



Board/Authority Authorized Course Framework Template

School District/Independent School Authority Name: School District # 8	School District/Independent School Authority Number (e.g. SD43, Authority #432): School District #8 - Kootenay Lake
Developed by: Danny Leeming & Heather Shippit	Date Developed: September 2017
School Name: Mount Sentinel Secondary	Principal's Name: Glen Campbell
Superintendent Approval Date (for School Districts only):	Superintendent Signature (for School Districts only):
Board/Authority Approval Date:	Board/Authority Chair Signature:
Course Name: Course 1: Performance and Media Technology Course 2: Design of Performance and Media Technology	Grade Level of Course: 10, 11, 12
Number of Course Credits: 4 per course	Number of Hours of Instruction: 100 per course

Board/Authority Prerequisite(s): Demonstration of experience or interest in fine arts, performance courses. (*Theatre Production, Drama, Film etc.*) or in *Media Technology (Film, WildCat TV, Visual and Media Arts)*

Special Training, Facilities or Equipment Required: Computer lab, theatre space, mobile camera equipment and production tools (CNC, 3d Printer, Laser engraver)

Course Synopsis: This course will seek to educate students in cutting edge technology currently used in all media production companies worldwide. Students will develop skills in creativity and design theory, practical application of technology software and performance skills specific to working in a digital production.

Goals and Rationale:

The aim of the Mt. Sentinel's Academy PM is to provide hands on, real world experience in professional media production and design. Currently this opportunity does not compete with any other offering in our school district and the opportunity to link our students to the greater professional community is a natural fit to foster this student interest area. It also allows students to engage in project based learning that aligns with the School Board expectations of Citizenship, Resiliency, Success, and Creativity and the directions of the redesigned curriculum.

Aboriginal Worldviews and Perspectives:

This course has many elements of the First Peoples Principles of Learning:

- Learning ultimately supports the wellbeing of the self, the family, the community, the land, the spirits, and the ancestors.
- Learning is holistic, reflexive, reflective, experiential, and relational (focused on connectedness, on reciprocal relationships, and a sense of place).
- Learning involves patience and time.
- Learning requires exploration of one's identity.
- Learning is embedded in memory, history, and story.

BIG IDEAS

Growth as a theatre company is dependent on a perseverance, risk taking, collaboration and reflection.

Meaningful artistic expression requires the engagement of the mind and body

Tools and technologies can be adapted for specific purposes.

Graphic arts are unique art forms that use specific process to convey a message.

Personal design interests require the evaluation and refinement of skills

Learning Standards

Curricular Competencies	Content
<p><i>Students are expected to do the following:.</i></p> <p><u>Performance and Media Technology 10, 11, 12</u></p> <p>Digital production can create media across a variety of physical mediums.</p> <p>Exploring and Creating</p> <ul style="list-style-type: none"> -Create dramatic work collaboratively and as an individual using imagination, observation and inquiry. -Intentionally select and combine elements and conventions. -Experiment with a range of props, processes and technology. 	<p><i>Students are expected to know the following: (see next page)</i></p> <p><u>Performance and Media Technology 10, 11, 12</u></p>

Exploring and creating

- Develop and demonstrate an increasingly sophisticated knowledge of theatre vocabulary, **conventions**, and styles
- Assume specific production roles to create dramatic works collaboratively and as an individual
- Intentionally select and combine production elements
- Engage in appropriate risk taking to express thoughts and emotions
- Demonstrate creative thinking and innovation
- Specialize with a range of materials, props, conventions, and technologies in areas of personal interest
- Apply production elements with an intended audience in mind
- Engage learned skills beyond traditional application
- Create personally meaningful bodies of artistic works that demonstrate an understanding of personal, social, cultural, environmental, and historical contexts
- **Expand skills and take on leadership opportunities**
- Explore ways in which drama impacts cultures and society, and cultures and society impact drama
- Explore career opportunities for professionals working in the performing arts
- Adapt learned skills or processes for use in real-world applications
- Apply problem-solving skills developed through drama to inspire innovation
- Expand connections through drama and theatre among individuals in the learning community on a local, regional, and global scale

Sharing

- Share their progress while making to increase feedback, collaboration, and, if applicable, marketing
- Decide on how and with whom to share or promote their product, creativity, and, if applicable, intellectual property
- Critically evaluate their design thinking and processes, and their ability to work effectively both as individuals and collaboratively in a group, including the ability to implement project management processes
- Identify new design issues, including how they or others might build on their concept Applied Skills
- Demonstrate an awareness of safety issues for themselves, co-workers, and users in both physical and digital environments
 - Identify and evaluate their skills and skill levels, in relation to their project or design interests, and develop specific plans to learn or refine their skills over time

Ideating

- Take creative risks to identify gaps to explore as design space
- Generate ideas to create a range of possibilities and add to others' ideas in ways that create additional possibilities
- Critically analyze how competing social, ethical, and sustainability

Students are expected to know the following:

- drama elements, principles, techniques, vocabulary, and symbols, including but not limited to: character, time, place, plot, tension, mood, focus, contrast, balance
- a wide variety of strategies and techniques to support creative processes
- movement, sound, image, and form to convey meaning in drama
- the influence of time and place on the emergence of **drama forms**
- the role of performers and audiences in a variety of contexts
- contributions of innovative artists from a variety of genres, contexts, time periods, and cultures, including Aboriginal culture
- a range of local, national, global, and intercultural performers, movements, and drama genres
- traditional and contemporary Aboriginal worldviews, history, and stories communicated through dramatic arts
- cross-cultural perspectives as communicated through drama
- history and theory of a variety of drama genres, including their role in historical and contemporary societies

considerations impact designed solutions to meet global

needs for preferred futures

- Prioritize ideas for prototyping and designing with users

Testing

- Identify feedback most needed and possible sources of that feedback
- Develop an appropriate test of the prototype • Gather feedback from users over time to critically evaluate their design and make changes to product design or processes
- Iterate the prototype or abandon the design idea

Multiple platforms for manufacturing a product
Design visualization through computer modelling

Tooling and tool motion for CNC equipment

How to model 2d and 3d designs using industry standard programs

Explore and investigate career and employment opportunities

technical, stylistic, symbolic, and cultural influences and their intentional use to target audiences

Introductions to major software such as Autocad, Adobe Illustrator, Photoshop, After Effects

Application of digital technique to theatre environment

Multi-software projects spanning pre to post production.

use of form, content, and visual and sound effects to achieve a specific emotional response in a target audience

ways to use elements of design and principles of design to convey a message, create an effect, and/or influence personal preference

image-development strategies and image manipulation in order to create, respond to, or challenge design problems

Design of Performance and Media Technology 10, 11, 12

Designing for a purpose and specific medium

Organizing and planning workflow across multiple softwares

Function and maintenance of multiple forms of production devices (ink/laser jet, vinyl, laser, etc)

Analyzing a product goal and selecting appropriate tools and software to satisfy given goal.

Combine multiple software and mediums to create comprehensive and cohesive products

Creating consistent aesthetic based on client input

Collaborate with peers on complex, multi platform projects

Delegate tasks and schedule group workflow

Prototyping

- Identify and use a variety of sources of inspiration and information
- Choose an appropriate form, scale, and level of detail for prototyping, and plan procedures for prototyping multiple ideas
- Analyze the design for life cycle
 - Construct prototypes, making changes to tools, materials, and procedures as needed
- Record iterations of prototyping

Ideating

- Take creative risks to identify gaps to explore as design space
 - Generate ideas to create a range of possibilities and add to others' ideas in ways that create additional possibilities
- Critically analyze how competing social, ethical, and sustainability considerations impact designed solutions to meet global needs for preferred futures
 - Prioritize ideas for prototyping and designing with users

Design of Performance and Media Technology 10, 11, 12

- ethical, moral, and legal considerations of using media arts technology to reproduce and distribute images, and how to deal with these issues in the design process

- image-development strategies and image manipulation in order to create, respond to, or challenge design problems

- 2D: for example, Photoshop, InDesign, Gimp, Paint, Sketch, Adobe Experience

- 3D: for example, 3D Studio, Blender, Maya, Sketchup

- audio: for example, Garage Band, Audacity

- video: for example, iMovie, Windows Movie Maker, Adobe Premiere

- principles of 2D graphic design: proximity, alignment, rhythm/repetition, balance, contrast, white space, vector/raster images, guides and rulers (grid systems), cyan magenta yellow black (CMYB) and red green blue (RGB) colour systems, fonts and typography

- image manipulation: for example, adjustment and resizing, resolution, cropping, masking, soft light adjustment, layers, cloning, retouching, filters, painting, managing text

- principles of 3D graphic design: harmony, contrast/variety, rhythm/repetition, emphasis, continuity, balance (asymmetrical/symmetrical), proportion

- methods for digital animation: squash and stretch (exaggerating body formations for a comedic effect), anticipation (e.g., guiding the audience's eyes toward

upcoming action), staging (e.g., using the characters' poses to set the mood of a scene), straight-ahead action or pose-to-pose action (two techniques for moving the action forward), follow-through and overlapping action (e.g., showing detail by giving characters' reactions), slow-in and slowout (acceleration and retardation of a scene for effect), arcs (moving characters in curved paths for a more realistic look), secondary action (e.g., using smaller motions to complement the main action, using layers), timing (the precise amount of time spent on an action), exaggeration (e.g., squash and stretch), solid modeling and rigging (originally called solid drawing, this emphasizes a clear representation of the shapes), character personality (creating a personality that will connect with the audience)

- methods for 3D modelling: polygonal modeling (points in 3D space, called vertices, are connected by line segments to form a Polygon mesh), curve modeling (surfaces are defined by curves, which are influenced by weighted control points), digital sculpting (displacement, volumetric and dynamic tessellation)

- digital sound: sampling, sampling rates, aliasing, bit depth, bit rate, microphones • audio data compression: MP3, Windows WAVE format (WAV), advanced audio codec (AAC), Ogg Vorbis, free lossless audio codec (FLAC), loss versus lossless, binary format, analog-to-digital conversion

- desktop video production: pre-production (e.g., storyboarding, layout, model sheet and animatics, script writing), production (e.g., layout, modelling, texturing, lighting, rigging and animation, green screen techniques, videography), post-production (e.g., compositing, sound editing and video editing, titling, special effects, over-dubbing)

-drawing management and problem solving using computer-assisted design (CAD) software

- use of scale and proportion when outputting to 3D models

Big Ideas – Elaborations		
Growth as a theatre company is dependent on a perseverance, risk taking, collaboration and reflection.	Meaningful artistic expression requires the engagement of the mind and body	Tools and technologies can be adapted for specific purposes.
Graphic arts are unique art forms that use specific process to convey a message	Personal design interests require the evaluation and refinement of skills	Digital production can create media across a variety of physical mediums.

Curricular Competencies – Elaborations
Not necessary

Content – Elaborations
Not necessary

Recommended Instructional Components:

- Project Based Learning
- Inquiry question exploration
- Direct Instruction
- Indirect Instruction
- Peer and Partner Instruction
- Interactive Instruction
- Experiential Learning
- Modelling
- Brainstorming
- Discussion
- Group Work
- Independent Study
- Guest Lecturers
- Field Trips
- Work, study and mentorship opportunities

Recommended Assessment Components: Ensure alignment with the [Principles of Quality Assessment](#)

Assessment will revolve around the practical application of the knowledge, skills, and attitudes developed through the course. Students will be required to participate in all project based activities. Students will also engage in consistent self-reflection, which they will be accountable for demonstrating through the creation of a course portfolio. The portfolio will combine artefacts from both teacher and student and reflect growth in all aspects of production and design to show areas of strength, growth, pride, concern, and future focus.

Formative assessment will involve ongoing descriptive feedback and guided self-reflection on both the knowledge being built and the practical application of that knowledge within the community.

Summative assessment will occur within the context of the student-built portfolio. The portfolio will include an initial learning plan established cooperatively between the student and course facilitators, and evidence of the learning journey that occurred throughout the duration of the program.

Learning Resources:

- Book, audio and video resources
- Computer Lab, Video, Audio and other technical equipment
- Community members and mentors (Selkirk Digital Media Program and Midas Lab)
- Journals and magazines
- The internet
- Google Classroom and suite for communication and assessment
- Staging, lighting, and set design tools (laser cutter, school shop, etc)

Additional Information:**Academy Rationale**

An Academy offering will:

1. Provide a “branding” component of the Academy option (specialty programming) for MSSS.
2. Provide flexibility that 240 hrs.(8 credits) of BAA Course Programming (Policy 412) affords the instructors & students to specialize in digital media technologies and performance based outcomes in a variety of mediums like our Wildcat TV program and annual School theatre and film productions..
3. Provide like the ability to charge some fees to cover additional costs that will be incurred in developing and running an authentic learning environment beyond the walls of this school by involving our community partners more intentionally (eg: Selkirk College). Also provide options to do post secondary tours and professional connectivity field trips to places like the Okanagan, Lower Mainland, or even further.
4. Provide more knowledge, skills and understandings that will be developed far beyond and different than any combination of current curriculums in 10-12 Grad Program.
5. Provide the freedom of not being constrained to the current timetable course offerings.
6. Provide programming unique to the Kootenays and could be a draw for other interested students outside our catchment area.
7. Provide career training in a rapidly growing industry and prepare them to be versatile members of a workforce by providing opportunities to work on a variety of complex, integrated assignments in different mediums.

Why an Academy: Academy VS Course Offerings:

While many courses and experiences of this program may be able to be offered in part through individual course work, the bundling together of these into a comprehensive Academy allows the time, flexibility, freedom, and focus to dig into the cross curricular application of knowledge in a professional, fully visioned environment. Students will apply curricular competency knowledge to a wide and varied number of production

challenges to enhance and enrich opportunities. How does digital production for theater production vary from print and web media? What considerations must be adjusted? How does branding work across a wide variety of production mediums?

Course and Credit Offering:

- 1) **BAA Course 1:** Performance and Media Technology 10, 11, 12
- 2) **BAA Course 2:** Design of Performance and Media Technology 10, 11, 12
- 3) Law 12
- 4) English 10, 11, 12
- 5) Drama 10, Acting 11, 12

Sample of Cross Curricular Projects:

Final Theatre Performance Integrated with Media (Projected Sets, 3 D printed props, Animated Segments of the Performance and Live Acting)
Alice in Wonderland at the Capitol Theatre, Nelson, BC.

Mock Trial - In Role Acting, Research and Understanding of Roles and Structure of Law at the Courthouse in Nelson, BC. Makeup arts, prop design and construction, photography, digital production for a purpose.

WildCat TV - Performance training for articulation for anchors and training actors for working with Green Screen and Multi- Cameras. (Daily)

Graphic Design - Design posters, website, t-shirts for the Alice and Wonderland. Design graphics for green screen for Wildcat TV. Ticketing, brand packaging, etc for local or student business.

Production Team Support - Working in conjunction with Selkirk Digital Media program as support staff for Selkirk student's projects (being extras in films or holding the boom for a mic for productions)

1984 Inquiry Projects - Comparing the novel 1984 to current events and political structures, students will create inquiry projects to be shared with community and students on the importance of language in a democracy - blending BIG IDEAS from both English 12 Curriculum and Law 12.

Relevant Writing - Students will research and create projects in which they have to write in a genre they choose for an authentic audience (for example they may write an article for the local newspaper or help write a scientific report for the local genetics lab).

Professional Connections and Certification Options:

- 1) Preparation and practice for Adobe Illustrator Professional Certification exam
 - a) Exam would require student to make arrangements with an Adobe testing center but exam preparation, including prep. Finals would be provided as part of this Academy.
- 2) Operation and maintenance training on speciality equipment from Midas Fab Lab, Trail, BC
 - a) Midas Lab is currently becoming an accredited center and we are working closely with them to provide opportunities for students in this program to achieve professional certifications as part of this process.
- 3) Training at Midas Fab Lab and Selkirk College
- 4) Work with professionals and industry - Law enforcement, graphic artists, digital designers, trades people, etc.

COURSE RATIONALE

The aim of the Mt. Sentinel's Academy PM is to provide hands on, real world experience in professional media production and design. Currently this opportunity does not compete with any other offering in our school district and the opportunity to link our students to the greater professional community is a natural fit to foster this student interest area. It also allows students to engage in project based learning that aligns with the School Board expectations of Citizenship, Resiliency, Success, and Creativity and the directions of the redesigned curriculum.

NEEDS OF THE STUDENT

By the time students are in their senior years of highschool they are fully aware of the importance and the power of technology. Not just essential for future employment but also necessary for personal connection, organization and learning. This course focuses pushing students in areas that they will need to succeed in whatever they decide to do in their lives, specifically: Creativity, Technology, Performance and Personal Growth.

Students will develop their communication skills as they learn to work as a team, with mentors from the community and ultimately produce a final product to an authentic audience. This makes the learning relevant and meaningful for students. It also gives them real life experience, so often demanded of them from employers but not easy to gain in traditional school structures. Students need to have experience for resumes and portfolios but do not always get chances to meaningfully create those in school. This academy will give them this chance.

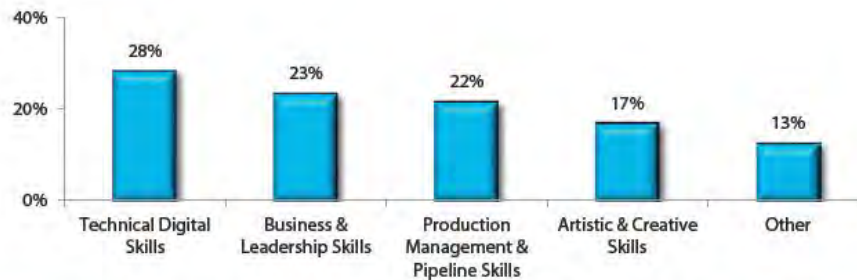
NEED FOR MEDIA EDUCATION AND PRODUCTION SKILLS

The ability to package together a comprehensive production and design program reflects not only a student interest in our building, but an economic need in the Province of British Columbia. Digital Media Production is an industry that encompasses technical skills, management, leadership, artistic and creative design, and other skills and is currently rated as one of the fastest growing areas of potential employment. We are seeking to give our students 21st century skills to accelerate their maturation in this area. This is only possible through reimagining a regular

classroom and combining a number of different fields to create a new experience. Our program seeks to do that.

Figure 44 – Key skills gaps¹⁴ (frequency by % of respondent companies) (Canada, 2011)

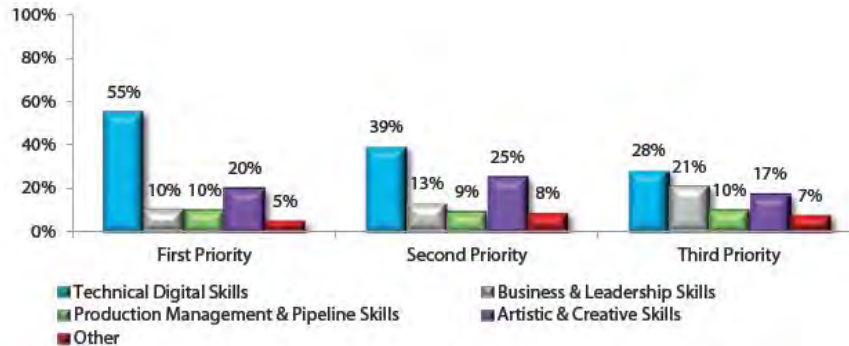
Source: 2012 CIIP Survey
N=148



Looking ahead to future demand for key skills, core IDM companies in Canada anticipate that the top in-demand skills will be technical digital skills, artistic and creative skills, and business and leadership skills. As the chart below illustrates, companies' first and second priorities tend to be technical and creative skills. On the other hand, the third priority is more frequently technical skills and business and leadership skills.

Figure 45 – Projected future demand for key skills (frequency by % of respondent companies) (Canada, 2011)

Source: 2012 CIIP Survey
N=110



Students will gain hands on, practical experience producing and managing project based productions for presentation to the community.

B. ORGANIZATIONAL STRUCTURE

This project-based course provides opportunities for in-depth practical studies and experiences interacting with several large productions such as a large theater production, video PSA projects connected to other courses in the Academy, and community experts. This approach should appeal to all students, particularly those who learn best from physical involvement. Students will be required to assume many responsibilities for their learning by building personal skills and through assuming responsibility for individual and group welfare. Every student will play some role in every project. Decision-making and problem solving skills, along with critical and creative thinking, will be emphasized. These include personal, group and societal decisions and involve students in examining the personal and interpersonal consequences of their actions, as well as the importance of their relationship with the environment.