

BERKELEY HEIGHTS PUBLIC SCHOOLS
BERKELEY HEIGHTS, NEW JERSEY

**GOVERNOR LIVINGSTON HIGH SCHOOL
ENGLISH DEPARTMENT**

BROADCAST JOURNALISM
#0098

Curriculum Guide

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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 _____.

PHILOSOPHY/RATIONALE

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 are interested in both the technical and creative aspects of the field of television. In addition to developing technological capabilities, this course seeks to encourage students to improve their writing, speaking, and organizational skills. 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 also for the workplace.

COURSE PROFICIENCIES

COURSE OBJECTIVES

- I. To explore the fields of broadcast journalism/television production through the examination of its physical elements, personnel, and creative process. (8.2/A1; 8.5/A2, B2)
 - A. Recognize the major television production elements of the camera, lighting, audio, videotape recording, switching, post-production editing, and special effects.
 - B. Examine the various roles in television production including production staff, technical personnel, crew, and news production personnel.
 - C. Recognize the function of the different production centers of the television studio, and the equipment that is contained within.
 - D. Review the three-step process of television production: pre-production, production, and post-production.

- II. To produce a single camera shoot of an editorial/commentary utilizing operation of camera and audio equipment and successful writing, and on-air performance techniques. (1.2/D5; 1.3/D1; 3.2/A3,4, B9, D1,3; 8.1/B1,2,3; 8.3/A1,2; 8.5/A3; 8.6/A4,11)
 - A. Identify the parts of the studio camera.
 - B. Operate the studio camera; white-balance, focus, pan, and zoom.
 - C. Frame effective shots considering placement, horizon, closure, and depth of field.
 - D. Set up microphones, and use audio controls.
 - E. Write a script for an editorial/commentary using an appropriate lead, and ending.
 - F. Produce a videotape of the editorial/commentary using the proper camera, audio, and on-air performance techniques.

- III. To produce a multi-camera shoot of an interview utilizing operation of SEG (switcher), and incorporating the use of visual effects, proper interview writing, and on-air performance techniques. (1.3/D1; 3.2/A3,4, B9; 3.3/B1, D1,2,3; 8.1/B1,2,3; 8.3/A1; 8.4/A1; 8.5/A3; 8.6/A4,11)
 - A. Operate the SEG. Perform cuts, dissolves, fades, and wipes.
 - B. Create visual effects with both the character generator and chroma-key (the green screen.).
 - C. Prepare for an interview by creating questions, appropriate responses, follow-ups, and conclusions.

COURSE PROFICIENCIES (continued)

- D. Produce an interview using multiple cameras, visual effects, switcher, and audio.
- IV. To create still and rolling title sequences containing text and images using both the character generator and TitleDeko, Adobe PhotoDeluxe, Cool Edit Pro, and Adobe Premiere software. (1.3/D1,3; 8.4/A1, D1; 8.5/A3; 8.6/A11)
- A. Create a rolling title using the character generator, and music from audio control board.
 - B. Create a title using Title Deko software.
 - C. Create a title sequence, which combines text and still images using Title Deko, Adobe PhotoDeluxe, and Adobe Premiere.
 - D. Add music using Cool Edit Pro software.
- V. To create a video project which compiles opening sequence, editorial/commentary, interview, and rolling title into a final project utilizing the linear editing system. (1.3/D4)
- A. Transfer opening sequence from Adobe Premiere to videotape.
 - B. Use linear editing to compile editorial/commentary, interview, and rolling title into final project.

STUDENT PROFICIENCIES

The student will be able to:

1. Recognize the major television production elements of the camera, lighting, audio, videotape recording, switching, post-production editing, and special effects. (8.5/B2)
2. Identify the three main parts of the television camera; the lens; the camera itself with the camera imaging device, and the viewfinder. (8.5/B2)
3. Recognize that lighting is the manipulation of light and shadows. (8.5/B2)
4. Recognize the elements of audio production as microphones, sound recording and playback devices, and sound control equipment. (8.5/B2)
5. Recognize that there are a variety of analog and digital videotape recorders, which differ in electronic systems, tape format, and quality. (8.5/B2)
6. Recognize that the switcher enables the operator to do instantaneous editing by selecting a specific picture from several inputs, and performing basic transitions between two video sources. (8.5/B2)
7. Define post-production editing as the transfer of a selection of various shots from the source material to a second videotape in a specific sequence. (8.5/B2)
8. Differentiate between linear editing and non-linear editing. (8.5/B2)
9. Recognize that special effects are an important ingredient in video presentation, and that they range from simple lettering to elaborate effects. (8.5/B2)
10. Examine the various roles in television production including production staff, technical personnel, crew, and new production personnel. (8.2/A1)
11. Differentiate between production personnel, and technical personnel. (8.5/B2)
12. Define production personnel as those staff members who are primarily concerned with the non-technical elements of production, such as script writing and directing. (8.5/B2)
13. Define technical personnel as those staff members who are primarily concerned with the operation and maintenance of the equipment. (8.5/B2)
14. Define news production personnel as the television station staff that are assigned exclusively to the production of news and special events. (8.5/B2)
15. Differentiate between above-the-line and below-the-line personnel. (8.5/B2)
16. Recognize the nature of a production staff as that of a team. (8.5/B2)
17. Recognize the function of the different production centers of the television studio, and the equipment that is contained within. (8.5/B2)
18. Recognize that the television studio affords maximum production control. (8.5/B2)
19. Define the three major production centers of the studio as: the studio itself, the studio control room and master control, and the studio support areas. (8.5/B2)
20. Recognize that the important aspects of the physical layout of the studio include: a smooth, level studio floor, adequate ceiling heights, acoustic treatment, and air-conditioning. (8.5/B2)

STUDENT PROFICIENCIES (continued)

21. Recognize that the studio control room houses the program control, the image control (switcher or SEG), audio control, patchboard, CD player, program speakers, and lighting control board. (8.5/B2)
22. Recognize master control as the nerve center of the television station, and that it has facilities for program input, program storage, and program retrieval. It also checks the technical quality of all the programs that are broadcast. (8.5/B2)
23. Review the three-step process of television production: pre-production, production, and post-production. (8.5/A2, B2)
24. Recognize that pre-production coordination involves selecting and coordinating the above-the-line personnel and crew, deciding on production location/appearance of set, and scheduling all production activities. (8.5/B2)
25. Recognize that actual production involves coordinating above and below-the-line personnel, various production meetings, scheduling, rehearsals, and shoots. (8.5/B2)
26. Recognize that post-production activities include scheduling post-production facilities and staff, editing, and evaluation. (8.5/B2)
27. Identify the parts of the studio camera: lens, talley light, viewfinder, zoom control, pan lock, tilt lock.
28. Operate the studio camera - white-balance, focus, pan, and zoom.
29. Frame effective shots considering placement, horizon, closure, and depth of field. (8.3/A1,2; 1.3/D1)
30. Define field-of-view as how wide or how close the object appears relative to the camera, or how close it will appear to the viewer. (8.3/A1,2; 1.3/D1)
31. Recognize that the five major factors to be considered in framing shot are field of view, headroom noseroom and leadroom, close-up framing, and background. (8.3/A1,2; 1.3/D1)
32. Differentiate between the five different field of view shots: extreme long shot (ELS), long shot (LS), medium shot (MS), close-up (CU), and extreme close up (ECU). (8.3/A1,2; 1.3/D1)
33. Set up microphones and use audio controls.
34. Recognize the correlation between the faders, the studio mics and the audio level on Edit 1-2.
35. Write a script for an editorial/commentary using an appropriate lead and ending. (3.2/A3,4, B9, D1, D3)
36. Differentiate between the five different types of lead lines: blanket lead, narrative lead, question lead, verbless lead, and vague or teaser lead. (3.2/B9)
37. Apply the use of a lead in editorial/commentary copy. (3.2/B9)
38. Investigate different ways to end a “story” including: ending with your last bit of supporting information, ending with information on what is going to happen or what is likely to happen in the future, by telling the audience how to obtain more information, or by making a clear connection to something mentioned at the beginning of your story. (3.2/B9)

STUDENT PROFICIENCIES (continued)

39. Apply the use of an ending to editorial/commentary copy. (3.2/B9)
40. Produce a videotape of the editorial/commentary using the proper camera, audio, and on-air performance techniques. (1.2/D5; 1.3/D1; 3.3/D1,2,3,4; 8.1/B1,2,3; 8.3/A1; 8.5/A3; 8.6/A4,11)
41. Work as part of technical crew for one camera shoot. (8.1/B1,2,3; 8.3/A1; 8.6/A4)
42. Employ proper on-air performance techniques including: posture, articulation, and eye contact. (3.3/D3)
43. Produce a videotape of a multi-camera shoot of an interview utilizing operation of the SEG (switcher), and incorporating the use of visual effects, proper interview writing, and on-air performance techniques. (3.3/B1; 8.1/B1,2,3; 8.3/A1; 8.5/A3)
44. Operate SEG and be able to perform cuts, dissolves, fades, and wipes. (1.3/D1; 8.3/A1)
45. Create visual effects using the character generator. (1.3/D1; 8.4/A1)
46. Create visual effects using Chroma-Key technology, which incorporates knowledge of patchboard, Adobe Premiere, and MX-50 console. (1.3/D1; 8.4/A1)
47. Write well formulated questions for interview. (3.2/A3,4, B9)
48. Prepare and practice appropriate responses to answers of questions that might occur during the interview process. (3.3/B1, D1,2,3)
49. Prepare and practice an appropriate conclusion or sign-off for the interview. (3.3/D1,2,3)
50. Produce an interview using multiple cameras, visual effects, switcher, and audio. (3.3/B1, D1,2,3; 8.1/B1,2,3; 8.3/A1; 8.5/A3; 8.6/A4,11)
51. Work as part of a technical crew for a multiple camera shoot. (8.1/B1,2,3; 8.3/A1; 8.6/A4)
52. Create still and rolling title sequences containing text and images, using both the character generator and TitleDeko, Adobe PhotoDeluxe, Adobe Premiere, and Cool Edit Pro software. (1.3/D1; 8.4/A1, D1; 8.5/A3; 8.6/A11)
53. Create a rolling title using the character generator. (1.3/D1,3)
54. Add music simultaneously using the sound board. (1.3/D1,3)
55. Create a still title using Title Deko software. (1.3/D1; 8.4/A1)
56. Combine still images and text in Adobe Premiere. (1.3/D1; 8.4/A1, D1; 8.5/A3, 8.6/A11)
57. Add music using Cool Edit Pro software. (1.3/D3)
58. Edit a video project. (1.3/D4)
59. Transfer opening sequence from Adobe Premiere to videotape using patchboard and MX-50 console, or Adobe Premiere.
60. Use linear editing to compile editorial/commentary, interview and rolling title into final project. (1.3/D4)

METHODS OF EVALUATION

Methods of Evaluation will include:

1. Test and Quizzes.
2. Active involvement in all collaborative activities.
3. Production projects.
4. Final editing projects.

SCOPE AND SEQUENCE
COURSE OUTLINE/STUDENT OBJECTIVES

The student will be able to:

N. J. Core Curriculum Standards	Indicators	Course Outline/Student Objectives
8.5 8.2	A2 B2 A1	<p>I. Introduction to Broadcast Journalism/Television Production</p> <p>A. Recognize the major television production elements of the camera, lighting, audio, videotape recording, switching, post-production editing, and special effects.</p> <p>B. Examine the various roles in television production, including production staff, technical personnel, crew, and news production personnel.</p> <p>C. Recognize the function of the different production centers of the television studio, and the equipment that is contained within.</p> <p>D. Review the three step process of television production: pre-production, production, and post-production.</p>
8.3 1.3 3.2 1.2 3.3 8.1 8.5 8.6	A1,2 D1 A3,4 B9, D1,3 D5 D1,2,3,4 B1,2,3 A3 A4,11	<p>II. The Camera, Audio and the Single Camera Shoot</p> <p>A. Identify the parts of the studio camera.</p> <p>B. Operate the studio camera; white-balance, focus, pan, and zoom.</p> <p>C. Frame effective shots considering placement, horizon, closure, and depth of field.</p> <p>D. Set up microphones and use audio controls.</p> <p>E. Write a script for an editorial/commentary using an appropriate lead and ending</p> <p>F. Produce a videotape of the editorial/commentary using the proper camera, audio, and on-air performance techniques.</p>
1.3 8.3 8.4 3.2 3.3	D1 A1 A1 A3,4 B9 B1 D1,2,3	<p>III. Switching, Visual Effects and the Multi-Camera Shoot</p> <p>A. Operate the SEG. Perform cuts, dissolves, fades, and wipes.</p> <p>B. Create visual effects with both the character generator and chroma-key (the green screen).</p> <p>C. Prepare for an interview by creating questions, appropriate responses, follow-ups, and conclusions.</p>

8.1 8.5 8.6	B1,2,3 A3 A4,11	III. Switching, Visual Effects and the Multi-Camera Shoot (continued) D. Produce a videotape of an interview using multiple cameras, visual effects, switcher, and audio.
1.3 8.4 8.5 8.6	D1,3 A1 D1 A3 A11	IV. Title Sequence Design A. Create a rolling title using the character generator and music from audio control board. B. Create a title using Title Deko software C. Create a title sequence which combines text and still images using Title Deko, Adobe PhotoDeluxe, and Adobe Premiere. D. Add music using Cool Edit Pro.
1.3	D4	V. Post-Production A. Transfer opening sequence from Adobe Premiere to videotape. B. Use linear editing to compile editorial/commentary, interview and rolling title into final project.

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.