

# Television and Media Production I

**8688 36 weeks / 140 hours**

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## Course Description

**Suggested Grade Level:** 9 or 10 or 11

In this course, students will engage in hands-on digital media production while using industry-standard equipment and software. They will learn how to work as media producers and explore careers in the dynamic industry of digital media production.

# Task Essentials Table

- Tasks/competencies designated by plus icons (⊕) in the left-hand column(s) are essential
- Tasks/competencies designated by empty-circle icons (○) are optional
- Tasks/competencies designated by minus icons (⊖) are omitted
- Tasks marked with an asterisk (\*) are sensitive.

Task Number	8688	Tasks/Competencies
Practicing Safety on the Set and on Location		
39	⊕	Adhere to safety requirements.
40	⊕	Maintain a clean, safe, and orderly work area.
41	⊕	Demonstrate professional conduct.
Preproduction: Planning Effective Media		
42	⊕	Brainstorm program ideas and production methods.
43	⊕	Research a production topic.
44	⊕	Draft a treatment, proposal, and script.
45	⊕	Revise a treatment, proposal, and script.
46	⊕	Define tasks/roles of personnel.
47	⊕	Scout potential locations (e.g., planning for camera placement, power sources, lighting, and sound issues).
48	⊕	Create a storyboard and/or a two-story script.
49	⊕	Identify procedures for obtaining licenses, permits, and releases pertaining to locations, talent, and pre-existing media.
50	⊕	Schedule equipment (i.e., production personnel, camera, audio, lights, and computer), crew, and program participants.
Production: Managing Equipment		
51	⊕	Maintain various cable types.
52	⊕	Maintain audio and video equipment.
53	⊕	Check out/in equipment.
54	⊕	Maintain proper battery handling and disposal procedures.
55	○	Troubleshoot technical problems.
56	⊕	Report problems and broken equipment.
57	⊕	Label media.
Production: Acquiring Visual Media		
58	⊕	Gather pre-existing images/video sources to be included in a program.
59	⊕	Check equipment readiness (i.e., camera, audio, lights, and computer), using equipment checklist.
60	⊕	Position and level a camera on a tripod.
61	⊕	Shoot for editing with pre-roll and post-roll.
62	⊕	Compose static shots, using the <i>Rule of Thirds</i> .
63	⊕	Compose motion shots, using the <i>Rule of Thirds</i> .
64	⊕	Shoot B-roll/cover footage (e.g., cutaways, variety of focal lengths, and angles).

Task Number	8688	Tasks/Competencies
65	+	Control picture and audio quality, using camera settings.
Production: Introducing Studio Equipment		
66	+	Set up a camera for studio operation, using a tripod and dolly.
67	+	Shoot basic shots with a studio camera.
68	+	Reposition the camera.
69	+	Communicate through the intercom system, observing appropriate intercom etiquette.
Production: Introducing Control-Room Equipment		
70	+	Produce digital content.
71	+	Prepare electronic titles for shows.
72	+	Control audio sources, using an audio mixing board.
73	+	Check video and audio sources and program output.
74	+	Mix video sources.
75	+	Present scripts to talent.
Production: Performing as Talent		
76	+	Perform in front of a camera (e.g., deliver a news story, perform a stand-up, intro/outro, live shot, or act in a television drama).
77	+	Read teleprompter, cue cards, or handheld scripts.
78	+	Perform audio narration/voice-over.
Production: Introducing Studio Positions		
79	+	Communicate between control room and crew.
80	+	Communicate cues to talent, using hand signals or signs.
Production: Introducing Lighting		
81	+	Identify safety techniques used when handling lighting equipment.
82	+	Demonstrate basic lighting techniques.
Production: Obtaining and Recording Audio		
83	○	Create original music or sound effects for use in a program.
84	+	Record live audio, including narration, using appropriate microphones.
85	+	Control audio levels.
86	+	Obtain pre-recorded music and sound effects.
Postproduction: Editing Digital Media		
87	+	Manage data.
88	+	Prepare graphics for production.
89	+	Interpret Society of Motion Picture and Television Engineers (SMPTE) time code.
90	+	Combine elements into a program, using non-linear editing systems.
91	+	Control audio mix and effects.
92	+	Edit a shot sequence or story for continuity.
Distribution: Delivering Digital Media to the Audience		
93	+	Export a completed project for distribution.
94	+	Explain the copyright implications associated with various means of media distribution.
95	+	Transfer data between removable media and a hard drive.

Task Number	8688	Tasks/Competencies
96	+	Label data, using prescribed format(s).
Understanding Media Literacy and Criticism		
97	+	Research careers related to the television and media industry.
98	+	Articulate a personal response to the effects of a specific production technique, using a rubric.
99	+	Analyze the effectiveness of audio/video techniques as they pertain to the message.
100	+	Solicit program feedback from professionals and incorporate it into future drafts or productions.

Legend: + Essential ○ Non-essential ⊖ Omitted

## Curriculum Framework

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### Practicing Safety on the Set and on Location

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#### Task Number 39

#### Adhere to safety requirements.

##### Definition

Adherence should be based on common industry practice, equipment manufacturer recommendations, and instructor guidelines for handling gear and equipment. Personal protective equipment (PPE) might include gloves, closed-toe shoes, and goggles, as appropriate.

##### Process/Skill Questions

- What kind of shoes should be worn in a television studio?
- What kinds of situations can result from failure to follow safety procedures?
- What dangers are associated with video location and studio lighting?

#### Task Number 40

#### Maintain a clean, safe, and orderly work area.

## **Definition**

Maintenance should include

- unobstructed walkways
- secured cables
- safety harnesses on hanging equipment
- properly secured staging
- properly powering down and storing equipment.

## **Process/Skill Questions**

- Why is it important to maintain a clean lighting grid?
- Why is it important to use safety harnesses on lighting fixtures?
- When is it appropriate to use gloves in the studio?

## **Task Number 41**

### **Demonstrate professional conduct.**

#### **Definition**

Demonstration should include

- attendance and punctuality (being in position, on time)
- electronic device and tool etiquette
- communication etiquette (e.g., professional language and headset etiquette, if applicable)
- professional dress
- respect for instructors/supervisors, peers, self, and equipment at all times.

#### **Process/Skill Questions**

- What are the costs to the industry, business, and employee for failure to observe professional conduct?
- What are the adverse consequences of using foul language on the job?
- Why should headset communication be reserved for technical instructions?
- What are three examples of appropriate clothing for the studio?

## **Preproduction: Planning Effective Media**

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### **Task Number 42**

## **Brainstorm program ideas and production methods.**

### **Definition**

Brainstorming includes generating ideas and paring them down based on feasibility and other criteria until the ultimate selection of a concept to be used is chosen.

### **Process/Skill Questions**

- Is your first idea always your best? Explain.
- What are the various brainstorming methods?
- What would limit the feasibility of an idea?

## **Task Number 43**

### **Research a production topic.**

#### **Definition**

Research should include gathering both the background and specific information required to produce a program that is factually correct and meaningful to the audience.

A variety of research tools and methods may be used including

- library research
- Internet research
- focus groups
- interviews
- television footage archives.

It is important to incorporate more than one source into the research.

#### **Process/Skill Questions**

- How has the Internet positively and negatively affected research for programs?
- What ethical rules apply to broadcast professionals regarding sources and plagiarism?
- What is the problem with using information without checking facts?

## **Task Number 44**

### **Draft a treatment, proposal, and script.**

#### **Definition**

Drafting of a treatment, proposal, and script can be written with four purposes in mind: information, instruction, persuasion/selling, and entertainment. It is understood that the draft should not go directly to production.

### **Process/Skill Questions**

- What is the value of drafting a treatment, proposal, and script?
- What are the different script formats?

## **Task Number 45**

### **Revise a treatment, proposal, and script.**

#### **Definition**

Revising a treatment, proposal, and script involves taking a draft and reworking it to include proper grammar, format, story flow, continuity, and feasibility. The fully revised script should be ready for production.

### **Process/Skill Questions**

- What is the value of revising a treatment, proposal, and script to create a production version?
- What are some of the limits imposed on your shooting process that make your treatment, proposal, and script more or less feasible?

## **Task Number 46**

### **Define tasks/roles of personnel.**

#### **Definition**

Definition should include determining the roles of individual production personnel and their specific duties.

### **Process/Skill Questions**

- What is parallel tasking, and what is its significance upon the way an effective crew functions?
- How does the job performance of one team member affect the rest of the production team?

## **Task Number 47**



## **Scout potential locations (e.g., planning for camera placement, power sources, lighting, and sound issues).**

### **Definition**

Scouting locations should include completing a location survey containing the following information:

- Where would the cameras be placed?
- What would the potential scene physically look like?
- Are there adequate power sources?
- Are there sound issues? Lighting issues?
- What are the necessary permits and permissions needed for this location?
- How much natural sunlight is present at the location?
- What equipment would be necessary for the shoot?
- How many crew members will be needed on location?
- Does the potential location add or detract from the message?

### **Process/Skill Questions**

- What are the disadvantages of shooting in front of windows?
- What safety issues need to be considered when scouting locations?

## **Task Number 48**

### **Create a storyboard and/or a two-story script.**

#### **Definition**

Creation should include a sequence of still images of various shots and their sequence proposed for inclusion in a program or production. Images may be hand-drawn, photographic, or computer-generated and may include references (dual-column list) to the accompanying audio.

#### **Process/Skill Questions**

- What computer tools facilitate the creation of storyboards?
- Why are storyboards important to selling the concept of a program or production?

## **Task Number 49**

## **Identify procedures for obtaining licenses, permits, and releases pertaining to locations, talent, and pre-existing media.**

### **Definition**

Identification should include

- accounting for Internet safety issues, music copyrights, permission to use locations, and people appearing on camera
- following the jurisdiction of several different ruling bodies, from unions to the local police department.

### **Process/Skill Questions**

- What are the possible penalties for failing to observe industry-accepted regulations with regard to licenses and permitting?
- What types of scheduling considerations and expenditures need to be included in the production process to allow for licenses and permitting?
- Who needs to sign a release form? Why?
- What could the penalties be for not following copyright laws?
- How do you obtain copyright permission/usage license?
- How do you protect your copyright?
- What is public domain?

## **Task Number 50**

### **Schedule equipment (i.e., production personnel, camera, audio, lights, and computer), crew, and program participants.**

#### **Definition**

Scheduling may include creating a production calendar, organizing the equipment, and checking in and checking out equipment, based on school policy.

#### **Process/Skill Questions**

- Why is scheduling important?
- What could a production calendar include?
- What are the procedures for checking in/out equipment? Why is it important to follow these procedures?

# Production: Managing Equipment

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## Task Number 51

### Maintain various cable types.

#### Definition

Maintenance should include proper coiling, identification of various cable types and connectors, proper usage, and storage.

#### Process/Skill Questions

- What is the proper method of coiling various types of audio and video cable?
  - What types of failures can result from improper cable handling?
- 

## Task Number 52

### Maintain audio and video equipment.

#### Definition

Maintenance should include proper

- storage
- handling
- cleanliness
- safety.

#### Process/Skill Questions

- What is the proper way to transport a tripod? Camera?
- What is the proper way to clean a camera?
- What is the proper way to store a camera?

## Task Number 53

### Check out/in equipment.

## Definition

Checking out/in procedures should include identifying types of equipment that require this procedure and tracking production equipment in a shared-usage facility.

## Process/Skill Questions

- What information should be required on a production equipment checkout form?
- What are some general safety precautions related to the handling of cameras and batteries?

## Task Number 54

### Maintain proper battery handling and disposal procedures.

## Definition

Maintenance should include all procedures for proper care and disposal of the many types of batteries (e.g., rechargeable and non-rechargeable) used in audio/video equipment.

## Process/Skill Questions

- What procedures can be used for maintaining a battery charge in extreme (e.g., hot vs. cold) conditions?
- According to state and federal laws, what is the proper way to dispose of batteries? Who enforces these laws?
- What are the proper methods for storing batteries before traveling with them?

## Task Number 55

### Troubleshoot technical problems.

## Definition

Troubleshooting, or tracing issues to the root cause of the problem, may include

- following the signal
- using troubleshooting trees
- using a checklist.

## Process/Skill Questions

- What does *following the signal* mean?

- What is a troubleshooting tree?
- Why is troubleshooting preferred to swapping the equipment out?

## **Task Number 56**

### **Report problems and broken equipment.**

#### **Definition**

Reports should include listing the

- piece of equipment
- problem with equipment
- incident, if any

to the appropriate personnel. This should be done according to the established guidelines to assure optimal maintenance of equipment.

#### **Process/Skill Questions**

- What problems can arise when damaged or broken equipment is not reported?
- What systems can be implemented to encourage users to report broken equipment rather than remaining silent about problems?
- Why is it important to notify the instructor of problems with equipment?

## **Task Number 57**

### **Label media.**

#### **Definition**

Labeling should ensure that media are clearly identified, well preserved, and easy to locate.

#### **Process/Skill Questions**

- What information should be contained on the label for the media?
- What problems might result from improper labeling and storage practices?
- What is the proper method for storing media?

## **Production: Acquiring Visual Media**

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## **Task Number 58**

### **Gather pre-existing images/video sources to be included in a program.**

#### **Definition**

Gathering images/audio sources should include

- locating pre-existing audio and video source materials (e.g., pictures, music, sound effects, or video clips) that might be included in the production
- obtaining images/video in a format that can be technically incorporated into the program
- following the script
- adhering to appropriate copyright laws.

#### **Process/Skill Questions**

- Where might you locate some libraries of audio and video source material?
- How is copyright law applicable to the use of pre-existing audio and video source material?
- What is stock footage?

## **Task Number 59**

### **Check equipment readiness (i.e., camera, audio, lights, and computer), using equipment checklist.**

#### **Definition**

Checking should include

- verifying that the appropriate equipment is available for a given production task and that it is in good working order
- ensuring appropriate equipment settings, power sources, and backup gear
- preparing backup parts and systems in the event of equipment failure.

#### **Process/Skill Questions**

- What is the role of checklists in readying equipment for a production?
- What repair/maintenance procedures can be put in place to keep equipment in a state of readiness?

## **Task Number 60**

### **Position and level a camera on a tripod.**

#### **Definition**

Positioning should include

- extending the tripod
- leveling it
- adjusting it to the appropriate height
- attaching the camera securely to the tripod head.

#### **Process/Skill Questions**

- How do professionals use tripods to enhance image quality?
  - What procedures ensure that video cameras are not dropped or damaged when using tripods?
  - What is drag, and why is it important?
- 

## **Task Number 61**

### **Shoot for editing with pre-roll and post-roll.**

#### **Definition**

Shooting should include creating buffer footage at the beginning and the end of each shot to facilitate the editing process.

#### **Process/Skill Questions**

- What problems can result from failure to use pre-roll and post-roll?
  - How much footage is appropriate for pre-roll and post-roll?
- 

## **Task Number 62**

### **Compose static shots, using the *Rule of Thirds*.**

#### **Definition**

Composition for static shots includes

- adhering to the *Rule of Thirds*, the overall rule for composing shots contained within a frame
- shooting wide, medium, and close-up as well as high and low-angle shots.

This task may be accomplished with or without a tripod. However, tripods are strongly recommended for the first-year students.

### **Process/Skill Questions**

- What are the main aspects of the application of the *Rule of Thirds*?
  - What is an establishing shot?
  - Why is shot variety important when telling a story with video?
- 

## **Task Number 63**

### **Compose motion shots, using the *Rule of Thirds*.**

#### **Definition**

Composition for motion shots includes adhering to the *Rule of Thirds* as the camera and/or tripod move. Motion shots fall into two main categories:

- shots involving the camera lens (e.g., pan, tilt, or zoom)
- shots involving moving the entire camera (e.g., dolly, truck, pedestal, track, or arc).

This task may be accomplished with or without a tripod. Tripod is strongly recommended for the first-year students.

### **Process/Skill Questions**

- How does the *Rule of Thirds* apply to motion shots in which the subject is moving or looking in a left or right direction?
  - What is the difference between a zoom and a dolly?
- 

## **Task Number 64**



## **Shoot B-roll/cover footage (e.g., cutaways, variety of focal lengths, and angles).**

### **Definition**

Shooting should include a variety of action shots (e.g., wide, medium, close-up) and cutaways (i.e., images that pertain to, but occur separate from, the main action) that are critical for storytelling and embellishing a video in a compelling way.

### **Process/Skill Questions**

- In what ways do good cutaways help editing?
  - What overall rules apply to shooting B-roll with regards to shot variety?
  - How can B-roll footage enhance a video story?
- 

## **Task Number 65**

### **Control picture and audio quality, using camera settings.**

#### **Definition**

Controlling the camera should include using manual camera settings (i.e., iris, shutter speed, focus, white balance, and audio).

#### **Process/Skill Questions**

- What results from improper white balance of a camera?
  - What are the advantages of using manual settings as opposed to automatic settings?
  - What are the pros and cons of using manual audio?
- 

## **Production: Introducing Studio Equipment**

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### **Task Number 66**

## **Set up a camera for studio operation, using a tripod and dolly.**

### **Definition**

Setting up should include

- handling cables
- adjusting the tripod
- correctly powering the camera
- creating proper exposure and white balance.

### **Process/Skill Questions**

- What are the possible consequences of improper adjustment of the tripod?
  - What is the result of improper iris setting?
  - Why is it important to white balance the camera?
- 

## **Task Number 67**

### **Shoot basic shots with a studio camera.**

#### **Definition**

Shooting may include close-ups, medium shots, and wide shots.

#### **Process/Skill Questions**

- Why is the terminology of the variety of shots important?
  - What influences shot selection?
- 

## **Task Number 68**

### **Reposition the camera.**

#### **Definition**

Repositioning should include operating the tripod's legs, dolly (i.e., wheels attached to the legs), and pan tilt.

## **Process/Skill Questions**

- What techniques should be used to reposition the tripod?
  - When should handheld style replace tripod shooting?
  - Why are the tripod and dolly considered essential pieces of camera equipment?
  - What is the difference between friction-head and fluid-head tripods?
- 

## **Task Number 69**

### **Communicate through the intercom system, observing appropriate intercom etiquette.**

#### **Definition**

Communication includes using the intercom system for direct communication between the director and production crew while a show is in progress.

#### **Process/Skill Questions**

- How does an intercom system enhance production?
- What is the proper etiquette when using an intercom system?
- What are the pros and cons of using wire vs. wireless intercom systems?

## **Production: Introducing Control-Room Equipment**

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## **Task Number 70**

### **Produce digital content.**

#### **Definition**

Production includes using a recording device or a digital video storage unit.

#### **Process/Skill Questions**

- What is the difference between recording and media formats?

- What methods can be used to assure the recording device is operating properly?

## **Task Number 71**

### **Prepare electronic titles for shows.**

#### **Definition**

Preparation may include lower thirds. It should also include the use of the correct fonts, colors, and sizes.

#### **Process/Skill Questions**

- Why is font selection important?
- Why is color selection important?
- What is the definition of *television-safe* or *title-safe area*?

## **Task Number 72**

### **Control audio sources, using an audio mixing board.**

#### **Definition**

Controlling basic audio sources should include using an audio mixing board (typical of live setups) or a computer software audio program (typical of prerecorded programs) to control two or more audio sources blended into a final audio program. The end result should include appropriate audio levels and balance.

#### **Process/Skill Questions**

- In what situations might producers choose to mix audio live on-location vs. mixing later in the editing room?
- Why is it important to balance the audio?

## **Task Number 73**

### **Check video and audio sources and program output.**

#### **Definition**

Checking should include using monitors to allow personnel to see what is being recorded and what is being checked.

## **Process/Skill Questions**

- What is the purpose of the output monitor?
  - Why is a monitor needed for each video source?
- 

## **Task Number 74**

### **Mix video sources.**

#### **Definition**

Mixing should include using a production switcher, which is the most effective method for mixing camera shots with various video playback sources.

Production switchers allow for multiple video sources, such as live cameras, character generators, and video playback devices, to be seamlessly mixed in a live setting. Also, production switchers can allow for the addition of special picture effects and transitions during mixing.

#### **Process/Skill Questions**

- Why should a shot be previewed before using it?
- What is the role of the technical director?

## **Task Number 75**

### **Present scripts to talent.**

#### **Definition**

Presentation may include scripts being provided to performers manually by cue cards or with the help of computerized systems (i.e., teleprompter).

The producer's script may be adjusted to facilitate performance by talent.

#### **Process/Skill Questions**

- What is a teleprompter?
- Why should a teleprompter be used instead of forcing talent to memorize a script?
- How do you effectively read a script on a teleprompter?

# Production: Performing as Talent

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## Task Number 76

**Perform in front of a camera (e.g., deliver a news story, perform a stand-up, intro/outro, live shot, or act in a television drama).**

### Definition

Performance should include

- dressing appropriately for audience and green-screen (if applicable)
- working with the technical crew
- handling microphones
- modifying deliveries to produce different effects
- waiting until the set and crew are ready for the performance.

Performance should also include multiple takes, varying them according to direction.

### Process/Skill Questions

- What qualities do the most in-demand television talent share?
- Which unions represent television performers, and what are the procedures for joining these unions?
- What is appropriate dress for on-camera talent during a news program?

## Task Number 77

**Read teleprompter, cue cards, or handheld scripts.**

### Definition

Reading should include staying connected with the audience and performing multiple takes, varying them according to direction.

### Process/Skill Questions

- What techniques make reading from a teleprompter or cue cards least transparent to the audience?

- How are teleprompters and cue cards used effectively?

## **Task Number 78**

### **Perform audio narration/voice-over.**

#### **Definition**

Performance should include supporting the visuals in a program by broadcasting only the performer's voice rather than both voice and image. It also includes performing multiple takes, varying them according to direction.

#### **Process/Skill Questions**

- What are the equipment and location requirements for audio narration/voice-over?
- What performance techniques facilitate viewer comprehension of the script?
- What type of demand exists for radio and television voices, and how does one begin a career in this profession?

## **Production: Introducing Studio Positions**

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### **Task Number 79**

#### **Communicate between control room and crew.**

##### **Definition**

Communication includes using the intercom system to relate necessary information between the studio and control room.

##### **Process/Skill Questions**

- What is appropriate intercom etiquette?
- Who gives the floor director the main talent cues?
- Why is it important to minimize talking during a production?

### **Task Number 80**

#### **Communicate cues to talent, using hand signals or signs.**

## **Definition**

Communication includes relating information to the talent nonverbally. Hand signals include standby, cue, wrap-it-up, stretch, and time cues.

## **Process/Skill Questions**

- Why are hand signals important?
- How does the talent determine which camera to focus on?

# **Production: Introducing Lighting**

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## **Task Number 81**

**Identify safety techniques used when handling lighting equipment.**

### **Definition**

Identification should include

- wearing appropriate safety gear (e.g., gloves), especially when handling heated equipment
- adhering to Occupational Safety and Health Administration (OSHA) regulations
- using safety cable when setting up and moving studio lights
- using cables appropriate to voltage demands/levels
- securing cables to prevent accidents
- observing voltage and circuit loads
- keeping "hot" equipment from flammable materials (i.e., practicing fire safety).

### **Process/Skill Questions**

- What might be the consequences of not following safety procedures?
- What are two pieces of safety equipment commonly required for working with lighting?
- What is the importance of monitoring appropriate voltage use/load?

## **Task Number 82**

**Demonstrate basic lighting techniques.**



## **Definition**

Demonstration should include adjusting light levels to obtain proper exposure and to create hard or soft shadows as desired. This also includes making the best use of available light.

## **Process/Skill Questions**

- What kinds of lighting instruments can be used for a production?
  - When would you use soft lighting vs. hard lighting?
  - What is a disadvantage of using only available light?
- 

# **Production: Obtaining and Recording Audio**

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## **Task Number 83**

**Create original music or sound effects for use in a program.**

### **Definition**

Creation may include using software to digitally compose the music or using actual instruments to physically create the music.

### **Process/Skill Questions**

- What types of data are used for storing audio? What are the functions of each?
- What is the value of creating music or sound effects from scratch?

## **Task Number 84**

**Record live audio, including narration, using appropriate microphones.**

### **Definition**

Recording should include

- choosing the appropriate microphone for the type of audio to be recorded in terms of microphone sensitivity, pickup pattern (e.g., directional, cardioid, hypercardioid), and technology (e.g., dynamic, Pressure Zone Microphone [PZM], condenser)
- taking into account the setting in which the audio takes place.

Once the microphone has been chosen, proper technique for positioning, holding, or mounting the microphone should be used to optimize recording quality.

### **Process/Skill Questions**

- What is the difference between a directional microphone and an omnidirectional microphone? What is the best recording situation for each?
  - Why is good sound quality important to a video production?
- 

## **Task Number 85**

### **Control audio levels.**

#### **Definition**

Controlling procedure should include using a field mixer or the manual controls on the camera to adjust the audio levels and balancing and positioning the microphones to achieve the optimum quality based on the recording situation.

#### **Process/Skill Questions**

- What are the best ways to monitor audio levels?
  - Why is it important to monitor audio levels when you are on location?
- 

## **Task Number 86**

### **Obtain pre-recorded music and sound effects.**

#### **Definition**

Obtaining music and sound effects should include

- identifying sources (e.g., audio libraries, Internet) of sounds useful for productions
- locating the right sound via an index or search engine

- obtaining sound in a form that can be integrated into the production as a data file, portable recording device, or tape recording
- making sure to observe and follow copyright and licensing rules.

### **Process/Skill Questions**

- How can producers ensure that they can legally use a piece of music or a sound effect in their productions?
- Where might you locate free and commercial audio resources?

## **Postproduction: Editing Digital Media**

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### **Task Number 87**

#### **Manage data.**

##### **Definition**

Managing data refers to the process of uploading a video to the computer for the purpose of non-linear editing.

Logging should include naming or making notes about individual clips to facilitate the shot selection in the editing process.

##### **Process/Skill Questions**

- What transferring procedures can be followed to maximize hard drive space before, during, and after the editing?
- How does logging footage speed up the editing process?
- What are some advantages of storing data on a hard drive vs. other media?
- What is the value of performing file backups? How often should you backup?
- How might viruses affect removable media? How does this affect your backup choices?

### **Task Number 88**

#### **Prepare graphics for production.**

##### **Definition**

Preparation should include gathering or generating any visual elements that are being put into the editing sequence that were not directly recorded by the camera. Some examples are simple titles, lower thirds, simple graphics, and credits.

### **Process/Skill Questions**

- What is the safe area for graphics?
- What file formats are typically used for graphics in video editing?
- What is the difference between a roll and a crawl?

## **Task Number 89**

### **Interpret Society of Motion Picture and Television Engineers (SMPTE) time code.**

#### **Definition**

Interpretation should include matching code to video frames for exact reference and location and describing what each digit in the code represents.

#### **Process/Skill Questions**

- What does every digit of a SMPTE time code number represent?
  - What is the difference between SMPTE and *control track* time code?
- 

## **Task Number 90**

### **Combine elements into a program, using non-linear editing systems.**

#### **Definition**

Combination should incorporate non-linear editing systems to select and combine media elements (e.g., video, audio, graphics, and effects) into a finished program.

#### **Process/Skill Questions**

- What are the differences between linear and non-linear editing?
- How is a tool palette used in non-linear editing?
- How is a timeline used in non-linear editing?

## **Task Number 91**

### **Control audio mix and effects.**

#### **Definition**

Controlling effects should include using a software-based editing system to manipulate audio levels and balance.

#### **Process/Skill Questions**

- What is audio sweetening?
- What is scrubbing?

## **Task Number 92**

### **Edit a shot sequence or story for continuity.**

#### **Definition**

Editing should include

- using multiple video clips from various focal lengths and angles
- placing clips or shots in a logical order to convey a message or story from the beginning to end.

#### **Process/Skill Questions**

- What is continuity?
- What is a jump cut?
- What is a match cut?
- What is a cutaway?

## **Distribution: Delivering Digital Media to the Audience**

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## **Task Number 93**

### **Export a completed project for distribution.**

## **Definition**

Exportation should include preparing files for distribution via compact discs (CDs), digital video discs (DVDs), and the Internet.

## **Process/Skill Questions**

- What audio and video formats are used for various distribution media?
  - What is a codec, and how is it used?
  - What is file compression?
- 

## **Task Number 94**

### **Explain the copyright implications associated with various means of media distribution.**

#### **Definition**

Explanation includes ways the copyright process impacts distribution choices and methods for protecting intellectual property.

#### **Process/Skill Questions**

- How do you protect the copyright of your original material?
- Does the student or school own the copyright to the work created by the student? Explain.
- What can you do if your copyrighted work is stolen or broadcast without permission?

## **Task Number 95**

### **Transfer data between removable media and a hard drive.**

#### **Definition**

Transferring should include acquisition of media to post-production platform (i.e., removable media, flash drive, universal serial bus [USB], FireWire drives, cards, CD/DVD).

#### **Process/Skill Questions**

- What are some advantages of storing data on a hard drive vs. other media?
- What is the value of performing file backups? How often should you backup files?
- How might viruses affect removable media? How does this affect your backup choices?

## **Task Number 96**

### **Label data, using prescribed format(s).**

#### **Definition**

Labeling should include saving data, using appropriate naming and formatting conventions, including acceptable characters, keywords, and generally accepted forms of metadata.

#### **Process/Skill Questions**

- What are some examples of universally accepted standards for naming computer files?
  - What data extensions and file types are used for audio and video?
  - What is metadata?
  - What are generally accepted forms of metadata?
- 

## **Understanding Media Literacy and Criticism**

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### **Task Number 97**

#### **Research careers related to the television and media industry.**

##### **Definition**

Research should include

- using established, credible resources (e.g., Bureau of Labor Statistics (BLS), Occupational Outlook Handbook, O\*Net Online, Virginia Education Wizard, CTE Trailblazers)
- using the Career Cluster model for career exploration
- narrowing research to career pathways and occupational titles
- analyzing select occupational titles in greater detail (e.g., job openings, salaries, working conditions, educational requirements, and trends).

##### **Process/Skill Questions**

- What are the factors that contribute to job openings?

- What are the educational requirements for employment in the position that you seek?  
How do you intend to achieve these educational goals?
- How might volunteering help open the door to a profession?

## **Task Number 98**

### **Articulate a personal response to the effects of a specific production technique, using a rubric.**

#### **Definition**

Articulation should include analyzing and describing in detail the emotions, impressions, reactions, thoughts, and feelings elicited by a given piece of media.

#### **Process/Skill Questions**

- What impressions can be created by audio and visual choices, and what is the relationship between the two?
- How does a personal response to a piece of media affect a group response?
- When a response is personal and not shared by a group, is that response less valid? Explain.
- What are the advantages of using a rubric for this task?

## **Task Number 99**

### **Analyze the effectiveness of audio/video techniques as they pertain to the message.**

#### **Definition**

Analysis should include

- consideration of the range of audio/video techniques available
- an evaluation of the chosen technique.

#### **Process/Skill Questions**

- What might happen in the mind of the viewer when a technique does not relate to the message or is inconsistent with the message?
- When might a producer be advised to sparingly use special techniques and effects?

## **Task Number 100**



## Solicit program feedback from professionals and incorporate it into future drafts or productions.

### Definition

Solicitation should include

- identification of professionals representative of the target audience
- creating feedback forms (e.g., rubrics, surveys) that allow for assessment and constructive criticism.

### Process/Skill Questions

- What are the benefits of receiving constructive criticism from professionals?
- How is constructive criticism given?
- How should you receive and respond to constructive criticism?

## SOL Correlation by Task

Adhere to safety requirements.	English: 9.5, 10.5, 11.5, 12.5 History and Social Science: GOVT.1, GOVT.9
Maintain a clean, safe, and orderly work area.	History and Social Science: GOVT.1, GOVT.9
Demonstrate professional conduct.	History and Social Science: GOVT.1, GOVT.9, GOVT.16
Brainstorm program ideas and production methods.	English: 9.2, 10.2, 11.2, 12.2
Research a production topic.	English: 9.8, 10.8, 11.8, 12.8 History and Social Science: GOVT.16, VUS.14
Draft a treatment, proposal, and script.	English: 10.6, 11.6, 12.6
Revise a treatment, proposal, and script.	English: 9.6, 9.7, 10.6, 10.7, 11.6, 11.7, 12.6, 12.7
Define tasks/roles of personnel.	English: 9.5, 10.5, 11.5, 12.5
Scout potential locations (e.g., planning for camera placement, power sources, lighting, and sound issues).	History and Social Science: GOVT.1, GOVT.9, GOVT.15, WG.3
Create a storyboard and/or a two-story script.	English: 9.2, 9.5, 10.2, 10.5, 11.2, 11.5, 12.5

	Mathematics: COM.10, COM.12
Identify procedures for obtaining licenses, permits, and releases pertaining to locations, talent, and pre-existing media.	English: 9.5, 10.5, 11.5, 12.5  History and Social Science: GOVT.1, GOVT.9, GOVT.15
Schedule equipment (i.e., production personnel, camera, audio, lights, and computer), crew, and program participants.	English: 9.5, 10.5, 11.5, 12.5  History and Social Science: GOVT.1, GOVT.9, GOVT.15
Maintain various cable types.	
Maintain audio and video equipment.	History and Social Science: GOVT.16
Check out/in equipment.	History and Social Science: GOVT.16
Maintain proper battery handling and disposal procedures.	English: 9.5, 10.5, 11.5, 12.5
Troubleshoot technical problems.	Mathematics: COM.4, COM.18
Report problems and broken equipment.	English: 9.5, 10.5, 11.5, 12.5  History and Social Science: GOVT.16
Label media.	History and Social Science: GOVT.16  Mathematics: COM.17
Gather pre-existing images/video sources to be included in a program.	English: 9.2, 9.5, 10.2, 10.5, 11.2, 11.5, 12.5  Mathematics: COM.1, COM.7
Check equipment readiness (i.e., camera, audio, lights, and computer), using equipment checklist.	
Position and level a camera on a tripod.	
Shoot for editing with pre-roll and post-roll.	
Compose static shots, using the <i>Rule of Thirds</i> .	
Compose motion shots, using the <i>Rule of Thirds</i> .	
Shoot B-roll/cover footage (e.g., cutaways, variety of focal lengths, and angles).	
Control picture and audio quality, using camera settings.	
Set up a camera for studio operation, using a tripod and dolly.	
Shoot basic shots with a studio camera.	
Reposition the camera.	

Communicate through the intercom system, observing appropriate intercom etiquette.	English: 9.1, 10.1, 11.1, 12.1 History and Social Science: GOVT.16
Produce digital content.	English: 9.2, 10.2, 11.2, 12.2
Prepare electronic titles for shows.	English: 9.2, 10.2, 10.7, 11.2, 12.2 Mathematics: COM.7, COM.11
Control audio sources, using an audio mixing board.	English: 9.2, 10.2, 11.2, 12.2 Mathematics: COM.1, COM.7
Check video and audio sources and program output.	
Mix video sources.	English: 9.2, 10.2, 11.2, 12.2
Present scripts to talent.	English: 10.1, 10.2, 11.1, 11.2, 12.1, 12.2
Perform in front of a camera (e.g., deliver a news story, perform a stand-up, intro/outro, live shot, or act in a television drama).	English: 10.1, 10.2, 11.1, 11.2, 12.1, 12.2
Read teleprompter, cue cards, or handheld scripts.	English: 9.5, 10.1, 10.5, 11.1, 11.5, 12.5
Perform audio narration/voice-over.	English: 9.5, 10.1, 10.5, 11.1, 11.5, 12.5
Communicate between control room and crew.	English: 9.1, 10.1 History and Social Science: GOVT.16
Communicate cues to talent, using hand signals or signs.	English: 9.1, 10.1
Identify safety techniques used when handling lighting equipment.	English: 9.5, 10.5, 11.5, 12.5 History and Social Science: GOVT.16
Demonstrate basic lighting techniques.	
Create original music or sound effects for use in a program.	Mathematics: COM.1
Record live audio, including narration, using appropriate microphones.	
Control audio levels.	
Obtain pre-recorded music and sound effects.	English: 9.2, 9.5, 10.2, 10.5, 11.2, 11.5, 12.5
Manage data.	English: 9.2, 10.2, 11.2 History and Social Science: VUS.14

	Mathematics: COM.1
Prepare graphics for production.	English: 9.2, 10.2, 11.2  History and Social Science: VUS.14  Mathematics: COM.1, COM.11, COM.12
Interpret Society of Motion Picture and Television Engineers (SMPTE) time code.	
Combine elements into a program, using non-linear editing systems.	English: 9.2, 10.2, 11.2
Control audio mix and effects.	English: 9.2, 10.2, 11.2  Science: PH.8
Edit a shot sequence or story for continuity.	English: 9.2, 10.2, 11.2
Export a completed project for distribution.	
Explain the copyright implications associated with various means of media distribution.	English: 9.5, 10.5, 11.5, 12.5  History and Social Science: GOVT.9, GOVT.16
Transfer data between removable media and a hard drive.	History and Social Science: VUS.14  Mathematics: COM.16
Label data, using prescribed format(s).	
Research careers related to the television and media industry.	English: 9.8, 10.8, 11.8, 12.8  History and Social Science: GOVT.16
Articulate a personal response to the effects of a specific production technique, using a rubric.	English: 9.2, 10.2, 11.2, 12.2
Analyze the effectiveness of audio/video techniques as they pertain to the message.	English: 10.2, 11.2, 12.2
Solicit program feedback from professionals and incorporate it into future drafts or productions.	English: 9.2, 10.2, 11.2, 12.2

## Entrepreneurship Infusion Units

Entrepreneurship Infusion Units may be used to help students achieve additional, focused competencies and enhance the validated tasks/competencies related to identifying and starting a new business venture. Because the unit is a complement to certain designated courses and is not mandatory, all tasks/competencies are marked “optional.”

# Appendix: Credentials, Course Sequences, and Career Cluster Information

## Industry Credentials: Only apply to 36-week courses

- Adobe Certified Associate (ACA) Examinations
- Audio-Visual Communications Assessment
- Avid Certified Professional for Media Composer Certification Examination
- Avid Certified User for Media Composer Certification Examination
- Broadcasting and Journalism Assessment
- Certified Broadcast Technologist (CBT) Examination
- Certified Television Operator (CTO) Examination
- College and Work Readiness Assessment (CWRA+)
- Customer Service Examination
- Customer Service Specialist (CSS) Examination
- National Career Readiness Certificate Assessment
- Performing Arts Assessment
- Professional Communications Certification Examination
- Television Production Assessment
- Television Video Production Examination
- Visual Arts Assessment
- Visual Communications and Interactive Media Design Assessment
- Workplace Readiness Skills for the Commonwealth Examination

**Concentration sequences:** *A combination of this course and those below, equivalent to two 36-week courses, is a concentration sequence. Students wishing to complete a specialization may take additional courses based on their career pathways. A program completer is a student who has met the requirements for a CTE concentration sequence and all other requirements for high school graduation or an approved alternative education program.*

- Television and Media Production II (8689/36 weeks, 280 hours)

Career Cluster: Arts, Audio/Video Technology and Communications	
Pathway	Occupations
Audio and Video Technology and Film	<b>Audio and Video Equipment Technician</b> <b>Audio-Video Designer, Engineer</b> <b>Editor</b> <b>Graphic Designer</b> <b>Multimedia Artist, Animator</b>

<b>Career Cluster: Arts, Audio/Video Technology and Communications</b>	
<b>Pathway</b>	<b>Occupations</b>
	<b>Producer</b> <b>Sound Engineering Technician</b> <b>Videographer</b>
<b>Journalism and Broadcasting</b>	<b>Art Director</b> <b>Broadcast Technician</b> <b>Editor</b> <b>Program Director</b> <b>Radio, TV Announcer</b> <b>Radio, TV Reporter</b>
<b>Performing Arts</b>	<b>Cinematographer</b> <b>Lighting Designer</b> <b>Technical Director</b> <b>Video, Film Editor</b>