

JA | JUNE ARCHER
SA | SCHOOL OF ARTS

The Science of Sound

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Standards

National Association for Music Education (NAfME)

- ❖ *MU:Cr 2.1.6a -2.1.8a*: Select, organize, construct, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
- ❖ *MU:Cr 2.1.6b-2.1.8b*: Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.
- ❖ *MU:Cr3.1.6a-Cr3.1.8a*: Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.
- ❖ *MU:Cr3.1.6b-Cr3.1.8b*: Describe the rationale for refining works by explaining the choices, based on evaluation criteria.
- ❖ *MU:Cr3.2.6a-Cr3.2.8a*: Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- ❖ *MU:Pr4.1.6a-Pr4.1.8a*: Apply personally developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.
- ❖ *MU:Pr4.2.6c-Pr4.2.8c*: Identify how cultural and historical context inform performances and result in different musical effects.
- ❖ *MU:Pr4.3.6a-Pr4.3.8a*: Perform contrasting pieces of music, demonstrating as well as explaining how the music's intent is conveyed by their interpretations of the elements of music and expressive qualities (such as dynamics, tempo, timbre, articulation/style, and phrasing).
- ❖ *MU:Pr5.1.6a-Pr5.1.8a*: Identify and apply personally developed criteria (such as demonstrating correct interpretation of notation, technical skill of performer, originality, emotional impact, variety, and interest) to rehearse, refine, and determine when the music is ready to perform.
- ❖ *MU:Re7.1.6a-Re7.1.8a*: Select programs of music (such as a CD mix or live performances) and demonstrate the connections to an interest or experience for a specific purpose.
- ❖ *MU:Re7.2.6b-Re7.2.8b*: Identify and compare the context of programs of music from a variety of genres, cultures, and historical periods.
- ❖ *MU:Pr4.3.T.IIIa*: Demonstrate how understanding the style, genre, context, and integration of digital technologies in a varied repertoire of music informs and influences prepared and improvised performances and their ability to connect with audiences.
- ❖ *MU:Pr6.1.T.IIIa*: Integrating digital and analog tools and resources, demonstrate an understanding and attention to technical accuracy and expressive qualities of the music in prepared and improvised performances of a varied repertoire of music representing diverse cultures, styles, genres, and historical periods.
- ❖ *MU:Pr6.1.T.IIIb*: Demonstrate an ability to connect with audience members before, and engaging with and responding to them during prepared and improvised performances.

Next Generation Science Standards (NGSS)

- ❖ Patterns
- ❖ Cause and Effect

Common Core State Standards

Math

- ❖ CCSS.MATH.PRACTICE.MP6 Attend to precision.
- ❖ CCSS.MATH.PRACTICE.MP7 Look for and make use of structure.

Grades 6-8

- ❖ Ratios & Proportional Relationships

- ❖ Statistics & Probability

High School

- ❖ High School Modeling
- ❖ High School Statistics & Probability

English Language Arts

Grades 6-12

- ❖ Speaking & Listening

SAMPLE

Teacher Overview

Course Overview: The Science of Sound is a hands-on introduction course into the everchanging DJ (Disc Jockey) world. This course will introduce students to the history of DJing while exposing them to DJs in the real world, DJ technology, and technique.

Final Project: Students who complete “The Science of Sound” course will have learned the basics of DJing, developed a 20 minute mixtape, and plans to expand their DJing skills and/or develop their DJing business.

Learning Outcome:

- ❖ Students will learn the basics of music theory and song structure while learning the history of DJing and how to configure and utilize DJing technologies.
- ❖ Students will take their new learned DJing skills into the real world by performing in front of their peers and during school functions.

Required Material/Resources:

- ❖ (Inquire for more information)

Resources:

Course Outline: (Inquire for more information)

Lesson: 1

Title: Introductions

Objectives: In this lesson students will spend time getting to know each other and their instructors.

Materials: Name Tags, Computers, and Internet

Please give each student a name tag or a piece of paper to make a name tag.

Introductory Activity: If available, have students take the pre-survey. Have every student make a name tag with their first name and the name of a song that describes their personality or who they are.

Allow the instructor/ DJs to introduce themselves and share their songs and why they choose that.

Have every student introduce themselves to the instructor and the class and share their song and why they choose it.

Instructor Lesson/ Activity: The instructor/ DJs will tell their stories and how they got into the DJing industry. This is also a good time to show highlights and career equipment.

Go over the course and expectations and the end results with students. The instructors should also go over class rules and expectations

Wrap Up: What are you excited to learn during this course? Begin to think about who you are and come to the next class with a DJ/ artist name for yourself

Lesson: 2

Title: The History of DJing

Objective: Students will be introduced to the history of DJing and the equipment that was used when it all began.

Materials: Computers

Introductory Activity: Share your DJ/ artist name and tell us who you want to be or represent.

Instructor Lesson: The term DJ refers to the words Disc Jockey. You can use the information below and can show the video: [History of DJing](#) (13:40 minutes long).

Information Obtained from:

<https://www.blackpast.org/african-american-history/cooper-jack-leroy-1888-1970/>

Jack L. Cooper is widely acknowledged as the first African American radio broadcaster. In 1929, Joseph Silverstein, owner of WSBC, a low-power station that catered mainly to Chicago's large immigrant population, agreed to air Cooper's The All-Negro Hour. At the start, The All-Negro Hour focused on live music and vaudeville comedy, but gradually incorporated the comedy serials—humorous skits that followed the same characters each week—that were popular in the era.

Information Obtained from: <https://www.skilzdjacademy.com/post/2019/02/01/dj-history>

In 1935, an American radio commentator Walter Winchell coined the term "disc jockey". In 1943, radio DJ Jimmy Savile launched the world's first DJ dance party by playing jazz records in Otley, England. In 1947, he claimed to have become the first DJ to use twin turntables for continuous play, and in 1958 became a radio DJ at Radio Luxembourg.

In the late 1950s, sound systems, a new form of public entertainment, were developed in the ghettos of Kingston, Jamaica. Promoters, who called themselves DJs, would throw large parties in the streets that centered on the disc jockey, called the "selector".

Information obtained from: <https://www.blackpast.org/african-american-history/rap-hip-hop/>

As a DJ Kool Herc would sample the danceable parts of jazz and funk records, typically the parts featuring drums and a consistent rhythm. These parts were inspired by and helped inspire a new kind of dancing called break-dancing. Kool Herc named the people who would break dance to his music "B-Boys," which was short for break-boys. Kool Herc also spoke and rhymed over the songs he played, which was one of the earliest versions of rapping in the hip-hop style.

While Kool Herc was influenced by funk and jazz records, other pioneers such as Grandmaster Flash were influenced by outside sources ranging from reggae to German electronic music. "Selector".

Additional Resources: The Golden Age of Black Radio (Part I & II):

<https://artsandculture.google.com/exhibit/golden-age-of-black-radio-part-1-the-early-years-archives-of-african-american-music-and-culture/TglyRMZB2RIOIQ?hl=en>

<https://artsandculture.google.com/exhibit/golden-age-of-black-radio-part-2-deejays-archives-of-african-american-music-and-culture/tQKCWDGh2AvJJw?hl=en>

<https://www.choice360.org/feature/golden-age-of-black-radio/>

Activity: Short activity (most time will be spent in the lesson). Choose one of the DJs you learned about today. Look them up online and find out three things you didn't learn about them during today's lesson.

Wrap Up: What was the most interesting thing you learned today about the history of DJing.

Lesson: 3

Title: The Structure of a Song

Objective: Students will be able to dissect the parts of a song by learning the structure of a song - intro, verse, chorus, bridge, tempo, bars, & BPM.

Materials: Computers and headphones

Introductory Activity: Finish the rest of the lyrics (Pick 3 popular song-choruses allow students to finish the rest of the lyric) This can be done by letting them hear the lyrics or just writing some of them down. Ask them what all of the parts of the song have in common. (Chorus)

Instructor Lesson: Instructors will teach students about the various parts of a song. intro, verse, chorus, bridge, tempo, bars, & BPM. Play the video: [The Anatomy of a Song](#). Make sure to review the following information with students.

Content taken from Parts of a Song:

<https://www.fender.com/articles/play/parts-of-a-song-keep-it-straight>

Intro: This is an easy one – it is found at the beginning and sets up the song, establishing many of the song's important elements, such as the key, tempo, rhythmic feel and even its energy and attitude.

Verse: This is where we get down to business and find out what the story is about. It's the "Once upon a time ..." section. Generally, there are multiple verses in a song, and they usually have

different lyrics even though the melody will likely be the same. We get more information about the story with each additional verse.

Chorus: The chorus is the big payoff and climax of the song. It's also where the verse and pre-chorus have been reduced to a simple repeated sentiment.

Activity: Have students choose a song they like (get it approved) look up the lyrics and break the song into structures (the nounproject.com)

Wrap Up: Why do you think it is important to know the structure of a song?

Lesson: 4

Title: Equipment and Software

Objective: Students will be introduced to the turntables, controllers, mixer, and software necessary to be successful DJs.

Materials: (Inquire for more information)

Introductory Activity: What do you think the coolest part about the music industry or Djing is?

Instructor Lesson: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: (Inquire for more information)

Lesson: 5

Title: Equipment and Software Continued

Objective: Students will be introduced to the turntables, controllers, mixer, and software necessary to be successful DJs.

Materials: (Inquire for more information)

Introductory Activity: (Inquire for more information)

Instructor Lesson: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: What piece of equipment do you feel you will need for your DJ/Artist Career?

Lesson: 6

Title: Media Streaming

Objective: To understand the various methods of downloading, streaming, and sorting music to develop record pools.

Materials: Computers and Internet

Introductory Activity: How do you get your music? What sites and resources do you use? List one pro and one con.

Instructor Lesson:

(Inquire for more information)

Activity: Create your own record pool with 5 songs from one of the pre approved streaming sites. All Songs must be approved by the instructor(s) and clean.

Wrap Up: In your opinion what is a better option streaming or downloading? What do you plan on using in the future and why?

Lesson: 7

Title: Mixing Techniques

Objective: (Inquire for more information)

Materials: Computers, internet, music

Introductory Activity: (Inquire for more information)

Instructor Lesson: (Inquire for more information)

Show: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: Make sure to submit your mixed songs to the instructor. Share your thoughts about the importance of mixing properly as a DJ

Lesson: 8

Title: Blending

Objective: To focus on blending as a mixing technique, blending two songs seamlessly.

Materials: Computer, songs, DJ equipment

Introductory Activity: (Inquire for more information)

Instructor Lesson: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: What technique that you learned about mixing did you feel was the most beneficial and why? Which one was the hardest?

Lesson: 9

Title: Baby Scratching

Objective: Students will be able to practice various mixing techniques.

Materials: (Inquire for more information)

Introductory Activity: (Inquire for more information)

Instructor Lesson:

(Inquire for more information)

Show students how to scratch on your equipment. Then show students how to scratch on their own equipment.

Activity: (Inquire for more information)

Wrap Up: What purpose do you feel scratching has, explain your response.

Lesson: 10

Title: Jack of All Trades

Objective: Students will begin to understand that Djing requires them be able to play in various Djing industries

Materials: (Inquire for more information)

Introductory Activity: (Inquire for more information)

Instructor Lesson: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: (Inquire for more information)

Lesson: 11

Title: The Business of DJing

Objective: Students will begin to understand DJing as a business and will learn how to market themselves.

Materials: Computers

Introductory Activity: (Inquire for more information)

Instructor Lesson: (Inquire for more information)

Business Plan Explanation: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: (Inquire for more information)

Lesson: 12

Title: Mix Tape

Objective: Students will take what they have learned in the Science of Sound to create their own mixtape.

Materials: (Inquire for more information)

Introductory Activity: (Inquire for more information)

Instructor Lesson: (Inquire for more information)

Activity: Develop your own mixtape, make sure to use some of the Djing strategies you learned in this class.

Wrap Up: Continue to work on mixtape, you may need to continue to work on this on your own time.

Lesson: 13

Title: Presenting your Mixtape

Objective: (Inquire for more information)

Materials: (Inquire for more information)

Introductory Activity: (Inquire for more information)

Instructor Lesson: No Instructor lesson this class, support students

Activity: (Inquire for more information)

Wrap Up: Present students with the end of class certificates

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Fundamentals
of
Filmmaking

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Objective: In this lesson students will get the essence of filmmaking. Students will be introduced to the many aspects, applications, and careers in film making and the 4 stages of video production.	12
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Objective: Students will be able to list and describe the key position and roles on a film set. Students will also learn and practice On-Set protocol.	13
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Objective: Students will learn how to use, set up, and care for the camera/film equipment.	15
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Title: Cinematography 102	16
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Title: Sound and Music in Film	17
Objective: (Inquire for more information)	17
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Title: Editing	18
Objective: Students will be introduced to the basic concepts in editing	18
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Title: Pre-Production	19
Objective: Students will learn how to write a treatment and be introduced to the development of a film outline.	19
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Objective: (Inquire for more information)	20

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Objective:(Inquire for more information)	21
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SAMPLE

Standards

National Association for Music Education (NAfME)

Media Arts

Anchor Standard 2: Organize and develop artistic ideas and work.

- ❖ *MA:Cr2.1.6:* Organize, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering purposeful intent.
- ❖ *MA:Cr2.1.7:* Design, propose, and evaluate artistic ideas, plans, prototypes, and production processes for media arts productions, considering expressive intent and resources.
- ❖ *MA:Cr2.1.8:* Structure and critique ideas, plans, prototypes, and production processes for media arts productions, considering intent, resources, and the presentation context.
- ❖ *MA:Cr2.1.III:* Integrate a sophisticated personal aesthetic and knowledge of systems processes in forming, testing, and proposing original artistic ideas, prototypes, and production frameworks, considering complex constraints of goals, time, resources, and personal limitations.

Anchor Standard 3: Refine and complete artistic work.

- ❖ *MA:Cr3.1.6: a.* Experiment with multiple approaches to produce content and components for determined purpose and meaning in media arts productions, utilizing a range of associated principles, such as point of view and perspective.
- ❖ *MA:Cr3.1.7: a.* Coordinate production processes to integrate content and components for determined purpose and meaning in media arts productions, demonstrating understanding of associated principles, such as narrative structures and composition.
- ❖ *MA:Cr3.1.8: a.* Implement production processes to integrate content and stylistic conventions for determined meaning in media arts productions, demonstrating understanding of associated principles, such as theme and unity.
- ❖ *MA:Cr3.1.III: a.* Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex media arts productions, demonstrating mastery of associated principles, such as hybridization.
- ❖ *MA:Cr3.1.6: b.* Appraise how elements and components can be altered for intentional effects and audience, and refine media artworks to reflect purpose and audience.
- ❖ *MA:Cr3.1.7: b.* Improve and refine media artworks by intentionally emphasizing particular expressive elements to reflect an understanding of purpose, audience, or place.
- ❖ *MA:Cr3.1.8: b.* Refine and modify media artworks, improving technical quality and intentionally accentuating selected expressive and stylistic elements, to reflect an understanding of purpose, audience, and place.
- ❖ *MA:Cr3.1.III: b.* Intentionally and consistently refine and elaborate elements and components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.

Anchor Standard 6: Convey meaning through the presentation of artistic work.

- ❖ *MA:Pr6.1.6: a.* Analyze various presentation formats and fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.
- ❖ *MA:Pr6.1.7: a.* Evaluate various presentation formats in order to fulfill various tasks and defined processes in the presentation and/or distribution of media artworks.
- ❖ *MA:Pr6.1.8: a.* Design the presentation and distribution of media artworks through multiple formats and/or contexts.
- ❖ *MA:Pr6.1.III: a.* Curate, design, and promote the presentation and distribution of media artworks for intentional impacts, through a variety of contexts, such as markets and venues
- ❖ *MA:Pr6.1.6: b.* Analyze results of and improvements for presenting media artworks.
- ❖ *MA:Pr6.1.7: b.* Evaluate the results of and improvements for presenting media artworks, considering impacts on personal growth.

- ❖ *MA:Pr6.1.8*: b. Evaluate the results of and implement improvements for presenting media artworks, considering impacts on personal growth and external effects.
- ❖ *MA:Pr6.1.III*: b. Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global impacts, such as new understandings that were gained by artist and audience.

Anchor Standard 7: Perceive and analyze artistic work.

- ❖ *MA:Re7.1.6*: b. Identify, describe, and analyze how various forms, methods, and styles in media artworks manage audience experience.
- ❖ *MA:Re7.1.7*: b. Describe, compare, and analyze how various forms, methods, and styles in media artworks interact with personal preferences in influencing audience experience.
- ❖ *MA:Re7.1.8*: b. Compare, contrast, and analyze how various forms, methods, and styles in media artworks manage audience experience and create intention.
- ❖ *MA:Re7.1.III*: b. Survey an exemplary range of media artworks, analyzing methods for managing audience experience, creating intention and persuasion through multimodal perception, and systemic communications.

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- ❖ *MA:Cn10.1.6*: a. Access, evaluate, and use internal and external resources to create media artworks, such as knowledge, experiences, interests, and research.
- ❖ *MA:Cn10.1.7*: a. Access, evaluate and use internal and external resources to inform the creation of media artworks, such as experiences, interests, research, and exemplary works.
- ❖ *MA:Cn10.1.8*: a. Access, evaluate, and use internal and external resources to inform the creation of media artworks, such as cultural and societal knowledge, research, and exemplary works.
- ❖ *MA:Cn10.1.III*: a. Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks.

Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding

- ❖ *MA:Cn11.1.6*: a. Research and show how media artworks and ideas relate to personal life, and social, community, and cultural situations, such as personal identity, history, and entertainment.
- ❖ *MA:Cn11.1.7*: a. Research and demonstrate how media artworks and ideas relate to various situations, purposes and values, such as community, vocations, and social media.
- ❖ *MA:Cn11.1.8*: a. Demonstrate and explain how media artworks and ideas relate to various contexts, purposes, and values, such as democracy, environment, and connecting people and places.
- ❖ *MA:Cn11.1.III*: a. Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values, through relevant and impactful media artworks.

Visual Arts

Anchor Standard 1: Generate and conceptualize artistic ideas and work.

- ❖ *VA:Cr1.1.6a*: Combine concepts collaboratively to generate innovative ideas for creating art.
- ❖ *VA:Cr1.1.7a*: Apply methods to overcome creative blocks.
- ❖ *VA:Cr1.1.8a*: Document early stages of the creative process visually and/or verbally in traditional or new media.
- ❖ *VA:Cr1.1.IIIa*: Visualize and hypothesize to generate plans for ideas and directions for creating art and design that can affect social change.
- ❖ *VA:Cr1.2.6a*: Formulate an artistic investigation of personally relevant content for creating art.
- ❖ *VA:Cr1.2.7a*: Develop criteria to guide making a work of art or design to meet an identified goal.
- ❖ *VA:Cr1.2.8a*: Collaboratively shape an artistic investigation of an aspect of present day life using a contemporary practice of art and design.
- ❖ *VA:Cr1.2.IIIa*: Choose from a range of materials and methods of traditional and contemporary artistic practices, following or breaking established conventions, to plan the making of multiple works of art and design based on a theme, idea, or concept.

Anchor Standard 2: Organize and develop artistic ideas and work.

- ❖ *VA:Cr2.1.6a: Demonstrate openness in trying new ideas, materials, methods, and approaches in making works of art and design.*
- ❖ *VA:Cr2.1.7a: Demonstrate persistence in developing skills with various materials, methods, and approaches in creating works of art or design.*
- ❖ *VA:Cr2.1.8a: Demonstrate willingness to experiment, innovate, and take risks to pursue ideas, forms, and meanings that emerge in the process of artmaking or designing.*
- ❖ *VA:Cr2.1.IIIa: Experiment, plan, and make multiple works of art and design that explore a personally meaningful theme, idea, or concept.*

Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.

- ❖ *VA:Cr10.1.6a: Generate a collection of ideas reflecting current interests and concerns that could be investigated in artmaking.*
- ❖ *VA:Cr10.1.7a: Individually or collaboratively create visual documentation of places and times in which people gather to make and experience art or design in the community.*
- ❖ *VA:Cr10.1.8a: Make art collaboratively to reflect on and reinforce positive aspects of group identity.*
- ❖ *VA:Cr10.1.IIIa: Synthesize knowledge of social, personal, historical, and personal life with art-making approaches to create meaningful works of arts or design.*

Common Core English Language Arts

Writing

- ❖ *CCSS.ELA-LITERACY.W.6.2- 12.2: Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.*
- ❖ *CCSS.ELA-LITERACY.W.6.2.A-12.2.A: Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.*
- ❖ *CCSS.ELA-LITERACY.W.6.3-12.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.*
- ❖ *CCSS.ELA-LITERACY.W.6.3.B-12.3B: Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters.*
- ❖ *CCSS.ELA-LITERACY.W.6.3.E-12.3.E: Provide a conclusion that follows from and reflects on what is experienced, observed, or resolved over the course of the narrative.*
- ❖ *CCSS.ELA-LITERACY.W.6.4-12.4: Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.*

Teacher Overview

Course Overview: This course will introduce students to the foundation of filmmaking. Students will learn how to write a script, produce, and edit a film while focusing on the intricate details of sound recording and proper lighting.

Final Project: (Inquire for more information)

Learning Outcome:

- ❖ Students will be able to develop a treatment (documentary outline).
- ❖ Students will be able to set up a three point lighting system.
- ❖ Students will learn about Cinematography & Sound.
- ❖ Students will be able to edit and produce a short documentary or music video.

Required Material/Resources:

- ❖ (Inquire for more information)

Resources:

Into Film: (Inquire for more information)

Course Outline:

(Inquire for more information)

Lesson: 1

Title: Introductions

Objectives: In this lesson students will spend time getting to know each other and their instructors.

Materials: Name Tags, Computers, and Internet

Please give each student a name tag or a piece of paper to make a name tag.

Introductory Activity: If available, have students take the pre-survey. Have every student make a name tag with their first name and the name of a movie that describes their personality or who they are.

Allow the instructor to introduce themselves and share his or her movie and why they choose that.

Have every student introduce themselves to the instructor and the class and share their movie and why they choose it.

Instructor Lesson: The instructor will tell his or her story and how they got into the filmmaking field. This is also a good time to show highlights and career equipment.

Overview of the course and expectations and the course end results with students. The instructors should also go over class rules and expectations

Activity: Students can search the web and should pick a movie trailer, music video, or short film that made you want to get into filmmaking or liking the film industry. Be prepared to present your video choice to class & discuss aspects of the video that stood out to you.

Wrap Up: What are you excited to learn during this course.

Lesson 2

Title: The Essence of Filmmaking

Objective: In this lesson students will get the essence of filmmaking. Students will be introduced to the many aspects, applications, and careers in film making and the 4 stages of video production.

Materials: (Inquire for more information)

Introductory Activity: (Inquire for more information)

Instructor Lesson: The instructor will teach students about the Many Applications of the Filmmaking Craft in the Modern World

Activity: Choose one filmmaking application or career. Search the web and find an example of this type of filmmaking (short, no more than 10 min). Critique the work, find two things about the film/video you liked and two things you did not like and explain your reasoning.

Wrap Up: Choose one application of filmmaking that you are most interested in and share why?

Lesson 3

Title: Roles and Responsibilities

Objective: (Inquire for more information)

Materials: (Inquire for more information)

Introductory Activity: (Inquire for more information)

Instructor Lesson: The instructor will breakdown the key positions & departments on a film set Above the Line Crew.

- The AD Department
- The Camera Department
- The Art Department
- The Electric Department
- The Hair & Make Up -Departments
- The Wardrobe Department
- The Sound Department

The instructor will introduce students to the On-Set Protocols and the order of operations (Lights, Camera, Action).

Activity: (Inquire for more information)

Wrap Up: (Inquire for more information)

Lesson: 4

Title: Directing

Objective: Students will be able to understand image composition. In addition you will be able to tell a story using various images.

Materials: Computers and internet

Introductory Activity: What do you believe is a major or super important position in film and why?

Instructor Lesson: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: (Inquire for more information)

Lesson: 5

Title: Cinematography 101

Objective: Students will learn how to use, set up, and care for the camera/film equipment.

Materials: Camera with 18-135mm Kit, Memory Card, Tripod, H4N Handy Recorder, Microphone, Headphones, Bi-Color LED 3-Light Kit

Introductory Activity: (Inquire for more information)

Instructor Lesson: Instructor will teach students how to properly take care of and set up camera equipment.

1. Camera & Tripod Assembly
2. Focus Pulling (Racking Focus)
3. Camera Movements
 - a. Pan, Tilt, Zoom (PTZ)
 - b. Dolly
 - c. Truck
 - d. Boom
4. Camera Settings
 - a. Frame Rate
 - b. ISO
 - c. Aperture
5. Learn On-Set Protocols
 - a. Set Order of Operations (Lights, Camera, Action)

Activity: Working in a group, shoot walking/ activity sequences shots. Each group should do this using 3 different camera movements learned in the lesson. (This footage will be used again in Editing 101). Make sure to save your work.

Wrap Up: In your own words describe how to set up the camera equipment for a shot.

Lesson: 6

Title: Cinematography 102

Objective: Students will be introduced to lighting in film and will practice 3-point lighting.

Materials: Camera with 18-135mm Kit, Memory Card, Tripod, Bi-Color LED 3-Light Kit

Introductory Activity:

Instructor Lesson: (Inquire for more information)

Activity: Take 3 different still frame shots applying one of the 3 point lighting systems to different shots. Each shot should use a different lighting system one shot should use key light, one should use fill light and one should use back light.

Wrap Up: Why would you use different lighting systems, what is its purpose? Or show students different shots and allow them to identify the type of lighting system.

Lesson: 7

Title: Sound and Music in Film

Objective: Students will be introduced to the importance of sound in film and how sound allows an audience to connect with the film.

Materials: (Inquire for more information)

Introductory Activity: What are the 3 points of lighting and what is the purpose.

Instructor Lesson: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up:(Inquire for more information)

Lesson: 8

Title: Editing

Objective: Students will be introduced to the basic concepts in editing

Materials: Computers

Introductory Activity: What do you think editing is and what is its purpose?

Instructor Lesson: Teach students how to import and log footage. Have them create a timeline, creating a workflow and syncing sound. Students should create in and out points of footage.

Activity: (Inquire for more information)

Wrap Up: (Inquire for more information)

Lesson: 9

Title: Pre-Production

Objective: Students will learn how to write a treatment and be introduced to the development of a film outline.

Materials: Computers and paper

Introductory Activity: What would you like your film to be about? Why?

Instructor Lesson:
(Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: (Inquire for more information)

Lesson: 10

Title: Production Lab

Objective: (Inquire for more information)

Materials: Computers and filmmaking equipment

Introductory Activity: Complete your writing treatment with group members

Instructor Lesson: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: Continue working on production, you will have only one more class to complete

Lesson: 11

Title: Production Lab

Objective: Students will continue producing their own music video or documentary

Materials: Computers and filmmaking equipment

Introductory Activity: Go into your groups and continue to work on your music video or documentary.

Instructor Lesson: Guide students through the production process. Make sure they are working on and finalizing their film.

Activity: Continue to produce your music video or documentary

Wrap Up: Continue working on production as the next class is designated for editing, so the film needs to be completed.

Lesson: 12

Title: Editing Lab

Objective: Students will be able to edit the recently produced music video or documentary preparing for a final presentation.

Materials: Computers

Introductory Activity:(Inquire for more information)

Instructor Lesson: (Inquire for more information)

Activity: (Inquire for more information)

Wrap Up: Continue to edit your music video or documentary

Lesson: 13

Title: Presentations

Objective: Students will present and critique completed short documentaries or music videos to the class.

Materials: (Inquire for more information)

Introductory Activity: Finalize your editing if you have not completed this, prepare your documentary or music video for presentation.

Instructor Lesson: (Inquire for more information)

Activity:(Inquire for more information)

Wrap Up: Take the end of course survey

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Inside the Music Business

Course Overview: Inside the Business of Music course is an introductory course focusing on the many behind the scene careers in the music business. This course will provide students with the necessary tools to navigate through a sustainable career in the music entertainment industry.

Final Project: Students who complete the “Inside the Business of Music” course will develop and present a record label and artist into the music industry.

Learning Outcome:

- ❖ Students will be able to distinguish among the many careers in the music industry.
 - Students will understand the organization of a record label.
 - Students will analyze the marketing and public relations aspect of the music industry.
 - Students will become versed in the role and responsibilities of the A&R division.
- ❖ Students will take on various roles in the music industry developing a record label and artist.

Standards:

National Association for Music Education (NAfME)

- ❖ *MU:Cr n1.1.6a-1.1.8a:* Generate rhythmic, melodic and harmonic phrases and harmonic accompaniments within expanded forms (including introductions, transitions, and codas) that convey expressive intent.
- ❖ *MU:Cr 2.1.6a -2.1.8a:* Select, organize, construct, and document personal musical ideas for arrangements, songs, and compositions within expanded forms that demonstrate tension and release, unity and variety, balance, and convey expressive intent.
- ❖ *MU:Cr 2.1.6b-2.1.8b:* Use standard and/or iconic notation and/or audio/ video recording to document personal rhythmic phrases, melodic phrases, and harmonic sequences.
- ❖ *MU:Cr3.1.6a-Cr3.1.8a:* Evaluate their own work by selecting and applying criteria including appropriate application of compositional techniques, style, form, and use of sound sources.
- ❖ *MU:Cr3.1.6b-Cr3.1.8b:* Describe the rationale for refining works by explaining the choices, based on evaluation criteria.
- ❖ *MU:Cr3.2.6a-Cr3.2.8a:* Present the final version of their documented personal composition, song, or arrangement, using craftsmanship and originality to demonstrate the application of compositional techniques for creating unity and variety, tension and release, and balance to convey expressive intent.
- ❖ *MU:Pr4.1.6a-Pr4.1.8a* Apply personally developed criteria for selecting music of contrasting styles for a program with a specific purpose and/or context, and explain expressive qualities, technical challenges, and reasons for choices.

- ❖ MU:Pr4.2.6c-Pr4.2.8c Identify how cultural and historical context inform performances and result in different musical effects.
- ❖ MU:PR6.1.6b-Pr6.1.8b Demonstrate performance decorum (such as stage presence, attire, and behavior) and audience etiquette appropriate for venue, purpose, context, and style.
- ❖ MU:Cn11.0.6a-Cn11.0.8a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- ❖ MU:Re7.2.T.IIIa Demonstrate and justify how an analysis of the structural characteristics, context, and technological and creative decisions, informs interest in and response to the music

Common Core Math

- ❖ Ratios & Proportional Relationships
- ❖ Statistics & Probability

Common Core English Language Arts

- ❖ Writing
- ❖ Speaking & Listening
- ❖ CCSS.ELA-LITERACY.RH.6-8.7: Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.
- ❖ CCSS.ELA-LITERACY.RH.9-10.7: Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.
- ❖ CCSS.ELA-LITERACY.RH.11-12.7: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

Next Generation Science Standards (NGSS)

- ❖ Patterns
- ❖ Scale, proportion, and quantity

Suggested Grade Level(s): Grades 6-12

Required Material/Resources:

- ❖ Access to the Internet

Course Prerequisite: No Prerequisites required for this class.

Course Outline:

Class #	Lesson Overview
1	Introduction to staff and students, overview of course, and instructor(s) stories.
2	Introduction to the organization of a record label with a focus on business affairs, president, vice president, etc.
3	Introduction to the role of A & R: music producer and artist development.
4	Introduction to public relations and marketing departments.
5	Introduction to record labels focusing on the big 3 major record labels versus independent record labels.
6	Introducing students to the many ways to release music and enter the music industry.
7	Creating a record label and identifying roles and responsibilities
8	Reading and interpreting the billboard charts and Daily Doubles
9	Documentary on Clive Davis & Berry Gordy analysis and discussion
10	Master Class: Creative, Producer and Management- Panel Discussion
11	Independent Label Study “Bad Boy, LaFace, Death Row, & Ruff Ryder”
12	A&R Meeting: Students work on and share album projects.
13	Publicity day/Promotional run- Students will promote newly created record labels and artists.
	Official release to music industry

(Inquire for more information)

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Introduction
To
Graphic Design

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Introduction

To

Graphic Arts

& Animation

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Fundamentals Of Songwriting