

BERKELEY HEIGHTS PUBLIC SCHOOLS  
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL**  
**ENGLISH DEPARTMENT**

**ADVANCED BROADCAST JOURNALISM**  
**#0099**

**Curriculum Guide**

**September 2002**

Dr. Richard G. Bozza, Superintendent  
Mrs. Judith A. Rattner, Assistant Superintendent  
Katherine Venditti, District Supervisor

Developed by: Judith Mulder

This curriculum may be modified through varying techniques,  
strategies, and materials, as per an individual student's  
Individualized Educational Plan (IEP).

Approved by the Berkeley Heights Board of Education  
at the regular meeting held on \_\_\_\_\_.

## TABLE OF CONTENTS

	Page
<b>Philosophy and Rationale.....</b>	<b>1</b>
<b>Course Proficiencies.....</b>	<b>2</b>
<b>Course Objectives .....</b>	<b>2</b>
<b>Student Proficiencies .....</b>	<b>3</b>
<b>Methods of Evaluation.....</b>	<b>6</b>
<b>Course Outline/Student Objectives .....</b>	<b>7</b>
<b>Resources/Activities Guide.....</b>	<b>9</b>
<b>Suggested Audio Visual/Computer Aids.....</b>	<b>10</b>
<b>Suggested Materials .....</b>	<b>11</b>
<b>Resources for Students .....</b>	<b>11</b>
<b>Resources for Teacher .....</b>	<b>11</b>

**Addendum:**

**New Jersey Core Curriculum Content Standards – Language Arts Literacy,  
Visual and Performing Arts**

**New Jersey Core Curriculum Content Standards – Workplace Readiness**

## **PHILOSOPHY/RATIONALE**

Advanced Broadcast Journalism is a one-semester, 2.5 credit course offered as an English elective. The course is open to students in grades 10, 11 and 12 who have successfully completed the Broadcast Journalism course. In addition to building upon the skills learned in the earlier course, students in this advanced class will develop the new skills of producing and directing as they create television programs and commercials to air on local cable access Channel 34. The design of the class requires students to work both individually and as part of a team, thus preparing them not only for college but for the workplace.

## **COURSE PROFICIENCIES**

### **COURSE OBJECTIVES**

- I. To investigate the role of the television producer and to take part in all aspects of the production of a television program. (1.2/D5; 3.2/D1; 3.3/D1,2,3; 3.5/C3; 8.1/B1,2,3; 8.2/A2, B1; 8.3/A1; 8.4/D1; 8.6/A4,11)
  - A. Recognize the elements of and participate in pre-production planning (program ideas, production models, writing the program proposal, and presenting the proposal).
  - B. Coordinate productions including the above and below-the-line personnel, production equipment, scheduling, and additional production factors.
  - C. Participate in the production process including production meetings, scheduling facilities requests, log information, publicity and promotion, and rehearsal and performance.
  - D. Function as part of both production staff and technical crew for weekly news program, monthly magazine program, and television commercials.
  - E. Participate in post-production activities including editing, feedback, and evaluation and record keeping.
  
- II. To investigate the role of the television director and to take part in all aspects of directing for television. (1.2/D5; 1.3/D4; 8.2/A2, B1; 8.3/A1; 8.4/A2, D1; 8.6/A11)
  - A. Recognize the director's roles as artist, psychologist, technical adviser, and coordinator.
  - B. Recognize and participate in the director's pre-production activities: process message, production method, production team and communication, scheduling, script formats, fact sheet, script marking, floor plan and location sketch, and facilities request.
  - C. Translate words of script into effective pictures and sound using visualization, sequencing, and script analysis.
  - D. Practice multi-camera and single-camera directing.
  
- III. To explore the unique circumstances of field production and covering major events for television. (8.3/A1; 8.4/D1; 8.3/A1)
  - A. Identify Electronic Field Production methods, equipment, and personnel.
  - B. Prepare for a "big remote" by completing a remote survey: production procedures by director, floor manager, and talent and various post-production tasks.
  - C. Preparation of location sketches for a variety of remote setups.

## **STUDENT PROFICIENCIES**

The student will be able to:

1. Recognize that a television producer manages a great number of people and coordinates an even greater number of activities and production details. (8.2/A2, B1)
2. Implement the cause-to-effect production model to move from idea to production and finally distribution of a program to an audience. (8.3/A1)
3. Define the desired audience effect as the process message.
4. Identify the contents of a program proposal as: program title, objective, target audience, show treatment, distribution and time, and tentative budget.
5. Create a program proposal. (3.2/D1)
6. Present a program proposal. (3.3/D1)
7. Recognize that pre-production coordination involves selecting and coordinating the above and below-the-line people and crew, deciding on facilities and production locations, and scheduling all production activities. (8.2/A2, B1)
8. Actively participate in the pre-production coordination for television programs and commercials to be produced for Channel 34. (8.1/B1,2,3; 8.3/A1; 8.4/D1; 8.6/A11)
9. Recognize that actual production coordination involves coordinating the above and below-the-line personnel, various production meetings, checking on deadlines, completing the facilities request, providing information for daily logs and publicity, and supervising rehearsals and performance.
10. Actively participate in the production process for television programs and commercials to be produced for Channel 34. (1.2/D5; 3.2/D1; 3.3/D1,2,3; 3.5/C3; 8.3/A1; 8.4/D1; 8.6/A4)
11. Recognize that post-production activities include scheduling post-production facilities and people, supervising and performing the editing, evaluation of the final program, and record keeping.
12. Actively participate in post-production activities for television programs and commercials to be produced for Channel 34. (1.2/D5; 1.3/D4; 8.3/A1; 8.4/A2,D1; 8.6/A11)
13. Perform linear editing. (1.3/D4)
14. Perform non-linear editing using Adobe Premiere software. (1.3/D1,3,4)
15. Recognize that a television director must be an artist who can translate a script or an event into effective television pictures and sound, a psychologist who can work with people of different temperaments and skills, a technical advisor who knows the potentials and limitations of the equipment, and a coordinator who can initiate and keep track of myriad production processes. (8.2/A2, B1)
16. Recognize the connection between the process message and the appropriate type of production.
17. Recognize the importance of effective and frequent communication among the director, the talent, and all members of the production team.

## **STUDENT PROFICIENCIES (continued)**

18. Recognize that the production schedule should be realistic in terms of time constraints and studio availability.
19. Participate in the schedule of production work. (8.3/A1)
20. Identify the various script formats as: the fully scripted show format, the semi-scripted show format, the show format, and the fact or rundown sheet.
21. Use the appropriate script format for television programs and commercials to be produced for Channel 34. (3.2/D1)
22. To create precise and easy-to-read script markings to help the director and other key production personnel anticipate and execute a great variety of cues.
23. Recognize that the floor plan or location sketch enables the director to plan traffic and major camera and talent positions.
24. Create a floor plan or location sketch for television programs and commercials to be produced for Channel 34. (8.3/A1)
25. Recognize that the facilities request is an essential communications device for procuring the necessary equipment and properties.
26. Complete the appropriate facilities requests for work on television programs and commercials to be produced for Channel 34.
27. Recognize that pre-production starts with visualizing and sequencing the individual shots as television images.
28. Recognize that a properly stated process message gives important clues to visualization and sequencing.
29. Recognize that visualization and sequencing gives the director ideas for camera and talent positions and traffic.
30. Recognize that script analysis leads to a locking-in-point that will determine the visualization and sequencing.
31. Recognize the storyboard as a means to show key visualization points of an event with accompanying audio information, as well as the proper sequencing of the shots.
32. Create a storyboard for television programs and commercials to be produced for Channel 34. (1.2/D5; 8.4/D1)
33. Take on the role of director for television programs and commercials to be produced for Channel 34 using either a single-camera or multi-camera shoot, running both rehearsals and the actual production. (1.2/D5; 1.3/D4; 8.4/A2, D1; 8.6/A11)
34. Recognize that the director is responsible for major editing and audio-mixing decisions in post-production.
35. Participate in post-production activities as the director.
36. Recognize that Electronic Field Production must be carefully planned and a number of cameras that shoot an event simultaneously.
37. Participate in the planning of an EFP. (8.3/A1)
38. Recognize that a big remote televises live, or records live on tape, a large, scheduled event that has not been staged specifically for television.

## **STUDENT PROFICIENCIES (continued)**

39. Recognize that all big remotes use high-quality cameras in key positions and EFP cameras for more mobile coverage and that big remotes usually require extensive audio setups.
40. Recognize that big remotes require extensive production and technical surveys as part of the pre-production activities.
41. Recognize that location sketches are a valuable pre-production aid for big remotes, helping the director to determine major camera locations, focal lengths of zoom lenses, lighting and audio setups, and intercommunication systems.
42. Create a location sketch for a theoretical big remote. (8.3/A1)
43. Have the opportunity to participate in a big remote on the pre-production or production level.

## **METHODS OF EVALUATION**

Methods of evaluation will include:

1. Test and quizzes
2. Active involvement in all collaborative activities
3. Production journals
4. Commercial production project
5. Final exam or project

**SCOPE AND SEQUENCE**  
**COURSE OUTLINE/STUDENT OBJECTIVES**

The student will be able to:

N. J. Core Curriculum Standards	Indicators	Course Outline/Student Objectives
3.2 3.3 8.1 8.2 8.3 8.4 8.6 1.2 3.5 1.3	D1 D1,2,3 B1,2,3 A2 B1 A1 A2 D1 A4,11 D5 C3 D4	I. The Producer and Producing (Weekly News Program, Monthly Magazine and Commercials) A. Recognize the elements of and participate in pre-production planning (program ideas, production models, writing the program proposal and presenting the proposal) B. Coordinate productions including the above and below-the-line personnel, production equipment, scheduling, and additional production factors C. Participate in the production process including production meetings, scheduling, facilities requests, log information, publicity and promotion, and rehearsals and performance D. Function as part of both production staff and technical crew for weekly news program, monthly magazine program, and television commercials E. Participate in post-production activities including editing, feedback and evaluation, and record keeping
8.2 8.3 1.2 8.4 8.3 1.2 1.3 8.4 8.6	A2 B1 A1 D5 D1 A1 D5 D4 A2 D1 A11	II. The Director and Directing (Weekly News Program, Monthly Magazine and Commercials) A. Recognize the director's roles as artist, psychologist, technical adviser, and coordinator B. Recognize and participate in the director's pre-production activities: process message, production method, production team and communication, scheduling, script formats, fact sheet, script marking, floor plan and location sketch, and facilities request C. Translate words of script into effective pictures and sound using visualization, sequencing and

		<p>II. The Director and Directing (continued)</p> <p>script analysis</p> <p>D. Practice multi-camera and single-camera directing</p> <p>E. Recognize and participate in the director’s post-production activities: supervision of editing and audio sweetening.</p>
<p>8.3</p> <p>8.4</p>	<p>A1</p> <p>D1</p>	<p>III. Field Production and Covering Major Events</p> <p>A. Identify electronic field production methods, equipment, and personnel</p> <p>B. Prepare for a “big remote” by completing a remote</p> <p>C. Survey: production procedures by director, floor manager, and talent; and various post production tasks</p> <p>D. Preparation of location sketches for a variety of remote setups</p>

## **RESOURCES/ACTIVITIES GUIDE**

1. Production of a ten minute weekly school news program to air each Saturday through the following Friday.
2. Production of a monthly thirty minute magazine program which contains more in-depth journalistic pieces.
3. Production of a television commercial for a school event or group which includes the storyboarding process.

## **SUGGESTED AUDIO VISUAL/COMPUTER AIDS**

1. Student Television Network [www.stnetwork.com](http://www.stnetwork.com)
2. The Journalist's Toolbox [www.journaliststoolbox.com](http://www.journaliststoolbox.com)
3. School TV.com - [www.schooltv.com](http://www.schooltv.com)

## **SUGGESTED MATERIALS**

### **Resources for Students/Teachers**

Television Production Handbook Zettl, Herbert, Wadsworth Publishing Company:  
Belmont, CA. 1997

Radio-TV Newswriting: A Workbook Wulfemeyer, Tim K., Iowa State University  
Press: Ames, Iowa. 1995.