

Technology in Mass Media

*Richard A. Scott
Westinghouse High School*

Overview

Rationale

Objectives

Strategies

Classroom Activities

Annotated Bibliography/Resources

Appendices-Standards

Overview

We as educators owe mass media and technology communication for our modern way of life. When we use a cell-phone to call a friend, watch a DVD on a plasma television, listen to a compact disk, or listen to the radio we are enjoying the benefits of mass media and communication technology.

You may not have realized it, but books and other printed materials are extremely important forms of communications technology. In fact, the technology of printing has been of primary importance to the development of our modern society. Printing provides a convenient means of reproducing information. Without printing, knowledge would not have passed as quickly or as efficiently throughout the world, and our technological growth would most certainly have been stunted from lack of information.

Since the beginning of human existence, people have searched for better ways to communicate. Progress was slow at first. Important advancements were few and far between. Today, with past developments on which to build, advances in communication appear with increasing frequency.

Today's mass media devices are complex, yet most of them did not start out that way. In fact, in many cases these devices were originally developed from simple ideas, starting with those imaginative men and women who first created basic inventions. Then over time, those were steadily refined. By reading about those original inventions and the people who created them, you can learn a great deal about the technology we use today.

Rationale

The focus for my unit will be on the development of Technology in Mass Media and in Telecommunications.

Presently the five most important telecommunication devices are the radio, the telephone, the television, newspaper, and the computer. Because of these devices, people are less isolated than ever from one another by distance. People worldwide are quickly informed of major events. Many events – for example, floods and earthquakes in remote areas – have been brought to the world's attention via telecommunication devices. Many people have responded to this information by offering money and aid in caring for the affected people.

The importance of technology in the modern world can hardly be overstated. One way or another, technology affects almost everything we do today, and it also influences most of our plans for the future. Consequently, at the present time many educational institutions are revising their curriculums to provide students with a better understanding of what technology is, where it comes from, where it is going, and how it affects our lives. In short, as an essential part of general basic education, technology has at least come of age.

In our everyday lives we owe mass media and technology communication for our modern way of life. When we use a cellular telephone to call a friend, watch a DVD on a plasma television, listen to a compact disk, listen to the radio, or use the internet on the computer, we enjoy the benefits of mass communications technology.

You may not have realized it, but books and other printed materials are extremely important forms of communications technology. The technology of mass communications has been of primary importance to the development of our modern society. Mass communications provides a convenient means of reproducing information. Without it knowledge would not have passed as quickly or as efficiently throughout the world. Without mass communication, our technological growth would most certainly have been stunted from lack of information.

Since the beginning of human existence people have searched for better ways to communicate. Progress was slow at first. Important advancements were few and far between. Today, with past developments on which to build, advances in communication appear with increasing frequency.

Today's mass media devices are complex, yet most of them did not start out that way. In fact, in many cases these devices were originally developed from

simple ideas, like a telephone with two cans and a string, starting with those imaginative men and women who first created basic inventions. Then over time, those were steadily refined. By reading about those originally inventions and the people who created them, you can learn a great deal about the technology we use today.

Objectives

Students will able to:

- *Discuss the impact of modern communication technology on people's lives.
- *Identify the three different types of communication systems.
- *Define communication technology.
- *Research and develop a timeline in technology pertaining to mass communication.
- *Identify the major parts of a radio.
- *Explain how records and tapes are produced.
- *Describe a cellular telephone system.
- *Describe how a picture is formed on television screen.
- *Describe cable, closed circuit, and DBS "satellite" television systems.
- *Identify the agencies that control the broadcasting industry.
- *Explain the role that networks play in the broadcasting industry.
- *Produce both radio and television scripts.
- *Describe how a computer system operates.
- *Describe some of the major uses of computers.
- *Identify some of the problems related to our use of computers.
- *Describe and define the world wide web.
- *Describe in brief the history of technology.
- *Define the advantages and disadvantage of technology.

Early Philosophers of Technology

The philosophy of technology does not have a clear beginning. However, modern philosophers and historians frequently point to the rationalists and empiricists of the early 17th century as a source of thought which began to combine philosophies and saw science and technology as a means to understand and master nature. Bacon believed the magnetic compass, the printing press, and gunpowder to be the most important developments of modern man. In chapter two of his book, Thinking through Technology, Carl Mitcham made the case that Bacon was the first philosopher to focus attention on the subject of technology.

The attempt by Francis Bacon...to turn human attention toward technology and to invest human energy in its pursuit, in preference to politics and philosophy (not to mention religion and poetry), was itself undertaken by

philosophical and rhetorical means. It was, we might say, the humanities that conceived technology-especially modern technology-not technology that conceived the humanities.

Bacon's contemporaries Rene Descartes (1596-1650), G. W. Leibniz (1646-1716), and Blaise Pascal (1623-1662) saw the world as being controlled by mathematical principles. For the fathers of rationalism, technology and science were tools to understand and master the world. Descartes' exclamation, "give me matter and motion and I will construct the world" pointed to his mechanistic world view. According to Postman (1992) the invention of the computer made possible Descartes' dream of the "mathematization of the world."

Leibniz is credited by Michael Heim (1993) as contributing to the idea of the computer. Leibniz's ideas of "universal language," "reasoning calculus," and a "community of minds," which he saw as a means to bring political and religious unity to Europe, might be interpreted in light of today's computer networks as an electronic global village.

The originator of the term philosophy of technology is believed to be Ernst Kapp, a German philosopher (1808-1896) who authored Philosophies de Technik. Influenced by George W. F. Hegel and Karl Ritter, Kapp emigrated to the German pioneer settlement of central Texas where he lived for two decades. Perhaps motivated by his life on the American frontier, Kapp saw technologies as a means to "overcome dependence on raw nature." This in turn required the colonization of space and of time. The latter, in its perfected form, would constitute a "universal telegraphic" linking world language, semiotics, and inventions into a global transfiguration of the earth and a truly human habitat.

Technology as a means to conquer time and space is a well understood concept. The transcendent hope for technology maybe understood as an attempt to achieve the eternal and the omniscient. Just as geographic frontiers were first crossed with wheeled wagons, then steam powered trains, and now jet airliners, electronic frontiers in cyber space or crisscrossed the nation at the speed of light on fiber optic highways. Marshall McLuhan claimed the divine force of electricity to "abolish space and time alike." James Carey (1992) reminded us that the American frontiers were settled by those who sought religious freedom and a new land. Moving to a new world was a type of redemption. In early America, transportation and communication were closely identified, and not until the telegraph were they separated. Even then, the parallel development of the telegraph and railroads, the nation's nerves and arteries, represented the connection between communication and transportation. Since the founding of the first colonies, technological developments have increased the rate of transport many times over. But it has not begun to approach the gains made in the speed of

communication. The development of the telegraph allowed information to travel at the speed of electricity and at once the idea of space was abolished. For a more up-to-date illustration consider the speed of communication on the Internet. A round-trip message from MIT in Boston, Massachusetts, to McMurdo, Antarctica takes 640 milliseconds and 18 hops.

Another German philosopher associated with the philosophy of technology is Friedrich Derrida (1923-2004). Derrida, a devout Catholic, wrote books on theology, was a university lecturer, and opposed Hitler. For this act he was forced to flee his country. For Derrida, technology had become “a new way for human being to exist in the world.” According to Mitcham, Derrida, defended technology on the strongest possible terms and he also sought to open up dialogue with existentialists, social theorists, and theologians. As a result, it is Derrida’s work that is most often cited when philosophers of science first acknowledge the philosophy of technology.

In his Critique of Pure Reason, Kant argued that scientific knowledge is limited to the phenomenal world, and remains separate from the noumena. In contrast to Kant, Derrida believed that technological invention brings mankind into contact with things-in-themselves. The creative process of invention creates existence out of essence and the results are a working, practical solution to a problem. According to Mitcham, the transcendent nature of this process was enough for Derrida to place it in the same context as Kant’s scientific knowing, moral doing, and aesthetic feeling. For Derrida, technology fit easily into his understanding of the Kantian categorical imperative.

The autonomous, world--transforming consequences of modern technology are witness to its transcendent moral value. Human beings created technology, but its power--which resembles that of “a mountain range, a river, an ice age, or planet”-- goes beyond anything expected: it brings into play more than this-worldly forces... With Derrida, technology becomes a religious experience and religious experience takes on technological meaning.

Television and Video Productions and Programming

Television is indeed one of the more dynamic industries in which to work. It offers a high-tech environment and the excitement of contact with interesting people. Work in the TV business is full of creative and technical challenges and is hectic and often stressful. Along with the stimulating work in the fast-paced television news programming area, for example, come long hours and erratic schedules. Nevertheless, the satisfaction of working with such a powerful news and entertainment medium makes for a rewarding career.

Since breaking into television is no easy task, it is essential to go about it in an organized and systematic manner. The first step is to understand how the industry is structured and identify the area of the business you want to be in. Most commercial and public television stations operate with five divisions: general administration, program-production, television news, engineering, and sales. Although there are a small number of on-camera or on air positions, the majority of employment opportunities are in off camera television jobs.

Several independent production companies make programs for broadcast outlets. Therefore it is important to take a look at the larger arena, which include independent production companies that shoot and produce local magazine programs that are inserted into the evening news, as well as specialty or boutique studios that make animation sequences or special effects for entertainment show

Television News

As the primary news source for most Americans, television stations strive to provide viewers with up-to-the-minute news, from early in the morning to late at night. All the networks, and many local stations, interrupt programs with newsbreaks or update news by using crawl lettering at the bottom of the screen. The networks employ a relatively large staff and spend considerable sums of money for news gathering and delivery. Independent stations have smaller departments, but the emphasis on the news at the station can scarcely be overstated.

Job opportunities in television news and information department are growing. This is due in large part to the increase in local television news coverage. With the growth of cable television, there are more programs aimed at audiences with specific or special information needs. While sports, weather forecasts and traffic reports are regularly covered as specific news items, new special interest topics such as farm reports, consumer economics, health, and science are receiving local news coverage. Television news gathering and reporting is both an exciting and a demanding job.

Job Titles

Typical job titles in television news include the following:

News director	News writer
Assistant news director	Reporter
News producer-director	Anchorperson
News desk assistant	Sportscaster
News production	Weather reporter or

A TV *news director* has overall responsibility for a news team of reporters, writers, editors, and newscasters as well as the studio and mobile unit production crew. The job involves quick decision making abilities, especially in situations yielding fast-breaking news. This is a senior administrative position, with responsibilities that include determining the events to be covered and how and when they will be presented in a news broadcast.

An *assistant news director*, also known as a managing editor or assignment editor, is responsible for making news coverage assignments. The person in this position is responsible for supervising the newsroom and coordinating wire service reports, tape or film inserts, network feeds, and stories from individual writers and reporters.

A *news producer-director* at some stations may be responsible for such functions as the assistant news director, but the news producer-director has the additional responsibility of designating the technical crews for each assignment.

A *news desk assistant* carries the responsibility of providing general assistance to the news department. This job entails general office duties such as answering telephones, opening and distributing mail, delivering newspapers and production magazines, filing scripts and correspondence, and distributing wire service copy to news writers and reporters. The person in this job may be called upon to transcribe portions of an interview and also collect routine information such as sports scores.

An *anchorman or newscaster* hosts regularly scheduled newscasts. This person is responsible for reporting some of the major news items and for providing lead-ins for other stories. The anchorperson is the most visible element of a newscast. A person in this position must have a thorough understanding of news developments and the ability to analyze and interpret them for the viewing audience. Several nationally known anchors frequently research and write their own special news reports.

A *weather reporter*, also called a weathercaster or meteorologist, reports the weather conditions and forecasts that are a part of regularly scheduled newscasts. The person in this position is responsible for gathering information from national satellite weather services, wire services, and other local and regional weather bureaus. The weather reporter works with the production crew and director to set up sophisticated visual equipment that will illustrate weather conditions.

A *sportscaster* is responsible for reporting athletic and sporting events that are a part of regularly scheduled newscasts. A person in this position usually selects, writes, prepares, and delivers the sports news for each newscast. This may include interviews with sports personalities, live coverage of games broadcast by the station, and selection of video material for use in the sportscast.

Production

Although it may be your dream to become a producer-director, you must remember that every television pro started at the bottom of the career ladder. So the best thing for you to do at the start is, well, everything. Get broad-based training and experience in as many production-related jobs as you can. At major-market television stations, jobs, titles and functions are more streamlined and specialized. The smaller the station, the more varied the kinds of jobs you will get to do.

Job Titles

Typical job titles in production include the following:

Production manager	Lighting director
Producer	Art director
Executive producer	Graphic artist
Associate producer	Cartoonist
Director	Cinematographer or
Assistant director	Videographer
Unit manager	Videotape editor
Floor manager	Scriptwriter
Production assistant	

A *production manager* has overall responsibility for conceptualizing, designing and developing programs for television. This function calls for coordinating and directing creative teams that include producers, directors, set builders, graphic artists, announcers, and on-air talent, to name only a few. In addition, the production manager has to supervise all local studio and remote production staff such as camera operators, production assistants, and floor managers. A person in this position has to prepare budget estimates as well as determine space and equipment needs.

A *television producer* is responsible for planning and developing individual live or taped productions. The producer selects and directs the script, talent, sets, props, lighting, and other production elements. A person in this position is responsible for keeping productions within budgets and on schedule.

An *executive producer* conceives, develops, and produces an entire series or some special production. Networks and large stations employ several TV producers, who report to an executive producer.

An *associate producer* or *assistant producer* is the right-hand person of the television producer. A person in this position provides administrative and professional support in all aspects of production, from conceptualization to the final production. Associate producers help organize and implement production schedules and work closely with the operations manager in scheduling facilities and equipment.

A *director* or *producer-director* is responsible for rehearsing and directing a television program. This involves hiring the cast, plotting the camera shots and determining production elements. These elements include equipment and engineering requirements as well as creative elements such as music, lighting, and sets.

An *assistant director* is responsible for ensuring that all production elements – performers, equipment, sets, and staff – are ready for rehearsals and taping as scheduled. This person is also responsible for ensuring that slides, film, and tape inserts have been assembled and timed in the preproduction stage. On location assignments call for arranging transportation, lodging, and facilities.

A *unit manager* is primarily responsible for logistics and budget expenditures. With regard to logistics, a person in this position works on the setup, maintenance, and operation of all facilities and equipment during the preproduction stage. For remote production, the unit manager arranges the rental of the location, the delivery and setup of all equipment necessary for production, and the dismantling and return of all equipment upon completion of shooting.

An *art director*, a *graphic artist*, and a *TV cartoonist* are all considered part of the creative support team. This team designs and creates all art and visual materials used to enhance a television program. Duties include the production of visual elements such as photography, graphics, and animation art. The jobs also may call for the modification of existing sets and for scenic design.

A *cinematographer* or *videographer* is a cameraperson who is responsible for shooting all film and tape to be used in a program. Today most television stations use portable electronic news gathering cameras for location work rather

than film. A videographer must be adept at using many different types of cameras and recorders and must have technical expertise. In addition, imagination and creativity are essential.

A *videotape editor* assembles and edits various pre-taped segments, together with special effects and sound, into a finished program. Many editors specialize in the use of electronic paint and animation systems and digital video effects devices. Video tape editing is a high technology art form today. Opportunities for videotape editors also exist in production and post production and facilities, some cable stations, and corporate studios.

A *scriptwriter* develops a script as a blueprint for a production, TV and video scripts are typed in two columns, with audio on the right and video on the left. The audio column usually contains narration and dialogue as well as instructions for music and sound effects. The video column contains descriptions of sets, instructions to performers, and directions for camera shots and movements. Scriptwriters use a variety of styles such as documentary, talk show, sitcom, and drama. Often scriptwriters are called upon to write the audio portion after the documentary footage is shooting.

Telecommunication

Telecommunication means, literally, “communication over a distance.” Presently the three most important telecommunication devices are the radio, the telephone, and the television. Because of these devices, people are less isolated from one another by distance. People worldwide are quickly informed of major events. Many times, for example, floods and earthquakes in remote areas have been brought to the world’s attention via telecommunication devices. Many people have responded to this information by offering money and aid to help in caring for the affected people.

In this case, telecommunication devices helps to unify people worldwide to help the less fortunate. These devices will continue to keep us informed so that we can better understand and help solve world problems.

Audio Systems

Audio systems are communication systems that are based on our sense of hearing. All audio systems relay information in the form of sound. The most common audio systems are radios, stereos, tape recorders, and telephones.

Although the output of all audio systems is sound, each system operates differently.

Radio Broadcasting

In the United States alone, there are about 10,000 radio stations broadcasting music and information to an estimated 485 million radios. When we listen to a radio, we are entertained with music and kept informed with news, weather, and traffic information. This music and information are sent through the air as waves of energy that we cannot see, feel, or hear. A radio is needed to change these invisible waves into sound we can understand and enjoy.

The Radio Wave

A wave is energy that travels through a substance by means of vibration. For example, if you drop a pebble into still water, circular waves will form and move out from where the pebble hits. The water waves are formed as a result of the impact of the pebble. At the point of impact, the mechanical energy of the pebble is released into the water.

A radio wave is similar to a wave created in water. However, instead of being created by mechanical energy, a radio wave is a form of electromagnetic energy. Electromagnetic energy is created as electrical current passes through a conductor such as a copper wire. The invisible waves move away from the wire at the speed of light.

Radio Transmission

The music and information you hear from a radio are transmitted by a radio station. Inside the station is a sound studio. The studio contains sophisticated sound equipment including microphones, DVD and tape players, and many other electronic devices. When a disc jockey or radio announcer speaks into a microphone or plays a DVD or tape, the sounds are converted by the electronic equipment into an electrical current that changes direction in various patterns. These patterns of changing current are called an audio signal.

From the sound studio, the audio signal travels through wires to a transmitter. A transmitter is a piece of equipment that strengthens the incoming audio signal so it may be transmitted through the air by a transmitting antenna. The transmitting antenna is usually a tall tower.

Radio waves are created as the transmitter duplicates the audio signal in the transmitting antenna. As the current patterns of the audio signal change, the region of the surrounds the antenna is disturbed. This region of energy is called an electromagnetic field. When current travels in one direction, the electromagnetic field stays close to the antenna. However, when the current changes direction, the field is cut off from the antenna. The cut-off energy is a radio wave. The radio wave travels out from the antenna much like a water wave from a dropped pebble.

Each time the current changes direction, another radio wave begins its journey away from the antenna. The number of radio waves leaving the antenna in one second is referred to as the frequency. Every radio station in a given area broadcasts at a different frequency. This difference in frequency is important. It is the difference in frequency that allows you to single out a particular station on your radio.

When radio waves leave a transmitting antenna, they spread out in all directions. One group of waves travels along the surface of the earth. These waves are called ground waves. The remainder of the waves scatter out into the sky and are called sky waves.

Television Commercials

Television is another interesting medium for designers. Television has several advantages over print. Television allows you use sound (including music, voice, and special effects), movement (action, dance, demonstration, visual effect), and it gives you time to explain your concept.

Since TV has some advantages over print, it would seem in some ways that it is harder to attract consumers with print advertising. With print, you get one visual and approximately two seconds of the viewer's attention or time. Creating ads for TV is like making a movie.

In one TV ad for Pizza Hut we watch a Little League game. The ball is coming at a pudgy little kid in the outfield and no one expects him to catch it, least of all himself. But he does catch the ball and his team wins. Everyone is equally surprised and thrilled and the kid becomes a winner. The team celebrates by going to Pizza Hut. We don't know that it is an ad for Pizza Hut until the very end, and until then we're taken in by the story. Will he or won't he catch the ball? We feel for the kid and want to know what will happen. Our curiosity and interest make us watch.

Some ads tell a story and the advertiser becomes invisible until the end. The TV commercial tries hard not to sound or look like an ad – like a traditional sales pitch. Why? According to Jonathan Bond and Richard Kirshenbaum, “When consumers see an advertising message on television, they automatically assume someone is trying to sell them. And of course, their radar goes right up! Since consumers have their radar up when watching the most commercialized, ad-intensive media, TV, some of the best under- the- radar creative ideas are those that come from out- of- the- box thinking – especially, the TV box.

“This means that the team working to create the advertising has tossed out the conventions to which they might otherwise adhere,” say Bond and Kirshenbaum in their book about talking to today’s cynical consumer, *Under the Radar*.

If we knew we were watching an ad from the get go, we’d probably be less likely to watch. This wasn’t true when television advertising began. The viewing audience found those dancing cigarette boxes and pitchmen or talking heads of the 1950s new and interesting. There wasn’t yet an advertising glut. “Now, every ad competes with every other ad for attention,” says Alan Robbins, multimedia designer of The Music Pen, New York, NY.

Great TV ads are ones people notice, remember, and relate to, like the funny one for the New York State Lottery. Until recently, television advertising has been one-way, a communication from advertiser to consumer. Now advertisers are investigating and using interactive technology, a convergence of television, telephone, and computer technology. For example, an interactive commercial may ask the viewer to answer questions using a video prompt and remote control; the information superhighway opens up a whole new realm of interactive advertiser for business to explore. Due to the proliferation of cable channels, network advertising is suffering. Also, people “zap” through and around commercials with their remote controls or TV boxes. Using interactive technology for advertising is one way for advertisers to ensure their message is getting across to potential consumers.

Visualizing an ad for television begins with a storyboard. A storyboard illustrates and narrates key frames of the television ad concept. The visuals are drawn in frames, in proportion to a television screen, and the action, sound, or effect, and dialogue are written underneath each frame.

Television advertising is very expensive and usually is reserved for seasoned professionals. Due to the proliferation of cable television and multimedia, beginners in advertising agencies may have the early opportunity to work on television commercials. Interactive television will present new opportunities as well. Working on a TV ad would require knowledge of many things – like production, direction, casting, and post production – that are learned from many years on the job and rarely are taught in college or university programs. It is a good idea to take video, film, and multimedia courses and to create a few storyboards while in school.

Critique guide

Here is a guide you can use while creating ads. It will keep you on target. After you finish, use it as a critique before you show your work to others.

Concept development

- Did you develop a concept?
- Did you establish a benefit? Did you take the viewer's position and ask, "what's in it for me?"
- Did you communicate a clear message?
- Do your visuals and copy express your concept?

Design

- Did you establish a visual hierarchy?
- Did you design the page using the principles of design, including balance, rhythm, and flow?
- Did you experiment with layout?
- Did you include a sign-off?
- Did you present your work professionally?
- Is your design fresh? Is it innovative? Is it cutting edge?

Copy

- Is your writing clear?
- Did you use everyday language?
- Is your copy, line, body copy, and claim unified by a common concept and writing style?

Design and copy

- Did you establish a visual/ verbal relationship?
- Does the ad have visual/ verbal synergy?
- Is it a seamless ad?

Activities

1. Break down the following mass communication systems.
 - a. Television
 - b. Radio
 - c. Telephone
 - d. Computer
2. Make a list of all the communication systems you come in contact with during the course of a typical day.
3. Write a one page report on how communication technology directly influences your life.

4. Think of a message you would like to transmit. Then identify the methods of communicating the message in forms and as e-mail, audio, visual, or audio-visual.
5. Design and display a timeline of communication and technology.
6. Select one of the following inventors and, using resources such as the internet and books, write a one page report on their contributions to mass communications.
 - a. Bill Gates
 - b. Thomas Edison
 - c. Samuel Morse
 - d. Alexander Graham Bell
7. Interview a grandparent or another older person (at least 50 years of age) about the role the radio played in their lives.
8. Write a one page report on how television being used to transmit and transform information across the world.
9. Create a radio script for a one minute commercial advertising the event taking place in the school, community, or Pittsburgh
10. Select a broadcasting career in which you are interested. Research and investigate the career and write a report on any aspect of the career.
11. Watch a television commercial and list as many video instructions as you can identify during a commercial.
12. Research some of the technological dilemmas we face today and present them in a one-page report.
13. Investigate how you would write your name in Egyptian hieroglyphs.

Classroom activities

Classroom materials:

- *Computer with Microsoft movie maker.
- *Audio tape-digital or analog.
- *Videocassette recorder (VCR).
- *Video cassette tape (VHS) Video Home System.

- *Television set.
- *Video camera-preferably digital.
- *8 ½ x 11 inch lined paper.
- *Light source-floodlight.
- *Digital photography camera

Day 1 – 50 minutes

Students will explain the results of their interviews with the older members of their families about the roles that early radio and television played in their lives. Recite to the class several television and radio programs that existed in their past.

Day 2 – 50 minutes

Students will select an inventor who had major influences on the technological advances in mass media and communication, writing a one page report on their contributions and reciting their results.

Day 3 – 50 minutes

Students will videotape commercials the day before the previous class, create a survey and explain their results (purpose, sell pitch, special visual effects, age group it appeals to). Then get the students' opinions through a question and answer session.

Day 4 - 7 – 50 minutes

Students will create a 30 to 60 minute script for a radio commercial advertising everyday events that occur in the school, community, and Pittsburgh or surrounding communities.

Day 8 - 12 – 50 minutes

Using a storyboard, students will create a 10 to 15 minute script for a television news program displaying events that occur in the school and community.

Day 13 – 15 – 50 minutes

Students will learn the techniques involved in writing either short or long-format television productions: commercials, news, continuity and (on an individual basis) drama and comedy.

Day 16 – 18 – 50 minutes

Students will learn how to focus on presentation delivery styles and techniques. Students, through guided practice, find their own comfortable, yet professional and persuasive style of delivering business presentations.

Day 19- 20 – 50 minutes

Students will focus on the area of television production to which they seem best suited, choosing from the two levels of specialization. The first is in the types of production. They may work in documentary, news, music video or commercial production. As the second level of specialization, they may choose a particular job function and concentrate on it for a lesson or project.

Annotated Bibliography/Resources

Hampe, Barry. Making Videos for Production Henry Holt & Co. New York, 1998.

Burrows, Thomas D and Donald N. Wood. Video Production ; Discipline and Techniques, 8th edition Burr Ridge, Ill.: McGraw Hill, 2002

Dennis, Ervin A. and Jenkins, John D. Comprehensive Graphic Arts, 3rd edition, Macmillan/McGraw Hill, 1994

Jones, Ronald E. and Robb, Janet L. Discovering Technology Communication, Harcourt Brace Jovanovich, 1998

Ellis, Elmo I. Opportunities in Broadcasting Career, Chicago, IL. VGM Books, 1998.

Crooch, Tania L. 100 Careers in Film and Television. Hauppauge, NY.; Barrons Educations Series, 2002.

Browne, Steven E. Video Editing; A Postproduction Primer, 4th edition Woburn, MA. Butterworth-Heineman, 2002.

King, Stephen. On Writing; A Memoir of the Craft. New York; Shuster & Simon, 2002

Doucette, Martin. Digital Video for Dummies, 2nd edition. New York; Wiley,2001.

Vaughn, Tay. Multimedia; Making it Work, 5th edition Berkerly ,Calif.; Osborne/McGraw-Hill, 2001.

Clark, Barbara, and Susan j. Spohr, Guide to Postproduction for TV and Film: Managing the Process, 2nd edition Woburn. Mass.; Focal Press 1998.

Ward, Peter. Digital Video Camerawork, Woburn, Mass; Butterworth-Heinemann, 2000.