Unit 2 - Production

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

Unit Overview

Now that students used pre-production to plan, it's time to shoot. While the storyboard and/or the script served as the blueprint for shooting, flexibility and a nimble mindset are important when new ideas are presented. Continuing to work collaboratively is essential. It's also a lot more fun to work in a team environment. Fun. Yes, fun. It should be enjoyable to be creative with your peers.

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.

Essential Questions

What message do you want to communicate?
How will you communicate your message?
How do videos convey our feelings, thoughts, and emotions?

Learning Objectives

Students will learn to plan and organize a story.
Students will write a script.
Students will work on collaboration skills.
Formulate intent when creating a story board's video/film.
Foster collaboration with the creative process?
Encourage students to take creative risks.
Identify and explain the purpose of a storyboard.
Why do artists create storyboards?
Explain how media artists and designers determine whether a particular direction in their work would be effective.
Explain the importance of trial and error when creating a storyboard.
Discuss the process of reviewing and refining work.
Writing reflections to evaluate their work and progress

Standards: Content

1.2.8.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?
1.2.8.Cr1a	Generate a variety of ideas, goals and solutions for media artworks using creative processes such as sketching, brainstorming, improvising, and prototyping with increased proficiency, divergent thinking, and opportunity for student choice.
1.2.8.Cr1b	Organize and design artistic ideas for media arts productions.
1.2.8.Cr1c	Critique plans, prototypes and production processes considering purposeful and expressive intent.
1.2.8.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?
1.2.8.Cr2a	Organize and design artistic ideas for media arts productions.
1.2.8.Cr2b	Critique plans, prototypes and production processes considering purposeful and expressive intent.
1.2.8.Cr3	Refining and completing products.
	The forming, integration and refinement of aesthetic components, principles and processes creates purpose, meaning and artistic quality in media artworks.
	How can an artist construct a media artwork that conveys purpose, meaning and artistic quality? How do media artists improve/refine their work?
1.2.8.Cr3a	Experiment with and implement multiple approaches that integrate content and stylistic conventions.
1.2.8.Cr3b	Communicate an intentional purpose and meaning utilizing varying point of view and perspective.
1.2.8.Cr3c	Refine and modify artistic choices to reflect an understanding of purpose, narrative structures, composition, audience, and context.
1.2.8.Pr4	Selecting, analyzing and interpreting work.
	Media artists integrate various media and content to develop complex, unified artworks through a process of creation and communication.
	How are complex media arts experiences constructed? At what point is a work considered "complete"?
1.2.8.Pr4a	Experiment with and integrate multiple forms, approaches and content to coordinate, produce and implement media artworks that convey purpose and meaning (e.g., narratives, video games, interdisciplinary projects, multimedia theatre).
	Media artists require a range of skills and abilities to creatively solve problems.
	How are creativity and innovation developed within and through media arts productions? How do media artists use various tools and techniques?
1.2.8.Pr5a	Develop and demonstrate a variety of artistic, design, technical, and soft skills (e.g., self-

	initiative, problem solving, collaborative communication) through performing various roles in producing media artworks.
1.2.8.Pr5b	Develop and demonstrate creativity and adaptability, through processes such as testing constraints and divergent solutions, within and through media arts productions.
1.2.8.Pr5c	Develop and demonstrate creativity and adaptability in standard and experimental ways, to construct, achieve assigned purpose, and communicate intent in media artworks.
	Media artists present, share and distribute media artworks through various social, cultural and political contexts.
	How do time, place, audience, and context affect presenting or performing choices for media artworks? How can presenting or sharing media artworks in a public format help a media artist learn and grow? Why do various venues exist for presenting, sharing or distributing media artworks?
1.2.8.Pr6a	Analyze and design various presentation formats and tasks in the presentation and/or distribution of media artworks.
1.2.8.Pr6b	Analyze benefits and impacts from presenting media artworks.
1.2.8.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.
	How do we analyze and react to media artworks? How do media artworks function to convey meaning and influence audience experience?
1.2.8.Re7a	Compare, contrast and analyze the qualities of and relationships between the components and style in media artworks.
1.2.8.Re7b	Compare, contrast and analyze how various forms, methods and styles in media artworks affect and manage audience experience and create intention 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.
	How do people relate to and interpret media artworks? How can the viewer "read" a work of art as text? How does knowing and using arts vocabulary help us understand and interpret works of art?
1.2.8.Re8a	Analyze the intent and meanings and context of a variety of media artworks, focusing on intentions, forms, and detect bias, opinion, and stereotypes.
	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?
1.2.8.Re9a	Evaluate media art works and production processes at decisive stages, using identified criteria, and considering context and artistic goals.
1.2.8.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?
1.2.8.Cn10a	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.
1.2.8.Cn10b	Explain and demonstrate how media artworks expand meaning and knowledge and create cultural experiences, such as local and global events.
1.2.8.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?
1.2.8.Cn11a	Access, evaluate and use internal and external resources and context to inform the creation of media artworks (e.g., cultural and societal knowledge, research, exemplary works).
1.2.8.Cn11b	Explain and demonstrate how media artworks expand meaning and knowledge, and create cultural experiences (e.g., via local and global events considering fair use and copyright, ethics, media literacy).

Standards: Interdisciplinary

RL.MF.7.6	Compare and contrast texts (e.g., a written story, drama, or poem) to its audio, filmed, staged, or multimedia version and analyze the unique qualities of different mediums, including the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).
RL.MF.8.6	Evaluate the choices made (by the authors, directors or actors) when presenting an idea in different mediums, including the representation/s or various perspectives of a subject or a key scene in two different artistic mediums (e.g., a person's life story in both print and multimedia), as well as what is emphasized or absent in each work.
RI.MF.6.6	Integrate information when presented in different media or formats (e.g., visually, quantitatively) to develop a coherent understanding of a topic or issue.
W.IW.7.2	Write informative/explanatory texts (including the narration of historical events, scientific procedures/experiments, or technical processes) to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.
W.IW.7.2.A	Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aid in comprehension.
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W.IW.8.2.A	Introduce a topic clearly, previewing what is to follow; and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aid in comprehension.

W.IW.6.2.A	Introduce a topic and organize ideas, concepts, and information, using text structures (e.g., definition, classification, comparison/contrast, cause/effect, etc.) and text features (e.g., headings, graphics, and multimedia) when useful to aid in comprehension.
SL.II.7.2	Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study.
SL.II.8.2	Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.
SL.II.6.2	Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.
SL.UM.7.5	Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points.
SL.UM.6.5	Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.
SL.UM.8.5	Integrate multimedia and visual displays into presentations to clarify information, strengthen claims and evidence, and add interest.

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.
The Filmmaker's Handbook: A Comprehensive Guide for the Digital Age by Steven Ascher and Edward Pincus
The Videomaker Guide to Video Production, 4th Ed. (Focal Press)
The Shut Up and Shoot Documentary Guide by Anthony Q. Artis

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		