

Introduction

In 2014, the Shelby County Schools Board of Education adopted a set of ambitious, yet attainable goals for school and student performance. The District is committed to these goals, as further described in our strategic plan, Destination 2025.

By 2025,

- **80% of our students will graduate from high school college or career ready**
- **90% of students will graduate on time**
- **100% of our students who graduate college or career ready will enroll in a post-secondary opportunity.**

In order to achieve these ambitious goals, we must collectively work to provide our students with high-quality, College and Career Ready standards-aligned instruction. Designed with the teacher in mind, the Performing Arts Education Curriculum Maps focus on teaching and learning correspond to the 2018 Tennessee Department of Education Revised Standards for Arts Education.

A high quality arts education is essential to the social, emotional, and intellectual growth of every student. Therefore, SCS will provide a broad range of innovative, inspiring, and relevant arts education offerings so all students learn to express their unique voice and shape a thriving Memphis/Shelby County community. Shelby County Schools will foster collaboration, creativity, and self-expression through equitable, high quality, and sequential K-12 arts experiences, empowering all young people to strive for artistic and scholastic excellence. This map presents a framework for organizing instruction around the TN State Standards so that every student meets or exceeds requirements for college and career readiness. The standards define what to teach at specific grade levels, and the SCS Arts Education curriculum maps provide guidelines and research-based approaches for implementing instruction to ensure students achieve their highest potentials.

The SCS Arts Education curriculum maps are designed to create artistically/musically literate students by engaging them both individually and collaboratively in creative practices of envisioning, investigating, constructing, and reflecting. To achieve these goals the curriculum maps were developed by expert arts teachers to reflect the conceptual framework of the four artistic processes: perform, create, respond, and connect.

How to Use the Arts Education Curriculum Maps

The SCS Arts Education curriculum maps are designed to help teachers make effective decisions about what content to teach and how to teach it so that, ultimately, our students can reach Destination 2025. Across all arts disciplines, this is generally reflected in the following quarterly framework:

Knowledge and Skills- This column reflects the anchor standards and essential tasks associated with grade level mastery of each discipline.

Activities and Outcomes- Generally phrased similar to “I Can” statements, this portion identifies the specific performance indicators that are expected for students at a given time within the quarters/semester.

Assessments- This section of the quarterly maps focuses on the formative and summative methods of gauging student mastery of the student performance indicators listed in the activities/outcomes section.

Resources And Interdisciplinary Connections- In this column, teachers will find rich bodies of instructional resources/materials/links to help students efficiently and effectively learn the content. Additionally, there are significant resources to engage alignment with the Comprehensive Literacy Improvement Plan (CLIP) that are designed to strengthen authentic development of aural/visual literacy in the arts content areas as well as support larger district goals for improvement in literacy.

Throughout this curriculum map, you will see high-quality works of art/music literature that students should be experiencing deeply, as well as some resources and tasks to support you in ensuring that students are able to reach the demands of the standards in your classroom. In addition to the resources embedded in the map, there are some high-leverage resources available for teacher use.

Instructional Map

Introduction to Film and Video

Knowledge and Skills	Activities/Outcomes	Assessments	Resources
<p><i>Concept from Pacing Guide (no verbs)</i> <i>State Student Performance Indicators</i></p>	<p><i>Measurable Verb paired with student activities and products.</i></p>	<p><i>Measured demonstration of student activity/outcome quality.</i></p>	<p>Textbook: Looking At Movies, 4th Edition Authors: Richard Barsam, Dave Monahan ISBN: 978-0-393-91302-6 & L.A.M. DVD Guide</p>
QUARTER 1 & 2			
RESPOND 2018 Standards			
<p>Foundation R1 Perceive and analyze artistic work.</p> <p>Enduring Understandings Identifying the qualities and characteristics of media artworks improves one's artistic appreciation and production.</p> <p>HS1.MA.R1.A Analyze the qualities of and relationships between the components, style, and preferences communicated by media artworks and artists. HS2.MA.R1.A Analyze and synthesize the qualities and relationships of the components in a variety of media artworks and feedback on how they impact an audience. HS3.MA.R1.A Analyze and synthesize the qualities and relationships of the components and audience impact in a variety of media artworks.</p> <p>HS1.MA.R1.B Analyze how a variety of media artworks manage audience experience and create intention through multimodal perception. HS2.MA.R1.B Analyze how a broad range of media artworks manages audience experience and creates intention and persuasion through multimodal perception and systemic communications. HS3.MA.R1.B Survey an exemplary range of media artworks, analyzing methods for managing audience experience, to create intention and persuasion through multimodal perception and systemic communications.</p> <p>Foundation R2 Interpret intent and meaning in artistic work.</p> <p>Enduring Understandings Interpretation and appreciation requires consideration of the intent, form, and context of the media and artwork.</p> <p>HS1.MA.R2.A Analyze the intent, meanings, and reception of media artworks, focusing on personal and cultural contexts. HS2.MA.R2.A Analyze the intent, meanings, and influence of media artworks, based on personal, societal, historical, and cultural contexts. HS3.MA.R2.A Analyze the intent, meanings, and impacts of diverse media artworks, considering complex factors of context and bias.</p> <p>Foundation R3 Apply criteria to evaluate artistic work.</p> <p>Enduring Understandings Skillful evaluation and critique are critical components of experiencing, appreciating, and producing media artworks.</p> <p>HS 1.MA.R3.A Evaluate media art works and production processes at decisive stages, using identified criteria and considering context and HS2.MA.R3.A Form and apply defensible evaluations in the constructive and systematic critique of media artworks and production processes. HS3.MA.R3.A Independently develop rigorous evaluations of and strategically seek feedback for media artworks and production processes, considering complex goals and factors.</p>			
<p>Film History</p>	<p>TTW: Discuss the historical significance of film. Discuss the early technological advances in film.</p>	<p>TLW: Demonstrate an understanding of the evolution of live to recorded performance. Demonstrate an understanding of the significant impact technology has on live and recorded performances. Demonstrate an understanding of the relationship</p>	<p>Full Films to watch: <i>AFI Top 100 Films of All Time, Fred Ott's Sneeze, Lumiere's Films, The Great Train Robbery, A Trip To The Moon, Hugo, Singin' in the Rain, Big Steps Small Strides</i></p>

This guide provides resources and strategies for expectations towards State Standards. Autonomy to exceed pacing and content is assumed provided student performance indicators are met.

Instructional Map

Introduction to Film and Video

		<p>between film and historical events. Demonstrate an understanding of how the evolution of electronic media informs and influences society.</p>	<p>Clips: <i>Nanook of the North</i>, <i>Cabinet of Dr. Caligari</i>, <i>Nosferatu</i> (with <i>Spongebob</i> clip as cultural reference), <i>Birth of a Nation</i>, <i>Modern Times</i> or <i>Gold Rush</i>, <i>Jazz Singer</i></p>
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CONNECT 2018 Standards

Foundation Cn1
 Synthesize and relate knowledge and personal experiences to make art.

Enduring Understandings
 Media artworks synthesize meaning and form cultural experience.

HS1.MA.Cn1.A Access, evaluate, and integrate personal and external resources, such as experiences, interests, and cultural experiences, to inform the creation of original media artworks.
 HS2.MA.Cn1.A Synthesize internal and external resources, such as cultural connections, introspection, research, and exemplary works, to enhance the creation of persuasive media artworks.
 HS3.MA.Cn1.A Independently and proactively access relevant and qualitative resources to inform the creation of cogent media artworks.

HS1.MA.Cn1.B Explain and demonstrate the use of media artworks to expand meaning and knowledge, and create cultural experiences in emerging presentation spaces.
 HS2.MA.Cn1.B Explain and demonstrate the use of media artwork to synthesize new meaning and knowledge and form cultural experiences and connections between themes and ideas, local and global networks, and personal influence.
 HS3.MA.Cn1.B Demonstrate and expound on the use of media artworks to consummate new meaning, knowledge, and impactful cultural experiences.

Foundation Cn2
 Relate artistic ideas and works with societal, cultural, and historical context.

Enduring Understandings
 Media artworks and ideas are better understood and produced by relating them to their purposes, values, and various contexts.

HS1.MA.Cn2.A Demonstrate and show how media artworks and ideas relate to various contexts, purposes, and values.
 HS2.MA.Cn2.A Examine in-depth and demonstrate the relationships of media arts ideas and works to various contexts, purposes, and values, such as markets, systems, propaganda, and truth.
 HS3.MA.Cn2.A Demonstrate the relationships of media arts ideas and works to personal and global contexts, purposes, and values through relevant and impactful media artworks.

HS1.MA.Cn2.B Critically evaluate and effectively interact with legal, technological, systemic, and contexts of media arts, while considering ethics, media literacy, social media, virtual worlds, and digital identity.
 HS2.MA.Cn2.B Critically investigate and ethically interact with legal, technological, systemic, and contexts of media arts, while considering ethics, media literacy, digital identity, and artist/audience interactivity.
 HS3.MA.Cn2.B Critically investigate and strategically interact with legal, technological, systemic, and contexts of media arts.

Instructional Map

Introduction to Film and Video

Knowledge and Skills	Activities/Outcomes	Assessments	Resources
<p>Looking At Movies / Genres – (TN Standard 5..0)</p> <p>CLE: 5.1, 5.2, 5.3</p> <p>SPI's: 5.1.1, 5.1.4, 5.3.1, 5.3.2, 5.3.3</p>	<p>TTW:</p> <p>Discuss, compare and contrast various genres and historical periods of film.</p> <p>Discuss ways that various cultures contribute to the development of Film.</p> <p>Discuss theme and motif within given genres</p>	<p>TLW:</p> <p>Demonstrate an understanding of various genres.</p> <p>Analyze the production requirements of film/scene from a specified genre.</p> <p>Demonstrate an understanding of themes and motifs within a film.</p> <p>Write and perform a scene based on a given theme.</p> <p>Determine common themes with the works of a given Genres/Director.</p>	<p>Harry Potter Clip from LAM DVD</p> <p>Clips broken down by Genre:</p> <p>Gangster: <i>Scarface</i> (original)</p> <p>War: <i>Saving Private Ryan</i> (opening scene), <i>Pearl Harbor</i>, <i>MASH</i>, <i>The Hurt Locker</i></p> <p>Science Fiction: <i>2001: Space Odyssey</i></p> <p>Horror: <i>Psycho</i>, <i>Jaws</i>, <i>Sixth Sense</i></p> <p>Western: <i>Tombstone</i>, <i>High Noon</i>, <i>Shane</i>, <i>Stagecoach</i></p> <p>Musical: <i>Sound of Music</i>, <i>Wizard of Oz</i>, <i>Wiz</i>, <i>Chicago</i>, <i>Phantom of Opera</i>, <i>Pocahontas</i></p> <p>Full Feature to Watch: <i>The Searchers</i></p>

PRODUCE 2018 Standards

Foundation P1

Select, analyze, and interpret artistic work for producing.

Enduring Understandings

Media artists integrate various forms and contents to develop complex and unified artworks.

HS1.MA.P1.A Integrate various arts, media arts forms, and content into unified media arts productions, considering the reaction and interaction of the audience.

HS2.MA.P1.A Integrate various arts, media arts forms, and academic content into unified media arts productions that retain thematic integrity and stylistic continuity.

HS3.MA.P1.A Synthesize various arts, media arts forms, and academic content into unified media arts productions that retain artistic fidelity across platforms.

Foundation P2

Develop and refine artistic techniques and work for production.

Enduring Understandings

Media artists require a range of skills and abilities to creatively solve problems within and through media arts productions.

HS1.MA.P2.A Demonstrate progression in design, artistic, technical, and soft skills, as a result of selecting and fulfilling specified roles in the production of a variety of media artworks.

HS2.MA.P2.A Demonstrate command of design, artistic, technical, and soft skills in managing and producing media artworks.

HS3.MA.P2.A Demonstrate command of creative problem solving when managing and producing media artworks productions.

HS1.MA.P2.B Develop and refine a determined range of creative and adaptive innovation abilities in addressing identified challenges and constraints within and through media arts productions.

HS2.MA.P2.B Demonstrate command of creative and adaptive innovation abilities to address sophisticated challenges within and through media arts productions.

HS3.MA.P2.B Demonstrate command of creative and innovative adaptability in formulating lines of inquiry and solutions to address complex challenges within and through media arts productions.

HS1.MA.P2.C Demonstrate adaptation and innovation through the combination of tools, techniques, and content in standard and innovative ways to communicate intent.

HS2.MA.P2.C Demonstrate the skillful adaptation and combination of tools, styles, techniques, and interactivity to achieve specific expressive goals.

HS3.MA.P2.C Independently utilize and adapt tools, styles, and systems in standard, innovative, and experimental ways.

Foundation P3

Convey meaning through the presentation of artistic work.

Enduring Understandings

Instructional Map

Introduction to Film and Video

Media artists purposefully present, share, and distribute media artworks for various contexts.
 HS1.MA.P3.A Design the presentation and distribution of collections of media artworks, considering combinations of artworks, formats, and
 HS2.MA.P3.A Curate and design the presentation and distribution of collections of media artworks through a variety of contexts.
 HS3.MA.P3.A Curate, design, and promote the presentation and distribution of media artworks for intentional impacts through a variety of
 HS1.MA.P3.B Evaluate and implement improvements in presenting media artworks, considering personal and local impacts.
 HS2.MA.P3.B Evaluate and implement improvements in presenting media artworks, considering personal, local, and social impacts.
 HS3.MA.P3.B Independently evaluate, compare, and integrate improvements in presenting media artworks, considering personal to global

<p>Cinematography – (TN Standard 4.0)</p> <p>CLE: 4.1, 4.2, 4.3, 4.4</p> <p>SPI's: 4.1.3, 4.2.3, 4.2.4, 4.3.1, 4.3.2</p>	<p>TTW:</p> <p>Discuss role and responsibilities of Director and Director of Photography.</p> <p>Discuss styles of recognized Directors, DP's.</p> <p>Explore/Discuss production challenges.</p> <p>Identify camera shots, camera movements, and film terminology.</p> <p>Discuss process of selecting and directing a scene/script.</p>	<p>TLW:</p> <p>Observe and critique cinematography choices of a scene/film.</p> <p>Direct a scene using a variety of teacher-given parameters.</p> <p>Prepare a presentation in which the vision of the scene/film is communicated as if in a production meeting.</p> <p>Demonstrate knowledge of basic camera shots.</p> <p>Communicate a story through a series of drawing/pictures (storyboard).</p>	<p><i>Touch of Evil</i> (opening scene), <i>North by Northwest</i> (airplane clip), <i>Little Foxes</i> (poison scene)</p> <p>Film Noir Documentary, <i>Maltese Falcon</i> or <i>Casablanca</i>, <i>Visions of Light Documentary</i>, <i>Inception</i>, <i>Life of Pi</i>, <i>Some Like It Hot</i></p>
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CREATE 2018 Standards

Foundation Cr1
 Generate and conceptualize artistic ideas and work.

Enduring Understandings
 Creativity and innovative thinking are essential life skills that can be developed.

HS1.MA.Cr1.A Use identified methods to develop artistic goals, formulate multiple ideas, and problem solve in media arts.
 HS2.MA.Cr1.A Strategically utilize methods to formulate multiple ideas, refine artistic goals, and increase the originality of approaches in media
 HS3.MA.Cr1.A Integrate aesthetic principles with a variety of generative methods to fluently form original ideas, solutions, and innovations in media

Foundation Cr2
 Organize and develop artistic ideas and work.

Enduring Understandings
 Media artists organize and develop creative ideas, plans, and models that can effectively realize and communicate artistic vision.

Instructional Map

Introduction to Film and Video

HS1.MA.Cr2.A Apply aesthetic criteria in developing, proposing, and refining artistic ideas, plans, and prototypes for media arts productions, considering original inspirations, goals, and presentation context.
HS2.MA.Cr2.A Apply a personal aesthetic in designing, testing, and refining original artistic ideas, prototypes, and production strategies for media arts productions, considering artistic intentions, constraints of resources, and presentation context.
HS3.MA.Cr2.A 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.

Foundation Cr3

Refine and complete artistic work.

Enduring Understandings

The forming, integration, and refinement of aesthetic components, principles, and processes creates purpose, meaning, and artistic quality in media artworks.

HS1.MA.Cr3.A Demonstrate deliberate choices in organizing and integrating stylistic conventions and aesthetics to convey meaning in creation and production processes.

HS2.MA.Cr3.A Demonstrate deliberate choices in organizing and integrating content, personal aesthetic, and stylistic conventions in creation and production processes.

HS3.MA.Cr3.A Synthesize content, processes, and components to express compelling purpose, story, emotion, or ideas in complex creation and production processes, demonstrating understanding of associated

HS1.MA.Cr3.B Refine and modify media artworks, honing aesthetic quality and intentionally accentuating stylistic elements, to reflect personal goals and preferences.

HS2.MA.Cr3.B Refine and take risks with aesthetic components to intentionally form impactful expressions in media artworks for specific purposes, intentions, audiences, and contexts.

HS3.MA.Cr3.B Intentionally refine and take risks with various components to form impactful expressions in media artworks, directed at specific purposes, audiences, and contexts.

DRAFT

Instructional Map

Introduction to Film and Video

Knowledge and Skills	Activities/Outcomes	Assessments	Resources
<p>Art Direction – (TN Theatre Standard 3.0)</p> <p>CLE: 3.2, 3.3</p> <p>SPI's: 3.2.1, 3.2.2, 3.2.3, 3.2.4, 3.3.1</p>	<p>TTW:</p> <p>Discuss art design elements within films.</p> <p>Discuss the responsibilities of film art design directors & personnel.</p>	<p>TLW:</p> <p>Demonstrate basic knowledge of design in scenery, costuming, lighting, props and make-up.</p> <p>Design a costume and/or make-up plot for a film/scene.</p> <p>Create a scenic design.</p> <p>Perform the duties of a designer, such as lighting, props, costumes, or make-up for a production.</p>	<p>Clips: <i>Gone With The Wind</i>, <i>Moulin Rouge</i>, <i>Great Gatsby (2013)</i></p> <p>Full Films: <i>Raiders of the Lost Ark</i>, <i>Alice in Wonderland</i></p>
CONNECT			
<p>Editing – (TN Theatre Standard 6.0)</p> <p>CLE: 6.2, 6.3</p> <p>SPI's: 6.2.1, 6.3.1, 6.3.4</p>	<p>TTW:</p> <p>Discuss how to integrate the evolution of art forms into the creation of productions.</p> <p>Discuss technology as the means to integrate various art forms into films.</p>	<p>TLW:</p> <p>Compare and contrast a classic piece of dramatic literature with its contemporary counterpart.</p> <p>Research and report on the use of technology in a production.</p> <p>Incorporate the use of modern technology in a scene.</p> <p>Kuleshov Experiment, Storyboard Lesson</p>	<p><i>Romeo and Juliet</i> (clip), <i>Star Wars</i>, <i>Odessa Steps Sequence</i>, <i>Vertigo</i> (clip), <i>Hero</i> (clip), <i>The Bourne Ultimatum</i></p>

QUARTER 3

Instructional Map

Introduction to Film and Video

Knowledge and Skills	Activities/Outcomes	Assessments	Resources
CREATE			
<p>Narrative & Screenplay Writing – (TN Theatre Standard 1.0)</p> <p>CLE: 1.1, 1.3, 1.4, 1.5</p> <p>SPI's: 1.1.3, 1.1.4, 1.3.3, 1.4.4, 1.5.1-1.5.4</p>	<p>TTW:</p> <p>Discuss dramatic structure within a film.</p> <p>Discuss the difference between adapted and original script writing.</p> <p>Discuss examples of complex characters in existing films.</p>	<p>TLW:</p> <p>Compose, collaboratively, a short play for practical application that incorporates dramatic structure and characterization.</p> <p>Create a short script based on a historical event or character.</p> <p>Create a short scene using correct screenwriting format.</p>	<p>Clip: Beginning clip from <i>Up</i>,</p> <p>Full Films: <i>Psycho</i>, <i>Jaws</i>, <i>The Sixth Sense</i></p>
RESPOND			
<p>Documentaries – (TN Theatre Standards 7.0 & 8.0)</p> <p>CLE: 7.1, 7.2, 8.3</p> <p>SPI's: 7.1.1, 7.1.4, 8.3.3</p>	<p>TTW:</p> <p>Discuss the components of constructive criticism.</p> <p>Discuss and show examples of effective critiques.</p> <p>Discuss the rules of audience etiquette for films.</p> <p>Discuss, compare and contrast fictional and non-fictional narrative.</p> <p>Discuss the ways in which films (documentaries) raise social awareness.</p>	<p>TLW:</p> <p>Critique a film using a teacher-provided guide.</p> <p>Critique and identify areas for improvement in a production.</p> <p>Write a research paper proving that a documentary watched in class helped raise social awareness.</p>	<p>Paradise Lost (objective), Morgan Spurlock's 30 Days (subjective), Game of Honor (objective), Undefeated (objective), Catfish (subjective)</p> <p>other various documentaries from www.shortoftheweek.com (Reign of Fire, Wright's Law, Caine's Arcade)</p>
CONNECT			
<p>Sound Design – (TN Theatre Standard 6.0)</p> <p>CLE: 6.1, 6.2, 6.3</p> <p>SPI's: 6.1.1, 6.2.4, 6.3.1</p>	<p>TTW:</p> <p>Discuss underscoring and the purpose of underscoring a scene.</p> <p>Discuss the canon of major film composers and their best known works.</p>	<p>TLW:</p> <p>Select music to underscore a scene.</p> <p>Use contemporary music in a scene.</p> <p>Research and report on the evolution of sound in productions.</p>	<p>Wall-E, Pixar: Behind The Scenes on Wall-E</p> <p>Shortoftheweek.com →→ "Mr. Foley" short film</p>

QUARTER 4

Instructional Map

Introduction to Film and Video

Knowledge and Skills	Activities/Outcomes	Assessments	Resources
PERFORM			
Acting – (TN Theatre Standard 2.0) CLE: 2.1, 2.2, 2.3, 2.4 SPI's: 2.1.1, 2.1.2, 2.1.3, 2.1.4, 2.2.2, 2.2.4, 2.3.1, 2.3.2, 2.3.3, 2.3.4, 2.4.1, 2.4.2, 2.4.3, 2.4.4	TTW: Identify rules of improvisation. Discuss, compare and contrast a variety of acting styles.	TLW: Understand the basic rules of improve. Perform a short improvised scene. Develop a character history using a teacher-given questionnaire. Create a character based on observing characteristics on another person. Use a specific acting style to create a character. Perform a character in a short scene.	Films: Les Miserables, A Streetcar Named Desire
CONNECT			
Visual Effects – (TN Theatre Standard 6.0)			
CLE: 6.3 SPI: 6.3.3	TTW: Discuss technology as a means integrating various art forms. Discuss the technical requirements of a special effects production.	TLW: Research and report on the use of special effects in a film production.	Films: King Kong (1933), Avatar, Bringing Up Baby Clips/Other: The Matrix (360* scene), Behind The Scenes: Avatar, Behind The Scenes: Making of 300

If your school/department has the equipment to film and perform scenes, you may choose to do this after particular Units.