards illustrating their visual concept.

#### Pre-Production Indicators

##### For students creating experimental work:

- Students are able to present a rationale for their formal experimentations and display a willingness to experiment with new ideas and an ability to assess a promising concept before execution.
- Students demonstrate a working knowledge of the genre of experimental film and are aware of the variety of possibilities that exist (e.g., multichannel, personal, poetic, moving image essay, hybrid [docu-fiction]/genre blurring).
- Students are able to identify the resources they will need for an experimental filmmaking project and are able to seek out and procure them.

#### Activities

##### Narrative Activities:

- Students develop and present pitches, treatments, or outlines (including setting/location, storyline, characters, etc.) for their original story ideas to their teachers and peers before developing them into scripts.
- Students use scriptwriting software to properly format and revise scripts.
- Students practice using standard screenplay structures as they develop a story they plan to film.
- Students develop shooting schedules, scout locations, and create detailed budgets for their productions.
- Students create robust storyboards outlining both the overall aesthetic conceit (meaning the look and feel) of their films and the details of what their film will look like scene by scene.
- Students create detailed descriptions of the characters they need to cast for their film and hold auditions to recruit these members based on these descriptions.

#### Activities

##### Experimental Activities:

- Students identify the “materials” (tangible and intangible) that they will need to make a short film using entirely found or archival footage and creating narrative structure from objects, sounds, footage, images, and voice-overs.
- Students watch experimental films and research the tools and techniques that were used to make the films in preparation for their own experimental projects.

“I think cinema, movies, and magic have always been closely associated. The very earliest people who made film were magicians.”

Francis Ford Coppola

**Pre-Production Indicators**

**For students creating documentaries:**

- Students conduct research about their subject matter to further their understanding of the historical/social context of their topic and determine relevant interviewees and locations.
- Students have developed a refined set of interview skills, allowing them to create complex, multilayered documentaries.
- Students understand the legal and moral implications of using real-life people as subjects for their films, are prepared with release forms, and are sensitive to the needs, schedules, and dispositions of their subjects.

**Activities**

- Students research, identify, locate, and contact subjects who are relevant to their documentary project topic.

## FILM/ Strand 1: Making Moving Images

### Production:

*Students gain an understanding of the technical aspects of filmmaking through numerous hands-on experiences with a wide variety of camera, lighting, and sound equipment.*

### Production Indicators

#### FOCUS ON STORYTELLING:

- Students are able to tell a visual story, following their storyboards as a guide.
- Students interpret and employ conventions of different genres (narrative, documentary, and experimental) in order to effectively convey their story.
- Students use and understand the concepts of story arc, character development, and conflict, and make creative use of the traditional three-act story structure:
  - » setup (of the location and characters)
  - » confrontation (with an obstacle)
  - » resolution (culminating in a climax and a dénouement)
- Students make crucial aesthetic choices about how (or if) they should employ stylistic filmmaking tools to tell their stories, such as:
  - » soundtrack/score
  - » camera movement, angles, and distance
  - » "photography" (lenses, deep focus, filters, film speed, intentional under- or over-exposure)
  - » lighting (artificial or natural, intensity, direction)
  - » framing/composition
  - » voice-overs
  - » montage
  - » B-roll
- Students are able to look critically at their footage to discern what best contributes to their storyline.

### Production Indicators

#### For students creating documentary films:

- Students are able to bring a unique perspective to their subject matter that enhances pre-existing information.
- Students make essential aesthetic choices about how (or if) they should employ stylistic documentary filmmaking tools to tell the best stories they can:
  - » dramatic re-enactments
  - » talking heads
  - » man-on-the-street interviews
  - » archival footage
  - » cinéma vérité

“Now more than ever we need to talk to each other, to listen to each other and understand how we see the world, and cinema is the best medium for doing this.”

Martin Scorsese

# FILM/ Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

#### For students creating experimental films:

- Students utilize non-traditional imagery to articulate their story.
- Students create meaning through the combination of images and sounds or words that is unexpected or disjointed but still conveys meaning. For example, playing a sad song during a happy scene, or playing a political speech as the soundtrack to a dinner scene.
- Students make essential aesthetic choices about how (or if) to employ stylistic and formal experimental filmmaking tools to communicate their ideas:
  - » image abstraction
  - » in-camera effects
  - » scratching
  - » archival, found, and appropriated footage
- Students are able to bring a unique perspective to their subject matter that draws and expands upon earlier filmic experiments, such as going beyond non-linear storytelling and adding additional experimental components like sound, effects, etc.

# FILM/ Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

- Students demonstrate consistency and organization throughout their shoots by:
  - » labeling tapes as soon as they are shot
  - » replacing lens caps when cameras are not in use
  - » rolling up cords
  - » keeping equipment in cases when not in use
- Students are able to understand the impact of a wide range of camera angles and employ them to explore the characters' or subjects' emotions as well as to set pace, tone, and rhythm for the film.
- Students maintain an awareness of the relationship between the shooting and editing phases and ensure that they capture all of the footage they will need during this period, focusing on coverage, establishing shots, B-roll and atmospheric sound.
- Students are able to manipulate available light when possible and know how to use lighting equipment and techniques when needed, making use of artificial and natural light, as well as experimenting with light intensity and direction.
- Students understand the importance of sound (ambient sound/noise, soundtrack, and voice-over) and know how to use equipment and monitor results in both controlled and uncontrolled environments, utilizing, as needed, lavaliers, booms, directional mics, voice recorders.
- Students are able to effectively select and use a wide range of camera angles to express a character's emotion and set overall tone for their projects, including:
  - » over-the-shoulder and reverse-of-the-shoulder shot
  - » close-up (in order to show detail, reveal emotion, focus on a subject)
  - » wide/establishing shot (show landscape, reveal setting, locate viewer)
  - » medium shot (showing body language, balancing subject)
  - » high-angle shot (showing vulnerability/insignificance)
  - » low-angle shot (showing power/dominance)

“**Film as dream;  
film as music. No art  
passes our conscience  
in the way film does  
and goes directly to  
our feelings, deep  
down into the dark  
rooms of our souls.**”

Ingmar Bergman

# FILM/ Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

- Students understand the need for portable cameras and lighting and sound equipment when shooting on the street and in uncontrolled settings.
- Student are able to demonstrate an ability to think creatively and critically about how to use camera equipment, and are able to discern which pieces of equipment will assist in the production of a desired effect:
  - » cameras (DV, HDV, Hi8, Super 8, 16mm, Super 16mm, etc.)
  - » lenses
  - » filters
  - » camera settings (adjust aperture, etc.)
  - » accessories (tripod, monopod, dolly, etc.)
- Students are able to use and manipulate technical equipment in order to create a distinct aesthetic and can develop a process for engaging equipment/demonstrate a willingness to experiment with equipment in non-traditional ways.
- Students understand the importance of sound and know how to experiment with equipment to discover and create the intended effect. Equipment may include microphones (omnidirectional, unidirectional, shotgun, lavalier, contact, etc.) and recorders (minidisc, etc.).
- Students are able to manipulate available light when possible, and know how to use lighting equipment, filters, and techniques when needed.

### Production Indicators

#### FOCUS ON DIRECTING:

- Students devise and employ their own aesthetic approach that includes lighting, framing, angle, and movement to enhance the look and feel of their films.
- Students make artistic choices that enhance or deviate from their script or schedule when necessary in order to take advantage of spontaneous opportunities or unforeseen difficulties.
- Students demonstrate artistic leadership and can foster a collaborative environment while guiding the artistic process.
- Students ensure that their crew remains focused on the overall vision of the project.
- Students can make on-the-spot decisions and demonstrate the creativity that allows for problem solving and unplanned experiments during the production process.
- Students understand the importance of art direction during the filming of project, ensuring that there is a consistent aesthetic that is adhered to throughout production.



# FILM/ Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

#### For students creating narrative films:

- Students are able to collaborate with a small cast of their peers, bringing participants to an understanding of character motivation that enhances the story and performances in their films.
- Students are able to work from a shooting script and direct scenes out of sequence.

### Activities

- Students produce a piece of film/video work that demonstrates:
  - » knowledge of script writing and character development
  - » creative use of film language (shots/angles)
  - » knowledge of art direction
  - » knowledge of how to direct actors
  - » creative use of camera
  - » control of sound recording
  - » use of lighting equipment and techniques
  - » expertise in non-linear editing for storytelling
  - » creative use of titles, visual special effects, transitions, and color correction
  - » knowledge of sound design and effects
  - » knowledge of the dramatic use of music for narrative/video storytelling

### Production Indicators

#### For students creating documentary films:

- Students are able to use the following fundamental interviewing skills:
  - » building trust with the people whom they are interviewing
  - » asking open-ended questions
  - » dealing with unplanned shifts in conversation
  - » knowing the difference between informal and formal interviews (e.g., interviewing a family member versus a New York City Council member)
  - » knowing how to approach difficult subject matter (e.g., HIV, homelessness) and difficult/unwilling subjects (e.g., man-in-the-street interviews) in a respectful and controlled manner

### Activities

- Students produce a piece of work that demonstrates:
  - » extensive research on the chosen subject and capacity to synthesize information
  - » recognition of the distinction between objective and subjective segments
  - » knowledge of scriptwriting
  - » creative use of film language (shots/angles)
  - » creative use of camera
  - » control of sound recording and the use of different types of microphones
  - » pre-professional use of lighting equipment and techniques
  - » expertise in non-linear editing for storytelling
  - » creative use of titles, visual special effects, transitions, and color correction
  - » knowledge of sound design and effects
  - » knowledge of VO (voice-over) recording and mix
  - » knowledge of the dramatic use of music for non-fiction video storytelling
  - » a personal point of view; ability to impact the viewer

# FILM/ Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

#### For students creating experimental films:

- Students are able to communicate an idea through alternative/ non-linear modes of storytelling, displaying a distinct aesthetic and allowing their unique personal vision to guide their projects.

### Activities

- Students make an in-camera edit that creates meaning by establishing unusual relationships between “scenes” (discordant time lines, interrupted conversation, etc.).
- Found-footage project: Students take several unrelated clips (from YouTube, from the public domain, etc.) and create a “mash-up” that displays their own point of view and style. Students can experiment with music, sound, color, voice-over, and non-linear story lines.
- Students cut out 10 unrelated images that are evocative to them and try to create a sequence by ordering them, adding words, and creatively altering the images.
- Students experiment with “telling emotions” through film instead of telling stories. Students create short films that are intended only to convey a feeling or sentiment (e.g., a film about happiness, sadness, anger, curiosity) and use images, light, sound, and movement to express the feeling they have chosen.



## FILM/ Strand 1: Making Moving Images

### Production *continued*

#### Production Activities

- Students break into groups and are given the same one-page script. The students shoot their project and each class evaluates the choices made by each group based on mutually agreed-upon criteria such as clarity, creativity, sound, and setting.
- Students watch a short film and each student makes note of the different points and indicators (setup, confrontation, resolution) of the three-part structure which are then discussed in class.
- Students watch a film that uses outdated filmmaking techniques as an artistic statement (e.g., a modern film in black and white or a modern silent film). The class discusses how using alternative or outmoded conventions contributes to the story and artistic quality of the film.
- Students see a variety of clips from different films that depict different camera angles (e.g., low-angle shots, high-angle, bird's-eye). The class discusses what each shot brings to the role or character's identity to better understand how camera angles change the way that character or location is perceived.
- Students look at a sample shooting schedule and create their own.
- Students create a list of events that may force a film's shooting schedule to be changed—such as weather, having to replace a cast member, or a change in location—and discuss possible solutions.
- Students examine film samples that exhibit continuity breaks or create their own to better understand the effect of continuity within a narrative.



“The only way to get rid of my fears is to make films about them.”

Alfred Hitchcock

## FILM/ Strand 1: Making Moving Images

### Post-Production:

*Students see a project through to completion by critically reviewing, editing, and polishing their work.*

#### Post-Production Indicators

- Students execute the following processes in order to create a final cut of a project:
  - » organizing, logging, and capturing footage
  - » creating a rough assemblage or cut
  - » creating a source log to organize their edit process
  - » adding in additional audio components (music, voice-overs, or more complex sound when possible)
  - » creating a fine cut (addition of B-roll, sound, clean “cuts”)
  - » adding graphics, titles, and credits
  - » outputting final project to presentational format or master tape
- Students make editorial decisions about their project at the following critical stages in the post-production process:
  - » while logging their footage
  - » when making selections/assembling rough cut
  - » after reviewing rough cut
- Students display mastery working with footage within a timeline-based editing system (e.g., iMovie, Final Cut Pro):
  - » graphic/effects: adding graphics, titles, credits, special effects, and transitions
  - » color: color correction, applying filters
  - » sound: sound correction, using multiple audio channels
- Students are willing to explore non-traditional editing techniques and experimentation with after-effects/processing of film (scratched, dyed, and hand-processed).

#### Activities

##### Narrative Post-Production Activities:

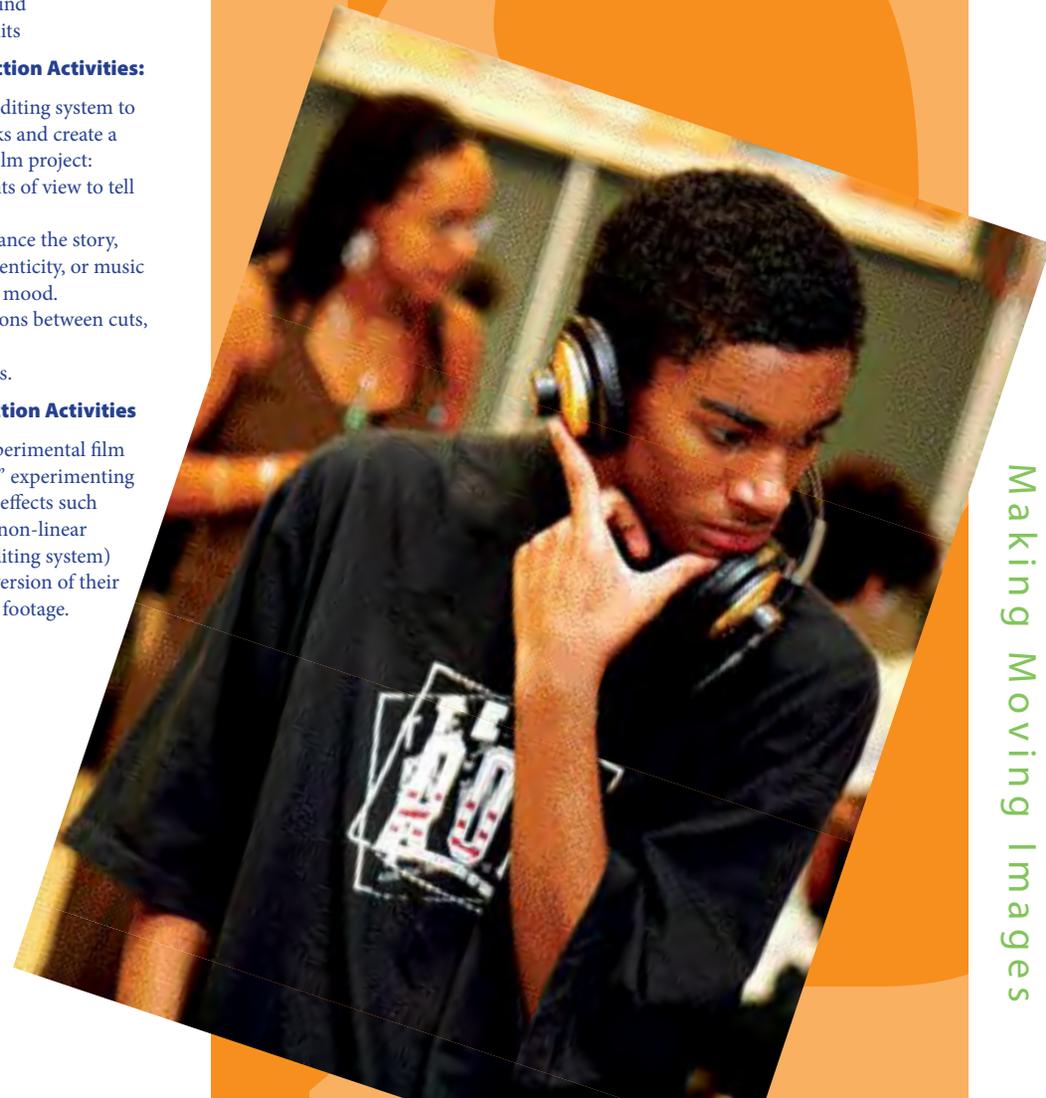
- Students use a non-linear editing system (e.g., Final Cut Pro, Avid, or iMovie) to complete the following tasks in order to create a polished final cut of a film project:
  - » adding voice-over to develop character(s)
  - » adding sound effects and music to support the narrative
  - » layering image and sound
  - » creating titles and credits

##### Documentary Post-Production Activities:

- Students use a non-linear editing system to complete the following tasks and create a polished final cut of their film project:
  - » Juxtapose various points of view to tell the story.
  - » Add voice-over to enhance the story, ambient noise for authenticity, or music to influence the piece’s mood.
  - » Create smooth transitions between cuts, interviews, and B-roll.
  - » Create titles and credits.

##### Experimental Post-Production Activities

- Students making a non-experimental film create a “B-side” or “remix,” experimenting with and using a variety of effects such as sounds, scratching, and non-linear storytelling (aided by an editing system) to create an experimental version of their project using their existing footage.



## FILM/Strand 2: Literacy

### Vocabulary:

*Students possess and employ an advanced technical and critical working film vocabulary.*

#### Indicators

- Students understand and use a complex range of critical and technical film terms.

#### Activities

- Students write a movie review stating their own opinion as well as anticipating counterarguments reflecting a wide range of technical and critical language such as mise-en-scène, perspective, historical context, point-of-view, themes, etc.
- Students write an essay about two seemingly dissimilar films, showing how they are connected and provide evidence such as thematic connections, similar characters and settings, etc.

### Critical Viewing/Film Analysis:

*Students demonstrate the ability to be critical viewers capable of understanding the component parts of a film, and are able to articulate their point of view/taste regarding what they watch.*

#### Indicators

- Students are able to critically examine and explain their taste in film.
- Students are able to identify, discuss, appreciate, analyze, interpret, and critique the aesthetic/social qualities of films.

#### Activities

- Students host a discussion about a film of their choosing, employing a variety of approaches and contexts that support their appreciation of their film, such as the film's aesthetic, its themes, and its relationship to history and other films.
- Students examine a film that expresses a perspective (visual or topical) with which they disagree and use a variety of approaches (these can include a video response, an essay, or a debate) to explain their dissenting opinions.
- Trace the treatment of slavery through film history in order to understand the ways that films both mirror and comment on American society's evolving relationship to its complicated past.
- Students understand how the social/political/cultural point of view of a film is conveyed through filmmaking techniques.

**Mise-en-Scène:** A film term that often has different meanings to different people, but generally understood as all elements of style within a film—everything that appears before camera. Mise-en-scène is an important concept for students as it refers to the fact that all things that appear before the camera should be deliberate and not happenstance. A film is the result of many carefully considered choices, and mise-en-scène is the result of the aesthetic choices made.

## FILM/Strand 2: Literacy

### Film History:

*Students understand that films are often a product of their technological age.*

### Indicators

- Students understand and can articulate with supporting evidence that film/video has constantly evolved throughout its history and how this evolution has shaped the medium.

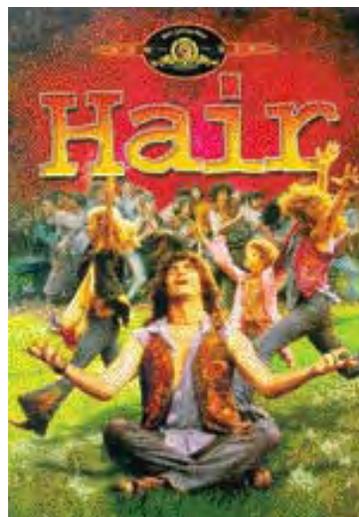
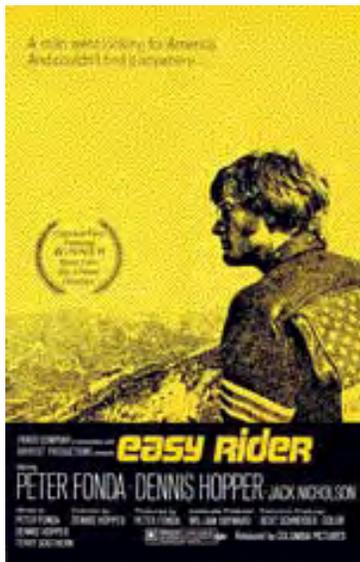
*Students are able to discuss films in light of their cultural and historical context.*

### Indicators

- Students are familiar with a broad range of film history from various eras and cultures and understand how each era has influenced the next.
- Students are able to identify different uses of film at particular moments in history (e.g., film as escapism during the Great Depression; film as activism in the 1960s).

### Activities

- Students discuss the differences between a film that anticipated the social change of the 1960s and one that capitalizes on the growing popularity of the counterculture (e.g., *Easy Rider* versus *Hair*).
- Students view and analyze the connections and contrasts among different stylistic filmmaking approaches, including:
  - » German expressionist films such as *The Cabinet of Dr. Caligari*
  - » watershed Hollywood films such as *Citizen Kane*
  - » contemporary film noir such as *Long Goodbye* or *Brick*
  - » the referencing and quoting of other cinema within a film such as in the work of Jean-Luc Godard
  - » examining the differences between different schools of neo-realism (e.g., Italian – *La Strada* or *The Bicycle Thief* versus Iranian – *Children of Heaven*)



“If it can be written, or thought, it can be filmed.”

Stanley Kubrick

## FILM/Strand 3: Making Connections

*Students consistently use films as personal and educational tools and are able to use their knowledge and filmmaking skills as resources across disciplines.*

### Indicators

#### Connections to Literature:

- Students understand and articulate the relationship between film and text (literary or theatrical adaptations), such as:
  - » *The Hours*
  - » *To Kill a Mockingbird*
  - » *Secret Life of Bees*
  - » *Oliver Twist*
  - » *Twilight*
  - » *One Flew Over the Cuckoo's Nest*

### Activities

- Students read a book that has been adapted for film and write a comparative report, noting differences and considering what they might have done if they were making the adaptation.

### Indicators

#### Connections to Self/the World:

- Students are able to critique and analyze films that depict communities similar to their own, such as *Do the Right Thing*, *Raising Victor Vargas*, or *Finding Forrester*.
- Students are able to develop insights into themselves, to others, and to the world around them through viewing, analyzing, and critiquing films.
- Students work independently and are able to use films as personal and educational tools in other disciplines.

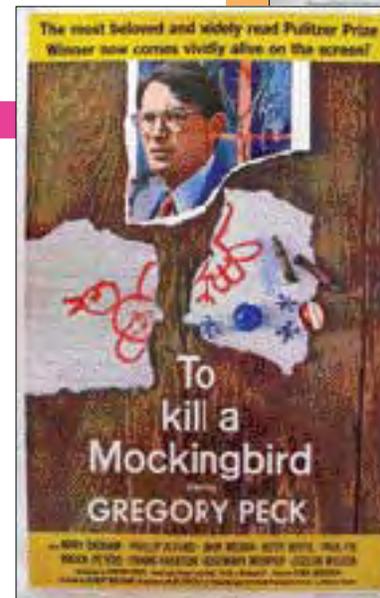
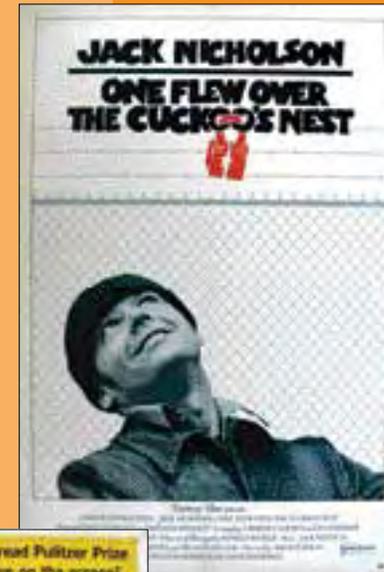
### Activities

- Students write film review films using the proper conventions of the form to develop and explain their point of view.

### Indicators

#### Connections to Science/Math:

- Students can identify and understand scientific/technological concepts related to filmmaking such as:
  - » high resolution
  - » camera functions (zoom, depth of field, aperture, lenses, f number, etc.)
  - » frames per second
  - » light sources/angles
  - » light perception



## FILM/Strand 3: Making Connections

### Making Connections *continued*

Indicators	Activities
<p><b>Connections to the Social Sciences:</b></p> <ul style="list-style-type: none"> <li>■ Students use film to develop a better understanding of oral, literary, and visual storytelling traditions and make connections between the different art forms.</li> <li>■ Students understand and articulate the role of films as windows to history, culture, and society.</li> <li>■ Students understand the role of documentary films as primary sources, but also understand that documentaries make arguments about events in history that are subject to critique and revision.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students watch films from around the world—such as <i>War/Dance</i>, <i>Cry the Beloved Country</i>, <i>Slumdog Millionaire</i>, and <i>Whale Rider</i>—to get a better understanding of other cultures, and do a class presentation about a film’s subject or write a comparative essay about the culture represented and their own lives.</li> </ul>
Indicators	Activities
<p><b>Connection to the Arts:</b></p> <ul style="list-style-type: none"> <li>■ Students are able to identify the various art forms that compose a film: music, dance, visual arts, theater, creative writing, etc.</li> <li>■ Students understand the relationship between film and literature, history, current events, and literary or theatrical adaptations.</li> <li>■ Students are able to identify the various art forms that compose a film: music, dance, visual arts, theater, creative writing, etc.               <ul style="list-style-type: none"> <li>» <b>Dance:</b> Film often incorporates dance in musicals as a form of expression, and it also appears in other films as a way to illustrate social setting and cultural mores.</li> <li>» <b>Music:</b> Films utilize music to clue you in to what is happening, what you should think or feel about it; music is also used to identify culture/style, etc.</li> <li>» <b>Theater:</b> Theater is closely related to film and often has a similar story structure; films are often adapted from plays.</li> <li>» <b>Visual Arts:</b> Elements of art (composition, color, form, etc.) relate to the image created on the screen.</li> <li>» <b>Creative Writing:</b> Creative writing often forms the foundation for narrative filmmaking, as many scripts are developed entirely for film.</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>■ Students compare documentaries and fiction films that deal with the same topic and explore how they vary. For instance, <i>Fahrenheit 9/11</i> and <i>W.</i>; <i>March of the Penguins</i> and <i>Happy Feet</i>; <i>The Diary of Anne Frank</i> and <i>Anne Frank Remembered</i> (1995 Oscar winner).</li> <li>■ Students watch a live theatrical production (a non-musical such as <i>Doubt</i> or <i>Wit</i>), read the script, and watch the film adaptation in order to understand how film, theater, and creative writing are interrelated. Students also examine and discuss what the process of adapting one artistic piece into multiple media requires (e.g., exploring setting, production, acting style).</li> <li>■ Students examine films that rely heavily on scores (e.g., <i>Gone With the Wind</i>, <i>Jaws</i>, <i>Star Wars</i>, <i>Lord of the Rings</i>, or <i>Slumdog Millionaire</i>) and discuss the use and impact of the music on story, tone, and style of the film in order to understand why music is important to filmmaking.</li> </ul>

“There is an aspect of almost every art form that is useful and that merges into film in some way.”

Sydney Pollack

## FILM/Strand 4: Community and Cultural Resources

*As increasingly independent learners, high school students understand New York City's unique role in the film world, and take advantage of the wide range of film-viewing opportunities. They identify resources as filmmakers and film enthusiasts.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to identify, articulate, and appreciate the range of film-viewing opportunities and other film-related activities available to them in their classroom and community, such as:               <ul style="list-style-type: none"> <li>» Gen Art Film Festival</li> <li>» Rooftop Film Festival</li> <li>» New York Film Festival</li> <li>» Tribeca Film Festival</li> <li>» BAMcinemaFEST</li> <li>» New York Women in Film and Television screening series and panels</li> <li>» Museum of Modern Art (MoMA) film panels and discussions</li> </ul> </li> <li>■ Students are able to use a variety of resources in researching and writing about film, including newspapers (e.g., <i>The New York Times</i>, <i>New York Post</i>, <i>Daily News</i>), magazines (e.g., <i>The New Yorker</i>, <i>Screen Actors Magazine</i>, <i>Filmmaker</i>), trade publications (<i>Hollywood Reporter</i>, <i>Variety</i>), and Websites (e.g., indieWIRE.com, Indiepix.com).</li> <li>■ Students are able to visit non-traditional venues—such as galleries, museums, film societies, and historical societies—to research and view moving images. Such venues include:               <ul style="list-style-type: none"> <li>» Museum of the Moving Image</li> <li>» Museum of Modern Art (MoMA)</li> <li>» Donnell Media Center (New York Public Library for the Performing Arts at Lincoln Center)</li> <li>» Japan Society</li> <li>» Jewish Film Society</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>■ Students attend film screenings at commercial venues (e.g., Regal Cinemas, Magic Johnson Theaters, AMC Loews) and non-commercial venues (e.g., Film Forum, Anthology Film Archives, BAMcinematek, The Film Society of Lincoln Center, Museum of Modern Art).</li> <li>■ Students research and explore:               <ul style="list-style-type: none"> <li>» the reasons why New York City is such a popular location for filmmaking.</li> <li>» New York film history, including the work of contemporary filmmakers like Martin Scorsese, Spike Lee, Woody Allen, and Julian Schnabel.</li> <li>» how independent filmmakers succeed in New York.</li> </ul> </li> <li>■ Students access film archives, libraries, and online resources, such as:               <ul style="list-style-type: none"> <li>» Maysles Institute</li> <li>» Media That Matters Film Festival (online)</li> <li>» re:frame (reframecollection.org)</li> <li>» Anthology Film Archives</li> <li>» Internet Movie Database (IMDb)</li> </ul> </li> <li>■ Students are able to look up information about films that they learn about on film archives, such as IMDb, reframecollection.org, Netflix.com, and Amazon.com.</li> <li>■ Students write a full film review using film vocabulary (e.g., <i>mise-en-scène</i>, genres), including information gathered from resources other than the film itself.</li> </ul>

## FILM/Strand 4: Community and Cultural Resources

*As pre-professional filmmakers, students share their work with an increasingly wider audience including and beyond their school and community.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to demonstrate their film learning through creating screenings and presentations for and participating in student film festivals.</li> <li>■ Students are able to construct a well-organized presentation for a public audience, including:               <ul style="list-style-type: none"> <li>» finding a venue (e.g., a high school auditorium or community center)</li> <li>» creating publicity material (flyers, posters, etc.)</li> <li>» creating a trailer for a film</li> <li>» managing screening (managing guests, checking equipment, introducing work, etc.)</li> <li>» setting up a Q&amp;A after the film screening</li> </ul> </li> <li>■ Students are able to locate local, regional, and national resources for presenting their work—including festivals, online platforms, and contests.</li> <li>■ Students generate an audience of their peers and community members through advertisement and promotion.</li> <li>■ Students participate in their own local film community through internships, tours, interviews, and independent viewing at a variety of venues.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students plan and produce all phases of a screening of their work.</li> <li>■ Students enter their work in a competition for student films or to a film festival that accepts youth-made work.</li> <li>■ Students write peer-to-peer critiques of each others' work and attend each others' screenings (online or in person).</li> <li>■ Students read work by notable film critics—such as Pauline Kael, Andrew Sarris, Ted Hope, Roger Ebert, and Peter Bart—and write reviews in the same fashion.</li> <li>■ Students attend a film screening at a community cinema, festival, or non-commercial venue, and write a review of the film, including the viewing experience and the audience response.</li> </ul>

## FILM/Strand 5: Careers and Lifelong Learning

*Students exhibit readiness to work within the film industry analyzing their own strengths and weaknesses and identifying film positions that match their skills and interests.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to identify and articulate the breadth of employment opportunities in the film industry, including related support industries, such as publicity, press, catering, etc.</li> <li>■ Students are able to invigorate and broaden their understanding of film through collaborative partnerships with film professionals.</li> <li>■ Students are able to identify and apply for film internships and college film programs.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students prepare their résumés and apply for internships at local film companies, film festivals, movie theaters, and production companies.</li> <li>■ Students participate in site visits/field trips to film-related industries, reporting back on the various employment opportunities.</li> <li>■ Students attend a career fair or panel about an aspect of the film industry. For instance, students attend a career panel produced by the Mayor's Office of Film, Theatre and Broadcasting.</li> </ul>

*High school students view a wide range of films and develop an appreciation for the great variety of viewing opportunities that are available to them.*

*Students have a deep understanding of the way in which films reflect our society.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to view the range of films available in New York City by visiting presentational venues, such as:               <ul style="list-style-type: none"> <li>» Anthology Film Archives</li> <li>» Museum of the Moving Image</li> <li>» Film Forum</li> <li>» BAMcinematek</li> <li>» Sunshine Cinema</li> <li>» local multiplexes</li> </ul> </li> <li>■ Students are able to view the moving image in non-traditional or experimental settings, such as art galleries, museums with new media exhibitions, and video art installations.</li> <li>■ Students are able to identify various print, media, and online sources for current film reviews in periodicals (e.g., <i>The New York Times</i>, <i>Daily News</i>), television shows (e.g., <i>At the Movies</i>), and online.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students are able to compare and contrast the experience of seeing traditional films (e.g., at the local multiplex versus film festivals, panels, and screenings at alternative venues like Film Forum).</li> <li>■ Students write an ongoing set of reviews or blog entries of films that they have watched, collecting them in a film-viewing/critique portfolio.</li> </ul>



# Television





## TELEVISION/Strand 1: Making Moving Images

### Pre-Production

*Students activate their emergent critical thinking skills and understand that planning and research are essential elements in creating a successful television production.*

#### Pre-Production Indicators

- Students are able to choose their favorite fictional stories and re-imagine them for basic television projects identifying characters, setting, and dialog.
- Students are able to choose a product they wish to advertise and learn simple ways to research it to create a commercial.
- Students are able to create simple storyboards and scripts with their teacher's help.

#### Activities

##### Fiction

- Students create an imaginary story in a storyboard form and act it out. Picture books, folktales, or fables may be used as examples in creating a storyboard.

##### Non-Fiction

- Students visit the school or local library and, with the help of the teacher and librarian, practice finding books and/or information about their topic of interest and answer questions they have about their topic.

##### Advertising

- Either as a class or in small groups, students choose a product to advertise and make a list of 10 descriptive words that go along with their product. Using the words they have chosen, students create a very brief skit advertising their product and present it to the class.

**Today's students all grow up with television. It shapes their view of the world. The *Blueprint for the Moving Image* is designed to use their knowledge of and prior experiences with television to support and assist learning English-language skills through various modes of storytelling. Early elementary-age children are filled with energy and imagination that can be channeled into moving image projects. As with most of early childhood education, the teacher will be very involved in the set up, creation, and presentation of their students' work.**

## TELEVISION/Strand 1: Making Moving Images

### Production

*Students will develop their understanding of the basic steps involved in television production.*

#### Production Indicators

##### FOCUS ON STORYTELLING:

- Students are able to rehearse and simulate a simple television production (e.g., a quiz show, a news show, or a talk show).
- Students are able to work in small groups and develop a news story by deciding on the most interesting and important facts of their chosen topic.
- Students are able to sequentially order information (i.e., beginning, middle, and end) to demonstrate that they have learned to explain their topic of interest logically.
- Students are able to orally report on a topic of interest in a clear manner.
- Students are able to practice creating slogans as a method to capture a viewer's attention.

#### Activities

##### Fiction

- Students create simple sets and props and act out a production based upon their storyboards.

##### Non-Fiction

- Students are able to present to the class a report based on simple research they have conducted in a “news program” style. The teacher can act as the reporter asking the “experts”—the students—questions about their topic.
- Working with a single topic of interest, the class brainstorms everything they know about it. With the teacher, they decide what they think are the five most important facts about the topic. From this list, they choose what they feel is the most exciting piece of information they can share about this topic as an opening fact to start their news story. Once they have determined their opening fact, they put the remaining four facts in order of importance and practice “reporting” on their topic in the style of a news program.

##### Advertising

- The class brainstorms everything they know about a specific product. With the help of the teacher, they choose the 10 most interesting and exciting ideas about their product. Using this list, students write a simple poem of three to five lines of rhyming phrases to advertise their product. Students work in small groups to create a musical jingle using the words from their poem. Students can use familiar melodies to create their jingle.
- Using the list generated above, the students can vote on one piece of information they think is the most important to tell their audience of buyers. Once a piece of information has been chosen, students can work individually or in small groups to create a one-line slogan or catch phrase for their product.

# TELEVISION/Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

#### FOCUS ON DIRECTING:

- Students will be able shoot a scene using a camcorder allowing for more than one take of each scene to be done.
- Students will experience collaborative learning by taking and applying direction from the teacher.
- Students will take leadership positions in news reporting activities as they explore the role of the director.

### Activities

#### Fiction

- Students take turns playing the role of the director by using a camera and recording multiple versions of a simple story which other students will act out (e.g., “Goldilocks and the Three Bears”). Students may shoot the story as a comedy, a scary thriller, and a telenovela (i.e., limited-run television serial melodrama).

#### Non-Fiction

- Students decide as a class on three questions they would like to ask their classmates, such as: What is your favorite color? Do you have any pets? What do you like to do for fun? Once the three questions have been established, students work in pairs interviewing each other. After the interviews have been completed, students report back to the class, sharing the information they have learned about their partners with the class.
- Students interview their partner “on the air” in their “newsroom studio” with fellow classmates functioning as an audience. The teacher can record these interviews with a camcorder that can be viewed later by the class. Teachers and students can create a simple rubric of effective interview techniques for reference when viewing videos.

#### Advertising

- Students identify and discuss the different jobs involved in creating a commercial (e.g., the writers; producers; directors; camera, sound, and lighting operators; and actors). Using the classroom as a simulated studio, they explore the purpose of each job.
- The teacher chooses a popular slogan from a television commercial that is currently airing. In small groups, the students work together to prepare the most interesting, exciting interpretation of that slogan. This can involve singing, dancing, dramatization, or visual aids that they will share with the class or on camera.

# TELEVISION/Strand 1: Making Moving Images

Production *continued*

## Production Indicators

### FOCUS ON TECHNICAL FILMMAKING:

- Students are able to shoot a simple television production with the help of their teacher.
- Students understand that lighting and sound techniques are elements of television production, and that they help create a successful final product.
- Students understand and can explain what cue cards are and how they are used when filming a television commercial.
- Students understand and can identify the basic parts of a camcorder and microphone and how to operate them.
- Students understand the proper way to handle and take care of equipment.

## Activities

### Fiction

- Students shoot a two-scene story in sequence. They make set and prop changes between scenes, with all editing “in camera” (i.e., editing as you film and not after shooting is over).

### Non-Fiction

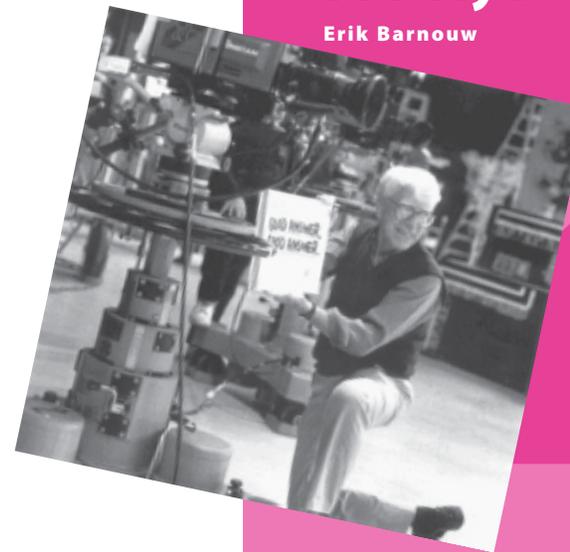
- Each student practices turning the camcorder on, looking through the view finder, recording a few seconds of footage, and turning it off.
- Each student practices recording one of their peers speaking into the microphone of a tape player.
- Students watch their teacher read a story aloud to them and then watch a videotaped recording of the reading, comparing, and contrasting the two versions.

### Advertising

- Using poster board to create cue cards, students will reproduce commercial copy provided by their teacher and practice reading it from a distance—both to the class and to the camera—while the teacher records them on tape.

“The luminous screen in the home carries fantastic authority. Viewers everywhere tend to accept it as a window on the world ... . It has tended to displace or overwhelm other influences such as newspapers, school, church, grandpa, grandma. It has become the definer and transmitter of society’s values.”

Erik Barnouw



## TELEVISION/Strand 1: Making Moving Images

### Post-Production

*Students understand that assignments and projects can be revised and finalized, and that the end result can be presented to others.*

#### Post-Production Indicators

- Students understand the basic concept of a sound effect, and identify some of the sounds they hear when they are watching television (e.g., clapping, a laugh track).
- Students understand the purposes of promoting a television production, such as gaining a wider audience, and the commercial benefits, such as advertising dollars and revenue.
- Students are able to identify and articulate techniques they discovered to be effective for selling a product.
- Students are able to identify and discuss what they liked about researching and reporting, and what they found challenging.
- Students present their projects to other classrooms and teachers.

#### Activities

##### Fiction

- Students create a portrait of their favorite television character. Each student will present the picture to the class and talk about the character (e.g., appearance, personality traits). Following this exercise, each student brainstorms a simple tagline that can be incorporated into the drawing to better represent the character.
- Students view a brief segment of a television show with sound, and then put it on “mute.” Students engage in a dialogue about the experience and what they learned about the importance of sound in television.

##### Non-Fiction

- Students present their work to other classes and teachers.
- Either working as a class or individually, students decide on a title for their “news show” and create pictures to advertise the show.
- If the class has taped their “news reports,” they can create a closing credits page where they list the titles of the jobs and who performed them.

##### Advertising

- Students can create an advertising gallery that displays advertising slogan posters, cue cards, jingles, and product boxes for the whole school community to see.

“A good basic selling idea, involvement and relevancy, of course, are as important as ever, but in the advertising din of today, unless you make yourself noticed and believed, you ain’t got nothin’.”

Leo Burnett

## TELEVISION/Strand 2: Literacy

### Vocabulary and Concepts

*Students understand the fundamental concepts and vocabulary involved in the making of television.*

#### Indicators

- Students understand that television is made up of moving images.
- Students understand that television is a tool for communication.
- Students are able to identify the basic components that make up a television program—images and sound—and describe how they are used to tell a story.
- Students are able to use basic vocabulary associated with television making, such as:
  - » video
  - » camera
  - » lighting
  - » actor
  - » background
  - » setting
- Students are able to use vocabulary associated with sound, such as:
  - » music
  - » dialogue
  - » sound effects

#### Activities

- Students create a two-page flipbook in order to understand how television is made up of moving images. On one page, students draw a simple picture. Place the second piece of paper over their picture and trace the picture, changing a few elements of their drawing. Teacher demonstrates lifting the paper back and forth quickly in order to see the beginnings of a moving image.
- Download thaumatrope templates from the Internet to create a demonstration of moving images. Students may also participate in this activity by identifying and creating other simple moving image projects.
- Read a storybook together as a class. Go back to a specific page and discuss how it would be different if it were a television program. Discuss where and how they could use dialogue, music, and sound effects.

“Television was the most revolutionary event of the century. Its importance was in a class with the discovery of gunpowder and the invention of the printing press, which changed the human condition for centuries afterward.”

Russell Baker

## TELEVISION/Strand 2: Literacy

### Critical Viewing/Analysis

Students articulate their observations and identify emotions when watching a television program.

#### Indicators

- Students are able to differentiate and categorize different types/genres of television programs (e.g., sitcom, talk show, news program).
- Students understand the basic characteristics of the television genre they are viewing.
- Students are able to summarize a plot in basic terms (i.e., beginning/middle/end and climax).
- Students are able to identify the characters, setting, plot, and conflict in a given television program.
- Students are able to recognize and articulate an emotional response to a particular program and/or television character both orally and in writing.



#### Activities

- Students choose a television program to view. They report on the experience answering the following:
  - » What type of show was it? (genre)
  - » What happened on the show? (plot)
  - » What did/didn't they like about it? Why? (emotional response with supporting evidence)
- Watch a television program together as a class and identify the "5 Ws" (who, what, why, where, when) for individual scenes and the whole story.
- Watch clips from *Sesame Street* or *The Muppets* and discuss the use of puppetry on television. In addition, students can craft puppets out of paper bags or other materials and create their own script and presentation.
- Students identify a television program they watched during the week. Ask them to choose their favorite character and draw a picture of that person/creature/animal. When the drawings have been completed, students share their work with the class and talk about the character they chose, describing character traits, such as personality, physical appearance, etc. Other students can ask questions about the presenter's choice and draw comparisons with their own choices using a Venn diagram.
- Show students a television program and press "pause" at the climactic moment of the conflict. Then have students make oral predictions about what they think is going to happen next, or have them draw a picture and design what they think is going to happen next. Use this activity to introduce the concept of a storyboard.

“Television is a powerful medium that has to be used for something better than sitcoms and police shows. On the other hand, if you don't recognize the forces that play on what people watch and what they don't then you're a fool and you should be in a different business.”

Roone Arledge

**Critical Viewing/Analysis** *continued**Students define and identify commercial advertising.***Indicators**

- Students are able to identify and discuss television commercials they have seen.
- Students are able to describe, in basic terms, the information they learn from commercials and the purpose of commercials.

**Activities**

- As a class, brainstorm and make a list of all the places advertisements appear. Ask all the students to count and keep track of all the advertisements they see between the time they leave school and the time they come back the next morning. Tally and come up with the average advertisements that each student sees and the total number of advertisements the entire class sees. These numbers can be used as a platform to discuss the role that advertising plays in our lives.
- Choose an ordinary object (e.g., a pen, a pencil, a piece of paper) and have students work in small groups to create presentations to “sell” that object. As a group, students can present their sales pitches to the class.

**Critical Viewing/Analysis** *continued**Students define and identify non-fiction television programming.***Indicators**

- Students are able to discuss and recall information that they have seen or heard on the news.
- Students are able to discuss what types of stories are covered on the news and how these stories can make us feel when we are watching them.

**Activities**

- As a class, brainstorm the different ways information is shared exploring the similarities and differences of information shared in the classroom, a community, a city, a state, a country, and the world.
- Using a children’s book, the teacher will read some of the book to the students in a normal tone, and also read it as if it were a “news flash.” Discuss with the class the differences and similarities between the two styles. Why does the “news flash” style make us react differently to the information than when it is read in a normal tone?



## TELEVISION/Strand 2: Literacy

### Television History

Students understand that television is a recent medium with a history of its own.

#### Indicators

- Students are able to explore and articulate their ideas about how information was communicated pre-television.
- Students understand and can discuss that television has changed the way people live.
- Students can identify broad differences between early television technology and current technology.

#### Activities

- Watch a television program from the 1950s, such as *Felix the Cat*, *Dennis the Menace*, or *Popeye*, and a contemporary children's program, such as *Dora the Explorer*, *Arthur*, or *Hannah Montana*. Students compare and contrast the two types of programs, identifying the basic differences in how television looks and sounds (e.g., black and white versus color, sound quality).
- Assign a "no television day" and have students discuss in class what it was like to spend the whole day without television. Make a list of the activities they did instead of watching television. What are the good and bad things about having no television?



## TELEVISION/Strand 3: Making Connections

*Students extend their understanding of television by connecting it to learning in other disciplines, and realize that television can be used in a variety of contexts.*

*Students connect television and the moving image to their own personal experience, community, and society through an exploration of themes, culture, and history.*

Indicators	Activities
<p><b>Connections to the Arts:</b></p> <ul style="list-style-type: none"> <li>By watching television programs, students are able to recognize how various art forms (dance, music, theater, and visual arts) influence and enhance a program and its production values.</li> </ul>	<ul style="list-style-type: none"> <li>As a class, students watch a television program that uses different art forms to tell a story or convey a message (e.g., <i>Sesame Street</i> or <i>Mister Rogers</i>). Afterwards, ask students to talk about their favorite scene and to identify elements of dance, music, theater, or visual arts found in the program.</li> <li>Students are assigned by the teacher to bring in the packaging of a product they have at home that they really like (cereal box, cookie package, or a candy wrapper). Students will be asked to explain why they like the packaging, thus generating a conversation about color, design, shape, and font.</li> <li>Students invent a cereal and design their own cereal box using an empty cereal box and colored paper, markers, glitter, paint, or other art supplies. Students should be able to discuss why they chose to design it the way they did, and justify how their artistic choices were made so that others would want to buy it.</li> </ul>
<p><b>Indicators</b></p> <p><b>Connections to English Language Arts:</b></p> <ul style="list-style-type: none"> <li>Students are able to identify and discuss the basic differences between a fiction and non-fiction television program.</li> </ul>	<p><b>Activities</b></p> <ul style="list-style-type: none"> <li>Have students watch an excerpt from a fiction television program and non-fiction television program (e.g., <i>Hannah Montana</i> and <i>The Ellen DeGeneres Show</i>). Engage the class in a group discussion about the differences they see.</li> </ul>
<p><b>Indicators</b></p> <p><b>Connections to the Social Sciences:</b></p> <ul style="list-style-type: none"> <li>Students understand that television can provide information about history, and that they can watch actual historical events on television.</li> </ul>	<p><b>Activities</b></p> <ul style="list-style-type: none"> <li>As a class, students watch an excerpt of a famous event that took place in history (e.g., the first manned lunar landing, Martin Luther King's "I have a dream" speech). Students are asked whether this is a real or make-believe event and what evidence they can provide to support their opinion.</li> </ul>



## TELEVISION/Strand 3: Making Connections

### Connections *continued*

#### Indicators

##### Connections to Science/Math:

- On an emergent level, students understand that television is a medium with scientific elements.

#### Activities

- In groups, conceive a storyboard about a relatively simple subject (e.g., where snow comes from, how to properly recycle, what happens when water freezes/boils). Research the issue. Determine what important elements are needed to share this knowledge through a video sequence (e.g., a personality, voice-over, drawings, photographs, words, music).
- Students and their parents keep a log of how much television they watch in a day and which shows they watch. Compile all the results from the class, discuss, and display them in the classroom in a graph or chart.

#### Indicators

##### Connections to Self/the World:

- Students are able to identify with the people and characters they view on television, and respond to a television program by means of observation and imagination.
- Students experience different types of television programming and recognize that television, regardless of place and culture, can inform us about ourselves and our community.

#### Activities

- Students prepare a brief oral report about their favorite character on television. Students will be asked to list the ways the character they chose is or is not similar to them. The similarities and differences can be charted in a Venn diagram.
- See the creating-a-character activity in Grade 5, Strand 3, Connections to Self/the World on page 92.

## TELEVISION/Strand 4: Community and Cultural Resources

*Students broaden their understanding of television through visits to museums and exploration of resources that curate and exhibit the history and making of television.*

### Indicators

- Students apply their own experiences with television to the information on display when visiting moving image-focused museums and organizations (e.g., Museum of the Moving Image).

### Activities

- Plan a field trip to a museum that exhibits the history and making of television and ask each student to choose one new piece of information that they learned while they were there. When they return to school, have each student give a brief oral report on their topic. Suggestion: As a class, create a summary collage or wall chart of students' experiences to preserve the information and make it useful in the future. Also, once students share their learning, a graph or bar chart could be created of the things remembered most.
- Take students on a tour of the school's television studio, a neighboring school's studio, or a professional television studio. Ask students to report back. For example: What was their experience like? What equipment did they see and what were their functions?

*Through school partnerships and interaction with professionals, students learn how to analyze television programs and the basic steps involved in television production.*

### Indicators

- Students participate in short- and long-term television residency programs as part of their school's moving image program.

### Activities

- Plan a short- or long-term residency for your classroom that supports your moving image program and offers additional media-making activities such as the creation of public service announcements (PSAs), storyboards, or short videos designed for television.



## TELEVISION/Strand 5: Careers and Lifelong Learning

### Career Awareness

*Students are introduced to possible careers in television.*

#### Indicators

- Students demonstrate a basic understanding of the jobs involved in television production, including the following:
  - » actor
  - » writer
  - » director
  - » newscaster
  - » camera and sound positions
  - » editors
  - » set designers
  - » costume designers

#### Activities

- Students create a simple newscast production with each student assigned to different roles and responsibilities. For example, some students create news stories, weather, sports, etc.; others perform for the camera; while others are “behind the camera.” Afterwards, students discuss what they liked and didn’t like about each of their jobs, and identify which job they would most want to do and the specific reasons why.

### Career Preparation and the Development of Lifelong Learning

*Students develop an enjoyment of different kinds of television programs and cultivate the skills necessary to understand and appreciate television.*

#### Indicators

- Students demonstrate critical viewing skills by being able to:
  - » summarize the story of a television program.
  - » identify basic themes of a television program.
  - » relate key pieces of information they learned by watching a television program.
- Students will be able to articulate their likes and dislikes by:
  - » verbally describing elements of a television program they enjoyed or did not enjoy.
  - » comparing their responses to a television program to similar books, movies, songs, and other artworks.

#### Activities

- Students draw a picture of a character from their favorite television show. In class, they give presentations in which they explain:
  - » Why did you choose this show?
  - » What is this character’s role in the show?
  - » What makes this character special?
  - » Do you have a favorite episode that involved this character? If so, what happened?
  - » Afterwards, students make up their own stories involving this character.

## TELEVISION/Strand 1: Making Moving Images

### Pre-Production

*Students are familiar with the basic steps involved in planning a television production.*

#### Pre-Production Indicators

- Students are able to create basic open-ended stories for their fictional projects.
- Students are able to develop a simple storyboard using basic visuals and dialogue.
- Students are able to work in small groups to form a production team, including actors, a director, camera operators, and a crew member in charge of costumes and props.
- Students are able to synthesize information acquired through research and apply it to the development of an advertisement segment for television.
- Students are able to conduct research to explore their community and the issues relevant to it.
- Students will be able to practice and refine their reporting skills by interviewing family members, peers, or teachers.

#### Activities

##### Fiction

- Students collaborate on a simple script for a television production in the style of one of their favorite sitcoms based on a piece of literature they are studying.

##### Non-Fiction

- Students work together to create a script for a news program that relates to issues relevant to their home or school community.
- Students work in groups to create an educational program about nutrition, with each group researching a different aspect of nutrition. Possible topics could include food pyramids, recipes, calorie counts, vitamin contents of certain foods, or exercise tips. This program can be recorded by the teacher and shared with other classes.
- Students work in small groups to choose a specific story of interest from a newspaper. Students revise, rehearse, and prepare the article as a news program.

##### Advertising

- Students work together to create a simple script and storyboards for a television commercial that advertises a product they are familiar with (e.g., a cell phone, an iPod, a television).
- Students create the concept, script, and storyboard for an infomercial about a beneficial health product they invent.

**Upper elementary school students are developing more advanced English-language skills to express themselves and to acquire content knowledge. At this age, team building and cooperative learning are important to students' social development and academic achievement. The *Blueprint for the Moving Image* focuses on tasks that use content from other academic domains and draws on students' prior knowledge and experience as they work collaboratively on their projects. Teachers continue to have a great deal of input in all phases of moving image production. Upper elementary students learn to use computer hardware and software to import simple programs and edit their projects.**

## TELEVISION/Strand 1: Making Moving Images

### Production

*Students explore the software and hardware available for the creation of television productions.*

*Students understand that collaboration is inherent to the development and creation of a television production.*

#### Production Indicators

##### FOCUS ON STORYTELLING:

- Making use of simple software programs (e.g., iMovie), students create computer-generated storyboards to create basic sets and shoot their television projects on a hand-held digital camcorder.
- Students are able to develop a simple timeline to help them plan their television projects.
- Students are able to create visual aids and cue cards to supplement their advertisement or PSA.

#### Activities

##### Fiction

- Students collaborate on a short script with two possible endings. Students incorporate different basic narrative structures (e.g., romance, action) and styles (e.g., lighting) into each version of the story, and shoot them with simple hardware (e.g., a hand-held digital camcorder).

##### Non-Fiction

- Students create a storyboard and sets, and then shoot a news program based upon research and interviews they have conducted with their family members and classmates.
- Students create sets and work with a camera to shoot a “morning program” (e.g., the *Today* show), which addresses current events and stories of interest in their school community and the community at large.
- Students hand-draw or use simple graphic software to create charts, graphs, or bulleted lists to reinforce the factual information provided in their news reports.

##### Advertising

- Working with a specific product, the class brainstorms everything they know about it. With the teacher’s help, they then list the 10 most interesting, exciting, and persuasive pieces of information that pertain to their product. Next, they make a list of 10 descriptive adjectives that could be used in reference to the product. Using these lists, they decide which words should be repeated for emphasis. Working with the school music educator, they come up with a simple tune. They then work in small groups to create a jingle to go along with the tune, using words and ideas from their list. These jingles can be presented live to the class or other classes, or can be recorded.

“This instrument can teach, it can illuminate; yes, and it can even inspire. But it can do so only to the extent that humans are determined to use it to those ends. Otherwise it is merely wires and lights in a box.”

Edward R. Murrow

# TELEVISION/Strand 1: Making Moving Images

## Production *continued*

Production Indicators	Activities
	<ul style="list-style-type: none"> <li>■ Students create scripts, storyboards, and sets and shoot a news program based upon a product they have researched.</li> <li>■ Students hand draw charts, graphs, or bulleted lists to reinforce factual information provided in their commercials.</li> <li>■ Students choose or create music that they think is appropriate to score or underscore their product's commercial.</li> </ul>
Production Indicators	Activities
<p><b>FOCUS ON DIRECTING:</b></p> <ul style="list-style-type: none"> <li>■ Students experiment with a camera, practicing with different positions and angles while shooting their television productions.</li> <li>■ Students have a basic understanding of how different television genres appear on screen.</li> <li>■ Students experiment with different audio methods, such as using a hand-held microphone or a lavalier.</li> <li>■ Students are able to work in small groups, taking on the various roles and responsibilities of a production team.</li> </ul>	<p><b>Fiction</b></p> <ul style="list-style-type: none"> <li>■ In small groups, students form a production team. Each student will have an opportunity to play the role of the director, while the rest of the team will adopt other roles. As the director, each student will lead the production by having multiple takes of a scene shot, changing camera positions, and working with the actors.</li> </ul> <p><b>Non-Fiction</b></p> <ul style="list-style-type: none"> <li>■ Students shoot multiple takes of a news segment, changing camera position as well as reporting styles in between takes. If possible, and with a teacher present, the filming can also be done “on location,” getting first-hand interviews with people and shots of environments.</li> </ul> <p><b>Advertising</b></p> <ul style="list-style-type: none"> <li>■ Students shoot multiple takes of a commercial, changing camera position and line delivery in between takes.</li> <li>■ Working in small groups to film their commercials (with adult supervision), one student in each group is assigned to be the director. The director is responsible for assigning roles and duties to the rest of the group in order to complete filming of the commercial.</li> </ul>

# TELEVISION/Strand 1: Making Moving Images

Production *continued*

## Production Indicators

### FOCUS ON TECHNICAL ASPECTS:

- Students understand and can articulate the technical elements of light and sound that are essential to a successful television production.
- Students (with the help of a teacher) are able to shoot a simple television production.

## Activities

### Fiction

- Students shoot multiple takes of the same scene, changing the camera's position for every take. Some camera positions should be "bad"—poorly lit, capturing backgrounds that are not a part of the set, etc. Other camera positions should be "good"—capturing a range of different angles, a good combination of artificial and natural light, etc. After this exercise, engage the class in a discussion about why certain takes were more successful than others and the impact this would have on a real production.

### Non-Fiction

- Students craft a simple news report about a local issue they have researched online or in newspapers. They will shoot "on location" and interview people on camera.

### Advertising

- Students shoot a multiscene commercial, doing at least two takes of each scene.

# TELEVISION/Strand 1: Making Moving Images

## Post-Production

*Students understand that a series of crucial steps must be taken in order to prepare a television production for presentation/broadcast.*

### Post-Production Indicators

- Students will be able to review the material they have shot and make basic editing decisions.
- Students will be able use a basic sound-editing software program to select simple sound effects and music options for their television projects.
- Students understand and can discuss the many methods they can use to publicize and screen their work.
- Students are able to share work with other classrooms and/or a local community access channel.

### Activities

#### Fiction

- Students work in pairs and take turns experimenting with simple editing software programs such as iMovie. They become familiar with the basic tools they can use to edit their television projects, and work together to complete a simple editing assignment.
- Students work in small groups to create posters and flyers (by hand or on a computer) that advertise their television projects.

#### Non-Fiction

- Students create promotional materials, including a simple trailer or preview, for the show they have developed.

#### Advertising

- Students create a commercial production contest and screening that involves other classes, grades, or the whole school community. After all the commercials have been screened, students can vote for their favorite and give out awards in a variety of categories (e.g., Most Creative, Funniest, or Most Persuasive).



## TELEVISION/Strand 2: Literacy

### Vocabulary and Concepts

*Students understand the specific compositional elements and vocabulary involved in the making of television.*

#### Indicators

- Students understand and articulate that television is a collaborative medium that involves multiple creative, technical, and business components.
- Students are able to identify specific techniques used in television filming: camera shots, camera angles, and perspective/point of view.
- Students are able to identify specific techniques used for television sound: dialogue, score, underscoring, and voice-over.
- Students are able to differentiate among the various television networks and the types of programs they offer.

#### Activities

- As a class, brainstorm and make a list of all the television networks that students and their families watch. Using this list, they identify what characterizes and differentiates one network from another. For instance, Disney has programming for children, while CNN has news programming.
- Students work with a well-known story, such as a myth or fable, to create a plot-oriented flipbook or series of storyboards outlining the story. Students can use drawings, photos, or images cut out from magazines and newspapers to create their storyboards.
- Students write an original story and then use the activity above to transform it into a television flipbook or series of storyboards.
- Students watch a television program as a class, turning off the volume and experiencing the program or clip without sound. Students will:
  - » identify what is going on based on the visual images.
  - » choose a segment of the program and script dialogue for the scene.
  - » experiment with different types of music supporting the visual images.
- Students define the following advertising terms and identify them in a series of television commercials that the class will view:
  - » slogan or tagline
  - » jingle
  - » branding
  - » logo
  - » target audience



## TELEVISION/Strand 2: Literacy

### Critical Viewing/Analysis

*Students exercise constructive and analytical responses to television programs using observable evidence and knowledge of television devices to support their opinion.*

#### Indicators

- Students are able to actively view and respond to a television program using the appropriate television vocabulary.
- Students are able to differentiate between television that represents and documents reality versus that which depicts fiction.
- Students understand and articulate genres of television, such as animation, drama, comedy, sitcom, talk show, news program, game show, advertisement, reality show, sports program, or soap opera.
- Students are able to identify the structure and style of serial narratives.
- Students are able to identify and articulate the basic underlying themes in television programs.
- Students are able to identify the basic strategies used to persuade and inform, and differentiate between the two tactics.

#### Activities

- As a class, compare, contrast and list the characteristics of the following television genres and formats:
  - » news
  - » sitcom (situation comedy)
  - » drama
  - » soap opera
  - » reality show
  - » talk show
  - » game show
  - » mystery/suspense
  - » sci-fi (science fiction)
- As a class, choose one serial narrative program to watch weekly for one month. Students keep a journal about one character on the program and observe and record what actions the character takes each week (e.g., the mood of the character, the way in which the character relates to the people around him/her, and ways in which the character grows and changes). Students present their findings at the end of the month orally, in writing, and/or with visuals.
- As a class, choose one theme or idea that interests the class (e.g., social issue, personal issue, classroom issue, or family issue). Divide the class into groups. Each group will be responsible for using that theme to write a teleplay in a specific genre: soap opera, commercial, sitcom, drama, or talk show. Students present the draft script to the class.
- Students watch a one-hour program on a single television network and track, in writing, the commercials that are shown during the program. Students analyze and report on the target audience for the commercials—why these commercials are shown on that particular network, how persuasive they are, and what kind of advertising techniques and vocabulary are used.
- Pass out print newspapers and have students read a specific article about a current issue. Then, show them a televised news report on that same issue. In a class discussion, compare and contrast the difference between the two with respect to format, informational content, style, and emotional impact.

## TELEVISION/Strand 2: Literacy

### Critical Viewing/Analysis *continued*

*Students demonstrate understanding and express personal opinions about the persuasive techniques used in television advertising.*

#### Indicators

- Students will be able to identify and experiment with the tools and strategies that advertisers use in television commercials to persuade, such as humor, a jingle, slogans, bandwagon, hard sell, suspense, and exaggeration.
- Students will understand and be able to explain “market research” and “target audience” and their roles in television advertising.
- Students will be able to conduct simple simulated market research in the classroom to explore the audience for a given product.
- Students will be able to identify which strategies and techniques help present the information they want to advertise in the most persuasive way.

#### Activities

- Decide on a simple product (e.g., cereal, soda, or cookies) about which to conduct in-class market research. Students will design a survey that asks questions concerning personal preferences related to this product. Using the data gathered from the survey, students determine what characteristics their product needs to have to be desirable and how it should be advertised in order to reach the largest number of people in the class.
- Based on the market research project above, students hold a “casting call” to choose the actors for the commercial who they think will be most appealing to the target audience.
- Conduct a blind “taste test” with the class comparing two competitive brands (e.g., Pepsi and Coke). Students monitor and record the results of the test, and discuss how this exercise could be used as a persuasive advertising tool.
- The class brainstorms lists of popular product brand names (e.g., Geico, Nike, McDonald’s, Subway, Burger King). The students then identify the brand’s slogan. Alternatively, the list can contain the slogans and the students have to identify the brand to which they are attached. Students discuss what slogans convey about the products they represent. Students create a slogan for their class.

## TELEVISION/Strand 2: Literacy

### Television History

Students examine television's history to understand it from both social and cultural contexts.

#### Indicators

- Students are able to recognize television as a major tool for mass communication.
- Students are able to examine and articulate the role of television and its impact on society.
- Students are able to differentiate, both orally and in writing, between a "classic" and a contemporary television program.

#### Activities

- As a class, students listen to a classic radio drama, such as *The War of the Worlds*, *The Shadow*, *The Lone Ranger* or *Superman*. The class can discuss the role of radio as a major form of entertainment prior to television and compare and contrast the two.
- In groups, students will interview people in different age ranges—preferably 20-40, 40-60, and 60-80—and report back on the memories and experiences each age group has had with television and other forms of broadcast, such as radio or the Internet.
- As a class, brainstorm and make a list of historic events students have watched on television, such as September 11, Hurricane Katrina, the Olympics, or the 2008 presidential election.

“Create your own visual style ... let it be unique for yourself and yet identifiable for others.”

Orson Welles



## TELEVISION/Strand 3: Making Connections

*Students are aware that television is an artistic, personal, technological, and educational tool that can be used to explore and learn other disciplines.*

*Students connect television and the moving image to their own personal experience, community, and society through an exploration of themes, culture, and history.*

Indicators	Activities
<p><b>Connections to the Arts:</b></p> <ul style="list-style-type: none"> <li>Students recognize how other art forms (dance, music, theater, and visual arts) enhance their experience of television and their understanding of the story or message that is being conveyed.</li> </ul>	<ul style="list-style-type: none"> <li>Students watch examples of television programs that include dance and song. Discuss how the performance aspect helps convey emotions (e.g., happiness, sadness, anger) and whether they enhance the program.</li> <li>Students listen to various kinds of music and identify what the mood of the music is and when and how it could be used in a television program as primary music or underscoring.</li> </ul>
<p><b>Connections to English Language Arts:</b></p> <ul style="list-style-type: none"> <li>Students are able to identify, discuss, and write about the messages and information that they obtain from viewing certain television programs.</li> </ul>	<ul style="list-style-type: none"> <li>Students watch a 30-minute news program or sitcom, and prepare a brief summary of what they watched, including a plot outline and character list. Students provide a personal statement about the program with supporting evidence explaining how it relates to their own lives.</li> </ul>

# TELEVISION/Strand 3: Making Connections

## Making Connections *continued*

### Indicators

#### Connections to the Social Sciences:

- Students will be able to discuss and report on what they learned about a particular time period and the culture of that time by viewing a particular television program.

### Activities

- Show the class an excerpt from an older news program and an excerpt from a current one. Ask students to observe the similarities and differences including:
  - » graphics
  - » sound effects
  - » point of view
  - » messages
- Students compare sitcoms from different television eras (e.g., *The Honeymooners*, *I Love Lucy*, *Happy Days*, *Friends*) and discuss the differences they see (e.g., black and white versus color, picture quality, use of language, costumes).

### Indicators

#### Connections to Science/Math:

- Students are able to identify and discuss in basic terms how television is both an artistic and technological medium.

### Activities

- Have students watch a program on the Discovery Channel and discuss what they saw and heard. They should identify the technological elements of television that helped enhance the program (e.g., camera, microphones, camera lens, sound equipment), and explain what they liked or disliked, giving supporting evidence.

### Indicators

#### Connections to Self/the World:

- Students recognize that television offers multiple perspectives of places, time periods, and cultures that can inform us about ourselves and our lives.
- Students understand that television viewing is a subjective experience and that there can be many personal opinions about a given program.

### Activities

- Groups of students prepare questions and interview someone from another culture or generation. They record the answers and share the interview with their classmates and teacher in the style of a news reporter.
- Have each student in the class create his/her own written character for a group television project. Students can use traits from people they know and should write a description of the person using a prepared template of questions. For example: Are they male? Female? Young? Old? What is their hair color? Hair length? Eye color? Personality? Typical dress? The written descriptions should be exchanged with other students in the class. Each student will attempt to draw the written description, exaggerating the features. Display the finished work and see if students can identify their original written character.



## TELEVISION/Strand 4: Community and Cultural Resources

*Students explore the connections between television and their own lives by visiting museums and other resources that curate and exhibit the history and making of television.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to explore museums, educational centers, and libraries as resources for increasing their knowledge of the history of television and the basic technology involved in its creation (e.g., The New York Public Library, Museum of the Moving Image).</li> <li>■ Students are able to tour a network television studio or a newsroom studio to expand on their knowledge of the technical, commercial, and creative components that are essential to the making of television.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students research all of the New York City museums and organizations open to the public that exhibit the history of television. Students report their findings with brief descriptions for each museum or organization identified.</li> <li>■ Students tour a local network television studio, preparing questions in advance to ask the professionals. For example: Who writes the news that is reported? How does the weather screen work? What happens if one of the reporters makes a mistake during videotaping or on air?</li> </ul>

*Students understand that television production can be a vehicle to explore their immediate environment, communities, and neighborhoods.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students will be able to research and explore a local community topic through television and online resources.</li> </ul>	<ul style="list-style-type: none"> <li>■ Working in small groups, students brainstorm about a local community or school topic they have viewed on television and prepare interview questions. Students choose a teacher, staff member, or parent to interview about the topic and share their findings with the class.</li> </ul>

## TELEVISION/Strand 4: Community and Cultural Resources

*Students will strengthen their understanding of the creative and technical elements involved in television by interacting with professionals through extracurricular resources and school partnerships.*

### Indicators

- Students participate in short- and long-term residencies with professional teaching artists that are integrated into the school's media program to enhance videomaking and television literacy.
- Students are able to participate in after-school short- and long-term residencies to support video making and television literacy.

### Activities

- Students research the television/media organizations that partner with the school to learn:
  - » the organization's purpose or mission.
  - » when the organization was founded.
  - » what type of work they produce.
  - » who their audience is.
- Students explore educational opportunities designed to encourage their interest in television at community media centers, museums, and recreational centers.

## TELEVISION/Strand 5: Careers and Lifelong Learning

### Career Awareness

*Students develop a basic understanding of the variety of employment opportunities open to them in the television industry.*

#### Indicators

- Students are able to describe elements of specific television jobs they would like and dislike and explain why.
- Students are able to identify that television demands the collaborative effort of many artists, including:
  - » development and network staff
  - » actor
  - » writer
  - » producer
  - » director
  - » newscaster
  - » camera and sound crew
  - » design staff (e.g., hair, make-up, costumes)
  - » marketing and publicity
  - » research (e.g., PBS children's programming, Discovery Channel)

#### Activities

- Students watch the opening and closing credit sequence of a television show, and write down every job they see listed. Each student is assigned a job to research, and gives a class presentation in which they describe the role each person plays in the television production process.

### Career Preparation

*Students develop the team-building and problem-solving skills necessary for work in the television industry and in other industries as well*

#### Indicators

- Students understand the collaborative nature of television production.
- Students are able to recognize the importance of planning for a television production and identify other tasks that require advanced preparation.
- Students demonstrate developing oral and written communication skills.
- Students are able to complete projects using limited resources in a set time period.

#### Activities

- Students mount their own sitcom. Jobs are distributed amongst the class. Some students write the script; others are actors; others build sets and find costumes; and some are "behind the camera." Afterwards, students write a short report about what they did, who their key partners were, and what they liked and did not like about their job with specific reasons why.

## TELEVISION/Strand 5: Careers and Lifelong Learning

### Lifelong Learning

*Students develop an enjoyment of different kinds of television programs and cultivate the skills necessary to understand, appreciate and critically analyze television, building their awareness of how it reflects the society in which we live.*

#### Indicators

- Students are able to describe, in written or oral form, the story, content, and theme of a television program.
- Students are able to identify and evaluate the evidence or argument presented in a television program.
- Students demonstrate an evolving understanding of their likes and dislikes by:
  - » citing in oral or written form specific elements of the television programs they enjoyed or did not enjoy.
  - » comparing their responses to a television program to similar books, movies or songs.
- Students are able to describe the basic role played by broadcast networks, cable networks, and public television.

#### Activities

- Students choose an episode of a television program they watch regularly, and do a “book report”-style review. They should summarize:
  - » key characters, distinguishing between recurring characters in the series and characters unique to this episode.
  - » major plot points, including a plot diagram.
  - » an overall critical assessment of the episode, referencing key elements of the plot and characters.
- Students watch a news program presented on a broadcast network, a cable network, and a public network, and compare and contrast elements of each (e.g., format, commercials, time elements).

## TELEVISION/Strand 1: Making Moving Images

### Pre-Production

*Students understand and articulate the need for a production plan when they prepare their television projects.*

#### Pre-Production Indicators

- Students are able to create a basic production plan and schedule.
- Students are able to develop basic storylines and scripts that fall into distinct television genres (e.g., sitcom, soap opera, drama series).
- Students are able to develop a sequential storyboard detailing the following:
  - » shot list
  - » camera angle
  - » camera movement
  - » mise-en-scène
  - » dialogue
- Students work collaboratively to create a small production team for their television projects, including actors, director, and camera operators, and any additional crew they deem necessary.
- Students understand they must select appropriate locations for their television productions.
- Students are able to make use of costumes and props, and build basic sets if necessary.

#### Activities

##### Fiction

- Students work in groups to create a basic script, storyboards, sketches, and sets for one of the following genres: humor/sitcom, drama, or docudrama. Students present their projects to the class.
- Students write a script for a 30-minute comedy episode and a 60-minute drama. Following this assignment, students engage in a class discussion about the similarities and differences between the two genres and the challenges they faced in writing them.

##### Non-Fiction

- Students work together to create a script, storyboards, segments, and sets for one of the following news genres: local, national, international, sports, entertainment, reviews, human interest, and comedy/parody (e.g., *The Daily Show* or *The Colbert Report*).

##### Advertising

- Students work together in small groups to create a script for an advertisement. They should have storyboards, cast talent, and create sets and wardrobe. Their commercial (or PSA) should use one of the following persuasive strategies: humor, suspense, bandwagon, exaggeration/hard sell, or celebrity endorsement.

**Middle school students are developing a strong sense of self and personal identity. They are avid consumers of television and Internet video. The *Blueprint for the Moving Image* focuses on self-discovery through video exploration. Students can create their own video that imitates existing television genre. Skill levels vary greatly at this stage. Some students will have their own pages on MySpace or other social networks. Many will understand how to post on YouTube or TeacherTube. The teacher will become more of a facilitator than in earlier grades. The technology available to the students is much more sophisticated and the presence of a moving image specialist will greatly increase student media experiences. Students at this stage are able to enter video contests with their finished product.**

# TELEVISION/Strand 1: Making Moving Images

## Production

*Students develop a working knowledge of the software and hardware they can use to create television productions.*

### Production Indicators

#### FOCUS ON STORYTELLING:

- Students are able to rehearse and shoot a multiscene production telling a story with multiple characters.
- Students understand that time is an essential element in the planning of an episodic television project.
- Students are able to use their technical knowledge to create news programs, advertisements and PSAs in a variety of styles to achieve a specific purpose or message.

### Activities

#### Fiction

- Students shoot one of their scripts, following their storyboards and the production schedules they established in pre-production.

#### Non-Fiction

- Students write, rehearse, and shoot a news program that presents two differing opinions or arguments about a given topic that has been researched. They use storyboards and production schedules that have been established in pre-production.

#### Advertising

- Students write, rehearse, and shoot two television commercials for the same product using two opposing techniques to persuade (e.g., humor and hard sell). As a class, discuss the effectiveness of each and the pros and cons of the specific techniques used. Discuss which techniques might be appropriate for various target audiences.
- Students choose an issue that directly impacts them at school (e.g., the school's recycling policy or nutrition policy), and have them create and film a PSA that addresses this issue.

# TELEVISION/Strand 1: Making Moving Images

## Production *continued*

### Production Indicators

#### FOCUS ON DIRECTING:

- Students collaborate to shoot their television productions in a visual style that corresponds to their selected genre.
- Students understand and can explain when to employ a single-camera setup versus a multicamera setup.
- Students are able to practice shooting multiple takes of each scene from a variety of camera positions.

### Activities

#### Fiction

- Students shoot multiple takes of a scene, using multiple cameras where appropriate, and getting master shots and close-ups for every scene.

#### Non-Fiction

- Students transform a written newspaper or Internet article into a scripted news program using scripts, storyboards, and production schedules to shoot the program. Students all work from the same article and choose a specific network's style to emulate, and make appropriate visual and audio choices based on that style.

#### Advertising

- Students choose a print advertisement from a newspaper or magazine and decide how they would change, enhance, or adjust the advertisement for television. Students create a script and shoot a television commercial that advertises the particular product that was the focus of the print ad.

### Production Indicators

#### FOCUS ON TECHNICAL ASPECTS:

- Students are able to prepare all title sequences and graphics.
- Students are able to use an expanded range of camera angles to enhance the quality of their television projects and work collaboratively to achieve creative camera shots and angles.
- Students understand and can explain why multiple microphones will ensure adequate sound recording.
- Students understand that lighting is an integral part of a television production and are familiar with the various techniques for manipulating natural and artificial light.

### Activities

#### Fiction

- Students shoot a multiscene story, changing lighting and sound recording equipment to best suit the position of the camera and the actors and objects in a given scene.

#### Non-Fiction

- Students shoot a multiscene story, changing lighting and sound recording equipment to best suit the position of the camera, the reporters, the background, and the multimedia visuals in the scene.

#### Advertising

- Students shoot a multishot commercial, changing lighting and sound recording equipment to best suit the position of the camera, the actors, the background, and the multimedia visuals in the scene.

## TELEVISION/Strand 1: Making Moving Images

### Post-Production

*Students are aware of the crucial tasks that are performed after shooting is complete in order to prepare a television production for presentation/broadcast and that the resulting project can be shared with and presented to others.*

#### Post-Production Indicators

- Students are able to review the material they have shot and make sensible editing decisions.
- Students are able to place scenes in sequential order, cutting between multiple camera positions within takes.
- Students are able to add titles, transitions, and rudimentary visual effects where appropriate.
- Students are able to explore and practice various sound effects and music choices for their television projects.
- Students are able to identify B-roll and pre-existing sounds to be used in their productions.
- Students are able to identify the methods they can use to publicize and screen their work.

#### Activities

##### Fiction

- Students employ an editing tool such as iMovie or Final Cut, and experiment by importing different clips to trim and cut together, adding titles, transitions, and various elements of a soundtrack.
- Students explore different sound-recording software programs, and practice recording voice-overs, sound effects, and music for their television projects.
- Students create promotional materials for a television project they have developed, such as posters, simple trailers, etc.

##### Non-Fiction

- Students use iMovie to add varied, previously existing sound elements (e.g., available music, canned sounds), and experiment with the effects of different soundtracks on the same image.
- Students use an editing tool such as iMovie or Final Cut to import clips, trim, and cut them together, adding titles, transitions, and various elements of the soundtrack.
- Students record voice-overs, sound effects, and music, and import these elements into their projects using sound recording software.
- Students create promotional materials, including a trailer or preview, for the television project they have developed.



# TELEVISION/Strand 1: Making Moving Images

Post-Production *continued*

## Post-Production Activities

## Activities

### Advertising

- Students use an editing tools such as iMovie to review multiple takes of the same shot, select takes to use, and place them in sequential order.
- Students use iMovie and add varied, previously existing sound elements (e.g., available music, canned sounds) to experiment with the effects of different soundtracks on the same image.
- Students record voice-overs, sound effects, and music using sound-recording software and import these into their projects.
- Students create print advertising materials and packaging to accompany their television commercials.



## TELEVISION/Strand 2: Literacy

### Vocabulary and Concepts

*Students apply television vocabulary and activate their knowledge of television devices through activities that are authentic and integral to television production.*

#### Indicators

- Students are able to recognize and identify specific technical choices (e.g., narration, lighting, sound) that have been made by a show's creator(s) in order to tell the story and/or convey information effectively and accurately.
- Students are able to identify and articulate the effects specific technical devices have on the viewer, or the effect they are meant to have on the viewer.

#### Activities

- The class will explore the role of the production designer by comparing an early television program with a contemporary one. Comparing and contrasting programs such as *Batman* or *The Lone Ranger* with programs such as *Heroes*—each program with readily identifiable heroes and villains—students will evaluate the production design choices made by the costumers and hair/make-up artists that clearly emphasize the qualities of these two types of characters. Students examine how stylistic choices have been made to send a visual message about specific characters. Some choices to consider are:
  - » style of clothes
  - » period of clothing
  - » color choices
  - » design choices
  - » hair styles
  - » make-up
- As a class, define and discuss specific strategies used by advertisers to persuade the viewer to be interested in their product. Using a series of television commercials, identify which strategies are being used and how effectively they are being used. Strategies to define and observe are:
  - » bandwagon (e.g., “Everybody is doing it, why aren't you?)
  - » mascot (e.g., the Geico gecko)
  - » humor (funny commercials are remembered more easily.)
  - » hype (e.g., repeating the same tagline so viewers can't forget it)
  - » ethos (e.g., having an attractive character or image to entice the viewer)
  - » pathos (emotional appeal—e.g., reminds you of a loved one who would be helped by the product, or the main character is happier after using the product)

## TELEVISION/Strand 2: Literacy

### Critical Viewing/Analysis

*Students further enhance their ability to critique television by applying analytical, technical, and business knowledge to the medium.*

#### Indicators

- Students are able to identify specific writing choices that have been made in order to convey information, a message, or a story effectively.
- Students are able to identify which genres are best suited to convey information, messages, or tell stories effectively.
- Students will be able to track and discuss a character and plot arc, identifying beginning-middle-end, climax, and resolution.
- Students are able to identify and articulate specific aesthetic values and tastes supported by observable/thematic evidence.
- Students are able to identify and discern the use of media messages (PSAs, consumer product advertisements etc.) and debate their effectiveness both orally and in writing.
- Students are able to differentiate between television programming and Internet programming, and debate the pros and cons of each. For example, where do the limitations in each media exist?
- Students are able to distinguish between television audiences and Internet audiences and debate the pros and cons of each. For example, what are the benefits and/or disadvantages of broadcasting your work to an online audience versus a television audience?

#### Activities

- Download a teleplay (a play written or adapted for television) or script for a dramatic television show from the Internet, or ask a locally produced television program (e.g., *Law & Order*) to donate old scripts/teleplays for the class to analyze. Students examine the formatting of the teleplay, looking for and identifying the following elements:
  - » exterior
  - » interior
  - » cut to
  - » tracking
  - » wide shot
  - » point of view
- Students choose a television program that they have strong opinions about, either for or against. They prepare debate points that support their feelings. Stage a mock debate/trial and have the students defend their arguments in front of the class.
- Students view and compare various forms of print media (magazines, print advertising, or newspapers) to broadcast media and discuss the ways in which each form is effective in communicating information to large groups of people. What are the benefits and deficits of each medium? Students may take a topic they are working on in another class and prepare a persuasive argument for it in both print and broadcast form.
- Students watch 30 minutes of news every day for a week, but on a different network/channel each day. Students record how each network/channel conveys the same or similar types of information and report on it. Students' reports should include clear evidence of four components:
  - » the audio track (what they hear)
  - » the visual images (what they see)
  - » the text (graphics, computer-generated visuals, etc.)
  - » message and point of view
- As a class, brainstorm ways in which we are able to see television programming without ever having to own a television set. Discuss and debate what this means for the future of television and the Internet.



## TELEVISION/Strand 2: Literacy

*Students refine their opinions and their understanding of the persuasive techniques used in television advertising.*

### Indicators

- Students are able to compare and contrast commercials in a variety of styles that use different types of persuasive techniques, and critique the effectiveness of each.
- Students are able to compare and contrast online commercials with television commercials.
- Students are able to define and identify product placement in television programming.
- Students are able to examine various public service announcements (PSAs) and compare the strategies used in them with those used in commercial advertising.

### Activities

- Divide the class into groups and assign each group a specific television network to watch between the hours of 7 p.m. and 9 p.m. Students record the commercials they see and analyze why these particular commercials are being shown during that time and with that specific program.
- Challenge students to choose a product that they think is uninteresting, such as aspirin or band aids, and create a television commercial that sells the product in the most exciting and interesting way. They can use visuals, music, humor, etc. to create their commercial.
- Students pick a social issue that is of personal relevance for use as a topic for a PSA. They create an oral presentation that argues some aspect of this issue and try to persuade the class to agree with them. As a class, discuss what information, techniques, and approaches they found most effective.

## TELEVISION/Strand 2: Literacy

*Students refine opinions about what material is newsworthy and/or how to make a topic newsworthy.*

### Indicators

- Students are able to critique multiple news programs in a variety of genres and compare their methods of communicating information.
- Students are able to define objectivity and subjectivity and discern how they are used in news reporting.
- Students are able to compare and contrast online news to broadcast news.

### Activities

- Divide the class into groups and assign each group a specific network, such as MSNBC or Fox News, on which to watch a news program for at least 30 minutes. Students report back to the class about the characteristics and the style of news programming of the network they were assigned.
- Students choose a topic that they find to be boring, such as algebra equations or geometry. Challenge them to create a news program that addresses the topic in the most exciting and interesting way. They can use visuals, music, humor, etc. to create this program.
- Students pick a social issue that is of personal relevance to them. They create an oral presentation that addresses this issue in an objective way and a subjective way. Students present both versions to the class and discuss the differences and similarities.

## TELEVISION/Strand 2: Literacy

### Television History

*Students explore the relationship between television and history.*

#### Indicators

- Students understand that television can mirror history, cultural, and societal behavior, beliefs, and prejudices.
- Students are able to identify and analyze the growth and change in television genres, trends, techniques, and technologies over time.
- Students are able to identify historical and contemporary events that are being experienced, or have been experienced by a global audience through television.
- Students are able to locate and view contemporary and historic television programs and video through the various archives that are available.

#### Activities

- Students research the term “stereotype” and, as a class, define the term and brainstorm a list of students’ favorite television programs. Using the class definition of stereotype and the list you’ve created together, examine and discuss which of the characters in these programs might be stereotypes and why.
- Choose three to five popular television shows ranging from the 1950s to the current day. Identify the stereotypes that exist in each program, and how these stereotypes/prejudices have changed, grown, or diminished over time.
- As a class, brainstorm and make a list of every historic event that students have watched on television, such as Hurricane Katrina, the Olympics, or the 2008 presidential election. Have students imagine and discuss how they would have learned about these events and felt about them had they not seen them on television and if television hadn’t been invented yet.
- Take a class field trip to an organization that exhibits the history of television—the Museum of the Moving Image or the Paley Center for Media, for example—and ask students to write a one-page report about what they learned about TV past and present that they didn’t know before.

“Television is the first truly democratic culture—the first culture available to everybody and entirely governed by what the people want.”

Clive Barnes

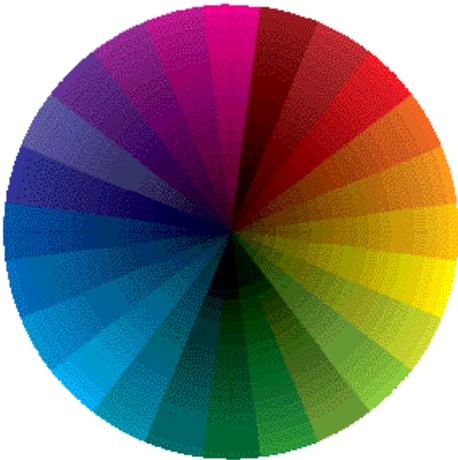
## TELEVISION/Strand 3: Making Connections

*Students understand that television is a personal and educational resource that can broaden their understanding of other disciplines.*

### Indicators

#### Connections to the Arts:

- Students understand and can articulate how different art forms are incorporated into the production of a television program, and how each art form helps viewers interpret and respond to the story or message.
- Students are able to articulate how non-fiction television programs can enlighten and inform viewers about the arts.



### Activities

- Students research at least three television programs (current or otherwise) that use art forms (dance, music, theater, and/or visual arts) to tell a story or convey a message. Engage students in a classroom discussion about how the exercise helped them understand the relationship of the visual and performing arts to the moving image.
- Students watch a program with the soundtrack and then without it, comparing the impact of the soundtrack on the program as well as on the viewers' response.
- Using a color wheel, pieces of construction paper, or paint chips, survey the feelings, images, or associations that students have to specific colors. This can be done by dividing students into groups with each group discussing a specific color and reporting back to the class. Each group should discuss what the color makes them think of, see, smell, hear, etc. Link this exercise to the color choices used in packaging, branding, logos, and commercial color-scheme choices.

### Indicators

#### Connections to the Social Sciences:

- Students are able to articulate the cultural and historical components of a fictitious television program and identify how these components create an artificial world.

### Activities

- Students watch a program of their choice on The History Channel and write a brief report about their viewing experience, identifying at least five elements of a re-enactment (e.g., costumes, setting, historical props). How are these re-enactments and other devices used to represent historical events? Students can research appropriate clothing for a particular period in history and compare it with the clothing worn in a production reflecting that period.

## TELEVISION/Strand 3: Making Connections

*continued*

Indicators	Activities
<p><b>Connections to Science/Math:</b></p> <ul style="list-style-type: none"> <li>Students are able to identify the basic scientific and mathematical properties of the technology needed to create television.</li> </ul>	<ul style="list-style-type: none"> <li>In a classroom-discussion format, students define the following objects/concepts and explain how they relate to science and math. As a class, create a grid that compares math and science for each of the topics listed:               <ul style="list-style-type: none"> <li>camera</li> <li>frame</li> <li>light sources</li> <li>camera angle</li> <li>acoustics</li> <li>sound recording</li> </ul> </li> </ul>
<p><b>Connections to English Language Arts:</b></p> <ul style="list-style-type: none"> <li>Students are able to understand and discuss the relationship between the written word and television production and presentation (e.g., how literature inspires television content, the importance of having a script or teleplay).</li> </ul>	<ul style="list-style-type: none"> <li>Students watch a new episode of any fictional show on television. Based on the episode they viewed, students work in groups to create a script for the next episode, predicting the action based on how and where the previous episode ended. Students develop the plot in keeping with the show's general themes, characters, and setting. The groups share their episodes and discuss their varied approaches.</li> </ul>
<p><b>Connections to Self/the World:</b></p> <ul style="list-style-type: none"> <li>By identifying and examining the themes, lessons, and messages of television programs, students are able to make connections to their own lives and broaden their understanding of their local community and the world beyond.</li> <li>Students are able to identify and discuss the universal themes in television, literature, and film.</li> </ul>	<ul style="list-style-type: none"> <li>Students watch an entire nightly news show and record the “headline” stories that were reported during the program, and draw comparisons between the news that was reported and issues they are dealing with in their own communities and lives. Students pick one item that affects them the most, and write a one-page report to be shared with the class.</li> </ul>

## TELEVISION/Strand 4: Community and Cultural Resources

*Students develop television production skills through interaction with professionals.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to interact with highly skilled professionals to learn how to create video.</li> <li>■ Students are able to identify and make use of the museums, educational centers, and libraries that are resources for learning about the history, impact, and technology of television.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students interview a moving image professional working at the school or in the community about their career and the work they have produced.</li> </ul>

*Students make use of television and media resources in New York City to further enhance their television production and literacy skills.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students access and use electronic resources made available to them by museums, libraries, and other organizations that exhibit the history and making of television.</li> <li>■ Students participate in studio tours throughout New York City, including local network television studios and newsroom studios.</li> <li>■ Students are aware of the out-of-school media programs available to them in New York City throughout the school year and during the summer.</li> </ul>	<ul style="list-style-type: none"> <li>■ Take students on a field trip to a moving image museum or art museum that has a media-focused exhibition. Following the trip, students utilize the museums' online resources to further their understanding of the exhibitions and presentations they attended and write a brief report about their experiences.</li> <li>■ In small groups, students prepare, cast, and execute a five-minute skit, news segment, or public service announcement, and shoot it in the school's television studio, another high school's studio, or a local television studio.</li> <li>■ Students visit and tour a local news studio and interview the people who work there.</li> <li>■ If possible, arrange a group visit to a local television show where students will be members of a live audience.</li> <li>■ Students research out-of-school moving image programs available to them in New York City and create an annotated list indicating which programs are best suited for their interests and whether they fit the criteria (e.g., age requirement, academic qualifications). Each listing should include:             <ul style="list-style-type: none"> <li>» the organization's purpose or mission</li> <li>» when the organization was founded</li> <li>» what type of work it produces</li> <li>» who their audience is</li> <li>» what kind of programs they offer</li> <li>» how and when to apply</li> </ul> </li> </ul>

## TELEVISION/Strand 4: Community and Cultural Resources

*Students articulate how television production can be a vehicle to explore their immediate environment as well as communities and neighborhoods around the city.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students research and explore a local community issue through online resources, newspapers, and magazines.</li> <li>■ Students are able to prepare appropriate interview questions and identify a location for taping their interviews.</li> </ul>	<ul style="list-style-type: none"> <li>■ Working in pairs, students research a local and current community issue. They speak with members of the community, finding at least three people who have differing opinions about the issue, then tape brief interviews with each person. Students present these interviews to the class.</li> </ul>

*Students are familiar with the school partnerships and extracurricular resources they can use to advance their understanding of television production.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students participate in short- and long-term residencies that are integrated into the school's moving image program to support television making and media literacy.</li> <li>■ Students are able to participate in after-school short- and long-term residencies to support television making and media literacy.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students research the moving image organizations that have worked with their school in the past to learn:               <ul style="list-style-type: none"> <li>» the organization's purpose or mission</li> <li>» when the organization was founded</li> <li>» what type of work they produce</li> <li>» who their audience is</li> <li>» what kind of projects they did at the school</li> </ul> </li> <li>■ Students explore and research youth media programs and opportunities available to them at community media centers, museums, recreational centers, etc.</li> </ul>

## TELEVISION/Strand 4: Community and Cultural Resources

*Students are aware of community access opportunities where they can submit their work (e.g., for broadcast, to festivals, for screenings, and online).*

### Indicators

- Students are able to carry out research online to identify local and national broadcast and film festival opportunities geared towards youth.

### Activities

- Students conduct online research to find local, national, and international distribution venues for their video pieces, prepare their applications, and submit their work.
- Students upload videos to educational video blogs or the classroom's video blog.
- Conduct a classroom-based video screening of students' finished work, including a facilitated Q&A following the screening. Invite teachers, students, parents, and community members to attend.

“There is a simple truism about television: the eye always predominates over the ear when there is a fundamental clash between the two.”

Sam Donaldson

## TELEVISION/Strand 5: Careers and Lifelong Learning

### Career Awareness

*Students develop a growing understanding of the variety of employment opportunities open to them in the television industry, and can identify careers that are suited to their specific interests, abilities, and skill sets.*

#### Indicators

- Students are able to identify and describe the jobs performed in each stage of the television production process, and explain how each job contributes to the collaboratively produced results.
- Students are able to describe and compare the tasks performed by the various occupations within the industry, and can explain their personal preferences for specific television jobs.
- Students participate in field visits to professional sets and locations, and can describe those using basic professional terms.
- Students demonstrate basic understanding of the impact of technology on the television industry by:
  - » identifying modes available to the viewer (e.g., during a television broadcast, on the Internet, recorded digitally or on videotape).
  - » identifying and describing the various television technologies, including traditional CRTs, high-definition television, and portable video devices.

#### Activities

- Students watch the opening and closing credit sequence of a number of different kinds of television shows (e.g., sitcom, drama, newscast, sportscast, game show), and write down every job they see listed. Students choose a job that interests them and research it. Students then create a job description, identifying whether it is used in pre-production, production, or post-production. Students identify the training and skills required for this job and discuss why they think they would be a good candidate for it.
- Students are able to identify and discuss the different roles played by different members of the television industry, including the following. As a class, create an annotated glossary for future use.
  - » development and network staff
  - » actor
  - » writer
  - » producer
  - » director
  - » newscaster
  - » camera and sound crew
  - » design staff (e.g., hair, make-up, costumes)
  - » marketing and publicity
  - » research (e.g., PBS children's programming)

“Surely one of the most visible lessons taught by the twentieth century has been the existence, not so much of a number of different realities, but of a number of different lenses with which to see the same reality.”

Michael Arlen

## TELEVISION/Strand 5: Careers and Lifelong Learning

*Students gain an overview of the business of television.*

### Indicators

- Students understand the breakdown of roles and departments involved in the making of a television program.
- Students understand the timeline involved in developing a television show from pre- to post-production.
- Students are able to identify the target audience for a given show and explain how demographics influence creative and business choices.
- Students understand the general fiscal and organizational structure of television production.

### Activities

- Facilitate a mock production meeting in which students are assigned the roles of director, producer, lighting designer, sound designer, and cinematographer. Prior to the “meeting,” the group must decide the genre, general plot, characters, and style of the program. In their roles, have students discuss their ideas for an original television program, including the budget, logistics, props, salaries, etc. Encourage the students to use television vocabulary.
- Divide the class into groups and assign each group a television network to research and report back on. Their reports can be in multiple forms: oral presentations, written essays, or PowerPoint presentations. Their research should include the following:
  - » What is the history of this network?
  - » Who is the target audience for this network?
  - » What genres of television programming do they provide?
  - » How does their network operate fiscally?
  - » What types of advertisers sponsor programming on their network?

## TELEVISION/Strand 5: Careers and Lifelong Learning

### Career Preparation

*Students develop the team-building and problem-solving skills necessary for work in television and other industries.*

#### Indicators

- Students understand the collaborative nature of television production, and apply similar collaborative work models and practices to other projects.
- Students understand the importance of planning for a television production and are able to identify other tasks that require advanced preparation.
- Students demonstrate strong communication skills and use these skills to solve a variety of problems across different academic subjects and real-life situations.
- Students are able to complete projects using limited resources in a set time period by creating basic planning documents that establish workflow charts and budgets for distribution of resources.

#### Activities

- In small groups, students choose a television genre that they would like to produce. They should pitch their idea to their teacher, research different production jobs associated with this genre, and assign these roles within the group. Students should work together to plan and execute their television episode, creating appropriate scripts, costumes, and props, and making use of a sensible budget, schedule, and organizational structure to complete their television project.



## TELEVISION/Strand 5: Careers and Lifelong Learning

### Lifelong Learning

*Students increase their enjoyment of different kinds of television programs, further cultivate the skills necessary to understand, appreciate, and critically view television, and demonstrate an advanced awareness of television's ability to reflect the society in which we live.*

#### Indicators

- Students are able to articulate an individualized response to a television program, sharing their own point of view in intellectual, emotional, and aesthetic terms by critically responding to its various elements.
- Students are able to identify and use resources in their community, including libraries, museums, community centers and online services that offer access to television programs, production resources, and/or people who work in the television industry.
- Students will be able to demonstrate an appreciation for the range of programming television offers and its ability to reflect the world in which we live by:
  - » identifying, describing, and critically evaluating television programs with regard to the following functions: entertainment, information, education, and advocacy.
  - » describing the distinct role played by broadcast networks, cable networks, public television, and public access television, and making informed assessments regarding the kinds of programming offered by each of these vehicles.
  - » explaining, in oral or written form, how news, informational, and advocacy programs can reflect, describe, or illuminate social issues; and comparing these programs to books, essays, and other related texts that deal with the same topics.
- Students demonstrate the acquisition of critical viewing skills by:
  - » assessing the arguments, claims, and themes of a variety of television programs in written and oral form.
  - » determining the intended audience of a television program and using this information to evaluate the program's content.
  - » using outside sources and evidence to evaluate television programs in support of their individual responses.
  - » considering the commercial, artistic, and intellectual factors that have influenced the creation of a television production and using these considerations to evaluate the content of the program.

#### Activities

- Students write a short essay comparing one of their favorite television series to one of their favorite novels, films, or songs. What do they have in common? What is different?
- Have students look at television shows, books, music, and movies they and their friends list on Facebook. What are the most frequently mentioned? What does it say about them, their friends, their points of view, etc.?
- Students keep a viewing journal throughout the academic year, categorizing each program into an appropriate generic category. Each month, students turn in a written assessment of a program that falls into a specific genre. Was the program effective? Interesting? Fun to watch? Educational? Who was the intended audience? If commercials were involved, how did they relate to the anticipated audience?

## TELEVISION/Strand 1: Making Moving Images

### Pre-Production

*Students are able to fully organize their creative ideas into a work plan for a television production. They fully understand the many ways television can be used—as a tool for their own self-expression; to tell complex stories or share ideas; or to communicate with, persuade, and educate the public regarding issues of personal, community, and/or global importance—using fiction, non-fiction, or advertising modes.*

#### Pre-Production Indicators

- Students research, develop, and write scripts that fall into distinct television genres (sitcom, soap opera, drama series, etc.).
- Students demonstrate an advanced understanding of how budgets, production schedules, and technical and practical considerations affect the finished product of their work, and produce television content that reflects this understanding.
- Students understand that television production often requires developing open-ended storylines.
- Students understand that deadlines and time management are essential to a successful television production.
- Students are able to create a storyline that can be divided into sequential episodes that are equal in length.
- Students are able to create a budget, overall production plan, and a schedule for a series of episodes, segments, or programs.
- Students are able to develop a fully illustrative and sequential storyboard detailing the following items:
  - » shot list
  - » camera angle(s)
  - » camera movement
  - » mise-en-scène
  - » dialogue
  - » visual effects
- Students are able to select, define, and manage a core production team for a television program, including actors, director, camera operators, and all necessary crew members.
- Students are able to scout locations, build sets, and prepare and assemble costumes and props as appropriate for a production.
- Students are able to identify and explain which format of news programming is most suitable for a given topic or issue.

#### Activities

##### Fiction

- In groups, have students choose a television genre (e.g., sitcom, hour-long drama series), and plot out a mini-season of their own series, outlining several episodes using storyboards, incorporating time changes, costume changes, etc. Students will develop a budget and production schedule for the episodes, and work collaboratively to produce teleplays, sets, costumes, etc.

##### Non-Fiction

- Students decide on a significant issue that is affecting their lives and divide it into sub-categories. The class works in small groups, each focusing on one aspect of this issue and research it in a multifaceted way with varying perspectives—through the Internet, books, interviews, other news programs, and other genres of television. Each group creates one non-fiction segment that covers their subcategory. Students share their results with the class.
- Students will create an autobiographical documentary about themselves with four to five segments covering various aspects of their lives (their history and background, their current lives, their family, their hopes for the future, etc.). They should prepare an outline that details what information is going to be covered and shot in each segment, and choose a director and production team.
- Extending the activity noted above, students can follow the same procedure to create an autobiographical “vlog” (i.e., a video blog or form of blogging for which the medium is video). Entries are made regularly and often combine embedded video or a video link with supporting text, images, and other metadata.

**High school students develop and exercise their independence in learning. Teachers serve as facilitators and provide oversight as students take on more responsibility and work independently or in small groups. Students participate in off-site workshops and programs that occur after school and on weekends, and continue to explore career paths and prepare to enter higher education or begin careers.**

# TELEVISION/Strand 1: Making Moving Images

## Pre-Production *continued*

### Pre-Production Activities

#### Advertising

- Students decide on a significant issue that is affecting their lives and divide it into subcategories. The class will work in small groups, each focusing on one aspect of this issue and research it in a multifaceted way—on the Internet, through books, interviews, other news programs, or other genres of television and film. Each group will create one public service announcement (PSA) that specifically addresses that issue.
- Using student council elections, students work in small groups to create a political advertisement for one of the candidates using persuasive techniques and advertising tools.
- Students choose a simple product (i.e., cereal, toothpaste, shampoo, soda, or cookies) and design specific characteristics for the product they plan to sell (e.g., a cherry-flavored soda that only has 10 calories or a healthful breakfast cereal made with wheat flakes and raisins). Students will conduct in-school market research on their product by choosing a target student audience. They will design a survey that asks basic questions concerning personal preferences related to this product, and administer it to members of the school community who make up their target audience. Using the data gathered from the survey, they will determine the most persuasive techniques they should use in order to reach their specific target audience, and create a commercial.

#### Sample Survey Questions:

*What time of day do you most often watch television?*

*Is there any particular television advertisement you like? Why?*

*Is there any particular television advertisement you dislike? Why?*

- Using 20-30 photographs of people, conduct a survey with students from other classes about their impressions of these people. What roles would they cast these people in on television? Who might they be in real life? What emotional responses do they evoke? After the survey is complete, use this data to identify which types of characters these people could play in a commercial, as well as which products you would have them sell.

## TELEVISION/Strand 1: Making Moving Images

### Production

*Students have an advanced knowledge of the software and hardware they should use to achieve their television production goals, and they are familiar with the tools used by professionals in the television production process for fiction, non-fiction, and advertising modes.*

#### Production Indicators

- Students incorporate mise-en-scène, multiple camera angles, camera movements, and a range of sounds into their television production to tell a story in a meaningful and evocative way.
- Students understand that fictional television series are often designed to tell a story that exists in its own “world” with familiar locations, settings, and characters over a long period of time.
- Students produce television commercials, PSAs and political advertisements that are cohesive and present a clear understanding of persuasive techniques.

#### Production Indicators

##### FOCUS ON DIRECTING:

- Students are able to shoot their television production in a visual style appropriate to their selected genre (e.g., sitcom, soap opera, drama series), news format, or project.
- Students are able to shoot multiple takes of each scene from a variety of camera positions, ensuring adequate coverage for every scene.
- Students are able to creatively employ camera movements and positions to serve the story they are telling.

#### Activities

##### Fiction

- Have students produce scripts for their own television series over the course of a few months, following their storyboards and the production schedules they established in pre-production.

##### Non-Fiction

- Students produce news programming that is cohesive and presents a multifaceted view of an issue or topic.

##### Advertising

- Students write a script for a television commercial that they will produce, advertising a product of their choice. They identify a target audience, choose a persuasive strategy (e.g., humor, suspense, celebrity endorsement), and independently fulfill all other areas of pre-production (e.g., storyboards, cast).

#### Activities

##### Fiction

- Students shoot multiple episodes of their narrative series, getting appropriate coverage of each scene and collaborating with their classmates to ensure that they follow the production schedules and budgets established in pre-production.

##### Non-Fiction

- Students creatively and persuasively use computer graphics programs or simple programs like Excel and PowerPoint to create multimedia images, charts, graphs, and bulleted lists to accompany and support news reporting.

##### Advertising

- Students shoot several advertisements for the same product or topic, ensuring that there is a cohesive concept throughout.

# TELEVISION/Strand 1: Making Moving Images

Production *continued*

## Indicators

### FOCUS ON TECHNICAL ASPECTS:

- Students will be able to prepare all title sequences and graphics.
- Students are able to determine whether to shoot with a multi-camera or single-camera setup, and manage their productions accordingly.
- Students are able to use multiple microphones to ensure adequate sound recording.
- Students understand that lighting is an integral part of a television production, and are able to employ a variety of techniques in order to manipulate available and artificial light.
- Students are able to work collaboratively as a production team to achieve creative shots and angles.

## Activities

### Fiction

- Students shoot multiple episodes of their series, deploying crew, light kits, sound equipment, and other technical apparatus in a manner consistent with their creative goals and vision, production schedules, and budgets.

### Non-Fiction

- Students shoot multiple news segments, deploying crew, light kits, sound equipment, and other technical apparatuses in a manner consistent with their production schedules and budgets.

### Advertising

- Students shoot multiple commercials as part of a campaign, deploying crew, light kits, sound equipment, and other technical apparatus in a manner consistent with their production schedules, marketing plan, target audience, and budgets.

# TELEVISION/Strand 1: Making Moving Images

## Post-Production

*Students understand and perform the crucial tasks that are required after shooting is complete in order to ready a television production for presentation/broadcast.*

### Post-Production Indicators

- Students are able to review the material they have shot and decide which sections should be cut using critical viewing skills to analyze the process of production.
- Students are able to use editing techniques, including transitions, inserts, and titles, to tell a story efficiently, and to convey ideas and evoke emotional responses in the viewer.
- Students are able to add visual effects in post-production using appropriate technology and software. For example, through chroma key, which is a technique for mixing two images or frames together in which a color (or a small color range) from one image is removed (or made transparent), revealing another image behind it.
- Students are able to edit together a soundtrack consisting of dialogue, voice-over (where appropriate), sound effects, ambient noise, and music using audio software such as GarageBand and ProTools.
- Students are able to successfully incorporate B-roll, found footage, and canned sounds into their television productions.
- Students are able to identify avenues to publicize, distribute, and screen their work to audiences inside and beyond the school.
- Students are able to create promotional materials, including print materials such as brochures, posters, and flyers, and audio-visual materials such as trailers or previews and radio spots to facilitate distributing and screening their productions online and in other contexts.

### Activities

#### Fiction

- Students research and explore different editing and sound-recording software programs (e.g., iMovie or Final Cut) to determine the best method for finalizing their television productions.
- Students create promotional materials, including trailers or previews, and distribute and screen their work online and in other settings.

#### Non-Fiction

- Students submit their final work to TeacherTube or an internal broadcast system at their school.



#### Advertising

- Students create print advertising materials that represent their television advertising campaigns and distribute them throughout the school community and beyond.
- Students choose a social issue that is prevalent in their community and then create and film a public service announcement that addresses this issue. Students host a charity event where members of the community can view the PSAs, allowing students to raise funds to put back into their community.

## TELEVISION/Strand 2: Literacy

### Vocabulary and Concepts

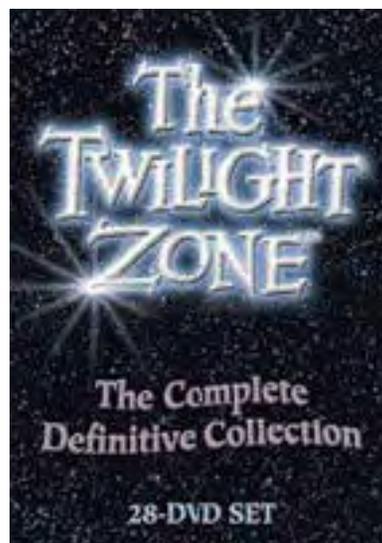
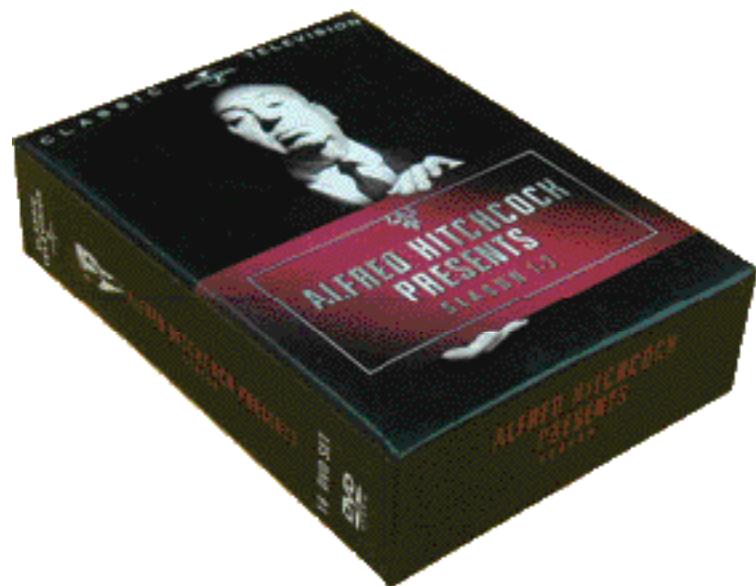
Students master a complex range of television vocabulary building strong technical language skills.

#### Indicators

- Students are able to identify and examine specific visual and audio elements in written and oral critiques.

#### Activities

- Using a television program like *The Twilight Zone*, *Law & Order*, or *Alfred Hitchcock Presents*, students analyze in writing the stylistic choices that made these shows distinctive and the creators so popular. Students examine the following:
  - » music choices
  - » casting choices
  - » sound effects
  - » lighting effects
  - » editing effects
  - » camera angles and shots
  - » teleplay
- Students identify a television program with a groundbreaking style and research its early beginnings, its writing and production style and its point of view. Some examples include reality television (*The Real World*), the “mockumentary” (*The Office*), and the “cop show” (*The Wire*).



## TELEVISION/Strand 2: Literacy

*Students deepen their understanding of the business of television.*

### Indicators

- Students are able to identify standards of popular or commercial success and examine how ratings systems work.
- Students are able to explain the concept of a target audience, and examine niche versus broad commercial appeal.
- Students are able to examine and articulate how technological innovations and trends have impacted television's role in society.

### Activities

- Students research the elements involved in creating a television show pitch. Working in small groups, students generate an idea for a television program and put together a pitch to be presented in class. The pitch process should involve the following:
  - » creating an idea or concept
  - » writing a “treatment”
  - » identifying and researching networks and production companies to make the pitch to
  - » preparing and presenting the pitch
- As a class project, research what the Nielsen ratings are and how they function. Students create their own rating scale for popular television programs they watch. Survey the class and compile the results of the class ratings.
- As a class, define specific strategies used by advertisers to persuade viewers to be interested in their product. Using a series of political advertisements (available on the Internet), identify which strategies are being used and how effective they are. Discuss the role of the media in presidential elections. Strategies to define are:
  - » bandwagon (e.g., “Everybody is doing it, why aren't you?)
  - » hype (e.g., repeating the same tagline so viewers can't forget it)
  - » celebrity endorsement (e.g., “If Tom Cruise is voting for this candidate, then so will I.”)
  - » ethos (e.g., having an attractive character to entice the viewer)
  - » pathos (emotional appeal—e.g., sympathetic to viewer's problems/ concerns)
  - » logic (e.g., “Something is broken, and I'm the only candidate who can fix it.”)

## TELEVISION/Strand 2: Literacy

### Critical Viewing/Analysis

*Students refine and apply their opinions about ethics and accountability when watching television.*

#### Indicators

- Students compare, contrast, and critique the progress, context and styles of television commercials, PSAs, or political advertisements from television's inception to current time.
- Students examine and critique the methods advertisers or politicians use to persuade viewers.
- Students identify and critique different styles of television advertisements and the techniques they use to persuade viewers.
- Students identify and articulate the ethical arguments concerning product placement and subliminal messaging in television advertising.

#### Activities

- Students explore techniques of exaggeration and their role in commercials. Decide as a class on a product that might be difficult to sell based on facts alone (e.g. a kitchen utensil, cleaning product). Brainstorm ways to stretch the truth about the value of the product to make it seem more appealing to a target audience.
- Students watch a full-length television program closely, looking for product placement opportunities in the program. They decide what kind of product could be placed there, where it could be placed, why it makes sense, what target audience it would address, and how it could be woven into the script.

“Media study  
does not replace text.  
It broadens and deepens  
our understanding  
of texts.”

Philip M. Anderson, “Visual & Verbal Thinking”  
in *Media Literacy, A Reader*

## TELEVISION/Strand 2: Literacy

*Students understand that the business elements involved in television have an effect on the creative and technical elements.*

### Indicators

- Students analyze, critique, and review television programs from a range of styles and genres.
- Students demonstrate their understanding of the financial implications of creative and technical choices when examining a television business model.

### Activities

- Students research television shows that were critically successful but cancelled soon after being broadcast. Students choose a particular show, watch several episodes of it, and then write an evaluation that includes:
  - » their personal opinions about the show with supporting evidence
  - » the target audience for which this show would be appropriate
  - » what the shows critics and fans liked about it with supporting quotes or other evidence
  - » the network's reason for canceling it with supporting statements from the network
  - » what network(s) it aired on and time(s) it aired and how these factors might have effected its reception
- Using the project above, divide students into two groups, one that represents the network that cancelled the program, and one that represents the fans of the show. Students debate the issues and agree on a verdict as to whether the show should have been cancelled or not.
- Using the project above, students take on the role of the writers and directors. Brainstorm creative ways to make changes to the show in order to improve the ratings.
- Using a television guide or programming schedule, the class will analyze the types of programming in a given hour across all channels and networks, examining for consistencies, inconsistencies, and trends. Using data from early television programming/ratings (through online resources or a media library), compare early programming options and structures to current programming options and structures.

## TELEVISION/Strand 2: Literacy

*Students develop their critical viewing skills through research and by analyzing the critiques and reviews of others.*

### Indicators

- Students research and analyze mass communication theories in order to support and challenge current opinions.
- Students review and analyze the critiques of others.
- Students will be able to debate television's role as a major platform for addressing prevalent contemporary social issues and concerns.

### Activities

- Students research various television critics and read their reviews of television shows. After reading three to five articles or reviews from print or online publications, students choose at least one of the programs being discussed, watch it, and then write a personal response to the critique.
- Create a debate in which students discuss the pros and cons of television as a tool for mass communication. Prior to the debate, students must choose a stance and do research to support that stance.

### Television History

*Students develop a multifaceted understanding of the relationship between the history of and its role in society.*

### Indicators

- Students identify and explain how history has shaped television.
- Students identify and explain how television has shaped history and political movements (e.g., the Civil Rights Movement, the Vietnam War, etc.).
- Students predict trends in television based on its history to date, and can explain the distinguishing characteristics of major periods in television innovation.
- Students will be able to evaluate the value of television as an effective global communication tool from its inception to present time.

### Activities

- Using the film *Good Night, and Good Luck*, students explore the history of broadcast television. Students research a character from the film (Edward Murrow, Fred Friendly, or William Paley) and write a brief biography.
- As a class, brainstorm major historic events that have occurred since television's inception, such as the Red Scare, the Civil Rights Movement, the Vietnam War, or 9/11. Using this list, ask students to evaluate the role television may have played in communicating information about these events to the larger public, as well as shaping the response to them.
- Watch a television documentary about a major historic event. Examine it on multiple levels:
  - » What is the particular point of view of the producers?
  - » How clearly and effectively does it convey the point of view or information?
  - » What audio devices does it use?
  - » What is its visual style?
  - » How does it use data, graphics, or visuals to convey a message or information?
  - » How it is structured? Edited?
  - » Does it present a balanced or multi-perspective point of view?
  - » What is the students' overall evaluation of the program?



## TELEVISION/Strand 3: Making Connections

*Students apply their knowledge of other disciplines when analyzing and creating a television production.*

*Students have a solid understanding of the power of television to make meaning, convey messages, and impact events and people.*

### Indicators

#### Connections to the Arts:

- Students are able to identify and articulate the role that other art forms play in television, and how they can be used to enhance a television program. For instance, music is an essential component of a television production, and dance is often used to convey emotion when a story is being told through television.

### Activities

- Students will watch excerpts of television programs from three different genres (comedy, drama, and novelty). Students will examine the dramatic role of music in each genre, identifying and articulating how music can be used to foreshadow, comment, heighten mood, or represent specific historical periods.

### Indicators

#### Connections to English Language Arts:

- Students are able to analyze and articulate the relationship between the written word and television (e.g., literature inspires television content, the importance of having a script, teleplays).
- Students are able to discuss how language usage changes when writing a screenplay instead of prose.

### Activities

- Students will choose a short story and adapt it into a screenplay.

### Indicators

#### Connections to the Social Sciences:

- Students understand and can operate the devices used in television production to capture both realistic and fictitious portrayals of different cultures, societies, geographic locations, and people (e.g., green screen, subtitles, sound recording).
- Students are able to discuss and write about the ways viewers' lives are affected by the real events, images, and messages that television conveys.

### Activities

- Students locate examples of fiction and non-fiction television that received critical success for their portrayal of 20th century global issues and events (e.g., World Wars I and II, the Cold War). Students compare and contrast fictional versions with non-fictional versions.

“If, as Aristotle said, ‘The unexamined life is not worth living,’ so, in today’s life, ‘the unexamined culture is not worth living in.’”

George Gerbner, Bell Atlantic Professor of Telecommunications, Temple University, Philadelphia

## TELEVISION/Strand 3: Making Connections

*continued*

Indicators	Activities
<p><b>Connections to Science/Math:</b></p> <ul style="list-style-type: none"> <li>■ Students are able to identify the scientific and mathematical properties involved in the technology that creates television.</li> <li>■ Students are able to identify and discuss the following objects and concepts and their relationship to science and math:               <ul style="list-style-type: none"> <li>» camera</li> <li>» frame</li> <li>» light sources</li> <li>» camera angle</li> <li>» acoustics</li> <li>» sound recording</li> </ul> </li> <li>■ Students are able to create production budgets using basic accounting and business math.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students use physics and engineering to explore camera technology, software and hardware as well as other television production equipment.</li> <li>■ Students understand the elements of art direction and use their knowledge of measurements and geometry to create television sets.</li> <li>■ Students create a mock television production budget, including the following:               <ul style="list-style-type: none"> <li>» talent expense (actors)</li> <li>» technical and behind the scenes personal expenses</li> <li>» production costs (scenery, costumes, lighting, etc.)</li> <li>» promotion and advertising expenses</li> <li>» equipment and supplies</li> </ul> </li> </ul>
<p><b>Indicators</b></p> <p><b>Connections to Self/the World:</b></p> <ul style="list-style-type: none"> <li>■ Students understand that television provides opportunities for self-reflection by examining the moral, intellectual, and emotional choices that producers make.</li> <li>■ Students are able to examine the emotional, intellectual, and moral lessons of a television work and discuss their meaning.</li> <li>■ Students are able to discuss the integrity of the choices made in a work of non-fiction television.</li> </ul>	<p><b>Activities</b></p> <ul style="list-style-type: none"> <li>■ Students watch segments of narrative shows on four separate channels during one time slot. They identify the target audience, describe the demographics of the audience, and describe how the characters' dress, language, or actions appeal to that particular demographic.</li> <li>■ Students search television listings and identify which shows depict their own values and ideals. How many options seem to be aimed at them? On which networks are these programs broadcast? Why? Discuss with students why they think these networks cater to their particular demographic.</li> </ul>

## TELEVISION/Strand 4: Community and Cultural Resources

*Students develop and create material for their own television-making assignments guided by interaction with professionals.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students interact with professionals to learn about the creative and technical elements involved in the pre-production, production, and post-production stages of television making.</li> <li>■ Students research and identify internship opportunities with media professionals at local and professional television studios and non-profit media organizations.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students collect research online and create a list of potential internship opportunities with media professionals, local, and professional television studios, and non-profit media organizations.</li> </ul>

*Students further develop knowledge of television production independently as they regularly make use of television and media resources in New York City.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students visit museums and libraries that exhibit the history and making of television to conduct independent research for their moving image projects and assignments.</li> <li>■ Students tour several television studios (e.g., newsrooms, sitcom sets, talk show sets) and can explain the differences among them.</li> <li>■ Students identify and apply for out-of-school media programs available to them in New York City throughout the school year and in the summer.</li> <li>■ Students identify volunteer opportunities at television and moving image organizations.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students organize an event in which a group of their peers and parents will be invited to attend a live television shoot.</li> <li>■ Students prepare a short skit, news segment, or public service announcement and shoot it at the school's studio, another high school, or a local television studio.</li> </ul>

## TELEVISION/Strand 4: Community and Cultural Resources

*Students identify media programs at other high schools or colleges to advance their skills and increase their understanding of television production and technology.*

### Indicators

- Students understand that video production can be a vehicle to explore their immediate environment as well as communities and neighborhoods around New York City.
- Students research and explore a local community issue through online resources, newspapers, and magazines
- Students visit community organizations and interview local residents and community leaders.

### Activities

- Working in small groups, students produce a short video piece on a local community or school issue, interviewing a local personality such as a teacher, peer, or neighbor.
- Students plan and conduct a video screening for the school in a public space or venue and facilitate a Q&A format discussion around the topic.
- Students collect at least five versions of the same local news story by different newspapers or online resources, and compare and contrast the different formats and coverage of the same story. As a group, the class produces a video piece on this comparison that includes local perspectives of teachers, students, parents, and/or neighbors.

*Students have consistent access to school partnerships and extracurricular resources to strengthen their knowledge of television production.*

### Indicators

- Students participate in short- and long-term residencies that are integrated into the school's moving image program to support student achievement in television production and moving image literacy.
- Students collaborate with moving image professionals in school to produce student-made studio shows.
- Students actively research and participate in opportunities that allow them to submit their work for online or television broadcast (screenings, festivals, etc.).
- Students create video blogs of their work and share them online with their school community and peers.

### Activities

- Students conduct online research to find local, national, and international distribution venues for their video pieces and submit them.
- Students submit video pieces to competitions and youth-broadcast/cablecast opportunities.
- Students create a video blog where other students can upload their video pieces and post discussions about their videomaking experiences.
- Students curate a video screening on a curriculum-based topic for the school community. Students gather video pieces from other classes and grades appropriate to their topic.



## TELEVISION/Strand 5: Careers and Lifelong Learning

### Career Awareness

*Students are fully familiar with the variety of employment opportunities in the television industry, have identified careers that are well-suited to their interests, abilities, and skill sets, and have established long-term educational and career plans.*

*Students gain an overview of the business of television.*

#### Indicators

- Students understand the timeline involved in developing a television show from pre- to post-production.
- Students understand the general fiscal and organizational structure of television production.
- Students identify and describe the jobs performed in each stage of the production process, explain the importance of each job, and identify the contribution each role plays in the collaborative work of television production.
- Students demonstrate a basic understanding of the role of labor unions, guilds, and other professional organizations in the television production process.
- Students can describe the training and education necessary for a career in the television industry.
- Students are able to explain the lifestyle implications of pursuing different careers in the industry (e.g., pay, schedule, physical demands, workload).
- Students visit a variety of professional sets and locations and can describe and compare these experiences.
- Students demonstrate an advanced understanding of the technological developments that impact television viewing and making.
- Students are able to identify, discuss, and compare the different roles played by members of the television industry, including:
  - » development and network staff
  - » actor
  - » writer
  - » producer
  - » director
  - » newscaster
  - » camera and sound crew
  - » editors
  - » design staff (e.g., hair, make-up, costumes)
  - » marketing and publicity
  - » research (e.g., PBS children's programming)

#### Activities

- Compare and contrast different ways of watching television (e.g., during a television broadcast, on the Internet, on videotape) and explain the impact of these various viewing technologies on television audiences, the media industry, and their commercial sponsors.
- Identify and describe different television technologies, including traditional CRTs, high-definition television, and portable video devices, and compare the viewing experience associated with each of these technologies.
- Compare the advantages and disadvantages of using various equipment, including video, audio, and post-production equipment.
- Students conduct a series of interviews with professionals in the television industry. How did they get the jobs they currently have? What do they do on a day-to-day basis? What do they like about their jobs? What don't they like? What specialized skills are required? Based on these interviews, and other research, students create a "jobs portfolio" featuring a number of jobs in the television industry that they find to be of interest.

## TELEVISION/Strand 5: Careers and Lifelong Learning

### Career Awareness *continued*

#### Indicators

#### Activities

- Set up a mock production meeting in which students are assigned the roles of director, producer, lighting designer, sound designer, and cinematographer. In their roles, have students discuss their ideas for an original television program. Prior to the “meeting,” the group must decide the genre, general plot, characters, and style of the program. Encourage the students to use television vocabulary.
- Divide the class into groups and assign each group a television network to research and report on. Their reports can be presented in a variety of forms (e.g., oral presentations, written essays, or PowerPoint presentations). Their research should include the following:
  - » Who is the target audience for this network?
  - » What genres of television programming do they provide?
  - » How does their network operate fiscally?
  - » What types of advertisers sponsor programming on their network?
  - » What is the history of this network?
  - » What is the relationship between the sponsors and the target audience?

## TELEVISION/Strand 5: Careers and Lifelong Learning

### Career Preparation

*Students exhibit readiness to work in television making, and will be able to apply these skills to a career in the television industry or another field.*

#### Indicators

- Students collaborate, plan, and execute television production projects, assigning tasks as necessary, creating budget and planning documents, and managing the project to completion.
- Students communicate effectively and constructively as members of a team.
- Students recognize the contributions of each of their team members, and distribute work appropriately in order to optimize their own contributions and those of their classmates.
- Students identify and apply for television internships, research college television and media programs, and meet with college and career counselors to develop an educational and career plan and assemble application materials for appropriate internship and college opportunities.

#### Activities

- Working in small groups, students create their own television “network,” taking on the various roles required for a television production. Students pitch show ideas to the class’s “network executives,” who decide on a programming schedule and work with designated producers to manage budgets and workflow. The entire class functions as an audience focus group, assessing each show that is produced.
- Students prepare a résumé and create a reel of their work in order to apply for work in the television industry or for admission to colleges whose programs focus on video production.

### Lifelong Learning

*Students have developed an increased appreciation and enjoyment of different kinds of television, possess the skills necessary to understand television, recognize its impact, and demonstrate a thorough awareness of television’s ability to reflect the society in which we live.*

#### Indicators

- Students are able to analyze the arguments, claims, and themes of all of the television programs they watch, in written and oral form.
- Students are able to reflect upon and provide constructive criticism of their classmates’ and their own work—both in process and in final product.
- Students are able to describe the function of broadcast networks, cable networks, public television, and public access television, and make fully informed assessments regarding the kinds of programming offered on each of these kinds of channels.
- Students will be able to identify numerous online and community resources, including libraries, museums, and community centers, that offer access to television programs, production resources, and/or access to people who work in the television industry.

#### Activities

- Students research and write an essay about a non-fiction topic, citing a television program and at least two written sources as evidence. In the essay, students should analyze the claims and supporting information presented by the program and the written texts.
- Students maintain a viewing journal through the academic year, categorizing each program into the appropriate genre. Each month, students use a standard set of criteria to analyze the programs they watch: Was the program effective? Was it interesting? Was it fun to watch? Students then submit a written assessment of programs. Students research professional reviews and contrast their own assessments with those of the professional reviewers. In class, students can debate the qualities of various programs, explaining their reasons for preferring one program over another by providing specific reasons.

# Animation





## ANIMATION/Strand 1: Making Moving Images

*Students understand that cel animation is a way to express their imagination and illustrate their feelings.*

### Indicators

#### Pre-Production

- Students are able to tell a narrative story about an event that occurred in their life using sequential pictures.
- Students are able to express an emotion visually through sequential pictures.

### Activities

- Individual students select pictures from magazines that express different emotions and use them to tell a story. They create a background and pose the images to illustrate motion and emotion.

### Indicators

#### Production

- Students are able to create sequences made from a series of still images.



### Activities

- The following activities are listed from simplest to more complex. Differentiation of instruction is the choice of the teacher.
  - » Students make a thaumatrope of two non-sequential images that are mounted back to back.
  - » Students paste their sequential pictures into a zoetrope.
  - » Students can make a flipbook. They can draw 10 pictures of the same image with slight movement between each picture. Students can be encouraged to keep the pictures inside a 3" x 3" square so the same relative framing is preserved. The edge of the squares can be lined up and the pictures can be stapled together to create the flipbook.

### Indicators

#### Post-Production and Presentation

- Students develop their oral skills explaining the content of their flipbooks, zoetropes, or thaumatropes in a class presentation for other students in their school and for parents.

### Activities

- Students participate in a "video publishing party." They present their projects to their class, other classes, or to their parents. They can explain how they created their flipbook, zoetrope, or thaumatrope.

**In kindergarten and grades 1 and 2, students are exploring their world and developing communication skills. Their imagination has no bounds. They easily relate to animation because many early childhood commercial productions are digitally produced cartoons. While digital animation and experimental animation will be explored in upper grades, students can express their imagination and creativity through cel animation processes. If the teacher feels that the students can edit in-camera or using iMovie in their second grade class, benchmarks, indicators, and activities for the 5th grade section can be used here. However, the focus of the 2nd grade teacher should be on increasing verbal expression and developing imagination. The teacher will do most of the work necessary to get the materials ready and keep the students on task.**

## ANIMATION/Strand 2: Literacy

Students understand the vocabulary and concepts needed to create simple cel animation projects.

### Indicators

#### Vocabulary and Concepts

- Students are able to define the types of cel animation that they are making, such as thaumatrope, zoetrope, or flipbook.
- Students understand the sequencing required (beginning/middle/end) in the creation of animation.
- Students understand that the eye perceives continual motion when viewing still pictures in a rapid sequence.

### Indicators

#### Critical Viewing/Analysis

- Students demonstrate understanding of personal point of view by expressing their opinions about their own work and that of other classmates.
- Students are able to articulate their opinions about animated commercial media targeted at their age level such as cartoons and videos.
- Students understand the difference between animation and live-action and be able to identify whether or not a film or television program they are watching is animated.

### Indicators

#### Animation History

- Students will understand how simple animations were created by exploring early cartoons and zoetropes.

### Activities

- Students can visit the Museum of the Moving Image or view images downloaded from the Internet and compare and contrast *Steamboat Willie*, a 1928 cartoon short that introduced Mickey Mouse with *Runaway Brain*, a 1995 cartoon featuring the same character. Note how the almost stick-like figures, sparse backgrounds, and simple editing in earlier animated films gave way to the rounded shapes, rich and colorful backgrounds, and detailed facial expressions that we know today. The teacher should point out the simplicity of early cartoons so students feel more satisfied with their own work.



### What is a thaumatrope?

- A thaumatrope is two pictures back to back on the same card. A rubber band is attached to each side and the ends of the rubber band is held while the card is rotated to twist and. When the card is let go, it spins to unwind. Each card shows both sides of the card as one picture. For example, if a card had a bird on one side and an empty cage on the other, the spinning card would show the bird in the cage. Other examples can be downloaded from Google.com or created by your students.

Students create a flipbook by drawing a series of sequential images of a bouncing ball on 3" x 5" cards. The drawing should be the same or similar on all cards. Students' drawings can be arranged in order and bound with a rubber band to create a simple "bouncing ball" flipbook.

Note: More information can be found by Googling "flipbook." Flipbooks are excellent group projects where each student does a different scene. There are also photo processes where flipbooks can be made from sequences of digital photographs. See [www.flipclips.com](http://www.flipclips.com).

### What is a zoetrope?

A zoetrope consists of two circular boxes with sequential pictures pasted on the outer side of the inside box. There are slits cut into the outside box. When the inside box is rotated, the viewer looks through the slits and the figures in the pictures appear to move. There is a unique zoetrope in the subway tunnel just as the B or Q train leaves the Dekalb Station going to Manhattan. An artist painted figures on the sequential walls in the tunnel. As the train moves passed, the figures appear to move. Zoetropes are great art projects. Students can draw pictures that are exactly sequential or similar and still get a moving visual effect. If pictures are too advanced for your students, abstract shapes can be pasted on cards with a solid background to create a picture. The second frame will have some of the abstract shapes moved just a little from their position on the first card. A third card would have the shapes in a different position than the second. These cards are pasted in order on a long sheet of paper. The ends of the long sheet are joined so the pictures are on the outside of the circle. The circle can be hung on a string and rotated. The shapes will appear to move. For more complete instructions, go to [http://www.essortment.com/hobbies/doityourselfh\\_semh.htm](http://www.essortment.com/hobbies/doityourselfh_semh.htm) to see how to make a zoetrope.

## ANIMATION/Strand 3: Making Connections

*Students will understand that animation can convey emotions.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students are able to identify the feelings expressed by cartoon characters.</li> <li>Students are able to explain the reason for the emotion displayed in the animation.</li> </ul>	<ul style="list-style-type: none"> <li>Students view a short cartoon and then describe the plot as well as the emotions of each of the characters.</li> </ul>

*Students understand that animation is a visual art form that includes the elements of design such as color, shape, composition, line, and texture.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students use art supplies and visual arts processes to create cel animation</li> <li>Students connect English Language Arts and social studies content through animation projects.</li> <li>Students understand and articulate the theme(s) of their animation creations.</li> <li>Students understand that history occurs in a sequence of events that can be displayed in the form of sequential pictures.</li> </ul>	<ul style="list-style-type: none"> <li>Students create flipbooks by drawing pictures to describe a historic event or an event in literature that was discussed in class. They create a drawing about the event and then complete a second drawing answering the question: "What will happen next?" Students make the two drawings into frames that form a flipbook. They can add frames between the beginning and ending frames to create a sequential series for the flipbook.</li> </ul>

*Students connect to math and science by creating animation.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students understand proportion and repetitive motion in creating sequential pictures.</li> <li>Students know that movement in animation is created by linking sequential poses together.</li> </ul>	<ul style="list-style-type: none"> <li>Using the flipbook activity in Strand 1: Making Moving Images, the teacher leads the students in a discussion of how and why the rapidly moving still pictures become a moving picture.</li> </ul>

**A thaumatrope creates movement by persistence of vision. Persistence of vision is the eye's ability to retain an image for roughly 1/20 of a second after the object is gone. The eye continues to see the two images of the thaumatrope shortly after each has disappeared. The two pictures seen quickly, one after the other is interpreted by the brain as one continuous image.**

## ANIMATION/Strand 4: Making Connections

*Students use the process of animation to illustrate the changes from one community to another around the city, such as high-rise to low-rise, local stores to shopping centers, highways to small streets.*

### Indicators

- Students understand that their neighborhood can be used as the backdrop for animated stories.
- Students explore and understand commercial animation and see a variety of ways in which New York City can be illustrated.

### Activities

- Students watch *Madagascar* and discuss which locales in New York City were shown. They can describe the places from the movie that they have seen.



## ANIMATION/Strand 5: Careers and Lifelong Learning

*Students understand that animation allows them greater freedom to manipulate images and characters than if they were filming real people and places. For example, characters can demonstrate super powers or make magical things happen.*

### Indicators

- Students can explain unlimited possibilities of plots using animated characters and backgrounds when compared to making a film with real people, real sets, and real-life situations.

### Activities

- Students discuss how their lives might change if they were cartoon characters. For example: How would they look? What would their homes be like? What would their daily life be like? Students can create their “new self” and “new home” in an original story.

## ANIMATION/Strand 1: Making Moving Images

*Students explore abstract forms of video and animation.*

### Indicators

- Students understand that moving images can be created using geometric and or abstract shapes.

*Students understand that animation is created in three phases: pre-production, production, and post-production.*

### Indicators

#### Pre-Production

- Students understand the steps necessary to prepare for a production and create a plan for the production process.

### Indicators

#### Production

- Students implement the production plan they created.

### Indicators

#### Post-Production

- Students present their work.

### Activities

- Students share their “rough cut” and solicit comments from peers and teachers before editing the final version.
- Students plan and create a stop-motion animation using geometric and abstract shapes instead of characters to illustrate a variety of emotions.
- Students view dancers in precision formations such as Busby Berkley chorus girls or the work by artists like Chuck Close or M.C. Escher, and create geometric forms for use in stop-motion animation formations inspired by the work. Students share their animation formations and explain how they relate to the artwork they viewed at the beginning of the project.

**Benchmarks for grades 3, 4, and 5 focus on the development of metacognitive skills such as self-awareness and self-monitoring. This educational period introduces standards such as correct grammar and correct spelling. Reading for content replaces decoding and learning to read. Students develop personal taste in literature and can write critical, comparative essays. Science focuses on the scientific method. Students create and defend hypotheses. All students take citywide tests in ELA, math, social studies, and science.**

**In alignment with these developmental stages, animation introduces abstract art and video concepts. Experimental animation such as stop-motion animation can be introduced. (A more complete explanation of stop-motion animation is given in Strand 1 of the 8th Grade Animation section.) Digital animation and film can be introduced if the school has the materials and the teacher has the knowledge of iMovie or in-camera editing. Whatever the hardware, the focus of the teacher is on the student’s awareness of the process of creating animation. The teacher will be more than a facilitator and should guide the student’s choices of material to animate and help make the experience successful.**

# ANIMATION/Strand 1: Making Moving Images

## Making Animation *continued*

### Pre-Production Indicators

#### EXPERIMENTAL ANIMATION

- Students are able to create animation using stop-motion cameras.
- Students are able to create short stop-motion animation videos using basic shapes created with two- and three-dimensional materials.

### Activities

#### Pre-Production

- Teacher demonstrates the simple animation project of documenting the construction of shapes. For example, if drawing a square is the assignment and pipe cleaners are the material, the teacher illustrates a four-step animation where each side of the box pops up separately. Teacher will then show the transformation of the square into a triangle by removing one side and moving one of the remaining sides to connect the triangle.

#### Production

- Students work in groups and use the shapes from the previous activity to create a storyboard that represents a sequence of shapes and transformations. Each student's shapes will be placed in a row, determining the order the group's animation will take from shape #1 to the last shape. Students will photograph their creation process so that the final version shows a magical, handless construction and transformation of shapes in different colors and/or different materials.

#### Post-Production

- Students share their stop-motion shape animations and solicit and discuss comments from their peers and teachers.
- Students create a zoetrope to show their projects.

#### What is a stop-motion camera?

A stop-motion camera is a camera mounted on a tripod that is focused on one area. The objects in the area are moved between each camera shot to simulate movement.

#### The creation of the storyboards may take several periods.

Those students who complete the task early will brainstorm ways to make shapes with their bodies for next week's movement video shoot. The teacher should provide a worksheet to guide this activity.

#### Making a zoetrope is discussed in the Grade 2 Animation section.

A zoetrope is two circular boxes with sequential pictures pasted on the outer side of the inside box. There are slits cut into the outside box. When the inside box is rotated, the viewer looks through the slits and the figures in the pictures appear to move. There is an interesting zoetrope in the subway tunnel just as the B or Q train leaves the Dekalb Station going to Manhattan. An artist painted figures on the walls in the tunnel. As the train moves and the structural posts provide the "silted" effect like the outside box of a zoetrope, the figures appear to move.

## ANIMATION/Strand 1: Making Moving Images

*Students understand how photographs can be used to create animation.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to differentiate between a key frame and an in-between frame and understand how these can be applied to cel, stop-motion, or digital animation.</li> <li>■ Students know how to use the hardware needed to shoot and edit animation.</li> <li>■ Students are able to create live animation with a digital camera that allows editing of the picture by drawing on the picture and importing pictures into the original.</li> <li>■ Students understand that free form shapes can be used in animation without a narrative plot similar to abstract art.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students create a cel in an animated picture using computer software such as Paint.</li> </ul>
Pre-Production Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to use iMovie or Movie Maker to edit their animations.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students write down three emotions they have felt in the past week and list colors that they think might go with those emotions. They view the “Toccata and Fugue” section of <i>Fantasia</i> to see how emotions are portrayed, and they discuss the moods and feelings evoked by the music and images and the colors that would best represent them.</li> </ul>
Pre-Production Indicators Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students demonstrate care and respect for equipment.</li> </ul>	<ul style="list-style-type: none"> <li>■ As a group, student brainstorm some rules for groups using laptops and other equipment.</li> </ul>
Production Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students show facility with computers. Teachers or media specialists develop lessons that show how to use simple software packages such as iMovie or Windows Media to import pictures into timelines and change the images slightly to create new cels.</li> </ul>	<ul style="list-style-type: none"> <li>■ Working in small groups around a laptop and with teacher guidance, students practice:               <ul style="list-style-type: none"> <li>» importing photographs.</li> <li>» changing the total time of each photograph.</li> <li>» dragging photographs into the timeline.</li> <li>» ordering and deleting photographs within the timeline.</li> </ul> </li> </ul>



# ANIMATION/Strand 1: Making Moving Images

## Making Animation continued

### Post-Production Indicators

- Students understand how to express and defend their viewpoint about animation.

### Activities

- Students watch a few minutes of the video and list things that work well about the footage and note things that could be improved.
- Students write critiques of other students' work.

### Note:

*In an animated sequence, the key frames mark the beginning, middle, and end of any smooth transition, and the in-between frames depict the moment in the sequence that transition between these key frames.*

### What is iMovie or Movie Maker?

*iMovie is the default editing program in any Apple computer or laptop. Movie Maker is the default Windows software package. They allow importing of digital photos or video and provide a simple digital editing device that is easy to use—even for adults! Ninety-five percent of all videos on MySpace, Facebook, or YouTube are iMovie-edited.*

“If you can dream it,  
you can do it. Always  
remember that this  
whole thing was  
started with a dream  
and a mouse.”

Walt Disney

## ANIMATION/Strand 2: Literacy

*Students understand and utilize the vocabulary necessary for animation processes.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students understand the processes of stop-motion video.</li> </ul>	<ul style="list-style-type: none"> <li>Students know how to shoot a field or background using a device with a fixed camera.</li> </ul>

*Students understand that the field of the camera's eye is filled with sequentially moved objects or shapes.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students understand and appropriately use the vocabulary associated with shooting digital film. (See Glossaries and Basic Terminology in Appendix C.)</li> </ul>	

*Students understand that cel animation, stop-motion animation, and digital animation can express and illustrate personal feelings and opinions.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students are able to compare and contrast representations of emotions as they are depicted in animation, and live-action film, and television programs.</li> </ul>	<ul style="list-style-type: none"> <li>Students conceive a story that could only be created using animation rather than through live-action moviemaking. Students create their characters, drawing them by hand, building them with materials, or creating them digitally. Finally, students create a storyboard of their animation. Afterwards, the teacher should lead a discussion with the students in which the images of the storyboard are compared with "key frames" of an animation.</li> </ul>

*Students understand the history of cel animation, stop-motion animation, and digital animation.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students understand and can discuss the history of early animated cartoons.</li> </ul>	<ul style="list-style-type: none"> <li>Students research the history of Walt Disney Studios, from its beginning until today.</li> </ul>

“Animation means to invoke life, not to imitate it.”

Chuck Jones

## ANIMATION/Strand 3: Connections

Students develop a deeper understanding in other content areas by creating animation projects.

### Indicators

#### Connections to English Language Arts:

- Students use the communication skills needed to create scripts and reports for animation.
- Students are able to compare, contrast, and critique animated work created by fellow students.

### Indicators

#### Connections to Self/the World:

- Students are able to express their viewpoints of the world through the medium of stop-action video and simple video.

### Indicators

#### Connection to Other Arts:

- Students are able to create abstract expressions of other art forms such as dance, music, theater, and visual arts using stop-action video.

### Indicators

#### Connections to the Social Sciences:

- Students understand how animated films can explain and illuminate events in history and in our society.

### Activities

- Students watch cartoons with an historic context such as *Liberty's Kids* (DIC Entertainment Corp.) and report on how the events were depicted through animation.

### Indicators

#### Connections to Science/Math:

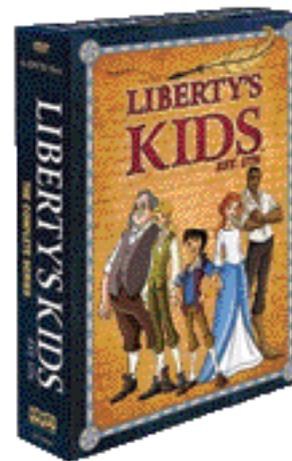
- Students understand the comparative function of the camera to various parts of the human body such as the eye and the iris.
- Students understand the concept of frame rate and how it can vary the speed of movement in an animation.

### Activities

- Students create a stop-motion animat "snake race" using Legos, blocks, or other simple materials to make a video in which two snakes race each other, with one moving twice as fast as the other.

“For every  
laugh, there should be  
a tear.”

Walt Disney



## ANIMATION/Strand 4: Community and Cultural Resources

*Students understand the myriad animation resources available to them in their own neighborhoods and around New York City.*

### Indicators

- Students conduct research on the Internet to find non-profit and for-profit organizations in New York City that create animation.

### Activities

- Students write letters to these organizations asking about the projects that they create. When possible, teachers arrange field trips to these production houses.

“The secret to  
creativity is knowing  
how to hide your  
sources.”

Albert Einstein

## ANIMATION/Strand 5: Careers and Lifelong Learning

*Students understand the range of careers available in animation.*

### Indicators

- Students are able to describe the different tasks necessary to create animation. Writers, storyboarders, artists, folio operators, and other jobs listed at the end of an animated feature will be defined, researched, and discussed.

### Activities

- The teacher arranges class visits by professionals working in animation. Groups of students can interview animation professionals in person, by phone, or via e-mail.

“It wasn’t a problem for me drawing humans, although I had originally come to the studio with the idea that what I had to offer them was my knowledge in the drawing of animals.”

Marc Davis, Disney animator

## ANIMATION/Strand 1: Making Moving Images

*Students work collaboratively to create scripts and shoot and edit cel animation or stop-motion to express their feelings or opinions.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students are able to produce 30-second to one-minute stop-motion animations</li> <li>■ Students are able to create stop-motion animation using elements such as paper, photographs, and clay or plasticine dolls or puppets.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students produce a one- to three-minute animation that address the question: “Who are my heroes?” Or they create an animation that tells the story of how a “regular person” chooses to do something heroic.</li> </ul> <p><b>Pre-Production</b></p> <ul style="list-style-type: none"> <li>■ Students, in groups, create a narrative storyline. They then create a storyboard or a sequential series of drawings similar to a cartoon. The narrative storyline and storyboard develop the character arcs.</li> <li>■ Students will choose a director, head writer, cinematographer, and other needed crew.</li> </ul> <p><b>Production</b></p> <ul style="list-style-type: none"> <li>■ Have students use one of the following: visual art media, illustration, watercolor, cut paper, or sand. Photos of the visual art creations will be taken and strung together as explained in Strand 1 of the 5th Grade Animation section. They will create a narrative that evokes an emotion.</li> </ul> <p><b>Post-Production</b></p> <ul style="list-style-type: none"> <li>■ Students select and record a sound/voice for each character.</li> <li>■ Students use sound effects to enhance the mood or action of the piece.</li> <li>■ Students select music to influence the dramatic tension.</li> <li>■ Students insert special effects to highlight the action or to create a climax.</li> <li>■ Students insert titles and transitions.</li> </ul>

### How to create a stop-motion animation

Online instructions and a message board to share stop-motion projects are at <http://www.stopmotionanimation.com/>.

**Basic materials to create characters and sets** include color paper, pencils, markers, scissors, glue, thin wire, molding clay or plasticine, pieces of cloth or fabric.

**Hardware consists of** a digital photo or video cameras used to capture images that will later be downloaded and edited in a computer. There is about one gig of storage capacity per every five minutes of captured video.

**Software consists of** iStopMotion (Mac) or Stop-Motion Maker (PC) that captures frame-by-frame directly into computer's editing software.

**Grades 6, 7, and 8 are a time of learning how to collaborate and work as part of a team. Students are more self-aware than in earlier years and are developing their personal identity. Some students may develop behavioral problems because they may not be comfortable with the roles that their friends, family, or teachers assign them.**

**Students' cognitive and social processes vary widely at this age as does their experience with technology. Some may be challenged to produce simple cel animations described in Strand 1 of the 5th Grade section while other students are able to create digital video using the software and hardware described in Strand 1 for the 12th grade. Students at this age know how to play computer games and are interested in learning about the animation that is produced for video games.**

**Teachers at this level need very advanced technological skills since animation projects require deep knowledge of the related hardware and software. A certified media specialist working closely with the school's art teacher can facilitate student achievement in animation.**

**The focus of middle school animation work is teaching students cooperation and collaborative skills, regardless of their cognitive or socialization level. Groups of students can plan and implement the completion of cels, rather than one person doing all the work as in the 5th grade. Teachers may need to solve interpersonal issues to get students to work together and to motivate them to express their opinions and vision through animation. Conflict resolution skills can be taught to improve tasks.**

## ANIMATION/Strand 2: Literacy

*Using the vocabulary of animation and an understanding of the history of the art form, students analyze and validate their own animation creations.*

### Indicators

- Students understand and utilize the vocabulary necessary to successfully create animation.
- Students are able to use stop-motion video to set up a device with a fixed camera and shoot a field that can be filled with sequentially moved objects or shapes. (See Glossaries and Basic Terminology in Appendix C.)
- Students understand and use the vocabulary and tools necessary to shoot digital film.

*Students articulate feelings, opinions, and points of view as adolescents and emerging artists through the vehicles of cel animation, stop-motion animation, or digital animation.*

### Indicators

- Students are able to compare and contrast the themes of animated films video such as *Wall-E* and *Ratatouille*.

### Activities

- Students write essays comparing and contrasting *Wall-E* and *Ratatouille* in their use of dialogue, background, action, theme, etc.

*Students understand the history of cel, stop-motion, and digital animation and use this knowledge in order to inform their own artistic choices.*

### Indicators

- Students understand the historical context in which early animated cartoons and videos were created. (See Resources in Appendix F.)

### Activities

- Students compare videos such as those on the Keep America Beautiful Website ([www.kab.org](http://www.kab.org)) and KAB Man animated shorts to present-day animation. There are examples of primitive traditional animation such as, a horse animated by rotoscoping from Edward Muybridge's 19th century photographs. Stop-motion animation can be seen in *Wallace & Gromit* films (Nick Park) and claymation animations.



## ANIMATION/Strand 3: Making Connections

*Students rely on their knowledge of other subject areas (math, science, social studies, etc.) when creating animation projects.*

### Indicators

#### Connections to English Language Arts:

- Students create scripts and write reports on animation demonstrating their creative and expository writing skills.
- Students compare and contrast, orally and in writing, animated work created by fellow students.

### Indicators

#### Connections to Self/the World:

- Students use stop-motion video and simple video to express their points of view.

### Activities

- The activity described in Grade 8, Strand 1 can be used to create a stop-motion video of “Who is my hero?”

### Indicators

#### Connection to other Arts:

- Students use stop-motion video to create abstract expressions that reference other art forms.

### Activities

- Students examine the work of abstract artists such as Miro or Calder, and then create their own shapes on a stop-motion background field. They will then move the shapes to create an original stop-action video.

### Indicators

#### Connections to the Social Sciences:

- Students create and view animated work that explains and illuminates current and historical events.

### Activities

- Students use animation to retell events in history.

### Indicators

#### Connections to Science/Math:

- Students understand the comparison between a camera and the human eye .
- Students understand and can explain how electricity allows hardware and lights to work in the animation studio.
- Students demonstrate and can apply their understanding of the relationship between frame rate, number of frames recorded, and the relative speed of movement of objects in an animation.

### Activities

- Students create a PowerPoint presentation showing the similar parts of a camera and the similar parts of the eye, nervous system, and brain.
- Students create an animated character to illustrate the activity of electrons in an electrical circuit or water molecules in the water cycle.
- Students create a more sophisticated version of the “snake race” described in Grade 5, Strand 3, introducing multiple snakes and varying the speed of each snake throughout the race. (See page 145.)

## ANIMATION/Strand 4: Community and Cultural Resources

*Students continue to expand their exploration of the vast animation resources available to them in New York City in libraries, online, and through the industry.*

### Indicators

- Students identify animation companies such as Pixar, DreamWorks, and Disney, and explore their Websites, resources, and archives.

### Activities

- Teachers arrange field trips to animation studios and museums that show animation.
- Students enter citywide shows such as P.S. Art and competitions to show their work.



“Technology doesn’t make the motion picture, people do. You’re not an animator just because you can move an object from point A to point B. You’re someone who breathes life into a character, which is something the software and technology can’t give you.”

By John Lasseter

## ANIMATION/Strand 5: Careers and Lifelong Learning

*Students develop strong personal interests and become increasingly articulate about their preferences in animation and the various careers associated with the animation field.*

### Indicators

- Students are able to explain the different tasks necessary to create animation.

### Activities

- Students write reports on the jobs listed at the end of animated features and shorts.
- Students can go on field trips to animation studios to interview animators and producers about how they got into the business.
- Students prepare for careers in media by exploring animation opportunities at high schools with a media focus.



## ANIMATION/Strand 1: Making Moving Images

*Students demonstrate their independence and personal point of view through the creation of their own animated productions that become part of an individual animation portfolio, reflecting their growth and development as animators. (See Assessment and Portfolio Tools in Appendix B.)*

### Indicators

- Students understand that storyboards include a story concept, and also indicate and describe the shot designations for the animated film being made.
- Students know how to create a script in an appropriate writing format that includes story structure, scene development, character creation, dialogue, and exposition.

*Students have the maturity and empathy to develop another person's concept and vision into an animated short.*

### Indicators

- Students demonstrate understanding of the elements of directing actors and the camera—including artistic identity, screen language, script interpretation and translation to the screen—and set procedure as well as interaction with craft departments.
- Students can record sound in their animations using signal processing, sync systems, location recording, and post-production mixing.
- Students can edit animation, including cutting shots and scenes, transitions, dialogue, sound, music, continuity, and creating pacing and rhythm.
- Students understand and can discuss the various production aspects of animation, including finance, marketing, distribution, budgeting, scheduling, hiring crew, and location scouting.

### Activities

- Students draw storyboards illustrating their animated piece. They show establishing shots, close-ups, plot development, backgrounds, and themes.
- Students write dialogue to express the plot and themes in the storyboard.
- Students discuss the editing and synching of existing animation in animated feature films such as *Tim Burton's The Nightmare Before Christmas* or *Wall-E*. The focus should be on how certain technical choices helped develop the plot or major themes.
- Students practice editing animation by combining cels drawn or digitally created by a group of artists in the class. The focus should be on matching backgrounds and creating continuity from the work of several different sources.
- Students watch *The Pixar Story* or other available documentaries that discuss the marketing decisions made by commercial production companies.
- Students develop a production and distribution plan for their animated project.

**High school students crave independence and want to work on their own ideas, expressing their own viewpoints. They are able to reveal personal stories of their families and their culture as they increase the range, variety, and scope of their work. The teacher serves as a facilitator as student learning becomes self-directed. Students are able to work effectively in groups, learning to communicate their vision to others, functioning as part of a team while not losing their voice in the creative process.**

**High school students need to take personal responsibility for the content of their work. Now that animation can be posted on public sites such as YouTube without any adult editing, students need to be aware of the consequences of posting inappropriate material.**

## ANIMATION/Strand 1: Making Moving Images

*Students understand how pre-production, production, and post-production fit together to create an animated project.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students have hands-on experience in using stop-motion production, cel creation, or digital production of animation.</li> </ul>	<ul style="list-style-type: none"> <li>■ Students produce a 30-second stop-motion animation.</li> <li>■ Students produce a 30-second animation using cels created using Paint or other drawing programs that tell a narrative story. More advanced students can use Photoshop to import photos of faces onto characters' bodies. Hardware such as video printers or an animated toolbox can be used to facilitate cel creation.</li> <li>■ Students create a 30-second animation using digital hardware and software.</li> </ul>

### Pre-Production

*Students will understand the preparation needed in storytelling, directing, and technical aspects to create an animation project.*

Indicators	Activities
<ul style="list-style-type: none"> <li>■ Students explore storytelling by developing a clear concept or big idea for their video.</li> <li>■ Students understand that a director is necessary to successfully move the action along the story arc and to resolve technical issues necessary to produce the video.</li> </ul> <p><b>What is a story arc?</b> <i>A story arc is the sequential path of the narrative from beginning to end. Major elements in the arc are the introduction of characters, setting, or events in the beginning. Then conflicts are created that change the direction of the story. Finally, these conflicts are resolved leaving the characters in a different place than where they started. There can be a story arc for each individual character. This sequence of events and conflicts in the script are then seen from that one character's viewpoint.</i></p>	<ul style="list-style-type: none"> <li>■ Students write a story arc or narrative sequence that allows the characters to change their opinion or viewpoint during the animation.</li> <li>■ Students write dialogue to advance the story arc created in the previous activity.</li> <li>■ Students develop a story arc that allows the characters to change their opinion or viewpoint during the animation.</li> <li>■ Students create a shooting plan using storyboards to include a variety of settings.</li> <li>■ Students assemble the necessary props and materials for characters and background sets needed in the stop-motion project.</li> <li>■ Students create a production plan outlining how many cels are needed to tell the story and how to produce them.</li> <li>■ Students create a production plan outlining time needed on the computer to generate the digital animation.</li> </ul>

## ANIMATION/Strand 1: Making Moving Images

### Production

*Students understand the collaborative attitude necessary to complete a moving image project.*

#### Indicators

- Students adhere to the story arcs and vision developed in the pre-production meetings.
- A student assumes the role of art director and assigns sequential motion cels to individual students. The art director is responsible for completing the cel drawing or the digital video.
- A student assumes the responsibility of director and oversees the editing and assembling of the cels or digital animation so that the story arc is completed.
- A student assumes the role of sound engineer and inserts voice and music into the animation track.

#### Activities

- Students create story arcs that allow their characters to change their viewpoints and attitudes because of events in the narrative.
- Students create intermediate slides showing action that would occur between each frame of the storyboard to expand the concept, vision, and narrative developed in pre-production storyboards for stop-motion, cel, or digital animation.
- Students create detailed character movement and object manipulation in the stop-motion background to develop their narrative.
- Students create sets that appear to be three-dimensional for use in the background field of a stop-motion project.
- Students assemble cels into a video animation.
- Students use Paint or other software to create background and characters cels using a computer.
- Students paint multiple copies of a background and then distribute them to other students who can then insert the main character in sequential poses.
- Students import sequential cels using software packages to allow the characters to perform movement.
- Students use Photoshop to import photos to create characters and movement in their digital projects.
- Students are able to use the appropriate hardware and software to create pixel animation.

“Hopefully, if not it’s not working right, I’m like a navigator and I try to encourage our collaboration and find the best way that will produce fruit. I like fruit. I like cherries, I like bananas.”

Jim Jarmusch

## ANIMATION/Strand 1: Making Moving Images

### Post-Production

*Students will understand how voice-over, sound effects, special effects, music, and graphics add to the audiences understanding of the animated project.*

#### Indicators

- Students are able to operate hardware and software to add sound and visuals to the rough cut.

#### Activities

- Students create a sound or voice for each character.
- Students use sound effects to enhance dramatic action.
- Students use music to influence the animation's rhythm, pacing, and dramatic tension.
- Students develop special effects to illuminate dramatic moments in the narrative.
- Students insert titles and transitions.

*Student accept their responsibility for the effect of their work when viewed by the public.*

#### Indicators

- Students understand the possible positive and negative effects of their work after public viewing.

#### Activities

- Students can also post their creations on several Websites such as Listen Up! ([www.listenup.org](http://www.listenup.org)), which edits content. Students can also post their projects on SchoolTube, YouTube, or other public sites.
- Students set up a film festival at their school to allow others to view and critique their work.

#### Suggested Resources for Animation:

- » *Twice Upon a Time (1983)*, an animated movie directed by John Korty and produced by George Lucas
- » *The Animator's Survival Kit: A Manual of Methods, Principles, and Formulas for Classical, Computer, Games, Stop-Motion, and Internet Animators* by Richard Williams
- » *The Tale of the Fox (France, 1937)*
- » *The Nightmare Before Christmas (US, 1993)*
- » *TV series Robot Chicken (US, 2005–present)*
- » *Mash-ups on YouTube or other Websites*

#### Suggested Resources for cel animation

- » *Early Disney features and documentaries showing the creation of Disney films such as Snow White or Beauty and the Beast.*

#### Suggested Resources for digital animation

- » *The Pixar Story, a documentary movie showing how Pixar Animation Studios was created.*
- » *Instruction and tutorials for director, 3D Vis, Paint, or other software packages that allow students to create cels using computers..*
- » *Animated short subjects from the Academy of Motion Picture Arts and Sciences Website.*
- » *TV cartoon series such as Foster's House of Imaginary Friends.*

**The Department of Education has a P.S. Art presentation in the spring of each year.** *There is a media section in this presentation where students can post work. Students can also post on YouTube. However, there is no editing by this site and students are responsible for the content of their work and its effect on others.*

## ANIMATION/Strand 2: Literacy

*As pre-professional animators, students understand and utilize the vocabulary necessary to successfully create animation.*

### Indicators

- Using vocabulary learned in class, students are able to converse with professionals in person or via the Internet about their projects. (See Glossaries and Basic Terminology in Appendix C.)
- Students understand and utilize the vocabulary necessary to communicate with others to create animation on digital film. (See Appendix C.)

*As increasingly independent artists, students understand that the use of cel animation, stop-motion animation, or digital animation to express their feelings and opinions demands personal responsibility for the content.*

### Indicators

- Students are able to compare and contrast animated films with complex plots, such as *Persepolis*, an animated feature film made by an Iranian woman about her culture, or other Academy Award-nominated short animated features.

### Activities

- Students explore Internet sites that display independent animation features from other countries such as [www.ottawa.awn.com](http://www.ottawa.awn.com); [www.annecy.org/home/index.php?Page\\_ID=2](http://www.annecy.org/home/index.php?Page_ID=2); [www.platformfestival.com/](http://www.platformfestival.com/); or [www.redstickfestival.org/](http://www.redstickfestival.org/).

*As pre-professional artists, students understand and use the history of cel animation, stop-motion animation, and digital animation to inform their own artistic choices.*

### Indicators

- Students are able to identify and explain the techniques used in early animated cartoons and early video art productions.

### Activities

- Students compare and contrast early animation with today's feature animated film. (See History of Animation in the Appendix D.)

*As articulate and critical viewers, students can identify and analyze the elements of animated film.*

### Indicators

- Students are able to view, analyze, and critique animated films from both technical and creative perspectives.

### Activities

- Students write a comparative essay examining the plots, layout, sound, and themes of two syndicated cartoon shows.

**Note:** Video Art is created with digital or animation technology and uses non-linear composites of video and animated footage to create abstract expressions of visual art.

“When people talk to me about the digital divide, I think of it not so much about who has access to what technology as about who knows how to create and express themselves in the new language of the screen. If students aren't taught the language of sound and images, shouldn't they be considered as illiterate as if they left college without being able to read and write?”

George Lucas, filmmaker

## ANIMATION/Strand 3: Making Connections

*Students understand that animation can illuminate and illustrate their understanding of themselves, other content areas, and their culture.*

Indicators	Activities
<p><b>Connections to Self:</b></p> <ul style="list-style-type: none"> <li>Students are able to express their personal viewpoints through cel, stop-action, or digital video.</li> <li>Students understand and articulate how their culture is represented in animated video.</li> </ul>	<ul style="list-style-type: none"> <li>Students watch cartoons and write essays discussing the way their culture is represented, such as <i>Saludos Amigos</i>, <i>Mulan</i>, and <i>Song of the South</i>.</li> </ul>
<p><b>Connections to English Language Arts:</b></p> <ul style="list-style-type: none"> <li>Students create scripts for animation and write reports demonstrating sophisticated use of the conventions of the English language.</li> <li>Students compare, contrast, and critique animated work created by their peers.</li> </ul>	<ul style="list-style-type: none"> <li>Students create a newspaper that reviews student animation projects using animation vocabulary and commenting upon the inspiration and context for these projects.</li> </ul>
<p><b>Connection to other Arts:</b></p> <ul style="list-style-type: none"> <li>Students are able to articulate the similarities and differences between video art and animation.</li> </ul>	<ul style="list-style-type: none"> <li>Students visit video art exhibitions at galleries and write reports comparing their impressions of video art with other video or animated work.</li> </ul>
<p><b>Connections to the Social Sciences:</b></p> <ul style="list-style-type: none"> <li>Students create and view animated work that explains and illuminates current and historical events.</li> </ul>	<ul style="list-style-type: none"> <li>Students will view and discuss the animation in <i>Liberty's Kid</i>, a commercial cartoon series produced by DIC, or other cartoons that depict historic events.</li> <li>Students draw and produce an animated cartoon of a historic event.</li> </ul>
<p><b>Connections to Science/Math:</b></p> <ul style="list-style-type: none"> <li>Students understand the science behind how animation is shot and reproduced digitally.</li> <li>Students understand that binary code for computers is a base 2 number system.</li> <li>Students understand and make appropriate decisions regarding layout and proportion in a cartoon design.</li> <li>Students understand and can explain pixels on a computer screen and how the image is displayed on the monitor.</li> </ul>	<ul style="list-style-type: none"> <li>Students draw and animate cartoons illustrating a chemical experiment, a property of physics, or a mathematic equation.</li> </ul>

## ANIMATION/Strand 4: Community and Cultural Resources

*As young adults and independent artists, students access and make use of the vast animation resources available to them in New York City libraries and museums, and online. (See Resources in Appendix F.)*

### Indicators

- Students conduct independent explorations of community television and animation production facilities in the New York City community.
- Students explore the range of off-site animation classes and workshops available after school or on weekends.

### Activities

- Teachers arrange field trips to animation festivals and exhibitions in New York City.

## ANIMATION/Strand 5: Career and Lifelong Learning

*As dedicated animation fans or pre-professional artists, students independently explore the career options available in animation and associated industries.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students examine the employment opportunities available in creating and distributing animation.</li> <li>Students develop skills to make them more marketable, such as completing job applications, writing résumés, creating portfolios, and interviewing for employment.</li> <li>Students develop a personal career plan designed to reflect their particular career interests and plot out the pathways that lead to post-secondary education in their chosen field.</li> </ul>	<ul style="list-style-type: none"> <li>Students research and write reports about the jobs listed at the end of an animated feature describing their functions, the training they require, and the level of salary they command.</li> <li>Students enter citywide and national contests to showcase their animation work.</li> <li>Students join anime or film clubs to develop a connection to the industry throughout their high school years.</li> <li>Students visit colleges and universities that have animation programs.</li> </ul>

*Students understand the past, present, and future trends that impact careers in animation, such as technological developments and societal trends, and recognize the resulting need for continuing education.*

Indicators	Activities
<ul style="list-style-type: none"> <li>Students develop and use strategies for advancing themselves in the hiring process, such as filling out job applications, résumé writing, interviewing skills, and preparation of a portfolio.</li> <li>Students research and learn how to apply to colleges that focus on media and animation. They find out what grades are necessary for these colleges and whether working with non-profits would enhance their application to colleges.</li> <li>Students attend film festivals to further develop their enjoyment of animation and new media.</li> </ul>	<ul style="list-style-type: none"> <li>Students create a résumé listing their work in animation and technological skills.</li> <li>Students research colleges that focus on animation as a major.</li> <li>Students attend festivals that show new media and report back to the class on their experiences.</li> </ul>



**Make yourself valuable and wanted. That's the overall first step. Know what you are doing, and prove it long enough so that you yourself are a valuable commodity—that producers want you. There is no substitute for becoming a 'name.' How do you do that?**

- Keep up with what's going on in popular culture, and in the animation field itself.
- Improve your skills.
- Learn to sniff out trends, and try to think of what might be the next step.
- Try not to be just a follower, but think about how you can make a mark with something fresh and new. But also think about what your client or prospective client wants and needs.
- Don't risk crazy ideas unless you really have the facts and solid theory of why you think your idea will fly, and that you can make it fly.

**Not easy, but you will be surprised what benefits thinking and thorough preparation can bring!**



Gene Deitch

Academy Award-winning Animator

# Teaching Through the Strands



# The Moving Image Across the Strands: Grade 2

## Making Moving Images

With the classroom divided into small groups, students should select a block in their neighborhood.

Groups discuss how one can visually depict the block for a class presentation.

### Things to Consider:

What time of day do you want to capture? What kinds of cars are on the street? What are people doing? Where are they going?

What day of the week is it? How does the day of the week affect the sounds that we hear? What kinds of buildings are there on the block? What else do you see on the street (animals, trees, etc.)? Plan to visit the block on a school walk. Make drawings and/or take photographs. Tape-record the sounds of the block. Describe the “soundscape.” Are the sounds loud, quiet, or both? Is there construction going on? Describe the sound. Is there music? If so, what kind? Describe the sound of the music. What other sounds do you hear (voices, animal sounds, traffic, etc.)?

Students create photomontages of the block from the pictures they have drawn or taken to use as the background set for their story.

Using the photomontage of their block and a self-portrait photograph, students create thaumatropes.

**Enrichment:** Teacher can introduce Romare Bearden’s “The Block” to help explain the student exercise above.

## Literacy

### What is a thaumatrope?

Based upon the principle of persistence of vision, the thaumatrope is an ideal way to introduce the principles of motion pictures and narrative storytelling. The eye has the ability to retain an image for a fraction of a second, and if two images are toggled back and forth, the brain will combine them into one creating an optical illusion (e.g., the bird in a cage).

*Although the credit for the invention of the thaumatrope varies depending on the source cited, it is the renowned 19th century British physician, Dr John Aryton Paris, who popularized the use of the toy. There are many others credited with the discovery, including the astronomer John Herschel, the geologist John William Fitton, the polymath Charles Babbage, and Peter Mark Roget, the creator of the thesaurus.*

Students can watch age-appropriate films, television shows, or cartoons that are shot in New York and depict the sights, sounds, and history of the city.

- *Sesame Street*
- *Annie*
- *The Muppets Take Manhattan*
- *Enchanted*

### Researching the thaumatrope:

- <http://courses.ncssm.edu/gallery/collections/toys/html/exhibit06.htm>
- <http://en.wikipedia.org/wiki/Thaumatrope>

## Making Connections

**ELA:** Students will discuss a particular store or building on the block. They can use their pictures and write or discuss a description of the store and the types of people who work or live there.

**Dance:** Have students simulate the movements/ actions of people and street traffic that they observed in their neighborhood. Set this movement to music and allow the students to respond to different music with the same movement motifs.

**Math:** Count the steps it takes to walk the block. Compare that to the steps it takes to walk across their classroom or to the cafeteria.

**Social Studies:** Identify locations used in a variety of films and television programs made in New York on a NYC subway map or city map.

Reflect upon the importance of moving pictures to tell stories about certain neighborhoods. What neighborhoods do students recognize in television, film, or animation?

# Moving Images and Our Neighborhoods

**Aim:** Students will share their impressions of the block on which they live.

## Community and Cultural Resources

Teachers can collaborate with a visiting teaching artist from a moving image organization. (See Appendix F)

Students can tour the neighborhood and ask merchants to speak to their class about their businesses and what the community means to them. Discuss what contributes to the creation of a neighborhood.

The Metropolitan Museum of Art has a wonderful and free online resource that is relevant to this project: [http://www.metmuseum.org/explore/the\\_block/index\\_flash.html](http://www.metmuseum.org/explore/the_block/index_flash.html).

## Careers and Lifelong Learning

Discuss how location managers scout New York City looking for interesting places to shoot film and television scenes (e.g., *Spiderman* in Queens, *Enchanted* in Central Park).

When students take a trip to a new neighborhood, have them pretend they are a film crew. There is a useful illustration of the Anatomy of a Film Crew in the “Made in NY” Career Companion at: [http://www.nyc.gov/html/film/downloads/pdf/Your\\_NYC\\_Entertainment\\_Industry\\_career\\_companion.pdf](http://www.nyc.gov/html/film/downloads/pdf/Your_NYC_Entertainment_Industry_career_companion.pdf)

Survey the class to see if students’ parent or guardian works in the film, television, or animation industry. Ask that parent or guardian to visit your class and talk about their occupation.

# The Moving Image Across the Strands: Grade 5

## Making Moving Images

Students should research the Westward Expansion using classroom materials or the Internet.

Students can take virtual tours of the Rocky Mountains and the areas explored during the Westward Expansion to California (Colorado, Oregon, North and South Dakota, Wyoming, Idaho, etc.) using free online resources such as Google Earth. This will aid them in developing a visual understanding of the region and history.

Following their visual and historical research, students should create a short story about someone who lived during the Westward Expansion. The story should involve at least two characters, and have a clear beginning, middle and end.

Once students have developed their story, students should select a scene and create a series of 20-30 drawings, each depicting some small changes that indicate physical movement and that move the story forward.

(Advanced students can use software packages such as Paint or Flash to create animation and make a digital flipbook. This is the basis of cel animation.)

**Enrichment:** Teachers can introduce Albert Bierstadt's painting *The Oregon Trail*. Frame conversation around how directors of photography (aka cinematographers) look at the narrative conventions of Baroque and 19th century painting when making decisions on lighting and other visual elements.

## Literacy

### What is a flipbook or kineograph?

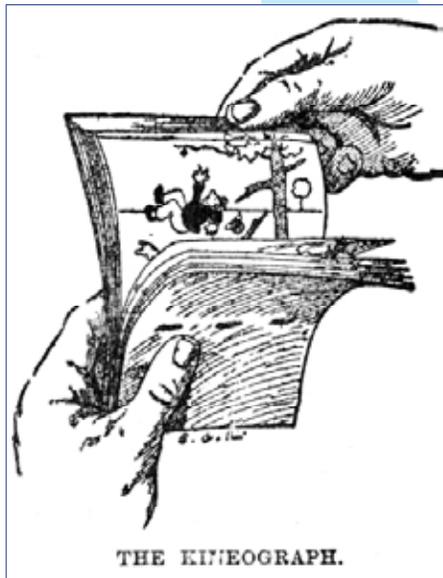
Like the thaumatrope (See *The Moving Image Across the Strands: Grade 2*), flipbooks rely on the phenomenon of persistence of vision. Meaning, that when sequential images are viewed in rapid succession they create the illusion of continuous motion. Our eyes are tricked into thinking we are seeing something moving instead of a series of still images.

Flipbooks are a wonderful way to introduce your students to narrative storytelling through moving pictures (e.g., *Tim Burton's Nightmare Before Christmas: An Animated Flip Book*).

Student can discuss Western films and television programs that continue to fascinate the viewing public.

Students can discuss how and why technological developments in cartoons and digitally animated movies still rely on the concept of a flipbook.

Students research Eadweard Muybridge, a British-born photographer known primarily for his early use of multiple cameras to capture motion. ([en.wikipedia.org/wiki/Eadweard\\_Muybridge](http://en.wikipedia.org/wiki/Eadweard_Muybridge))



## Making Connections

**ELA:** Students will write about a trip or vacation with the class and write a reflection on the travel details. What was involved? Did you take a flight, drive, or etc.? How would it have been different if you had taken a covered wagon? Time? Meals? Bathing?

**Dance:** Have students simulate the movements/actions that people might perform mining, herding cattle, riding a horse, etc.

**Math:** Students should consider how many images it takes to create fluid movement in a flipbook, or how many it takes for a traditional film. Discuss the concept of "inbetweening."

**Inbetweening:** *The process of generating intermediate frames between two images to give the appearance that the first image evolves smoothly into the second image.*

**Technology:** There are a variety of online resources such as FlipClips that will allow you to create flipbooks from digital video. Visitors to the Museum of Moving Image can experience this technology on-site.

**Social Sciences:** Reflect upon the importance of moving pictures to tell our stories and oral histories. How do documentaries differ from narrative films? Unit extension lessons on tolerance can connect to the experience of Native Americans during the Westward Expansion.

## Manifest Destiny and the Westward Expansion Kineographs

**Aim:** Students will create flipbooks illustrating their knowledge and understanding of Westward Expansion.

### Community and Cultural Resources

Teachers can collaborate with a visiting teaching artist to create kineographs and develop storyboards for classroom projects. (See the Resources section in Appendix F.)

Students can visit the Museum of the Moving Image (<http://www.movingimage.us/site/education/index.html>) where they can explore fundamental moving image concepts, make flipbooks and screen early cinema.

Flipbook.info is a wonderful online resource for browsing flipbooks. In addition to housing a collection of vintage flipbooks, the site contains information applicable to classroom use. ([http://www.flipbook.info/index\\_en.php](http://www.flipbook.info/index_en.php))

### Careers and Lifelong Learning

Teachers can set up a field trip to a film studio, animation studio, or television set. They discuss the relationship between flipbooks, storyboards, animation, and actual productions, and discuss the careers of people who rely on these techniques.

Teachers can organize a classroom visit from an animator, art director, or filmmaker to discuss flipbooks and storyboards.

Teachers can research local museums and screening venues (e.g., MOMA, Guggenheim, Museum of the Moving Image) for exhibits about early animation, early cinema, and moving illustrations.



# The Moving Image Across the Strands: Grade 8

## Making Moving Images

Students will create short video portraits in groups. Each student is responsible for creating a one- to three-minute personal story focusing on their identity and their New York City story. For example, what does it mean to be a good citizen? How did their family come to live in New York City?

Students will synthesize unit lessons on immigration and New York and interpret them through the lens of their experience. Students should pay particular attention to their neighborhood culture and how it shapes their perceptions.

Teachers emphasize that students are New Yorkers and not just inhabitants of their particular neighborhood.

Teacher note: We are all originally immigrants to this city. Some of our families have been here longer than others, but in exploring the issues and concerns all first time immigrants share, we can build tolerance and social/emotional learning skills.

Working in groups, students will plan, script, cast, film, log, edit and distribute their work. Students can also choose to film documentaries, animate their stories or create a newscast.

## Literacy

Introduce unit by using the “Made in NY” Mad Hot Ballroom Instructional Guide for Middle School Students and Teachers at: [http://schools.nyc.gov/offices/teachlearn/arts/canda\\_film.html](http://schools.nyc.gov/offices/teachlearn/arts/canda_film.html)

Students view New York City youth-made media online:

- [www.reelworks.org](http://www.reelworks.org)
- [www.urbanarts.org](http://www.urbanarts.org)
- [www.tribecafilminstitute.org/youth](http://www.tribecafilminstitute.org/youth)
- [www.ghettofilm.org](http://www.ghettofilm.org)
- [www.dctv.org](http://www.dctv.org)
- [www.evc.org](http://www.evc.org)

(For more examples, see the Resources section in Appendix F.)

Using the “Made in NY” Career Companion Anatomy of a Film Crew guide ([http://www.nyc.gov/html/film/downloads/pdf/Your\\_NYC\\_Entertainment\\_Industry\\_career\\_companion.pdf](http://www.nyc.gov/html/film/downloads/pdf/Your_NYC_Entertainment_Industry_career_companion.pdf)), have students role-play while producing their short video portraits.

Students should view films about immigrant experience (especially, but not limited, to those about New York City).

### Resources for finding relevant films:

- POV/American Documentary ([www.pov.org](http://www.pov.org))
- Human Rights Watch International Film Festival ([www.hrw.org/en/iff](http://www.hrw.org/en/iff))
- Arts Engine/Media that Matters ([www.artsendgame.com](http://www.artsendgame.com))

## Making Connections

**Social Studies:** Students focus on United States and New York State history. Industrialization, immigration and economic change are essential topics that may be explored in depth. Interdisciplinary connections to this course will create dynamic exit projects. Students can explore what factors led their family to immigrate.

**English:** A strong youth media program encourages risk-taking and creative presentations enable students to comment on and connect to their major subject lessons. Students can defend and write persuasively about the topics they chose and how they portrayed them. Students will write scripts and critiques of other student’s work.

**Math:** Students create a schedule and budget to complete their exit project.

**Visual Arts:** Students will create storyboards to illustrate their ideas. Instruction can be differentiated by allowing students to create visual as well as written responses to their stories, in addition to screening films in class such as *Mad Hot Ballroom*.

**Music:** Students compose or select music to highlight their exit project using iTunes or online shareware.

## Video Portraits of New York

*In the 8th grade, exit projects are used to evaluate student progress in science and social studies in addition to standardized exams. Exit projects are an opportunity for students to experience researching a topic in depth. Media literacy skills provide an exciting, relevant format for students to report and share their findings. Increasingly, students use PowerPoint presentations with sequential imagery to tell a story. Exit projects should attempt to interpret and analyze a historic event/era/person/idea rather than merely restate the subject matter. Students formulate a question around an area of interest and conduct extensive research. A quality exit project begins with a good question, includes research from multiple sources, has a written component, utilizes graphics and visuals, demonstrates critical analysis and interpretation, and is presented orally.*

### Community and Cultural Resources

Teachers can organize field trips to cultural organizations that enrich understanding of the subject matter.

Resources include:

- Museum of the Moving Image [www.movingimage.us](http://www.movingimage.us)
- Brooklyn Historical Society [www.brooklynhistory.org](http://www.brooklynhistory.org)
- Museum of the City of New York [www.mcny.org](http://www.mcny.org)
- El Museo del Barrio [www.elmuseo.org](http://www.elmuseo.org)
- New York Historical Society [www.nyhistory.org](http://www.nyhistory.org)
- The Paley Center for Media [www.paleycenter.org](http://www.paleycenter.org)
- Lower Eastside Tenement Museum [www.tenement.org](http://www.tenement.org)

The New York Historical Society American History Film Club is collaboration between the New York City Department of Education and The Paley Center for Media to provide teachers with strategies to effectively use mainstream movies in conjunction with the 7th grade American history curriculum.

Please see the Resources section in Appendix F for more film-related organizations.

### Careers and Lifelong Learning

New York City is a leading city in the creation of the moving image. Thousands of New Yorkers obtain and develop their careers in the production industry. To hear testimonials from a group of New Yorkers who work in the industry, visit the Mayor’s Office of Film, Theatre, and Broadcasting’s Website at: [http://www.nyc.gov/html/film/html/psa/psa\\_vid.shtml](http://www.nyc.gov/html/film/html/psa/psa_vid.shtml)

Middle school students can research and identify public high schools in New York City with media programs where they can pursue their interests and develop their talent for careers in production. The High School Directory is a valuable resource for identifying appropriate programs at: <http://schools.nyc.gov/ChoicesEnrollment/High/Directory/Search/default.html>

Students can access information about upcoming career panels hosted by the Mayor’s Office of Film, Theatre, and Broadcasting on the agency’s Website at: [www.nyc.gov/film](http://www.nyc.gov/film)

Survey the class to see if any parents or guardians work in the production industry. If so, ask those parents or guardians to visit your class and talk about their occupation. How does the industry in New York differ from the industry in Los Angeles?

Students will watch a popular movie made in New York City during class, and compare and contrast the jobs listed in the credits with the jobs viewed on screen. Students will compile online research to learn what skills and duties correlate with each job.

Develop a résumé and a DVD to show your work, including your exit project. Stage mock interviews or invite members of the industry into the class to conduct these interviews.

# The Moving Image Across the Strands: Grade 12

## Making Moving Images

**Aim:** Students will create short video or animated PSA broadcasts intended to make the public aware of an issue of their choice. As non-commercial products, the purpose of a PSA is to raise social awareness to promote social change.

To generate topic ideas students can:

- Tour their neighborhood and ask community members and merchants about the problems they face in the community and how they can help.
- Interview guidance counselors and the Student Council on teen issues relevant to the student body.
- Address current concerns at the school, such as:
  - » recycling
  - » littering
  - » gender equality
  - » peaceful conflict resolution

PSAs can be shown in the school lobby, student cafeteria, or aired on local cable-access channels such as BCAT or CUNY.

## Literacy

### What is a PSA?

During World War II, the War Advertising Council (a division of the Office of War Information) began campaigning for the purchase of war bonds in the United States.

After the war, the organization (renamed the Advertising Council) remained to administer the use of unsold (free) air time for the public good. The Smokey the Bear campaign against forest fires and the United Negro College Fund's "A Mind Is a Terrible Thing to Waste" campaign are indicative of their work at this time. The Advertising Council has a variety of PSAs from the 1960s to current day available for viewing in their online gallery at: [www.adcouncil.org](http://www.adcouncil.org)

Today, the Federal Communications Commission defines a PSA as "any announcement (including network) for which no charge is made and which promotes programs, activities, or services of federal, state, or local governments (e.g., recruiting, sale of bonds, etc.) or the programs, activities or services of non-profit organizations (e.g., United Way, Red Cross blood donations, etc.) and other announcements regarded as serving community interests, excluding time signals, routine weather announcements and promotional announcements."

Students can research, write about, and discuss the impact that PSA campaigns they have seen or that have taken place in the past decade have had on them.

## Making Connections

**English Language Arts:** Students will analyze historic PSAs and debate whether they can find evidence of social change.

**Health:** Examine and discuss the "This Is Your Brain on Drugs" PSA. Do PSAs impact our thinking about health issues?

**Math:** Discuss the mathematics of filmmaking. These can include budgets, frames per second, pixels per inch, or even the increase of the size of the picture by moving the source farther back from the screen.

**Social Emotional Learning:** Students will create PSAs demonstrating responsible decision making; understanding and concern for others; and recognition of discipline in the personal management of one's behavior in order to attain one's goals and ethical choices.

**Social Studies:** Students can develop a PSA advocating financial literacy that reinforces their studies of economics in a social studies curriculum.

**Current events:** Students can select a topical news story and use it to develop a PSA (e.g., animal cruelty or environmental issues).

**Arts:** Students can develop PSAs to explore the importance of the arts in our society. What would our society look and feel like without dance, music, theater, or the visual arts?

## Advocacy Through Public Service Announcements

Public service announcements (PSAs) may be used as a vehicle for expressing personal and societal opinions through the moving image. Students can examine issues that are relevant to them. These short videos can be submitted to contests and attached to college applications.

### Community and Cultural Resources

Teachers can collaborate with a visiting teaching artist or DOE partner such as Educational Video Center or Reel Works to explore how student-produced documentaries can present powerful messages for further exploration.

**Example:** Reel Works' *Rated R* explores the growing trend among teens to watch violence online for spectatorship.

Reel Works' *A Girl Like Me* explores discrimination towards women in other cultures. Films like these can increase the awareness of adolescents in other countries. The films can be viewed by contacting Reel Works at: <http://reelworks.org/>

Education Video Center has full-length feature documentaries on teen pregnancy, the importance of voting, and sexism. For information on arranging a screening go to [www.evc.org](http://www.evc.org).

### Suggested Resources:

The Museum of Broadcast Communications in Chicago online resources: <http://www.museum.tv/archives/etv/P/htmlP/public-servic/publicservic.htm>

Dessart, George. *More Than You Want to Know About PSAs: A Guide to Production and Placement of Effective Public Service Announcements on Radio and Television*. Boston: National Broadcast Association for Public Affairs, 1982.

### Careers and Lifelong Learning

Students can research the Total Station Project and the Entertainment Industry Council's Public Service Announcement Initiatives at: <http://eiconline.org/>

Students will prepare a reel, tape, or DVD of their projects to submit to admissions counselors in the film/media departments of colleges they wish to attend.

Students can develop new media literacy, career skills, and career awareness by podcasting their PSAs. Guidelines for appropriate footage should be discussed so students can become responsible artists.

Teachers can have the class put together a DVD of PSAs for submission to a national film festival (e.g., National Film Festival for Talented Youth at <http://www.nffty.org>).

# Appendices



**A - Stocking a Moving Image Classroom**

**B - Assessment and Portfolio Tools**

**C – Moving Image Glossaries/Basic Terminology for the Moving Image/Software**

**D - History of the Moving Image**

**E - Careers in the Moving Image**

**F - Bibliography and Resources for Film, Television, and Animation**

### Stocking a Moving Image Classroom for Video Production

Fundamentally, all you need for making film/video in the classroom is a camera, an editing software package, and a computer on which to edit. You can be as simple and inexpensive or elaborate and expensive as you like—equipment runs the gamut. Most of the tools mentioned below can be used for making film, television, or animation, and while there may be some special equipment mentioned below, there are often simple solutions that will avoid purchasing special and pricey equipment.

Following each outline of what you might need for a moving classroom is a quick guide to the items you might want to have. Not having many of these items won't keep students and classrooms from creating moving images. Keep in mind that filmmaking is a technological medium and equipment constantly changes and evolves, so use this guide as a reference but not as an absolute. Newer, cheaper, and more capable equipment is developed every day.

#### Simple/Beginner:

Planning a project in advance is the secret to fast, inexpensive video. Scenes shot sequentially can help avoid the need for a non-linear editing software packet or a computer with a big hard drive.

Students, even in the earliest elementary grades, can use digital cameras to shoot video. These images have to be downloaded into a computer using the USB or FireWire cable that came with the camera. (There are also small, affordable cameras that plug directly into a computer that are very useful in a classroom setting. Videos can be edited in iMovie on Macs or Windows Movie Maker on PCs. Small video cameras and digital photo cameras with the ability to shoot video can both be very inexpensive.

#### Camera options:

Students can use a digital camera with a photo option, an inexpensive DV or HDV consumer camcorder or a pocket video camera, such as the Flip camera ([www.theflip.com](http://www.theflip.com)) or the Kodak Zi6. These options are all generally inexpensive and easy to use. Flip cameras and many digital photo cameras, for instance, have USB plugs that pop up to allow downloading and recharging. Flip cameras, in particular, come with a software package installed that lets you edit as you import. All video generally has to be digitized (which means transferring video on tape to a computer and converting the footage into a digital format that an editing program can understand and manipulate) using FireWire cables that come with the camera into a computer with iMovie or Window's Movie Maker or by using a deck (which is like a very sophisticated VCR player and generally unnecessary unless you are using a very expensive camera). Camcorders are generally tape-based, but increasingly tape-free cameras are being introduced and made available at lower prices.

#### Editing options:

If scenes in the student's video are shot in sequence, editing can be done on iMovie or Windows Movie Maker, which are free with the operating system. Limited special effects and audio editing can be done. School events and student projects should

be burned to DVDs to save the space and expense of investing in multiple hard drives. All computers used for editing will ideally have DVD-burning capacity.

#### Quick guide to stocking basic video production classroom

- One camcorder (or several) with an in-camera microphone as well as a tripod. A small light attached to camera can also be useful, but modifying shooting to use available light (or getting creative with lamps and other light sources) can help compensate for not having special camera lighting.
- A computer with basic editing software to cut and paste video from each camera into a final product. iMovie is the default editing software with any Apple computer. Windows Movie Maker is the default editing package for Windows computers. There are also free editing platforms that are available online. New ones are popping up every day, so do some online research to find one that suits your classroom's needs.
- CD/DVD player to import music, special effects, and other sounds or use the default special effects in the editing software.
- DVD copying device to duplicate projects for distribution. (CDs can be used as well, but are increasingly obsolete.)

#### Moderate/Intermediate:

##### Camera options:

For higher quality video as well as a greater range of camera features—a good-quality high-definition video (HDV) camera is a useful tool. In the case of middle school students, these cameras can be very helpful as they allow students to create better-looking video, but are far less complicated than a professional-grade camera. These small consumer-end HDV cameras are relatively inexpensive. There are also larger low-end semi-professional cameras that are reasonably priced, but still rather expensive, that can be used.

### Editing software:

Any non-linear editing software can be used to manipulate footage on these cameras, whether it's a simple platform like iMovie or a more sophisticated platform such as those offered by Apple, Adobe, or Avid. Note that while these more sophisticated programs may cost quite a bit more, they allow for a great deal more flexibility in how and what your students are editing. Editing software can be installed on PCs or Macs, but Macs are generally considered to be the industry standard. Computers, Final Cut Pro, and other editing software packages are available for purchase on FAMIS (the NYC Department of Education's purchasing portal). Using these non-linear editing packages means that scenes do not have to be shot in order and sound, special effects, graphics, and more exact editing cuts can be added. Light stands, portable lights, portable sound-recording equipment, shotgun microphones, and lavalier microphones are moderately priced and will give the students a more professional experience because there are more crew jobs for them to do.

School events and student projects should be burned to DVDs to save space on the hard-drive. All computers used for editing will ideally have DVD burning capacity.

### Quick guide to stocking a moderately expensive/intermediate level video production classroom:

#### Video

- Handicam(s)/camcorder(s) or low-end semi-professional video cameras (including in-camera microphone and cables for digitizing footage). If possible, shooting in HDV is preferred, but DV cameras are generally less expensive and work very well. Note that HDV is rapidly becoming the standard, even for consumer-end cameras.
- Tripod(s)
- Computer outfitted with editing software and DVD burner
- General lighting to light up studio for taping
- Lighting (external or natural lighting)
- Dimmer panel to control lights
- A hard drive for storing large projects and backing-up work

#### Audio

- Lavalier radio frequency microphones (a form of wireless microphone, also known as a "lav" or "lapel mic") are very helpful when recording audio and can be attached to the actors or subjects. These come in two pieces, a receiver which is attached to the person being recorded and a transmitter that is attached to the camera. Lavaliers are useful when a closer sound perspective is desired or when a boom is inappropriate or intrusive.
- Overhead shotgun or cardioid microphone (respectively, common unidirectional or multidirectional microphones) for ambient sound as well as to pick up voices
- Hand-held microphone for interviews (if desired)
- CD/DVD player to import music, special effects, and other sounds
- Cabling to connect hardware

### Professional/Advanced:

Film cameras that give a professional-quality product can be expensive. Control rooms and editing rooms can cost hundreds of thousands of dollars to build. However, they may be built through Resolution A funding, which is available through the City Council and school construction funds.

Schools wishing to establish a traditional television studio will need a three-camera setup with each camera on a movable tripod. The video feed goes into a switcher on the control panel that allows the students to choose the shot they want. The online shot goes to the recorder. Microphones are hung in the studio, set on the desk near the student, or attached to the student's lapel. Wireless systems can be used because the receiver can be positioned next to the XLR microphone jack in the studio. The jacks lead to the audio board. The audio boards should have 16- or 32-channel capacity. CD tape decks are included in the control board setup. Graphics can be done live by using a character generator. This expense saves editing time because the live shot has superior production quality. There are vendors that can design a studio and have a contractor maintain and repair equipment.

### Equipment for a three camera studio set-up in a classroom with a separate control room.

#### Video

- Multiple high-definition video cameras (HDVs)
- Multiple tripods
- Cables that run from the cameras to the control board
- Three small monitors in the control room to show each camera feed
- Larger monitor to show online feed
- Switcher to pick the shot the director wants from the three camera feed to the online feed
- Recorder to record real-time tape
- Graphics machine to insert real time graphics
- Computer with editing software to cut and paste online tape to finished work
- DVD or CD copying device to duplicate projects for distribution

- Green wall or green screen to import different backgrounds behind the actors
- General lighting to light up studio for taping
- Key lighting fixtures to highlight actors
- Dimmer panel to control lights

#### Audio

- Lavalier radio frequency microphones that can be attached to the actors; a transceiver for each microphone
- Overhead cardioid microphones for presence and to pick up voices
- Boom microphones that can be held about actors for clearer audio
- Hand-held microphones for interviews
- Audio mixer to control microphone feeds
- CD player to import music, special effects, and other sounds
- Cabling to connect hardware

#### Classroom setup

The three camera setup is the professional studio schematic for traditional news broadcasts. The playing area is at one end of the room and the three cameras on the far left, center, and far right of the set to get different camera angles. Additional playing area in other parts of the room can be set; have one of the cameras roll into place to shoot scenes. Overhead track lighting is necessary to light the entire studio. The tape is created in real time, but can be imported into Final Cut or any other editing software to tighten the camera work.

#### Shooting on Location

Location shots demand tripods, high-quality cameras such as Ikegami's, boom mikes, light shields to focus existing light to act like the key lights in the studio, audio recorders capable of filtering out ambient noise and street sounds, and a film crew. These items can be bought from vendors through the "three bid" process.

### Requirements for Stop-Motion Animation

Stop-motion is a modality of animation that utilizes real elements like paper, photographs, clay or plasticine dolls or puppets (made from a variety of materials) that are made into a background and characters on a set field. The students shoot a scene on a digital camera or Lunchbox setup then move the various limbs of the characters or background pieces and shoot another photograph. These photographs are strung together to create the moving image. A simple example is *Gumby*. More elaborate examples are the *Wallace & Grommit* feature films.

#### Basic setup

Stop-motion animation creation can be relatively inexpensive using a digital camera or moderately priced hardware can be purchased to make the process easier.

The basic stop-motion setup:

- Art materials are needed to make the background field and the characters in the script.
- Any digital camera can be fixed on a tripod above the background field.
- The cartoon characters are photographed, then moved slightly to show action, and rephotographed. (It is important that the camera not move between shots so that the background field is constant.)
- A computer is used to download photos from a digital camera.
- Editing software is then used to combine pictures, add music, titles, or special effects.
- DVD or CD coping device is then used to duplicate projects for distribution.

#### Equipment for stop-motion editing

- Craft supplies for creating the characters or objects and background
- Video camera or photo camera tripod
- External hard drive to store video (one gig of storage capacity per each 50 minutes of captured video using DV quality compression)

- Mini DV tapes (if using video camera and taping; making sure that you have HDV tapes if that is the type of camcorder you are using)
- Blank CDs or DVDs
- FireWire or USB or USB 2.0 cable (depending on the capture camera chosen and the video output device and computer ports)
- Three-point light basic setup (optional)

#### Moderate/Intermediate

For a more sophisticated animation project:

- Art materials are still needed to make the background field and the characters in the script, but instead of using a digital camera as in the basic setup, a hardware device such as Lunchbox Sync is used. This is a camera and hard drive in one machine, which stores all the photos used in the animation.
- Photos are then downloaded to a computer and editing software such as the default iMovie or Windows Media Maker is used to combine pictures, add music, titles, or special effects. This can be replaced by iStopmotion (Mac) or Stop-Motion Maker (PC) that captures frame by frame directly into computer's software timeline for editing.
- Once combined, the images are then placed on a tape, DVD, or the camera's memory card from which the footage will have to be digitized to the computer hard drive.
- Once digitized, the footage can be captured frame by frame using the video camera's photo feature or captured as video footage and then cut frame by frame or its speed changed and fast-forwarded to achieve the desired animation effect.
- When completed, a DVD or CD copying device can be used to burn and duplicate projects for distribution.

#### Note: What is LunchBox Sync and how does it work?

*LunchBox Sync is a device that has a very good digital camera that is fixed at the top of a box focused on the stop-motion field where you have placed your stop-motion animation figures. You take pictures, move the figures, and take another picture. This device "grabs frames" of animation*

*and plays them back at 30 frames per second or 24 Fps. The LunchBox DV replaced the previous model, the LunchBox Sync. The LunchBox DV has twice the image resolution, can accept input from DV cameras, can export to FireWire enabled computers, and has CD-quality audio. You can make your own Lunchbox by affixing a good quality digital still camera on a tripod facing down. Frame a rectangle on the table. Mark the edges of the frame. Place your animation in the frame and proceed the same as with the Lunchbox Sync.*

### Requirements for Digital Animation

#### Basic setup:

Multiple cels have to be drawn or computer-generated. Since a scene can change only slightly in each frame, a light box is used under the drawing to see the previous picture. The movement is drawn by hand for each frame. Flash is a simple software package for digitally drawing pictures, copying them into a second cel and moving the figure slightly to create a collection of images that Flash will string together to make a movie.

#### Equipment for a basic setup

Drawing supplies and a few light boxes are needed. Any computer can operate Flash.

#### Moderate/Inexpensive

- Light boxes can be used to draw cel animations. This is light shining through the paper to enable the artist to trace the picture. The figure is moved slightly for each successive drawing. The hand-drawn cels are then photographed like the stop-motion figures. The cels are linked with software.
- Maya is a computer-generated (CG) program that creates three-dimensional figures and bitmaps and landscapes. You place your figure on a predetermined path called an "f curve" that automatically makes the character move.

#### **Equipment for a moderate setup**

- A classroom set of light boxes
- Maya software in a Pentium 4 computer
- DVD burning and duplicating device

#### **Advanced**

Advanced digital animation is usually done by rotoscoping. The first step is to attach a camera out to a frame-capturing device, such as LunchBox DV, or you may attach the camera to a computer installed with frame-capturing software, such as istopmotion by Boinx software. The frames are created and then manipulated through various methods. One method is to make prints with a desk jet or video printer, and create hard copy that can be traced and physically enhanced with colored pencils, paint, or other methods. The final artwork is filmed again. Or the process can remain digital. The frames can be transferred to illustration software and enhanced digitally. The manipulated frames are transferred to an editing program. The final animation is edited with editing programs such as iMovie or Final Cut Pro.

A video printer is a device that will print sequential pictures from a video or still camera. They will look like the sequential pictures of an animated cel sequence except they are not drawn but are photographs. Students can trace the pictures using a light box.

#### **Equipment for an advanced setup**

- Light boxes
- Video printer
- Istopmotion
- High-quality computer and editing software
- DVD burner and duplicating device

### A Guide to Animation Software and Their Functions

*Below are various software packages and a brief description of how they can produce animation.*

#### FLASH

You can create a basic motion tween in one click. There are also shareware programs like Boinx that allow for minimal “frame grabbing.”

#### CG (COMPUTER GENERATED) ANIMATION SOFTWARE

Used to create 3D animation workstations. Maya is most popular but there are a number of software packages available.

#### MAYA

(Autodesk)

Award-winning powerful software. It is a 3D modeling, animation, visual effects, and rendering package. Maya is used in the production pipeline of films, television, game development, and design projects.

#### 3DS MAX

(Autodesk)

3ds Max is a full-featured 3D modeling, animation, rendering, and effects package, and is used to produce games, films, and video content.

#### ZBRUSH

(Pixologic)

An innovative and powerful set of 3D sculpting tools for digital artists. (3D / 2D)

#### UV LAYOUT

(headus)

An extremely valuable UV laying tool that makes (the otherwise daunting) UV layout process significantly easier.

#### CINEMA 4D

(Maxon)

3D modeling, animation, lighting, and rendering package.

#### MUDBOX

(Autodesk)

Digital sculpting and texture painting software from the makers of Maya.

#### SOFTIMAGE

(Autodesk)

XSI is 3D production software for games, film, and television. XSI offers a complete 3D modeling, animation, rendering, and development toolset.

*You may also want to have some of the following software packages that can create cel drawings on your computer.*

#### PAINTER

(Corel)

Well-known digital painting and illustration software. (2D)

#### COREL DRAW

(Corel)

Professional vector illustration, page layout, photo-editing and bitmap tools. (2D)

#### ILLUSTRATOR

(Adobe)

Well-known (and praised by many 2D artists and designers) vector-based 2D software.

#### PHOTOSHOP

(Adobe)

Undeniably, the leading software in image-/ photo-/ pixel-editing and manipulation used to perform a variety of 2D tasks. (2D)

#### BODYPAIN

(Maxon)

3D models painting and texturing software. UV tools, layer painting, filters, and selections. Works with all major 3D packages. (3D / 2D)

#### MODO

(Luxology)

Painting, sculpting, animation, and rendering software. (3D)

#### LIGHTWAVE

(Newtek)

A complete modeling, animation, and rendering package. (3D)

#### OPEN SOURCE

The Open Source Initiative (OSI) is a non-profit corporation formed to educate about and advocate for the benefits of Open Source and to build bridges among different constituencies in the Open Source community. As computers and software play a greater part in the creation of moving image projects, the use of Open Source software becomes a necessity. Open Source is a development method for software that harnesses the power of distributed peer review and transparency of process. The promise of Open Source is better quality, higher reliability, more flexibility, lower cost, and an end to vendor lock-in. ([www.opensource.org](http://www.opensource.org))

Students create moving image projects to express their particular vision and ideas. The quality of each student's project can be assessed by the teacher or peers. Videos can be entered into schoolwide, citywide, or national film contests or festivals where adjudication provides another form of assessment. In addition to these performance assessments, the non-performing aspects of the moving image can be measured using methods that include:

### Written tests and quizzes on topics such as:

- Film, television, or animation vocabulary and terminology
- Film, television, or animation history
- Film, television, or animation styles and genres
- Film, television, or animation technical craft

### Written work such as:

- Descriptions of experiences derived from viewing film, television, or animation
- Personal responses to screenings
- Critical reviews of screenings
- Research papers on film, television, or animation artists, periods, styles, or genres in the context of society, culture and general history such as: exploring racial stereotypes in classic American cinema; examining the technological achievements that make modern moving images possible; or comparing an adaptation of a literary or theatrical work to its original text.
- Reports, interviews, and job-shadow journals about film, television, or animation related careers
- Creative writing in response to or about film, television, or animation
- Personal or directorial mission statements in relation to a work of film, television, or animation

### Oral work such as:

- Class presentations on film, television, or animation subjects
- Participation in class discussions

While these methods are useful, the creative, investigative, and performing aspects of film, television, or animation learning may be more effectively measured by alternative means of assessment.

## Forms of Alternative Assessment

*Courtesy of Barbara Bashaw*

When students participate in and respond to film, television, or animation, reflect upon their experience and revise their work using the methods below, teachers are able to collect the evidence needed to evaluate the teaching and learning in their classroom.

### Performance Assessment:

Students show evidence of skill development in completing projects or tasks such as:

- Comparing one film, television, or animation work to another
- Engaging in dialogue with classmates and defending their viewpoint
- Quality of recorded film, television, or animation
- Using standards or rubrics (teacher-generated or student-generated) to measure success of project
- Self-critiquing using predetermined and articulated standards or rubrics
- Peer critiquing using predetermined and articulated standards or rubrics
- Setting and reflecting upon explicit goals for the mastery of technical skills and/or completion of projects or tasks
- Setting and achieving personal goals

### Perceptive Assessment:

Students show evidence of critical analysis to enhance performance. Discussion or written work in response to film, television, or animation creation, screening, research and study of various styles and genres, showing the following processes:

- Discriminating
- Describing
- Identifying
- Analyzing
- Comparing (see above)
- Synthesizing

### The perceptive assessments may be documented by:

- Using specialized film, television, or animation vocabulary
- Using graphic organizers such as lists, webs, and charts
- Using research, writing, and other literary processes to inform a film, television, or animation production
- Viewing film, television, or animation works with specific content or themes in mind and then reflecting in discussion or writing

### Reflective Assessment:

Students show evidence of understanding of practice, skills, and point of view through:

- Student journals
- Creation of sketches of film, television, or animation
- Writing poetry in response to film, television, or animation
- Collecting ideas for film, television, or animation
- Sharing feelings, dreams and wishes about film, television, or animation
- Revising and reworking existing film, television, or animation projects
- Brainstorming with others about film, television, or animation
- Remembering/reminiscing about film, television, or animation

#### Student Portfolios

Student portfolios should represent a range of individual student work and growth over a period of time. Students should be engaged in conversations with the teacher and peers about the quality of the work and the choices of materials that they include.

Here are some examples of the types of evidence teachers may want to include in a student video portfolio:

- Student's individual goals (for academic and personal growth through the study of film, television, or animation)
- Teacher's expectations (rules, guidelines, year-long project goals, rubrics, film, television, or animation standards)
- Videotape and photographs of students engaged in process and in presentations during the beginning, middle and end of the year or project
- Student's class notes, reading notes, journals, and reports
- Student's film, television, or animation journal documenting personal growth and self-reflection
- Completed class exercises such as webs, artwork, storyboards, or graphic organizers used for tasks
- Completed film, television, or animation homework assignments and research papers
- Graded tests on film, television, or animation subjects
- Special recognition students have received (awards, citations, or presentation invitations)
- Parent feedback, formal and informal
- Student's self-critique of his/her learning
- Peer critique of a student's learning
- Student/teacher conference records
- Student-prepared applications to competitions and festivals
- Peer conference records
- Student's defense of the grade he/she feels is deserved

#### For high school seniors:

- Student film, television, or animation projects and personal résumé with cover letter
- Student film, television, or animation reels for submission to colleges or employment opportunities

Moving image technology and terminology is constantly changing, so while we are provided some definitions of basic moving image terms, much of this technical language may change after a few years. Therefore, following the glossary, we have suggested URLs of glossaries that have a Webmaster who updates the information. We do not recommend one particular site, but these may answer any questions your students will have about vocabulary.

We encourage teachers to seek out online resources independently as these frequently change.

#### Basic Terminology for the Moving Image

**180 Degree Rule** – A screen direction rule that camera operators must follow: There is an imaginary line on one side of the axis of action (e.g., between two principal actors in a scene), and the camera must *not* cross over that line. Otherwise, there is a distressing visual discontinuity and disorientation. Similar to the axis of action (an imaginary line that separates the camera from the action before it) that should not be crossed.

**Adaptation** – The presentation of one art form through another medium; a film based upon (or adapted from) a stage play (or from another medium such as short story, book, article, historic event or novel, video game, comic strip, etc.) that basically preserves both the setting and dialogue of the original; can be in the form of script (screenplay) or a proposal treatment.

**Aerial Shot** – A camera shot filmed in an exterior location from far overhead (from a bird’s-eye view), as from a helicopter (most common), blimp, balloon, plane, or kite; a variation on the crane shot; if the aerial shot is at the opening of a film, its also known as an establishing shot.

**Aperture** – Refers to the measurement of the opening in a camera lens that regulates the amount of light passing through and contacting the film.

**Arc Shot** – A shot in which the subject(s) is photographed by an encircling or moving camera.

**Art Director** – A member of the film’s art department who is responsible for the construction, design, look, and feel of film’s set, including the number, type and placement of props, furniture, windows, floors, ceiling dressings, and all other set material.

**Audio** – Refers to the sound portion of the film.

**Available Light** – The naturally existing light in an off-set location; a film’s realism is enhanced by using available light rather than having artificial light.

**Backlighting** – This phenomenon occurs when the lighting for the shot is directed at the camera from behind the subject(s), causing the figure(s) in the foreground to appear in semi-darkness or as a silhouette or highlighted; with backlighting, the subject is separated from the background.

**Boom Shot** – A continuous single shot made from moving a boom, assembled like a montage, and incorporating any number of camera levels and angles.

**Bridging Shot** – A shot used to cover or “bridge” a jump in time or place or other discontinuity.

**Camera Angle** – The point of view (POV) or perspective (including relative height or direction) from which to photograph a subject. Various camera angles, compositions, or positions include: front, behind, side, top, high (looking down), low (looking up), straight-on or eye-level (standard or neutral angle), tilted (canted or oblique), or subjective (a specific character’s perspective).

**Camera Movement** – The use of the camera to obtain various camera angles and perspectives (see motion picture camera shots below, including the pan, tilt, track, and zoom; also boom/crane shots, Steadicam, or hand-held).

**Cinematography** – Specifically refers to the art and technique of film photography, the capture of images, and lighting effects, or to the **cinematographer**, the person expert in and responsible for capturing or recording/photographing images for a film, through the selection of visual recording devices, camera angles, film stock, lenses, framing, and arrangement of lighting. The chief cinematographer responsible for a movie is called the director of photography (or DP) or first cameraman. One of the earliest movie picture machines, patented by the Lumiere brothers in 1895, was termed a *cinematographe*.

**Cinéma Vérité** – A French term that literally means “true cinema,” or “cinema truth”; a method or style of documentary moviemaking with long takes and little or no directorial or editing control exerted over the finished product; usually made without professional actors, and often with a minimum of film equipment, a small film crew (camera and sound), impromptu interview techniques, a hand-held camera, and portable sound equipment; sometimes used to loosely refer to the documentary-style film of minimalist cinema; popularized in the 1950s French New Wave movement; now widely used (often inappropriately) to refer to the popular trend of using hand-held camera techniques; also termed “free cinema” in Britain or “direct cinema” in the U.S.

**Close-Up (CU)** – A shot taken from close distance in which the scale of the object is magnified, appears relatively large, and fills the entire frame to focus attention and emphasize importance of the subject (e.g., a person’s head from shoulders or neck up is a commonly filmed in close-up); a tight shot makes the subject fill almost the entire frame; also extreme close-up (ECU or XCU) is a shot of a part of a character (e.g., face, head, hands) to emphasize detail; also known as a detail shot or close-on; contrast to long shot (LS).

**Crane Shot** – A shot taken from a large camera dolly or electronic device, resembling an extendable mechanical arm (or boom), than can raise the camera up in the air above the ground 20 feet or more; the crane allows the camera to fluidly move in virtually any direction (with vertical and horizontal movement), providing shifts in levels and angles; crane shots usually provide some kind of overhead view of the scene.

**Cross-Cutting** – The editing technique of alternating, interweaving, or interspersing one narrative action (scene, sequence, or event) with another—usually in different locations of places, thus combining the two; this editing method suggests parallel actions (that take place simultaneously); often used to dramatically build tension and suspense in chase scenes or to compare two different scenes; also known as inter-cutting or parallel editing.

**Cut** – An abrupt or sudden change or jump in camera angle, location, placement, or time, from one shot to another; consists of a transition from one scene to another (a visual cut); cutting refers to the selections, splicing, and assembly by the film editor of the various shots or sequences for a reel of film, and the process of shortening a scene; also refers to the instructional word “cut” said at the end of a take by the director to stop the action in front of the camera; cut-to refers to the point at which one shot or scene is changed immediately to another; also refers to a complete edited version of a film (e.g., rough cut); also see director’s cut; various types of cuts include invisible cut, smooth cut, jump cut, shock cut, etc.

**Cutaway Shot** – A brief shot that momentarily interrupts continuously-filmed actions by briefly inserting another related action, object, or person (sometimes not part of the principal scene or main action). The cutaway shot is followed by a cutback to the original shot and is often filmed from the POV of the character and used to break up a sequence and provide some visual relief to ease the transition from one shot to the next, to provide additional information or to hint at an impending change. Reaction shots are usually cutaways. Cross-cutting is a series of cutaways and cutbacks indicating concurrent action.

**Day-for-Night Shot** – A cinematographic technique for using shots filmed during the day to appear as moonlit night shots on the screen which is achieved by using different lenses, filters, special lighting and underexposure. Day for night shots were very common during the 1950s and 60s, but are rarely used in present-day films.

**Deep-Focus Shot** – A style or technique of cinematography and staging with great depth of field, preferred by realists, that uses lighting, relatively wide angle lenses and small lens apertures to simultaneously render in sharp focus *both* close and distant planes (including the three levels of foreground, middle-ground, and extreme background objects) in the same shot. The deep focus shot contrasts with shallow focus in which only one plane is in sharp focus.

**Depth of Field** – The depth of composition of a shot, i.e., where there are several planes (vertical spaces in a frame): (1) a foreground; (2) a middle-ground; and (3) a background. Depth of field specifically refers to the area, range of distance, or field (between the closest and farthest planes) in which the elements captured in a camera image appear in sharp or acceptable focus. As a rule of thumb, the area 1/3 in front of and 2/3 behind the subject is the actual distance in focus. Depth of field is directly connected but should *not* be confused with focus as it relates to what is and is not in focus, as opposed to the action of focusing.

**Digital editing** – Refers to changing film frames by digitizing them and modifying them electronically. Relational editing refers to editing shots to suggest a conceptual link between them; an editor works in a cutting room; the choice of shots has a tremendous influence upon the films final appearance.

**Director** – The creative artist responsible for complete artistic control of all phases of a film’s production, making day-to-day determinations about sound, lighting, action, casting and editing and for translating/interpreting a script into a film. The director also guides the performances of the actors in a particular role and/or scene and supervises the cinematography and film crew. The director is usually the single person most responsible for the finished product, although the film could not be made without the support of many other artists and technicians. Often the director is called a helmer (at the helm); the assistant director is known as the AD; the director of photography (or cinematographer) is known as the DP.

**Dissolve** – A transitional editing technique between two sequences, shots or scenes, in which the visible image of one shot or scene is gradually replaced with the image from another shot or scene. This is accomplished by an overlapping fade out or fade in and dissolve. For an instant, an image is superimposed on or gradually blended with the other; often used to suggest the passage of time and to transform one scene to the next. It is also referred to as “lap dissolve” which is shorthand for “overlap” dissolve; also known as a soft transition or dissolve-to.

**Dolly Shot** – Refers to a moving shot in which the perspective of the subject and background is changed. The shot is taken from a camera that is mounted on a hydraulically-powered wheeled camera platform (sometimes referred to as a truck or dolly), pushed on rails (special tracks) and moved smoothly and noiselessly during filming while the camera is running. A pull-back shot (or dolly out) is the moving back (“tracking back”) of the camera from a scene to reveal a character or object that was previously out of a frame. Dolly-in is when the camera moves closer (“tracking in”) toward the subject, and dollying along with (or “tracking within”) refers to the camera moving beside the subject; also known as tracking shot, trucking shot, follow shot, or traveling shot. The dolly shot is the opposite of the zoom shot.

**Dubbing** – The act of putting a new soundtrack on a film or adding a soundtrack of dialogue, sound effects, or music after production to match the action of already-filmed shots. It also refers to adding translated dialogue to a foreign-language film; as opposed to direct sound, which is sound recorded when filming a scene.

**Dutch Tilt** – A shot made with the camera leaned to one side and filming at a diagonal angle; see also camera angle.

**Editor (editing)** – The film editor is responsible for the process of selecting, assembling, arranging, collating, trimming, structuring, and splicing/joining together many separate camera takes footage (or daily rushes) into a complete, determined sequence or order of shot (or film) that follows the script.

**Establishing Shot** – Usually a long wide-angle or full shot at the beginning of a scene or a sequence that is intended to show things from a distance (often an aerial shot), and to inform the audience with an overview in order to help identify and orient the locale or time for the scene and action that follows. This kind of shot is usually followed by a more detailed shot that brings character, objects, or other figures closer. A re-establishing shot repeats an establishing shot near the end of a sequence.

**Expressionism** – A style of film that made up for a lack of lavish budgets by using set designs with wildly non-realistic, geometrically absurd sets, along with designs painted on walls and floors to represent lights, shadows, and objects. The plots and stories of the expressionist films often dealt with madness, insanity, and betrayal. Films often categorized as expressionist include *Metropolis* and *M*, both directed by Fritz Lang.

**Fade (out/in)** – A transitional device consisting of a gradual change in the intensity of an image or sound, such as from a normally lit scene to darkness (fade out, fade to black) or vice versa, from complete black to full exposure (fade in), or from silence to sound or vice versa; a “fade-in” is often at the beginning of a sequence, and a “fade-out” at the end of a sequence.

**Filters** – Glass, plastic, or gelatinous substance placed before or behind a camera lens to change the effect and character of the lighting within the film’s frame.

**Fourth Wall** – Refers to the imaginary, illusory invisible plane through which the film viewer or audience is thought to look through toward the action. The fourth wall that separates the audience from the characters is “broken through” when the barrier between the fictional world of the film’s story and the “real world” of the audience is shattered (e.g., when an actor speaks directly to the viewers by making an aside).

**Frame** – Refers to a single image, the smallest compositional unit of a film’s structure, captured by the camera on a strip of motion picture film—similar to an individual slide in still photography. A series of frames juxtaposed and shown in rapid succession make up a motion (or moving) picture. A frame also refers to the rectangular area within which the film image is composed by the filmmaker. In other words, a frame is what we see within the confines of the screen.

**Freeze-Frame** – An optical printing effect in which a single frame image is identically repeated or replicated over several frames; when projected, a freeze frame gives the illusion of a still photograph in which the action ceases.

**F-Stop** – The scale measurement of the size of the opening of the iris (the opening that lets light in) on a lens. Common f-stops are 1.4, 2, 2.8, 4, 5.6, 8, 11, 16 and 22; the smaller the number, the larger the opening and the more light that is allowed.

**Hand-held Shot** – A shot taken with a hand-held camera or deliberately made to appear unstable, shaky, or wobbly; often used to suggest documentary footage, “realism,” news reporting, cinema ‘verité’, or amateur cinematography.

**High-Angle Shot** – A shot in which the subject is filmed from above and the camera points down on the action, often to make the subject small, weak and vulnerable. This is the opposite of a low-angle shot.

**Jump Cut** – An abrupt, disorienting transitional device in the middle of a continuous shot in which the action is noticeably advanced in time and/or cut between two *similar* scenes, either done accidentally (a technical flaw or the result of bad editing) or purposefully (to create discontinuity for artistic effect).

**Key Light** – The main or primary light on a subject, often angled and off-center or from above that selectively illuminates various prominent features of the image to produce depth and shadows. High-key lighting in which everything is evenly and brightly lit with a minimum of shadows is termed realistic and often used in musicals and comedies, Low-key lighting with less illumination, more shadows, and many grayish, dark areas is termed expressionistic and often used in *film noir*. Three point lighting uses: (1) a fill (or filler) light—an auxiliary light to soften shadows and areas not covered by the key light; (2) a back light behind the subject to add depth; and (3) a bright key light.

**Long-Shot (LS)** – A camera view of an object or character from a considerable distance so that it appears relatively small in the frame (e.g., a person standing in a crowd of people or a horse in a vast landscape). Variations are the medium long-shot (or mid-shot) (MS) and the extreme long-shot (ELS, XLS); also called a wide shot; a long shot often serves as an establishing shot. A long shot is the opposite of a close-up (CU). A full-shot is a type of long shot that includes a subject’s entire body (head to feet).

**Low-Angle Shot** – A shot in which the subject is filmed directly from below and the camera points up at the action, to make the subject appear larger, more formidable and menacing, or perhaps tall and regal, and is the opposite of a high-angle shot.

**Master Shot** – A continuous shot or long take that shows the main action or setting of an entire scene (most scenes are shot with one or two master angles and then broken up into a series of smaller or tighter angles such as one-shots, two-shots and reaction shots. A master refers to a positive print made especially for duplication purposes.

**Match Cut** – A cut in which two shots are joined or linked by visual, aural, or metaphorical parallelism or similarities.

**Medium Shot (MS)** – Refers to a conventional camera shot filmed from a medium distance. Although it is difficult to precisely define, it usually refers to a human figure from the waist (or knees) up and is between a close shot and long shot.

**Montage** – Literally “putting together”; refers to a filming technique, editing style, or form of movie collage consisting of a series of successive short shots or images that are rapidly juxtaposed into a coherent sequence to suggest meaning. Dissolves, fades, super-impositions, and wipes are often used to link the images in a montage sequence. An accelerated montage is composed of shots of increasingly shorter lengths.

**Neo-realism** – A style of film characterized by stories set amongst the poor and working class, filmed on location, frequently using nonprofessional actors.

**Pan** – Abbreviation for panorama shot; refers to the horizontal scan, movement, rotation, or turning of the camera in one direction (to the right or left) around a fixed axis while filming. A variation is the swish pan (also known as the flash pan, flick pan, zip pan, blur pan, or whip pan) in which the camera is purposely panned in either direction at a very fast pace, creating the impression of a fast moving horizontal blurring of images across the screen; often confused with a dolly or tracking shot.

**Point-of-View (POV) Shot** – The perspective from which the film story is told; also refers to a shot that depicts the outlook or position of a character.

**Producer** – The chief of a movie production in all logistical matters such as scheduling, and budgeting, save for the creative efforts of the director. The producer raises funding and financing, acquires or develops a story, finalizes the script, hires key personnel, and arranges for distribution of the film to theaters; serves as the liaison between the financiers and the filmmakers and manages the production from start to finish.

**Rack Focus** – Refers to the film technique used to direct, shift, and steer the attention of the viewer forcibly from one subject to another; also known as selective focusing. It is an on-screen focus change from an object in the foreground to an object in the background or vice versa.

**Reaction Shot** – A quick shot that records a character’s or group’s response to another character or some on-screen action or event; often accompanied with a POV shot. Reaction shots are usually cutaways.

**Reverse-Angle Shot** – A basic camera angle composed of a shot photographed from the opposite side of a subject to provide a different perspective. In a dialogue scene between characters, a shot of the second participant is commonly composed as an over-the-shoulder shot sometimes known as a 180-degree angle shot or change in perspective. The alternative pattern between two characters’ points of view is known as shot/reverse shot. A reverse motion (or reverse action) shot is created by running film backwards in the camera or during optical printing.

**Rough Cut** – An early edited (or “cut”) version of a film with all the pieces of the film assembled in continuous, sequential order, but without any fancy editing. It is also sometimes known as the first cut; one of the stages toward the final cut; often used in a focus group screening.

**Scene** – Usually a shot or series of shots that make up a single, complete, and unified dramatic event, action, unit, or element of film narration, or block (segment) of storytelling within a film, much like a scene in a play. The end of a scene is often indicated by a change in time, action, and/or location.

**Screenplay** – A script or text for a film production written by a scripter or screenwriter (or scribe), written (scribbled, scripted, or penned) in the prescribed form as a series of master scenes, with all the dialogues provided and the essential actions and character movements described. Screenplays are often adaptations of other works; known archaically as a photoplay during the silent era.

**Script** – Refers to the written text of a film which serves as a blueprint for producing a film detailing the story, setting, dialogue, movements and gestures of actors, and the shape and sequence of all events in the film; in various forms, such as a screenplay, shooting script, breakdown script (a very detailed, day-to-day listing of all requirements for shooting, used mostly by crew), lined script, continuity script, or a spec script (written to studio specifications). A screenplay writer is known as a screenwriter; a last-minute script re-writer is known as a script doctor. A scenario is a script that included camera and set direction as well as dialogue and cast direction. A shooting script is a detailed version of the screenplay with the scenes arranged in proper sequence, and used by the cast.

**Shot** – The basic building block or unit of film narrative; refers to a single, constant take made by a motion picture camera uninterrupted by editing, interruptions or cuts, in which a length of film is exposed by turning the camera on, recording, and then turning the camera off. It can also refer to a single film frame (such as a still image). A follow-shot is when the camera moves to follow the action. A pull-back shot refers to a tracking shot or zoom that moves back from the subject to reveal the context of the scene analysis refers to the examination of individual shots; a one-shot, a two-shot, and a three-shot refer to common names for shooting only one, two, or three people in a shot.

**Soft Focus** – A cinematographic effect in which a filter, Vaseline, or gauzelike substance is placed over the camera lens reducing the clarity or sharpness of focus, blurring the image, and producing a diffused, hazy light. Soft focus is often used to enhance romantic or dreamy scenes, or to remove wrinkle lines from an actor's face and was common in the films of the 1930s.

**Special Effects (FX)** – A broad, wide-ranging term used by the film industry meaning to create fantastic visual and audio illusions that cannot be accomplished by normal means, such as travel into space. Many visual (photographic) or mechanical (physical) filming techniques or processes are used to produce special illusionary effects, such as optical and digital effects, CGI (computer-generated images), in-camera effects, the use of miniatures/models, mattes, rear-camera projections, stop-motion animation, blue screens, full-scale mockups, pyrotechnics (squibs, miniature explosions like a gunshot), stunt men, animatronics (electronic puppets), rain/snow/wind machines, etc.; FX are coordinated by the visual effects and special effect supervisors. Special effects are sometimes known negatively as trick photography.

**Stock Footage** – Previously shot footage or film of common elements or scenes, such as canyons or deserts in the American West, or travelogue shots (e.g., skylines, airplane takeoffs/landings, famous places) that are kept in a film archive and used to fill in portions of a movie in different film productions, thereby saving the time of re-shooting similar scenes over and over. A stock shot refers to an unimaginative or commonplace shot that looks like it could be stock footage.

**Storyboard** – A sequential series of illustrations, stills, rough sketches, and/or captions (sometimes resembling a comic or cartoon strip) of events, as seen through the camera lens, that outline the various shots or provide a synopsis for a proposed film story or for a complex scene with its action and characters. The storyboards are displayed in sequence for the purpose of visually mapping out and crafting the various shot divisions and camera movements in an animated or live-action film. A black storyboard is a piece of paper with rectangles drawn on

it to represent the camera frame for each successive shot. A sophisticated type of preview-storyboard (often shot and edited on video, with a soundtrack) is termed an animatic.

**Take** – A single continuously recorded performance, shot or version of a scene with a particular camera setup. Often, multiple takes are made of the same shot during filming, before the director approves the shot. In box-office terms, it also refers to the money a film's release has made.

**Tilt Shot** – A camera tilted up or down on a diagonal along a vertical axis; a vertical camera movement from a fixed position often used to suggest an imbalance, or strangeness. It is also known as tilt pan or vertical pan, although not technically the same as “pan up” or “pan down.” A Dutch angle is filmed at an extreme diagonal tilt.

**Tracking Shot** – A smooth shot in which the camera moves alongside (tracking within) the subject in a side-to-side motion (relative to the scene or the action); also known as following shot; sometime used interchangeably with dolly shot, pull-back shot, track-back or track-in, or zoom shot.

**Trailer** – A short publicity film, preview, or advertisement composed of short excerpts and scenes from a forthcoming film or coming attraction, usually two to three minutes in length; often presented at the showing of another film. Historically, these advertisements were placed at the end of a newsreel or supporting feature and so “trailed” them, hence the name; also commonly known as “preview”; also, another name for the tail—a length of blank leader (strip of film) at the end of reel. A teaser is basically a very short trailer of 15-30 seconds in length that only provides a few hints about the film (e.g., a Web address, a few bars of music, a quick sequence of images, specifically shot footage).

**Treatment** – A detailed literary summary or presentation of a film's story, with action and characters described in prose form; often used to market and/or sell a film project or script. A completed treatment is a late stage in the development of a

screenplay after several story conferences have incorporated changes in to the script. This is different from a synopsis, which is a brief summation of the film.

**Voice-Over (VO)** – Refers to recorded dialogue, usually narration, that comes from an unseen, off-screen voice, character, or narrator (off-screen is often abbreviated as OS, meaning beyond camera range) that can be heard by the audience but not by the film characters themselves. Narration is a type of voice-over that often conveys the character's thoughts, either as a “voice” heard within one's head or as other narrative information and commentary; often a technique in film noirs. The VO abbreviation is used as an annotation in a script.

**Wide-Angle Shot** – A shot (often abbreviated as WS) taken with a lens that is able to take in a wider field of view to capture more of the scene's elements or objects than a regular or normal lens. A wide-angle shot exaggerates the distance or disparity between foreground and background planes. An extreme or ultra-wide-angle lens giving a 180 degree view is called a “fish-eye” lens.

**Wipe** – A transitional technique or optical effect/device in which one shot appears to be “pushed off” or “wiped off” the screen by another shot replacing it and moving across the existing image. It is also called a push-over. A flip-over (or flip) wipe is when one scene rotates or flips over to the new scene; wipes were very commonly used in the 1930s.

**Zoom Shot** – A single shot taken with a lens that has a variable focal length, thereby permitting the cinematographer to change the distance between the camera and the object being filmed and rapidly move from a wide-angle shot to a telephoto shot in one continuous movement. This camera technique makes an object in the frame appear larger. Movement toward a subject is known as “zoom in” or “forward zoom,” or reversed, is known as “zoom out/back” or “backward zoom.”

#### Additional moving image glossaries online:

##### FILM:

[http://www.loske.org/html/school/english/film\\_vocab.pdf](http://www.loske.org/html/school/english/film_vocab.pdf)

(by Boris Loske of the Kopernikus Gymnasium in Duisburg Walsum)

<http://www.screenonline.org.uk/education/glossary.html>

(from the British Film and Television Association)

##### TELEVISION:

[http://www.tvb.org/rcentral/MediaTrendsTrack/tvbasics/59\\_Glossary.asp](http://www.tvb.org/rcentral/MediaTrendsTrack/tvbasics/59_Glossary.asp)

(from Research Central of the Television Bureau of Advertising)

[http://www.crutchfield.com/S-Lc1pDLaj3rn/learn/learningcenter/home/tv\\_glossary.html](http://www.crutchfield.com/S-Lc1pDLaj3rn/learn/learningcenter/home/tv_glossary.html) (by Steve Kindig of Crutchfield Electronics)

<http://www.tvcrit.org/glossaryAD.htm> <<http://www.tvcrit.org/glossaryAD.html>

(from Television: Critical Methods and Applications by Jeremy Butler.)

<http://tv.about.com/od/glossary/Glossary.htm>

(from About.com)

##### ANIMATION:

<http://www.cartoon-factory.com/types.html>

(from The Cartoon Factory)

<http://animation.about.com/b/2005/09/15/helpful-tool-animation-glossary.htm>

(by Adrien-Luc Sanders at About.com)

[http://www.skillset.org/animation/careers/article\\_4487\\_1.asp](http://www.skillset.org/animation/careers/article_4487_1.asp)

(from Skillset Animation)

<http://www.animationartwork.com/glossary>

(from Fascination St Gallery)

Since the history of the moving image is still being written, we have listed Websites that can provide a history while remaining current. There are many more, but these have proved to be useful to the committee members.

#### History of Film

**filmsite.org, (written and edited by Tom Dirks)**

**<http://www.filmsite.org/milestonespre1900s.html>**

Presents a complete history of every important film or event that helped create film. It subdivides by decade and genre.

**Wikipedia**

**[http://en.wikipedia.org/wiki/History\\_of\\_film](http://en.wikipedia.org/wiki/History_of_film)**

Important films and events in the history of film. It is a Wikipedia site so editing and comments are constantly being updated.

#### History of Television

**<http://www.high-techproductions.com/historyoftelevision.htm>**

A list of all the pertinent events in television history, from the invention of the stroboscopic disc to the present.

**<http://www.tvhistory.tv/>**

A history of television, by decade.

#### History Of Animation

**Brown University**

**<http://www.cs.brown.edu/courses/cs229/animTimeline.html>**

This site outlines the development of animation as an art form. It goes from the first known psychological paper published on *Persistence of Vision* up to the release of *Toy Story*.

### Glossary of careers in the moving image

#### ARTISTIC

**Screenwriter:**

A writer who creates an original story or adapts an existing work into a screenplay.

**Director:**

The director is the creative force behind a film, collaborating with his/her creative team comprising the director of photography, art director, set and costume designers, etc. to bring his/her artistic vision to the screen. The director is in charge of all the creative aspects and decisions of a film, from hiring and directing the actors, delegating tasks for the crew, selecting locations for shooting, planning the shots, supervising the editing, etc.

**Cinematographer:**

The job of the cinematographer, or director of photography (DP) is to create the look of the film. The DP works closely with the director to bring their vision to the screen by using lighting techniques, finding the right framing for each shot, choosing lenses to shoot with, selecting the film stock, etc. The cinematographer usually does not operate the camera.

**Art Director:**

The art director, or production designer, designs, and supervises the construction of sets in a production. He/she collaborates with the cinematographer to achieve the director's vision for the film.

**Set Designer:**

Under the supervision of the art director, the set designer is responsible for the look of the set, and planning its technical construction as well as drawing up the costs of construction and dressing the set.

**Set Dresser:**

The set dresser is responsible for everything on a set (except props) that is essential to each scene. The set dresser selects from a variety of items like drapes, artwork, bed linens, dishes, etc. to create a realistic environment.

**Property Master:**

Responsible for acquiring and/or creating the props needed on a production. The property master is in charge of all aspects of prop use on the set as well as supervising the property assistant, who is in charge of placing all props on set.

**Costume Designer:**

Creates all the costumes worn by the cast while contributing to the overall look of the film; costumer maintains the costumes on set, making sure they are in good and clean condition, and that each actor gets the right costume.

**Hair and Make-Up:**

In charge of maintaining the actors' hairstyles and make-up during filming.

**Editor:**

Works with the director to edit the film and is responsible for the final cut. One of the most important artistic roles in a film, the editor sets the pace of a film by the cutting style he/she uses and is often credited for making or breaking a film by turning stale performances into good ones or making a weak script work.

#### PRODUCTION – MANAGERIAL

**Executive Producer:**

Responsible for obtaining the film's funding and keeping the project on budget. The EP is not involved in the technical aspects of production.

**Producer:**

Finds a script and develops it into a film project. He/she is responsible for hiring the director, actors and technical personnel as well as developing the script and tracking the movie's financial condition during filming. The producer is involved throughout the different phases of production.

**Associate Producer:**

In most cases an associate producer (AP) assists the producer in various financial, creative, or administrative functions during production. The AP will often act as liaison between the production team and the post-production team. Often, the AP title is granted as a courtesy to a person who made a significant financial contribution to the production.

**Line Producer:**

Usually works on set and is in charge of managing the film's budget.

**Unit Publicist:**

A member of the publicity department who works on location during a film's production. They send out press releases, arrange on-set interviews of cast and crew, and assemble press kits.

**Story Editor:**

Supervises story analysts who read screenplays, books, and other literary works in search of the next potential film for a studio. The analyst is in charge of writing "coverage" (a synopsis) for the material they've read. The story editor then reviews and passes on promising scripts to the studio heads for exploring the possibilities of developing the material for the screen.

**Casting Director:**

Auditions and helps select all of the acting parts in a film, television show, play, or commercial. Casting directors also serve as the liaison between the director and the actors and their agents.

**Assistant Director:**

Assists the director in creating a shooting schedule—breaking down the script into sections that can be filmed in a single day, in the most efficient order. During filming the AD manages the set, helps line up shots for the director, calls for quiet on the set and coordinates the extras.

**Second Assistant Director:**

Reports to the AD and the production manager. Works with the cast and crew and handles paperwork, including call sheets, time sheets, and production reports. Assists the first AD in the placing of extras and crowd control.

**Second Unit Director:**

Supervises the second unit—a separate production crew that shoots sequences not involving the main actors. These can include background shots, shots used for special effects and scenes not central to the film's plot.

**Production Manager:**

Reports to the film's producer. The PM supervises the budget, hires the crew, approves purchase orders and time cards, and generally makes sure all departments are working within the budget limits.

**Unit Production Manager:**

Responsible for reporting the daily financial operations of a production to the production manager as well as assisting the PM in location scouting and the overall planning of the production.

**Location Manager:**

Scouts locations suitable for a production and takes pictures of them to help the director find the best setting. They are also in charge of acquiring all the permits and permissions necessary for filming in a specific location.

**Camera Operator:**

Operates the camera as instructed by the director and the cinematographer.

**Assistant Camera Man:**

Maintains the camera, changes the lenses, focuses during shots, marks the spots where actors will stand, and measures the distance between camera and subject.

**Film Loader:**

Responsible for loading and unloading the camera's film magazines.

**Key Grip:**

The key grip is the chief grip on the set. Grips create shadow effects with lights and operate camera cranes, dollies, and platforms under the direction of the cinematographer.

**Dolly Grip:**

Places and moves the dolly track, then pushes and pulls the dolly along that track. A dolly is a cart that the camera and sometimes its crew sit on which allows the camera to move smoothly from place to place during a shot.

**Sound Crew****Production Sound Mixer:**

Works with the boom operator to record the sound during filming.

**Boom Operator:**

Operates the boom, a long pole that holds the microphone close to the actors but out of frame, allowing the operator to follow the actors and pick up their dialogue as they move.

**STUNTS and FX****Stunt Coordinator:**

Works with professional stunt people to coordinate the different stunts in a film. The stunt coordinator oversees all safety regulations and safety equipment on the set.

**Visual Effects Director:**

Assists with effects on the set and supervises separate teams of effects technicians working off set.

**FX Coordinator:**

FX is film shorthand for special effects. The job of the FX coordinator differs from film to film. Special effects range from complicated computer animation to helping Superman fly to simple on-set logistics like making a shower work.

**Matte Artist:**

Helps create locations that never existed. He or she constructs backgrounds (either with traditional artists' tools or, increasingly, with computers) that integrate with the live action filmed on a set. A good example of a matte painting is the yellow brick road in *The Wizard of Oz*.

# Appendix E

## Careers in the Moving Image *continued*

### ELECTRICAL

#### **Gaffer:**

The gaffer is the chief electrician on the set, and is responsible for lighting the set according to the instructions of the cinematographer.

#### **Best Boy:**

There are actually two separate best boy positions—the best boy/electric and the best boy/grip—who are second in command to the gaffer and to the key grip. The best boy/grip is in charge of the rest of the grips and grip equipment. The best boy/electric is in charge of the rest of the electricians and the electrical equipment.

### POST-PRODUCTION / SOUND

#### **Post-Production Supervisor:**

Oversees the finishing of a film once shooting wraps. They attend editing sessions, maintain quality control, and coordinate audio mixing, computer graphics, and all other technical needs.

#### **Foley Artist:**

Creates sounds such as foot steps, thunder, creaking doors, the sound of punches during a fight, etc. that cannot be properly recorded during the shoot.

#### **ADR Editor:**

ADR is an acronym for automatic dialogue replacement. In this process the actors are called back during the post-production process to re-record dialogue that wasn't recorded properly during the shoot. The editor supervises this process and matches the newly recorded lines to the actor's mouth on film.

#### **Music Mixer:**

The music mixer is part of the team that prepares the final soundtrack for a film. The music mixer carefully balances and mixes the film's musical score to integrate it with the dialogue.

#### **Continuity Person:**

To make sure that continuity is consistent in each scene they log how many times a scene was shot, the length of a take, the camera settings for each take, whether a take was good or bad, which actors were in the scene, where they were standing, and any other intricate details. An example of continuity error is if an actor is wearing a hat in one shot that disappears when the actor is seen from a different angle in the same scene.

#### **Dialogue Coach:**

Helps actors learn their lines and master the accents and dialects necessary for their roles.

#### **Production Assistant:**

Performs numerous small but essential tasks for the cast and crew. This is a great and accessible position for pursuing a career in film or just learning about the industry.

#### **Transportation Coordinator:**

Oversees the use of everything from limos to semis and makes sure that actors, crew, and equipment get to each location for the shoot.

## Resources in New York City that Promote Video and Film Production

**Note:** *The listing below of non-profit organizations that support the teaching and learning of the moving image in no way should be interpreted as an endorsement from the New York City Department of Education.*

**AnimAction, Inc.** has been working with youth media and the “DIY Youth Culture” globally for over 17 years. AnimAction gives young people the opportunity to experience the joys of collaboration and creativity through animation. AnimAction has trained thousands of young people and teachers throughout the United States, Canada, the U.K., Europe, Africa and Asia. Youth-produced animated PSAs from their workshops have been shown all over the world on Network TV, in movie theaters, schools, hospitals, and on Websites. They have been award finalists in international animation festivals, competing side by side with industry leaders. As part of UNICEF’s International Animation Consortium for Child’s Rights distributed worldwide. ([www.animaction.com](http://www.animaction.com))

**Arts Engine** supports, produces, and distributes independent media of consequence and promotes the use of independent media by advocates, educators and the general public. ([www.artsengine.org](http://www.artsengine.org))

**Black Media Foundation (BMF)** assists students in developing their skills in the communication arts fields including creative writing, newspaper, video, and Web production. ([www.bmf.net](http://www.bmf.net))

**The Educational Video Center (EVC)** is dedicated to the creative and community-based practice of video and multimedia as tools for social change and a means to develop the artistic, academic, and career skills of at-risk youth. Since its founding in 1984, EVC has evolved from a single video workshop for teenagers from Manhattan’s Lower East Side into a nationally acclaimed leader in the fields of youth media arts and education. ([www.evc.org](http://www.evc.org))

**Eyebeam** has after school media programs for middle and high school students. They offer a special program for middle school girls in media production. Eyebeam offers programs with an emphasis on avant-garde and new media possibilities. (<http://www.eyebeam.org/learning/learning.php?page=school>)

**Downtown Community Television (DCTV)** believes that expanding public access to the electronic media arts invigorates our nation’s democracy. Founded in 1972, DCTV has fostered a diverse and inclusive media arts community for over 30 years. DCTV runs Pro-TV, an on- and off-site program for inner-city youth, which delivers training and mentorship for Beginner, Intermediate, and Advanced sections. ([www.dctvny.org](http://www.dctvny.org))

**The Ghetto Film School’s (GFS)** mission is to provide the education, resources, technology, and relationships young people need to make outstanding film, video and multimedia projects. ([www.ghettofilm.org](http://www.ghettofilm.org))

### Global Action Project

Since 1991, Global Action Project (GAP) has provided media arts and leadership training for thousands of young people living in underserved communities, from New York to Croatia to Guatemala to the Middle East and beyond. GAP’s mission is to provide youth with the knowledge, tools, and relationships they need to create powerful, thought-provoking media on local and international issues that concern them, and to use their media as a catalyst for dialogue and social change. ([www.global-action.org](http://www.global-action.org))

### The Global Film Initiative

The Education Program of The Global Film Initiative presents full-length feature films from around the world, in specially-designed programs that encourage students to gain a deeper understanding of different cultural points of view. The lesson plans and discussion guides that accompany most films provide standards-based, structured learning that supports core programs in the high school curriculum. ([www.globalfilm.org](http://www.globalfilm.org))

**Reel Works Teen Filmmaking** is a free after-school program that challenges Brooklyn high school students to create short documentary films about their lives. Working one-on-one with professional filmmaker-mentors, students write, shoot, and edit personal narrative videos on subjects they choose. ([www.reelworks.org](http://www.reelworks.org))

### Harvestworks Digital Media Arts Center

Harvestworks is a non-profit arts center that offers small personal classes in a creative environment where the community can learn and make work using digital technology. ([www.harvestworks.org](http://www.harvestworks.org))

### Human Rights Watch International Film Festival High School Program

provides human rights-related videos and educational resources to supplement existing high school and after-school program curricula. Their goal is to meet the needs of high school teachers and after-school educators experimenting with complex human rights issues and to support important and sometimes difficult conversations in ways that inspire youth dialogue and youth media production around issues of human rights. (<http://www.hrw.org/iff/classroom/>)

**Listen Up!** is a youth media network that connects young video producers and their allies to resources, support, and projects with the goals of developing the field and achieving an authentic youth voice in the mass media. ([www.listenup.org](http://www.listenup.org))

### “Made in NY” Mentorship Program

The “Made in NY” Mentorship Program is a pilot program funded by the Mayor’s Office of Film, Theatre and Broadcasting through the Mayor’s Fund to Advance New York City. An initiative of the “Made in NY” program, it works with New Yorkers representing an inclusive range of race, gender, ethnicity, and physical ability working below-the-line in entertainment to build and strengthen their professional networks for the purpose of ensuring growth and long-term, fulfilling retention within the entertainment industry.

This program is facilitated by the non-profit Independent Feature Project, the nation's oldest and largest organization of independent filmmakers, and also the premier advocate for them. Currently, the Independent Feature Project represents a network of 10,000 filmmakers in New York City and around the world. (More information can be found at: [http://www.nyc.gov/html/film/html/employment/miny\\_mentorship\\_program.shtml](http://www.nyc.gov/html/film/html/employment/miny_mentorship_program.shtml))

#### **“Made in NY” Production Assistant Training Program**

Developed in partnership with Brooklyn Workforce Innovations (BWI), this program is designed to provide individuals from diverse communities with training for entry-level positions in film production and access to employers in New York City's production industry, and to teach production assistants how to work collaboratively with local communities when they shoot on location throughout the five boroughs. (More information can be found at: [http://www.nyc.gov/html/film/html/employment/pa\\_training.shtml](http://www.nyc.gov/html/film/html/employment/pa_training.shtml))

**Magic Box Productions** is a multifaceted video production group specifically geared to the needs of NYC students. (<http://www.magicboxproductions.org/>)

**The Maysles Institute** has a Youth Education Program that exists to support and encourage the creative voices of young filmmakers and artists by providing resources and opportunities that inspire positive communication and expression. ([www.mayslesinstitute.org](http://www.mayslesinstitute.org))

**MNN Youth Channel** is an alternative to mass media created to provide young people with equal access to a quality media forum through which to express creativity, foster dialogue, and encourage social and political participation. The MNN Youth Channel provides hands-on experiences in all aspects of media-making and public access television. ([www.youthchannel.org](http://www.youthchannel.org))

**Museum of the Moving Image** advances the public understanding and appreciation of film, television, and digital media in a dynamic, interactive learning environment. It offers exhibition tours and screening program for students in grades 4 through 12, after-school media production workshops, and seminars and institutes for teachers. ([www.movingimage.us](http://www.movingimage.us))

**The Paley Center for Media** examines the intersections between media and society. The Paley Center uses television and radio programs and commercials from the Museum's collection to teach classes for elementary school, high school, college, and adult groups. The Paley Center in New York offers on-site classes, videoconferencing classes, and workshops for educators. ([www.paleycenter.org](http://www.paleycenter.org))

**The NYC Grassroots Media Conference** is an annual gathering of community oriented media in New York City and their allies to promote awareness of the grassroots media in New York City, strengthen and unify our city's independent media, and create strong bonds between community groups and local grassroots media groups. ([www.nycgrassrootsmedia.org](http://www.nycgrassrootsmedia.org))

**Paper Tiger Television** is an open, non-profit, volunteer video collective. Through the production and distribution of our public access series, media literacy/video production workshops, community screenings and grassroots advocacy PTTV works to challenge and expose the corporate control of mainstream media. ([www.papertiger.org](http://www.papertiger.org))

#### **PBS: P.O.V. Documentaries & Lesson Plans**

P.O.V. documentaries and the complementary lesson plans are a valuable resource for teachers and students. Lessons include: learning objectives; an outline of the relevant national standards met by the plans; a list of necessary tools and materials; a notation regarding the total time needed to complete the individual lessons; a teaching strategy; assessment recommendations; and extension ideas. (<http://www.pbs.org/pov/classroom.php>)

**The Producers' Project** is a not-for-profit corporation dedicated to increasing the effectiveness, relevance and reach of education through the production and distribution of student-made videos, documentaries, public service announcements (PSAs) and Websites that integrate curriculum into their content. Since its founding in Spring of 2002, The Producers' Project has worked with the New York City Department of Education on a variety of programs for both students and teachers. ([www.theproducersproject.org](http://www.theproducersproject.org))

**RECYouth**, hosted at 11 computer resource centers in New York City, offers free digital technology workshops and classes for pre-teens and teens, and exposes them to marketable multimedia skills as they discover their creative imaginations, develop community awareness, make movies, photographs, animations, and music. In this program, media literacy is contingent to media production as youth create as they investigate, innovate, and interpret the world around them. As part of the RECYouth program, pre-teens and teens ages 12 to 17 are introduced to many possible career options within the media industry in New York, but, more importantly, they are encouraged to engage the media landscape while they expand their creative imaginations, their consciences, their community awareness, and the implicit challenges and discoveries they soon face as young adults. ([www.nycgovparks.org/sub\\_things\\_to\\_do/crc/recyouth/](http://www.nycgovparks.org/sub_things_to_do/crc/recyouth/))

**Scenarios USA** uses writing and filmmaking to foster youth leadership, advocacy, and self-expression in under-served teens. Scenarios USA asks teens to write about the issues that shape their lives for the annual “What’s the REAL DEAL?” writing contest, and thousands have responded with their raw and revealing insights. The winning writers are partnered with some of Hollywood’s finest filmmakers to transform their stories into award-winning short films. Fifteen million people a year watch the Scenarios USA films at film festivals, on television and in high schools nationwide. Scenarios USA believes that by valuing youth and listening to their opinions we can have an impact on promoting healthy relationships and lowering the rate of HIV, STDs and pregnancy among teens. ([www.scenariosusa.org](http://www.scenariosusa.org))

#### **The Summer Arts Institute Filmmaking Workshop**

The Summer Arts Institute (SAI) is a tuition-free intensive arts program for New York City Department of Education public school students entering grades 8-12, held at Stuyvesant High School in Manhattan. Students major in dance, theater, vocal music, instrumental music, visual art, film or photography. SAI is administered by the New York City Department of Education’s office of the Arts and Special Projects and the Tribeca Film Institute serves cultural partner for the filmmaking component.

**Student Filmmakers.com** is a very valuable resource for educators and new filmmakers alike. You can find lists of events, workshops and film festivals. In addition there is a store for items, there are forums where you can discuss any questions you might have and there are ways to network. It’s a one stop shop for all questions regarding film production from how to get started to finding people to act in your movies. Furthermore, they have a link to their magazine with the same title. ([www.studentfilmmakers.com](http://www.studentfilmmakers.com))

**Sony Wonder Technology Lab** is a dynamic and well-respected facility that brings technology and creativity together to make learning experiential, entertaining and fun. With more than 14,000 square feet of interactive exhibit space and over 30 different activities, SWTL provides a diverse array of opportunities to explore the worlds of technology and entertainment. In addition to that, SWTL offers free and low-cost educational programs and community events throughout the year. Whether looking for a “hands-on” classroom, or a place to spend the afternoon with your kids, the Sony Wonder Technology Lab is committed to sharing its knowledge and resources with parents, educators, partners, and the community at large. ([http://www.sonywondertechlab.com/publicity/publicity\\_education\\_initiatives.shtml](http://www.sonywondertechlab.com/publicity/publicity_education_initiatives.shtml))

**The Tribeca Film Institute’s Youth Programs** utilize the power of film to help harness and direct the energy, vision and promise of New York City’s high school students. Each year, TFI serves thousands of students through its educational work. Students with an interest in cinema have the opportunity to learn more about film, view educationally relevant work, and think about how to use film to think about their own lives, stories, communities and careers through five distinct components: Tribeca Film Fellows; the Summer Arts Institute Filmmaking Workshop; the Tribeca Youth Screening Series and Our City, My Story. ([www.tribecafilminstitute.org/youth](http://www.tribecafilminstitute.org/youth))

**TRUCE/The Harlem Children’s Zone Project** is a comprehensive youth development program for adolescents between the ages of 12-19, fostering academic growth and career readiness through the innovative use of the arts, media literacy, health, and multimedia technology. ([www.hcz.org](http://www.hcz.org))

**Urban Arts Partnership** provides student-centered arts instruction in filmmaking, digital music production, photography, visual arts, theatre, design, dance, and language arts. Presented in schools, at festivals, during community events, online, and in televised features, our students’ final projects are consistently high quality and have garnered competitive, national awards while giving voice to countless stories from across the city. ([www.urbanarts.org](http://www.urbanarts.org))

**Young Minds Inspired** is a program of the Academy of Motion Picture Arts and Sciences. Teaching guides focus on the art of the many craft areas involved in creating a motion picture (including animation, art direction, cinematography, costumes and make-up, documentaries, editing, screenwriting, sound and music, visual effects). The activities are designed to capitalize on students’ natural interest in current films and the excitement generated by the Academy Awards to teach valuable lessons in critical thinking and creative writing, and to develop visual literacy skills. Each teaching guide is available in its entirety to download and print. ([www.oscars.org/teachersguide](http://www.oscars.org/teachersguide))

#### NYC Community Television Cable Stations by Borough

The below resources offer both programming that is pertinent to their respective communities and also offers free and low-cost classes in production (see individual Websites for more information.) These cable stations will also, upon agreement, broadcast student produced shows that are created in your school. They also offer opportunities for internships for high school students.

##### **BCAT:**

Brooklyn Community Access Television (BCAT) manages Brooklyn's public access channels, offering viewers four cable channels of programs produced by the community for the community. The BCAT Media Center provides Brooklyn residents with a broad range of media services and support programs that enables the creation, production, and cable casting of community television programs of Brooklynites. (<http://www.briconline.org/bcat/default.asp>)

##### **Bronxnet:**

BRONXNET is the private, not-for-profit community television station serving the borough of the Bronx. The Station was established in 1988, under an agreement between the City of New York and Cablevision of New York City. BRONXNET programs four channels—67, 68, 69, and 70 on the Cablevision system in the Bronx. Each channel presents a unique brand of programming: Channel 67 focuses on public affairs programs produced by the station. 67's programs keep viewers up-to-date on local issues and face-to-face with the borough's representatives. Channel 68 features arts and entertainment programs including many that spotlight local artists. Channel 69 includes a host of foreign language programs of special interest to the various nationalities that make up the borough. Channel 70 is largely dedicated to informational programs produced by local organizations as well as inspirational programs produced by local churches. (<http://www.bronxnet.org/>)

##### **MNN:**

Manhattan Neighborhood Network is responsible for administering the Public Access cable television services in Manhattan. Their purpose is to ensure the ability of Manhattan residents to exercise their First Amendment rights through the medium of cable television and to create opportunities for mutual communication, education, artistic expression, and other noncommercial uses of video facilities on an open, uncensored and equitable basis. In providing services, they seek to involve the diverse racial, ethnic and geographic communities of Manhattan in the electronic communication of their varied interests, needs, concerns, and identities. (<http://mnn.org/>)

##### **QPTV:**

QPTV (Queens Public Communications Corporation) is a not-for-profit private corporation serving the residents of Queens. QPTV manages the four public access channels on the cable TV systems for Queens, under the Franchise Agreements between the City of New York and the cable operators in the Borough of Queens. (<http://qptv.org/qptv/>)

##### **SICTV:**

Staten Island Community Television (CTV) is organized to provide public access to the residents of the franchise area on a non-discriminatory, first-come, first-served basis. (<http://qptv.org/qptv/>)

##### **WNYE:**

NYC Media Group is a newly formed entity responsible for managing and programming the City of New York's media assets. NYC Media Group has properties in broadcast and cable television, radio, and the Web. As the premier outlet for New York City-based programming, NYC Media Group is redefining the role of media in government. (<http://www.nyc.gov/html/nycmg/html/home/home.shtml>)

### NYC Curated Film Programming and Repertory Film

**Film Forum** showcases American independents and foreign art films, and repertory selections, including foreign and American classics, genre works, festivals, and directors' retrospectives. ([www.filmforum.org](http://www.filmforum.org))

**Brooklyn Academy of Music (BAM)** - BAMcinématek presents new and rarely seen contemporary films, classics from cinema history, work by local artists, and festivals of films from around the world, often with special appearances by directors, actors, and other guests. BAM also presents first-run independent films and non-tradition studio films. ([www.bam.org](http://www.bam.org))

**Film Society of Lincoln Center** presents a 363-day season at the Walter Reade Theater that includes premieres of new films from an international roster of established and emerging directors; major retrospectives; in-depth symposia; and high-profile events. The Film Society of Lincoln Center also hosts several targeted film festivals throughout the year and is home to the New Directors/ New Films Festival and the New York Film Festival. ([www.filmlinc.org](http://www.filmlinc.org))

**MOMA** holds year-round screenings of films and film-related events. ([www.moma.org](http://www.moma.org))

**JAPAN Cuts at the Japanese Society** - Japan Cuts is a diverse selection of the most notable recent films from Japan, giving New Yorkers a first look at blockbusters and cinematic landmarks from cutting-edge independents to highly innovative animations. ([www.japansociety.org/japancuts](http://www.japansociety.org/japancuts))

**Museum of the Moving Image** presents a wide range of classic and contemporary film and media programs, including director retrospectives, thematic programs, family programs, preview screenings followed by discussions with the filmmakers,

and more. Programs are presented at the Museum's home in Astoria, and at offsite venues throughout New York City. ([www.movingimage.us](http://www.movingimage.us))

**Anthology Film Archives** is an international center for the preservation, study, and exhibition of film and video with a particular focus on American independent and avant-garde cinema and its precursors found in classic European, Soviet, and Japanese film. ([www.anthologyfilmarchives.org](http://www.anthologyfilmarchives.org))

### NYC Independent Theatres

**Cinema Village** is the oldest continuously operated cinema in Greenwich Village and one of the oldest continuously operated art cinemas in the city. ([www.cinemavillage.com](http://www.cinemavillage.com))

**Quad Cinemas** showcases films that are unique, original, and intellectual, and appeal to a loyal following of New York moviegoers. ([www.quadcinema.com](http://www.quadcinema.com))

**Landmark Sunshine Cinema** is a newly renovated Cineplex dedicated to showing first-run independent and foreign films, as well as non-traditional studio programming. ([www.landmarktheatres.com/market/NewYork/SunshineCinema.htm](http://www.landmarktheatres.com/market/NewYork/SunshineCinema.htm))

**IFC Center** is an entertainment space for New Yorkers seeking out independent film, opened in June 2005 in the historic Waverly Theater. ([www.ifccenter.com](http://www.ifccenter.com))

*There are numerous mainstream and Hollywood films shown at theatres all over the city, they are not listed here but are easily found by online search.*

### NYC Film Festivals

**New York International Latino Film Festival** Launched in 1999, NYILFF is the premier Urban Latino film festival in the country. NYILFF's mission is to showcase works of emerging Latino filmmaking talent in the US and Latin America. ([www.nylatinofilm.com](http://www.nylatinofilm.com))

**New York Film Festival** is one of the oldest New York City film festivals held by the Film Society of Lincoln Center. An array of new independent films, classic films, and socially relevant films are shown at the New York Film Festival. ([www.filmlinc.org](http://www.filmlinc.org))

**Tribeca Film Festival** focuses on assisting filmmakers to reach the broadest possible audience, enabling the international film community and general public to experience the power of cinema and promoting New York City as a major filmmaking center. ([www.tribecafilmfestival.org](http://www.tribecafilmfestival.org))

**Rooftop Film Festival** focuses on independent films, short films, cult movies, and films that changed the way we looked at cinema. All films are screened on the rooftop of a building with a view of the New York skyline. ([www.rooftopfilms.com](http://www.rooftopfilms.com))

**New York International Children's Film Festival** promotes intelligent, passionate, provocative cinematic works for ages 3-18. Each year the festival presents 100 animated, live-action, and experimental shorts and features from around the world. ([www.gkids.com/](http://www.gkids.com/))

**African Film Festival** aims to use African cinema to promote and increase knowledge and understanding of African arts, literature and culture; to develop a non-African audience for African films; to expand the opportunities for the distribution of African films in the United States and abroad. ([www.africanfilmny.org](http://www.africanfilmny.org))

**New York Asian Film** was started in 2002 from the Korean The Moving Image Festival, and focuses on Asian and Urban themes. It features contemporary and classic titles, and tends to lean towards horror, martial arts, and action flicks. (<http://www.subwaycinema.com/>)

**BAMcinemaFEST** is run by the Brooklyn Academy of Music, the BAMcinemaFEST is a new festival focusing on the new voices and visions of independent filmmakers. ([www.bam.org](http://www.bam.org))

**Brooklyn International Film Festival (BiFF)** is an International competitive festival for and by independent filmmakers. BiFF mission is to discover, expose, and promote independent filmmakers while drawing worldwide attention to Brooklyn. ([www.wbff.org](http://www.wbff.org))

**Human Rights Watch International Film Festival** has become a leading venue for distinguished fiction, documentary, and animated films and videos with a distinctive human rights theme. ([www.hrw.org/en/iff](http://www.hrw.org/en/iff))

**New Directors/New Films** is a festival highlighting the work of emerging filmmakers from around the world. ([www.filmlinc.com/ndnf/ndnf.html](http://www.filmlinc.com/ndnf/ndnf.html))

*There are also many smaller film festivals in New York that are more targeted, and focused on appealing to a specific viewing audience. Check listings for festivals with programming that appeals to the interests of specific demographics or cultural regions, both local and abroad.*

<http://www.filmfestivalsource.com/>

<http://www.filmfestivals.com/index.shtml>

### NYC Moving Image Unions, Guilds Associations, and Industry Resources

**Actors' Equity Association** ([www.actorsequity.org](http://www.actorsequity.org))

**AFM – American Federation of Musicians**  
([www.afm.org](http://www.afm.org))

**AGMA – American Guild of Musical Artists**  
([www.musicalartists.org](http://www.musicalartists.org))

**ALSAM – Association of Location Scouts and Managers**  
([www.alsam.net](http://www.alsam.net))

**American Federation of Musicians / Associate Musicians of Greater New York – Local 82** ([www.local802afm.org](http://www.local802afm.org))

**American Federation of Television and Radio Artists**  
The American Federation of Television and Radio Artists (AFTRA) is a national labor union representing over 70,000 performers, journalists and other artists working in the entertainment and news media. ([www.aftra.org](http://www.aftra.org))

**Association of Independent Commercial Producers**  
**AICP** represents exclusively the interests of US companies that specialize in producing commercials on various media—film, video, digital—for advertisers and agencies. ([www.aicp.com](http://www.aicp.com))

**Cinematographers – Local 600** ([www.cameraguild.com](http://www.cameraguild.com))

**Directors Guild of America** ([www.dga.org](http://www.dga.org))

**IATSE – International Alliance of Theatrical & Stage Employees – Local 52** ([www.iatselocal52.com](http://www.iatselocal52.com))

**Independent Feature Project** Currently, IFP represents a network of 10,000 filmmakers in New York City and around the world. ([www.ifp.org](http://www.ifp.org))

**Motion Picture Editors Guild – Local 700**  
([www.editorsguild.com](http://www.editorsguild.com))

**Motion Picture Projectionists, Operators, Video Technicians, Theatrical Employees, and Allied Crafts – Local 306** ([www.newyorkav.com](http://www.newyorkav.com))

**New York National Academy of Television Arts and Sciences** The New York Chapter of The National Academy of Television Arts and Sciences (NY NATAS) conducts activities that cultivate, promote and encourage understanding of, appreciation for, and public interest in the arts, crafts and sciences of television. ([www.nyemmys.org](http://www.nyemmys.org))

**New York City Mayor's Office of Film, Theatre and Broadcasting** As the first film commission in the country, the Mayor's Office of Film, Theatre and Broadcasting is the one-stop shop for all production needs in New York City, including free permits, free public locations, and free police assistance. The agency markets New York City as a prime location, provides premiere customer service to production companies, and facilitates production throughout the five boroughs. Whether production companies are shooting a feature film, a commercial, a television show, or a music video, the Mayor's Office of Film, Theatre and Broadcasting serves as an invaluable resource to the New York City entertainment production industry. ([www.nyc.gov/film](http://www.nyc.gov/film))

**The New York Production Alliance** was founded in 1998 by a group of film and television industry leaders. Their objective was to form a trade association to promote, expedite, and expand production and post production in New York. ([www.nypa.org](http://www.nypa.org))

**New York City Police Movie and Television Unit** Founded in 1966, the Movie and Television Unit was the first of its kind, and has the greatest knowledge on how to assist productions, particularly with complex shooting situations, in a city that is dense with vehicular and pedestrian traffic.  
[http://www.nyc.gov/html/film/html/locations/nypd\\_message.shtml](http://www.nyc.gov/html/film/html/locations/nypd_message.shtml)

**New York State Governor's Office for Motion Picture and Television Development** is the liaison between city and local governments, state agencies, a network of statewide contacts, local film offices and professional location scouts.  
[www.nylovesfilm.com/](http://www.nylovesfilm.com/)

**New York Women in The Moving Image and Television** is the preeminent entertainment industry association for women in New York City.  
[www.nywift.org](http://www.nywift.org)

**Producers Guild of America** represents, protects and promotes the interests of all members of the producing team.  
[www.producersguild.org](http://www.producersguild.org)

**Screen Actors Guild** exists to enhance actors' working conditions, compensation, and benefits and to be a powerful unified voice on behalf of artists' rights.  
[www.sag.org](http://www.sag.org)

**Script Supervisors, Production Office Coordinators, Production Accountants – Local 161**  
[www.local161.org](http://www.local161.org)

**WGA – Writers Guild of America East**  
[www.wgaeast.org](http://www.wgaeast.org)

**Women Make Movies**  
[www.wmm.com](http://www.wmm.com)

Studio mechanics..... IATSE LOCAL 52  
Script Supervisors ..... IATSE LOCAL 161  
Cinematographers ..... IATSE LOCAL 600  
Editors ..... IATSE LOCAL 700  
Wardrobe ..... IATSE LOCAL 764  
Hair & Make-up ..... IATSE LOCAL 798  
Art Direction  
Costume design ..... IATSE LOCAL USA 829  
Scenic Artists..... IATSE LOCAL 1

### NYC Film and Television Studios

**Kaufman Astoria Studios**  
[www.kaufmanastoria.com](http://www.kaufmanastoria.com)

**Steiner Studios**  
[www.steinerstudios.com](http://www.steinerstudios.com)

**Silvercup Studios**  
[www.silvercupstudios.com](http://www.silvercupstudios.com)

**Listing of all NYC Film Studios:**  
[http://en.wikipedia.org/wiki/List\\_of\\_New\\_York\\_City\\_television\\_and\\_film\\_studios](http://en.wikipedia.org/wiki/List_of_New_York_City_television_and_film_studios)

**Books on the Moving Image****Filmmaking Technique**

Burstyn, Linda, Pam Cunningham, Hillary Jordan, and Kim Spring. *Making Movies: A Guide for Young Filmmakers*. The Film Foundation, 2004.

Chell, David. *Movie Makers at Work*. Microsoft Press, 1987.

Cunningham, Megan. *Art of the Documentary: Ten Conversations With Leading Directors, Cinematographers, Editors, and Producers*. New Riders Press, 2005.

Frost, Jacqueline B. *Cinematography for Directors: A Guide for Creative Collaboration*. Michael Wiese Productions, 2009.

Giannetti, Louis. *Understanding Movies*. 11th ed. Allyn & Bacon, 2007.

Hampe, Barry. *Making Documentary Films and Reality Videos: A Practical Guide to Planning, Filming, and Editing Documentaries of Real Events*. 2d ed. Holt Paperbacks, 2007.

Kenworthy, Christopher. *Master Shots: 100 Advanced Camera Techniques to Get an Expensive Look on Your Low-Budget Movie*. Michael Wiese Productions, 2009.

Larson, Rodger, and Ellen Meade. *Young Filmmakers*. Avon Books, 1971.

Pepperman, Richard D. *The Eye is Quicker: Film Editing: Making a Good Film Better*. Michael Wiese Productions, 2004.

Rosenthal, Alan. *Writing, Directing, and Producing Documentary Films and Videos*. 4th ed. Southern Illinois University Press, 2007.

Sjill, Jennifer Vann. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*.

Michael Wiese Productions, 2005.

Vineyard, Jeremy. *Setting Up Your Shots: Great Camera Moves Every Filmmaker Should Know*. 2d ed. Michael Wiese Productions, 2008.

**Financing Films**

Farber, Donald C., Paul A. Baumgarten, and Mark Fleischer. *Producing, Financing, and Distributing Film: A Comprehensive Legal and Business Guide*. 2d ed. Limelight Editions, 2004.

Fiscal Sponsorship for Independent Filmmakers - New York Foundation for the Arts  
<http://www.nyfa.org/level2.asp?id=44&fid=1&sid=64>

Gaspard, John. *Persistence of Vision: An Impractical Guide to Producing A Feature Film for Under 30,000*. Michael Wiese Productions, 1999.

Harter, Andrew Mayne. *How to Make an Action Move for \$99*. Maynestream Publications, 2002.

Schmidt, Rick. *Feature Filmmaking at Used-Car Prices: How To Write, Produce, Direct, Shoot, Edit, and Promote a Feature Length Movie for Less Than \$15,000*. Penguin, 2000.

**Film History**

Cook, David A. *A History of Narrative Film*. 4th ed. W.W. Norton & Co., 2004.

History of Motion Picture  
<http://www.britannica.com/EBchecked/topic/394161/history-of-the-motion-picture>

Sanders, James. *Scenes from the City: Filmmaking in New York*. Rizzoli New York, 2006.

Thomson, David. *The New Biographical Dictionary of Film: Expanded and Updated*. Knopf, 2004.

**Screenwriting**

Field, Syd. *Screenplay: The Foundations of Screenwriting*. Delta, 2005.

Flinn, Denny Martin. *How Not to Write a Screenplay: 101 Common Mistakes Most Screenwriters Make*. Lone Eagle, 1999.

**Professions in the Filmmaking Business**

Houghton, Buck. *What a Producer Does: The Art of Moviemaking (Not The Business)*. Silman-James Press, 1991.

Landau, Camille, and Tiare White. *What They Don't Teach You at Film School: 161 Strategies For Making Your Own Movie No Matter What*. Hyperion, 2000.

Stratton, Richard, and Kim Wozencraft, editors. *Slam*. Grove Press, 1998

**Starting Careers**

Lee, Spike, and Lisa Jones. *Uplift The Race: The Construction of School Daze*. Simon & Schuster, 1988.

Lowenstein, Stephen, editor. *My First Movie: Twenty Celebrated Directors Talk About Their First Film*. Penguin, 2002.

Rodriguez, Robert. *Rebel Without a Crew: Or How a 23-Year-Old Filmmaker With \$7,000 Became a Hollywood Player*. Plume, 1996.

Scott, Helen G., and Francois Truffaut. *Hitchcock (Revised Edition)*. Simon & Schuster, 1985.

Sewell, Amy. *The Mad Hot Adventures of an Unlikely Documentary Filmmaker*. Hyperion, 2007.

Stubbs, Liz. *Documentary Filmmakers Speak*. Allworth Press, 2002.

### Animation

Blair, Preston. *Cartoon Animation (The Collectors Series)*. Walter Foster, 1994.

Culhane, Shamus. *Animation: From Script to Screen*. St. Martin's Griffin, 1990.

Foundation, Young Filmmakers. *Young Animators and Their Discoveries: A Report From Young Filmmakers Foundation*. Scribner Book Company, 1976.

Laybourne, Kit. *The Animation Book: A Complete Guide to Animated Filmmaking—From Flip-Books to Sound Cartoons to 3-D Animation*. Three River Press, 1998.

Thomas, Frank, and Ollie Johnston. *Illusion of Life: Disney Animation*. Disney Editions, 1995.

White, Tony. *The Animators Workbook: Step-By-Step Techniques of Drawn Animation*. Watson-Guptill, 1988.

Whitaker, Harold, and John Halas. *Timing for Animation*. Focal Press, 2002.

Williams, Richard. *The Animators Survival Kit*. Farber & Farber, 2002.

### Furthering Education

Film School Listings  
<http://www.filmeducation.org/>

### Film Education Overseas

Scottish Film Education  
[http://www.scottishscreen.com/content/main\\_page.php?page\\_id=17](http://www.scottishscreen.com/content/main_page.php?page_id=17)

### Information on How to Create Animation

Flash Animation Software  
<http://www.answers.com/topic/adobe-flash>  
[www.adobe.com/products/flash](http://www.adobe.com/products/flash)

Maya and other 3D CG software  
[http://en.wikipedia.org/wiki/3D\\_computer\\_graphics\\_software](http://en.wikipedia.org/wiki/3D_computer_graphics_software)

Boinx and other online animation SHARE WARE  
[www.brothresoft.com/publisher/boinc\\_software\\_72751.html](http://www.brothresoft.com/publisher/boinc_software_72751.html)

Scanners (misc.), Printers (misc.)  
<http://www.iconarchive.com/show/refresh-cl-icons-by-tpdkdesign.net/Misc-Scanner-default-icon.html>  
[http://www.google.com/products?hl=en&q=scanners+\(misc.\)+\\*+PRINTERS+\(misc.\)&um=1&ie=UTF-8&ei=yJS-SZjOHtSyjAfxsamZCA&sa=X&oi=product\\_result\\_group&resnum=11&ct=title](http://www.google.com/products?hl=en&q=scanners+(misc.)+*+PRINTERS+(misc.)&um=1&ie=UTF-8&ei=yJS-SZjOHtSyjAfxsamZCA&sa=X&oi=product_result_group&resnum=11&ct=title)

Mac computers with FireWire connections (misc.)  
<http://www.google.com/products?q=Mac+Computers+with+firewire+connections+%28misc.+Mac%29&hl=en>

Cameras (mini DV-Sony) - Lightboxes  
<http://www.google.com/products?q=Cameras+%28mini+Dv.+sony&hl=en>

### Further Viewing

Below you will find selected films, television programs and animated works that have either been referenced within the *Blueprint for Teaching and Learning: The Moving Image* or that we believe may be helpful within a classroom setting. Please remember that the needs of each classroom and group of students vary and we urge educators to consider these suggestions as only a guide or sample, rather than a complete list of that which they can screen for their students. There are thousands of films that can be useful as teaching tools and we encourage you to continue seeking out additional classic, contemporary or upcoming work to augment your moving image curriculum.

Educators are advised to be mindful of screening age-appropriate work for their students. As with any educational resource, we encourage all instructors to view media they will be showing in the classroom prior to use to ensure that they are comfortable with the material.

#### FILM:

This list is made up of grade-appropriate feature films and is meant to represent various themes and genres. There are numerous cultural organizations and theaters in New York that screen relevant work as well as those that showcase film. Online rental companies such as Netflix ([www.netflix.com](http://www.netflix.com)) can also be very useful for seeking out films to screen in the classroom.

#### 2nd Grade:

##### *Narrative:*

The Wizard of Oz  
The Sound of Music  
Babe  
Mary Poppins  
Happy Feet

##### *Documentary:*

March of the Penguins  
Meerkat Manor: The Story Begins

#### 5th Grade:

##### *Narrative:*

Singing in the Rain  
ET: The Extra-Terrestrial  
Mr. Hulot's Holiday  
Chitty Chitty Bang Bang  
It's a Wonderful Life  
My Fair Lady  
Searching for Bobby Fisher

##### *Documentary:*

Spellbound  
Mad Hot Ballroom  
Forever Young

#### 8th Grade:

##### *Narrative:*

A Raisin in the Sun  
West Side Story  
To Kill a Mockingbird  
Cry the Beloved Country  
Whale Rider  
Wuthering Heights  
Forrest Gump  
Bringing Up Baby

##### *Documentary:*

An Inconvenient Truth  
Hoop Dreams  
Jazz  
War/Dance

#### 12th Grade:

##### *Narrative:*

The Crucible  
The Battle of Algiers  
Sullivan's Travels  
Black Girl  
Potemkin  
Black Orpheus  
Sleeper  
Annie Hall  
Mississippi Burning  
Philadelphia  
Killer of Sheep  
Rashomon  
A Streetcar Named Desire  
Full Metal Jacket  
The Grapes of Wrath  
Do the Right Thing  
Finding Forrester  
Smoke Signals  
Raising Victor Vargas  
Amistad  
2001: A Space Odessey

#### Citizen Kane

Guess Who's Coming to Dinner  
Roots  
The Pianist  
Reds  
Slumdog Millionaire  
Vertigo  
Rear Window  
Casablanca  
The Piano Singer  
On the Waterfront  
Gone with the Wind  
Apocalypse Now  
Sunset Boulevard

##### *Documentary:*

Grey Gardens  
Salesman  
Man on Wire  
Trouble the Water  
Four Little Girls  
The Life and Times of Harvey Milk  
The Thin Blue Line

##### *Experimental:*

The Work of Maya Deren

## Appendix F

### Bibliography and/Resources for Film, Television, and Animation *continued*

#### TELEVISION PROGRAMS

This list is made up of grade-appropriate television programs. Television is a particularly dynamic medium and educators are advised to keep an eye on new shows and programming shifts. This list is meant to be a sample of both classic and contemporary television shows that will give students (and teachers) a sense of the broad spectrum of content available. Information on new television programming can be readily found online, within local newspapers and by watching!

##### **2nd Grade:**

###### ***Fiction:***

Sesame Street  
The Muppets  
Dora the Explorer  
Arthur  
Hannah Montana  
The Electric Company

###### ***Non-Fiction:***

The Ellen DeGeneres Show  
Planet Earth Series (The Discovery Channel)  
POV American Documentary  
HBO Documentary Series  
Masterpiece Theatre

###### ***Historical TV Shows:***

Felix the Cat  
Dennis the Menace  
Popeye  
Mister Rogers

###### ***Historic Footage:***

Martin Luther King's "I have a dream" speech

##### **5th Grade:**

###### ***Fiction:***

Friends  
Malcolm in the Middle  
The Electric Company

###### ***Non-Fiction:***

The Today Show  
Planet Earth Series (The Discovery Channel)  
The Green (Sundance)  
POV American Documentary  
HBO Documentary Series  
Masterpiece Theatre

###### ***Classic TV Shows:***

Happy Days  
I Love Lucy

###### ***Historic Footage:***

Martin Luther King's "I have a dream" speech

##### **8th Grade:**

###### ***Fiction:***

Law & Order  
Heroes  
John Adams (HBO miniseries)

###### ***Historic TV Shows:***

Batman  
The Lone Ranger

###### ***Non-Fiction:***

The Advertising Council (to view PSAs – www.adcouncil.org)  
JAZZ Documentary Series (Ken Burns for PBS)  
The Daily Show  
The History Channel  
The Green (Sundance)  
POV American Documentary  
HBO Documentary Series  
Masterpiece Theatre

###### ***Historical Footage:***

September 11th  
Hurricane Katrina  
The Olympics  
2008 presidential election

###### ***Reality:***

Top Chef (Bravo)  
Project Runway (Lifetime)

##### **12th Grade:**

###### ***Fiction:***

Law & Order  
Mad Men  
The Office  
The Wire  
John Adams (HBO miniseries)  
The Corner (HBO reality-based miniseries)

###### ***Non-Fiction:***

The Advertising Council (to view PSAs – www.adcouncil.org)  
JAZZ Documentary Series (Ken Burns for PBS)  
60 Minutes  
CNN  
MSNBC  
POV American Documentary  
HBO Documentary Series  
Masterpiece Theatre

###### ***Reality:***

Top Chef (Bravo)  
Project Runway (Lifetime)

###### ***Classic TV Shows:***

Alfred Hitchcock Presents  
The Twilight Zone

###### ***Historic Footage:***

September 11th  
Hurricane Katrina  
The Olympics  
2008 presidential election

###### ***Films About the History of Broadcast***

###### ***Television:***

Good Night, and Good Luck  
Frost/Nixon  
Quiz Show

### ANIMATED FILMS & TV SHOWS

Screening animated work is particularly useful in early education, as a great deal of it is geared towards children and does not deal with controversial or inappropriate subject matter. However, animation increasingly deals with historical and social themes that are quite useful for the older student and this work is often one of the most engaging mediums for young people to delve into these subjects through. This list is not meant to be exhaustive, so please keep an eye on new releases and television schedules as animated work is constantly in flux and rapid developments in the medium ensure that new and surprising work is often available.

### Films:

Fantasia  
Pinocchio  
Steamboat Willie  
Madagascar  
Ratatouille  
Toy Story (the first fully computer-animated film)  
Dumbo  
Bambi  
Peter Pan  
The Little Mermaid  
Jungle Book  
Charlotte's Web  
Aladdin  
The Lion King  
Beauty and the Beast  
Tarzan  
Wall-E  
Horton Hears a Who!  
The Polar Express  
Ice Age  
Finding Nemo  
Up  
The Incredibles  
Shrek  
Monsters Inc.  
Saludos Amigos  
Mulan  
Song of the South  
Wallace & Gromit (claymation)  
Waltz with Bashir\*  
Waking Life\*  
The Triplets of Belleville\*  
Corpse Bride\* by (Tim Burton)\*  
Tim Burton's The Nightmare Before Christmas\*  
Beowulf\*  
Alice (by Jan Svankmajer)\*  
Persepolis\*

*\*Should be viewed only at the 12th grade benchmark.*

### Television:

Dora the Explorer  
Tom and Jerry  
Arthur  
The Flintstones  
The Jetsons  
Scooby-Doo  
Liberty's Kids  
PBS cartoons

### Website:

Keep America Beautiful ([www.kab.org](http://www.kab.org))







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Website: <http://schools.nyc.gov/artseducation>

