Unit 3 - Post-Production

Content Area: **Template**
Course(s):
Time Period: **Full Year**
Length: **Full Year**
Status: **Published**

Unit Overview

It is during post-production that students will truly realize the impact of the decisions and choices they made during pre-production and production. For example, they will see why it's important to shoot a master shot in addition to medium and close-up shots. (In news production this is referred to as b-roll and cutaways. In filmmaking, call it "coverage.") This is important to create continuity and to explore options during your edit session.

Enduring Understandings

Planning is the first step of the design process. Whether it is in visual art, woodshop, or STEAM, planning by designing is an integral part of the creation process. Once planning is complete, artists move to the next phase which is executing their plan. Cinematography is planned and purposeful; directors, cinematographers, and storyboard artists spend a great amount of time planning out each shot and how the camera will be used to tell the story before filming begins.

Essential Questions

Cinematography is the art and craft using photography composition skills, cinematic language, and light design to create the look and feel of a film.
Are we telling the story we want to tell?
Are we creating a flow during the edit?
Is the sound enhancing the production?
What role does post-production play in shaping the finished product?
Film is a visual medium; information is primarily communicated through moving images.
The most basic building block of film is the shot. Films are made up of a large number of shots that have been sequenced together to tell a cohesive story.

Learning Objectives

Identifying and analyzing the types of shots in visual media, as well as the purpose behind the selection of each shot.
Identifying and analyzing the types of angles in visual media, as well as the purpose behind the selection of each angle.
Writing reflections to evaluate their work and progress.
Identify structural Editing: Overall Pacing; Scene Order; Setup, Reminder, and Payoff
Identify momentary editing; Types of Cuts/Transitions, Continuity, and Flow.

Identify types of cuts/transitions: Cutaway, Cutting On Action, Cross-Cutting (Parallel Editing), Jump Cut, Montage, Match Cut, Eye-Line Match Cut, Shot/Reverse Shot, Smash Cut, L Cut, J Cut, Cross Dissolve, Fade In/Out, Iris, Wipe, Invisible Cut

Standards: Content

1.2.5.Cr	Creating
1.2.5.Cr1	Generating and conceptualizing ideas.
	Media arts use a variety of sources such as imagination and creative processes to inspire and transform concepts and ideas into artistic expression.
	How do media artists generate ideas and formulate artistic intent? How does collaboration expand and affect the creative process? How can creative risks be encouraged?
	Conceive
1.2.5.Cr1a	Generate ideas for media artwork, using a variety of tools, methods and/or materials.
1.2.5.Cr1b	Develop individual and collaborative artistic goals for media artwork using a variety of methods.
1.2.5.Cr1c	Connect media artwork to personal experiences and the work of others.
1.2.5.Cr1d	Collaboratively form ideas, plans, and models to prepare for media artwork.
1.2.5.Cr1e	Model ideas and plans in an effective direction.
1.2.5.Cr1f	Brainstorm goals and plans for a media art audience.
1.2.5.Cr2	Organizing and developing ideas.
	Media artists plan, organize and develop creative ideas that can effectively realize the artistic intent and communicate meaning.
	How do media artists work? How do media artists and designers determine whether a particular direction in their work would be effective? How do media artists learn from trial and error?
	Develop
1.2.5.Cr2a	Collaboratively form ideas, plans and models to prepare for media artwork.
1.2.5.Cr2b	Model ideas, plan in an effective direction.
1.2.5.Cr2c	Brainstorm goals and plans for a media art audience.
1.2.5.Re	Responding
1.2.5.Re7	Perceiving and analyzing products.
	An artist's appreciation of media artworks is influenced by their interests, experiences, understandings, and purposes. Identifying the qualities and characteristics of media artworks improves the individual's aesthetic and empathetic awareness.
1.2.5.Re7a	Identify, describe, explain and differentiate how messages and meaning are created by components in media artworks.
1.2.5.Re7b	Identify, describe, explain and differentiate how various forms, methods, and styles in media artworks affect and manage audience experience when addressing global issues including climate change.
	Interpretation and appreciation of an artwork and its media require consideration of form, context and personal experience. Analysis of media artworks provides clues to their

	expressive intent.
	Interpret
1.2.5.Re8a	Determine, explain and compare personal and group reactions and interpretations of a variety of media artworks, considering their personal and cultural perception, intention and context.
1.2.5.Re9	Applying criteria to evaluate products.
	Evaluation and critique are vital components of experiencing, appreciating and producing media artworks.
	How and why do we value and judge media artworks? When and how should we evaluate and critique media artworks to improve them? How is a personal preference different from an evaluation?
1.2.5.Re9a	Develop and apply specific criteria to evaluate media art works and production processes with developed criteria, considering context and artistic goals.
1.2.5.Cn10	Synthesizing and relating knowledge and personal experiences to create products.
	Through creating media artworks, people make meaning by investigating and developing an awareness of culture and experiences.
	How does engaging in creating media artworks enrich people's lives? How does making media artworks attune people to their surroundings? How do media artworks contribute to an awareness and understanding of our lives and communities?
1.2.5.Cn10a	Use, examine and access internal and external resources to create media artworks, such as interests, knowledge and experiences.
1.2.5.Cn10b	Identify, examine and show how media artworks form meanings, situations and cultural experiences, such as news and cultural events.
1.2.5.Cn11	Relating artistic ideas and works within societal, cultural, and historical contexts to deepen understanding.
	Understanding connections to varied contexts and daily life enhances a media artist's work.
	How does art help us understand the lives of people of different times, places, and cultures? How is art used to impact the views of a society? How does art mirror aspects of life? How do the other arts, disciplines, contexts, and daily life inform the creation, performance and response to media arts?
	Relate
1.2.5.Cn11a	Identify, explain, research and show how media artworks and ideas relate to personal, social and community life (e.g., exploring online behavior, fantasy and reality, commercial and information purposes, history, ethics).
1.2.5.Cn11b	Examine, discuss and interact appropriately with media arts tools and environments, considering safety, ethics, rules, and media literacy.

Standards: Interdisciplinary

9.4.5.DC.1	Explain the need for and use of copyrights.
8.2.5.ED.3	Follow step by step directions to assemble a product or solve a problem, using appropriate tools to accomplish the task.
RL.MF.5.6	Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).
8.2.5.ED.4	Explain factors that influence the development and function of products and systems (e.g.,

	resources, criteria, desired features, constraints).
8.2.5.ED.5	Describe how specifications and limitations impact the engineering design process.
SL.II.5.2	Summarize a written text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
SL.UM.5.5	Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.

Assessment Evidence

Formative	Collaborative Activities, Homework, Classwork, Discussion, Independent Class Assignment, Informal Observations of Students, Interactive Notebooks
Summative	Tests, Pre-Assessments, Quizzes, Written Responses, Projects
Alternative & Benchmark	Alternative - Read to the student and chart oral responses, graphic organizers, observations, portfolios of student work, orally administered assessments, Project based-learning, Storyboards Benchmark – LinkIt Benchmark Assessment, Teacher generated summative assessments
Assessment Evidence Resource	

Instructional Resources

Smartboard, Computers, iPads, websites and digital interactives/models, Multi-media presentations, video streaming, Brain Pop, Microsoft 365, Video Recording Equipment and Software, Final Pro X, Storyboards, props for videos.

Instructional Resource List

Curricular Mandates

Below are the curricular requirements as defined in NJ Administrative Code and Statute

	Amistad		Diversity, Equity, and Inclusion
	Holocaust		LGBT and Disabilities (Grades 6-12)
	Climate Change		Asian American & Pacific Islander

Social Emotional Learning (SEL) Competencies

NJ Social and Emotional Learning Competencies & Sub-Competencies

	Self-Awareness	X	Relationship Skills
X	Responsible Decision-Making	X	Social Awareness
	Self-Management		

21st Century Skills & Themes

X	Global and Cultural Awareness	X	Technology Literacy		Planning and Budgeting
X	Creativity and Innovation		Financial Institutions		Risk Management and Insurance
X	Information and Media Literacy	X	Digital Citizenship		Economic and Government Influences
X	Critical Thinking and Problem Solving		Credit Profile		Career Awareness and Planning
	Civic Financial Responsibility		Financial Psychology		