# **Arts, Media, and Entertainment2023 Industry Recommendations and Guidance for** **Model Programsand Advanced Training**



Career and College Transition Division

California Department of Education (CDE)

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## Table of Contents

Arts, Media, and Entertainment 2023 Industry Recommendations and Guidance for Model Programs and Advanced Training 0

Table of Contents 1

Overview 3

Definitions 4

Registered Pre-Apprenticeship Program (Pre-RAP) 4

Registered Youth Apprenticeship Program (RYAP) 5

Implementation 6

AME Standards for Career Ready Practice (1.0-12.0) 6

Interdisciplinary Standards (13.0-16.0) 6

Focus Areas (17.0-20.0) 6

Focus Area Descriptions 7

Occupational Alignment: O-Net-SOC Codes 7

Aligned Course Titles 7

Career Readiness Processes 7

Guidance for High Quality Pathway Sequencing Tables 8

1.0-12.0 Industry Guidance: Standards for Career Ready Practice 8

1.0 Academics 8

2.0 Communication 9

3.0 Career Planning and Management 9

4.0 Technology 10

5.0 Critical Thinking and Problem Solving 11

6.0 Health and Safety 11

7.0 Leadership and Community Engagement 11

8.0 Ethics and Social Responsibility 12

9.0 Collaboration and Teamwork 12

10.0 Creative Process 12

11.0 Research and Media Literacy 13

12.0 Audience and Behavior 13

13.0-16.0 Interdisciplinary Alignment 13

13.0 Business and Marketing 14

14.0 Legal Responsibility 14

15.0 Media Content Creation 14

16.0 Production and Project Management 15

Focus Area Guidance 17.0-20.0 17

Animation, Visual Effects (VFX), and Games 17

Film and Television 22

Digital Communications 28

Stage and Event Technology 33

Dance and Theatre 38

Music and Recording Arts 44

Design 50

Studio Arts 55

Guidance for Specialized Registered Youth Apprenticeship Training 60

Registered Youth Apprenticeship Program (RYAP) and CTE 60

RAP Training Provider 61

Internships 61

Certification Courses 61

Registered Pre-Apprenticeship and Apprenticeship Program Alignment 62

RAP.1.0 Storyboard and Concept Art 62

RAP.2.0 Visual Effects (VFX) 63

RAP.3.0 Animator 63

RAP.4.0 Game Design, UX, and Tools Development 63

RAP.5.0 Technical Artist 64

RAP.6.0 Video Editor 64

RAP.7.0 Multimedia Producer 65

RAP.8.0. Concert Lighting 66

RAP.9.0 Scenic and Staging 66

RAP.10.0 Live Audio 66

RAP.11.0 Automation 67

RAP.12.0 Special Effects 67

RAP.13.0 Camera Operator 67

RAP.14.0. Music Publishing 68

RAP.15.0 Recording and Audio Engineer 68

RAP.16.0 Recording Studio Management 69

RAP.17.0. Digital Marketing and Branding 69

RAP.18.0 Project Management 69

Occupations for Industry Recognized Advanced Training Programs 71

IR.1.0 Set Lighting (Film and Television) 71

IR.2.0 Grip 71

IR.3.0 On Set Visual Effects 72

IR.4.0. Graphic Design 72

IR.5.0 User Experience and User Interface Design (UX and UI) 73

IR.7.0 Arts Business Management 74

IR.8.0 Composer, Songwriter, Producer 74

IR.9.0 Professional Performance 75

Contributors 76

Standards Writing Team 76

Standards Contributors Team 77

Glossary 81

References 85

Arts, Media, and Entertainment

2023 Industry Recommendations and Guidance for Model Programs and Advanced Training

## Overview

The *2023 Industry Recommendations and Guidance for Model Programs and Advanced Training* guidance document (AME-GD) is organized to supplement the existing Career Technical Education (CTE) Model Curriculum Standards (MCS) and Arts Standards publications.

The document aligns with the *Standards for Career Ready Practice*[[1]](#footnote-1) and establishes curricular guidance for high quality CTE programs mapping to registered pre-apprenticeship programs (Pre-RAP) and registered youth apprenticeship programs (RYAP) or other advanced occupational training.

## Definitions

### Registered Pre-Apprenticeship Program (Pre-RAP)

*A Pre-RAP is a program designed to prepare individuals to enter and succeed in an apprenticeship program registered under the Act of August 16, 1937 (commonly known as the “National Apprenticeship Act”; 50 Stat. 664, chapter 663; 29 U.S.C. 50 et. seq.) (referred to in this part as a “registered apprenticeship” or “registered apprenticeship program”) and includes the following elements:*

* *Training and curriculum that aligns with the skill needs of employers in the economy of the State or region involved.*
* *Access to educational and career counseling and other supportive services, directly or indirectly.*
* *Hands-on, meaningful learning activities that are connected to education and training activities, such as exploring career options, and understanding how the skills acquired through coursework can be applied toward a future career.*
* *Opportunities to attain at least one industry-recognized credential; and*
* *A partnership with one or more registered apprenticeship programs that assists in placing individuals who complete the pre-apprenticeship program in a registered apprenticeship program. (§ 681.480****)*** <https://www.ecfr.gov/current/title-20/chapter-V/part-681/subpart-C/section-681.480>

A registered pre-apprenticeship teaches the prerequisite skills required for registered apprenticeship programs (RAP). Essential components of Pre-RAP include a formal agreement with a RAP, coursework directly related to an occupation, relevant job-learning and WBL activities (paid or unpaid), and a certificate of completion or certification. A local educational agency (LEA) must implement employer-designated competencies as part of the curriculum and be approved by a RAP sponsor and become a registered pre-apprenticeship program.

For More Information on how to register a California Pre-Apprenticeship Program:
<https://www.dir.ca.gov/das/preapprenticeship.htm>

For More Information on finding a California Registered Apprenticeship Program:
<https://www.dir.ca.gov/databases/das/aigstart.asp>

### Registered Youth Apprenticeship Program (RYAP)

A Registered Youth Apprenticeship is a RAP serving individuals sixteen to twenty-four (16–24). RYAP programs may offer flexible implementation models and begin during high school. *“A RYAP must include paid, on-the-job training (OJT), related and supplemental instruction (RSI), and an industry-recognized credential or certificate of completion. combine academic and technical classroom instruction with work experience through an apprenticeship program. It provides the foundation for youth to choose among multiple pathways – to enroll in college, begin full-time employment, or a combination.“* <https://www.apprenticeship.gov/educators/youth-apprenticeship>

For More Information on Registered Apprenticeship Programs: <https://www.dir.ca.gov/das/das.html>

## Implementation

The AME-GD is a guidance document for educators and is designed to outline industry-aligned learning objectives that will prepare students for Pre-RAP, RYAP, and other advanced occupational training programs. Educators have autonomy to address content at varying levels of depth, incorporate multiple learning objectives in a single lesson, or build units around single learning objectives.[[2]](#footnote-2)

Educators can use this guidance document to supplement the AME Model Curriculum Standards. Pathways can incorporate learning objectives through a variety of instructional strategies including direct instruction, project-based instruction, work-based learning, and workplace simulation.

The AME-GD is designed to support integration of meaningful, manageable, and measurable goals that allow for a competency-based or standards-based educational model. It also outlines a career-readiness framework to set goals for achievement that familiarize students with what to expect in a workplace.

**Note:** This document is intended to supplement rather than replace the MCS for AME programs aligning with Pre-RAP and RYAP.

### AME Standards for Career Ready Practice (1.0-12.0)

The twelve (1.0-12.0) AME Standards for Career Ready Practice build on the California Standards for Career Ready Practice, which are common across all industry sectors. These standards emphasize the importance of 21st century skills, essential workplace skills and literacy. They are at the core of CTE instruction and are embedded in every level of a CTE pathway.

### Interdisciplinary Standards (13.0-16.0)

The four (13.0-16.0) Interdisciplinary Standards address universal skills that apply to all pathways in an industry sector. They build on the AME Standards for Career Ready Practices to help lay a foundation for CTE students. These standards serve as prerequisite and corequisite learning for focus areas and outline the importance of industry-specific transferable skills including business and marketing, legal responsibility, media production, and project management.

### Focus Areas (17.0-20.0)

Focus Areas (17.0-20.0) are organized by industry and are accompanied by Guidance for High Quality Pathway Sequencing Tables. Focus Areas outline the technical skills and career-specific competencies required for entry level work in related AME industries. Focus Areas are mapped directly to Pre-RAP to make it a seamless transition for CTE pathways to register as Pre-RAP programs.

### Focus Area Descriptions

Focus Area Descriptions provide an overview of each Focus Area. These can be utilized to provide a description for updating AME concentrator and capstone courses to align with industry recommendations, Pre-RAP, and RAP.

### Occupational Alignment: O-Net-SOC Codes

The O-NET Program is a federal career database and the nation's primary source of occupational information. It is regularly updated to provide workforce information and economic data. O-Net-SOC Codes are referenced for alignment to registered apprenticeship and for the purposes of career research. The occupations listed in each focus area include all relevant O-Net-SOC codes in the federal database.

### Aligned Course Titles

Local Education Agencies (LEAs) have autonomy to emphasize a specific career focus and select unique names for CTE courses. Aligned Course Titles help LEAs understand which types of classes are appropriate for each Focus Area.

### Career Readiness Processes

Career Readiness Processes ensure students receive a well-rounded CTE education that does not limit coursework and class time to activities such as individual projects, rehearsal, and lecture. Career Readiness Processes include:

* Connecting: Relating to careers and applications across industries.
* Applying: Applying academic, creative, and technological knowledge to professional projects.
* Creating: Conceiving, developing, and refining new creative ideas and work.
* Producing: Realizing and presenting creative ideas and work in an industry-specific environment.

### Guidance for High Quality Pathway Sequencing Tables

Each Pathway Focus Area is accompanied by a *Guidance for High Quality Pathway Sequencing Table* that is organized by *Career Readiness Processes*. These tables are designed to assist with course outline development and sequencing in a 300-hour (minimum) pathway.

Guidance for High Quality Pathway Sequencing tables also support alignment to the Artistic Processes outlined in the 2019 California Arts Standards and help ensure AME courses that receive both academic credit and career technical education credit are adequately preparing students for post-secondary, occupational training, Pre-RAP and RAP.[[3]](#footnote-3)

AME Standards for Career Ready Practice and Interdisciplinary Standards are the focus of introductory and concentrator courses. AME Standards for Career Ready Practice and Interdisciplinary Standards are reviewed in capstone courses along with the focus area standards covered in concentrator courses.

## 1.0-12.0 Industry Guidance: Standards for Career Ready Practice

The 2023 AME Anchor Standards serve as a foundation for all CTE programs. The Anchor Standards supplement the California Standards for Career Ready Practice[[4]](#footnote-4) and emphasize the importance of social responsibility, media literacy, digital literacy, and career-readiness across CTE pathways. The Anchor Standards outline essential skills and knowledge required for a myriad of occupations and workplace environments.

### 1.0 Academics

1.1 Examine history, including pioneers, innovators, and icons from diverse genres, cultures, backgrounds, and experiences.

1.2 Build mathematical skills for application in industry-specific settings (i.e., applied geometry, linear algebra, and matrix math operations.)

1.3 Explore how narrative structure, point of view, character, conflict, theme, and setting impact story development.

1.4 Apply principles of art, design, and composition to creative works (i.e., contrast, movement, color theory, scale, visual hierarchy, symmetry, anatomy, perspective, form, and positive and negative space.)[[5]](#footnote-5)

### 2.0 Communication

2.1 Understand how to effectively code-switch, communicate information, and clearly articulate ideas in different types of professional and educational environments.

2.2 Use industry-appropriate terminology appropriately (i.e., technology, tools, equipment, stage directions, camera directions, and venue terminology) when discussing projects, writing proposals, and presenting work.

2.3 Write a professional email.

2.4 Speak extemporaneously and professionally when interviewing and/or presenting creative work.

2.5 Examine the importance of establishing professional social media presence for the purpose of career-related networking.

2.6 Demonstrate proficiency in various writing styles (i.e., reflective, narrative, informational, persuasive, and copywriting) and write industry-specific reports or memos in a clear and concise manner.

2.7 Write a clear and concise artist or designer’s statement that describes conceptual values, creative processes, and problem solving.

### 3.0 Career Planning and Management

3.1 Explore the wide array of creative and technical jobs across industries.

3.2 Conduct career research, create a career plan, and develop a professional resume.

3.3 Participate in a continuum of career awareness, exploration, preparation, and training (work-based learning) experiences.

3.4 Understand the importance of networking, including building and sustaining partnerships and relationships.

3.5 Understand entry level positions (and how to obtain them).

3.6 Interpret a job offer, and understand how to negotiate fair compensation, terms, and benefits relative to individual circumstances.

3.7 Examine the difference between full-time employment and work-for-hire/freelance, including the tax implications of operating as a sole proprietor or a small business.

3.8 Research and examine labor unions, guilds, and professional associations and understand the process and requirements for membership.

3.9 Develop a web-based professional portfolio that includes an artist or designer statement, highlights process, problem-solving skills, artistic and technical proficiencies and showcases exemplary work (i.e., social media handles, electronic press kit (EPK), work samples, and reel.)

### 4.0 Technology

4.1 Practice internet safety, identify malicious activity (i.e., phishing and malware), discern, and avoid misinformation and keep personal information private.

4.2 Use standard business software to create documents and presentations, share files, and connect with collaborators and clients.

4.3 Use job-specific hardware/software for workflows and delivery of content to various platforms.

4.4 Develop a general familiarity with operating systems, version control, databases, and cloud services for data management.

4.5 Apply rendering and exporting techniques to comply with industry standards.

4.6 Use industry-standard asset tracking, file naming conventions, and storage/back-up protocols.

4.7 Explore applications, implications, and ethics of artificial intelligence (AI) and machine learning in creative industries.

4.8 Explore applications of immersive media technology including immersive audio, virtual and augmented reality, and interactive/participatory web-based interactions across industries.

### 5.0 Critical Thinking and Problem Solving

5.1 Use inductive and deductive reasoning to solve problems and make informed decisions.

5.2 Analyze and interpret information received from various sources to assess bias and discern the credibility, quality, and value of information collected online and credibility.

5.3 Use reflection and feedback to iterate when solving problems and exploring ideas for creative development.

5.4 Explore different approaches to solving creative problems and evaluate what makes each approach effective.

5.5 Avoid fallacies of logic when presenting ideas and discussing perspectives.

### 6.0 Health and Safety

6.1 Contribute to healthful workplace culture through safety-related decision-making and problem-solving techniques.

6.2 Practice workplace safety as defined by industry standards, including the appropriate use of personal protective equipment (PPE), injury prevention, and callouts.

6.3 Attend to wellness needs including rest, ergonomics, nutrition, exercise, and personal hygiene.

6.4 Attend to mental health needs including emotional, psychological, and social well-being.

6.5 Examine individual and collective strategies for social and emotional care and stress management.

6.6 Build a workplace culture that mitigates discriminatory practices and employ strategies of accountability and interpersonal repair.

6.7 Apply principles of financial literacy to budgeting, taxes, and money management.

### 7.0 Leadership and Community Engagement

7.1 Identify the responsibilities, competencies, and behaviors of successful leaders.

7.2 Understand how to take direction from leaders, work collaboratively, and follow through with individual responsibilities as a team member.

7.3. Demonstrate independent initiative and work ethic.

7.4 Provide, accept, and integrate constructive feedback at various stages of a project.

7.5 Lead in an inclusive and positive manner, with a focus on productivity, morale, and organizational culture.

### 8.0 Ethics and Social Responsibility

8.1 Demonstrate personal integrity and ethical behavior in the workplace.

8.2 Seek cross-cultural inspiration and understanding through exploration of various resources and materials.

8.3. Examine the difference between cultural appreciation and cultural appropriation to avoid stereotypes and misrepresentation of different groups.

8.4 Examine history and impact of racial discrimination, oppression, and other forms of injustice to better understand diverse experiences and perspectives.

8.5 Understand how individual and collective biases influence decision making.

8.6 Ask questions that explore power dynamics and ethical implications of cooperative and managerial decisions.

### 9.0 Collaboration and Teamwork

9.1 Collaborate with a team to realize, refine, finalize, and launch a creative project.

9.2 Behave respectfully and contribute to an inclusive team environment.

9.3 Respond thoughtfully to diverse and/or divergent perspectives.

9.4 Discuss issues and topics with creative teams to establish priorities or positions.

9.5 Demonstrate the ability to communicate with teammates effectively and de-escalate conflict in collaborative situations.

### 10.0 Creative Process

10.1 Create physical and mental conditions that allow for creative inspiration and exploration.

10.2 Use research, imagery, and creative inspiration to generate a mood board or concept document to develop ideas.

10.3 Visualize thinking using different creative methods (i.e., storytelling, experimentation, improvisation, illustration, sketching, collage, photography, storyboarding, and words.)

10.4 Develop and bring concepts to life through iterative processes (i.e., mock-ups, prototypes, and performance.)

10.5 Solve industry-specific creative challenges, accept critique, and apply feedback to improve skills.

10.6 Seek direct collaboration from people with diverse and/or divergent perspectives as an integral part of the creative process.

10.7Create and/or curate a body of work for a public installation, art show or exhibit.

### 11.0 Research and Media Literacy

11.1 Demonstrate media literacy through critical inquiry, analysis, and reflection.

11.2 Gather information and develop perspective through research, interviews, observation, and experience.

11.3 Properly cite source information using appropriate formats (i.e., American Psychological Association and Modern Language Association.)

11.4 Research current industry-standard tools and practices used across art, media, and entertainment industries.

### 12.0 Audience and Behavior

12.1 Study and engage with an intended audience by observing perspectives, environments, behaviors, and needs.

12.2 Explore how social and cultural trends influence media creation, consumption, and dissemination.

12.3 Examine the role of audience and market research in marketing and distribution of creative works.

12.4 Examine the impact of web-based algorithms, data analytics, ratings, views, and followers on media creation, consumption, and trends.

12.5 Examine emerging technology, technological trends, and the impact technological advancements have on creative industries.

12.6 Examine environmental sustainability practices in the arts, media, and entertainment industries.

## 13.0-16.0 Interdisciplinary Alignment

Cross-curricular skills that apply to all AME Pathways beyond the standards for Career Ready Practice. These are foundational and support occupational alignment and work-readiness for all pathway students.

### 13.0 Business and Marketing

13.1 Develop and present stories that demonstrate the value of a product, service, or experience.

13.2 Pitch an original concept with a visual presentation and engaging narrative.

13.3 Develop and/or maintain a visually compelling and appropriate set of branded elements for a product, service, or experience.

13.4 Explore content monetization using different social media, distribution, and streaming platforms.

13.5 Create and/or adhere to a project and/or production budget.

13.6 Interact professionally with clients and help define clear and actionable objectives that satisfy their goals.

13.7 Develop and apply business acumen skills to advance creative and/or entrepreneurial ideas.

### 14.0 Legal Responsibility

14.1 Examine how copyright laws impact content creation, derivative works, performance, and publishing across various platforms.

14.2 Adhere to terms of use, including copyright laws and regulations.

14.3 Appropriately cite proprietary information.

14.4 Use correct terminology as it applies to contracts and legal.

14.5 Read and interpret a contract and/or legal document.

14.6 Apply rules and regulations regarding sharing of confidential information as determined by workplace practices including Non-Disclosure Agreements (NDA).

14.7 Examine process for registering original creative works to protect intellectual property (IP).

14.8 Understand steps and documents required to start a non-profit or for-profit company.

### 15.0 Media Content Creation

15.1 Tell engaging and compelling stories using a variety of artistic mediums and/or media formats.

15.2 Develop original content for a specific media platform based on format, length, and audience.

15.3 Clearly communicate a story using different industry-specific methods (i.e., outline, script, rundown, treatment, and synopsis) prior to capturing or creating content.

15.4 Use storyboarding and/or shot lists to plan an engaging and clear scene or sequence.

15.5 Use angles, composition, framing, shots, and editing to enhance visual storytelling.

15.6 Use music and audio to enhance storytelling.

15.7 Generate and integrate audio elements (i.e., sound effects, dialog, and music) into seamless and effective sequences.

15.8 Review content to identify and resolve problems, ensure seamless transitions, and maximize the audience’s experience.

### 16.0 Production and Project Management

16.1 Identify and differentiate tools and equipment (including name, function, and purpose) to demonstrate proficiency required for safe and proper use and operation.

16.2 Understand roles and responsibilities for each member of a production or project team and related communications etiquette.

16.3 Properly handle, operate, maintain, document, and store supplies, tools, equipment, scenic and costume items, cables, and accessories.

16.4 Analyze and breakdown creative plans[[6]](#footnote-6) to identify specific production and project needs and logistics (i.e., location/venue, casting, insurance, permits, scheduling, budgeting, and crewing.)

16.5 Attend production/project meetings to discuss creative plans, timelines, and division of duties.

16.6 Interact professionally with technical crew, talent, developers, and/or staff to realize creative ideas and execute project needs.

16.7 Track tasks and deliverables using industry-standard project management strategies and software.

#### Guidance for High Quality Pathway Sequencing Table

##### All AME Pathways

###### Middle School and High School Introductory Course(s)[[7]](#footnote-7)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **3.0 Career Planning and Management**3.1-3.3**7.0 Leadership and Community Engagement**7.1-7.2**8.0 Ethics and Social Responsibility**8.1-8.3**14.0 Legal Responsibility**14.1-14.3 | **1.0 Academics**1.1-1.4**2.0 Communication**2.1-2.4**4.0 Technology**4.1-4.2**5.0 Critical Thinking and Problem Solving**5.1-5.2**6.0 Health and Safety**6.1-6.4**9.0 Collaboration and Teamwork**9.1-9.3 | **10.0 Creative Process**10.1-10.3**11.0 Research and Media Literacy**11.1-11.4**15.0 Media Content Creation**15.1-15.5 | **16.0 Production and Project Management**16.1-16.2 |

## Focus Area Guidance 17.0-20.0

Focus Areas are specific to technical skill development and professional practice. They are designed to support students in preparing for entry-level work in a specific AME industry.

### Animation, Visual Effects (VFX), and Games[[8]](#footnote-8)

**Focus Area Description:**

Students will prepare for career paths in animation, visual effects (VFX) and video game industries. Students will apply principles of drawing, design, and storytelling to visual development, develop skills in 2D and 3D animation, technical art, and VFX, and work collaboratively in industry-specific production pipeline environments.

**Recommended Prerequisites[[9]](#footnote-9):**

Level 1–2 Visual Art/Design Course(s)

Level 1–2 Media Arts/Design Course(s)

Introduction to Arts, Media, and Entertainment Course

**Occupational Alignment and O-Net-SOC Codes:**[[10]](#footnote-10)

13-1082.00 Project Management Specialists

15-1255.01 [Video Game Designers](https://www.onetonline.org/find/match/1/15-1255.01?s=video%20games)

27-1011.00 Art Directors

27-1013.00 Fine Artists, Including Painters, Sculptors, and Illustrators

27-1014.00 Special Effects Artists and Animators

27-2012.00 Producers and Directors

27-2012.05 Media Technical Directors/Managers

27-4032.00 Film and Video Editors

**Aligned Course Titles:[[11]](#footnote-11)**

Animation, VFX, and Games

Animation

3D Animation

Game Design

Visual Effects (VFX)

#### 17.0 Animation, VFX, and Games: Skill Building

AVG.17.1 Apply principles of art and design to the development of environments, props, and other assets (perspective, dimension, color theory, color modes, shading, contrast, opacity/transparency, layering, etc.)

AVG.17.2 Apply a knowledge of anatomy, body mechanics, and facial expressions, to human, animal, and fictional characters.

AVG.17.3 Utilize character dynamic poses to express personality, emotion, tone, and story points.

AVG.17.4 Apply principles of animation to simple objects or text.

AVG.17.5 Model 2D and/or 3D digital props and characters and create turntable/ orthographic views.

AVG.17.6. Apply principles of rigging and animated movement to a digital character or prop using original animation or match moving.

AVG.17.7 Apply principles of digital effects such as smoke, water, fire, destruction, and/or fur/hair to a scene.

AVG.17.8 Apply principles of color/lighting and texture of props, characters, and/or digital effects in a scene.

AVG.17.9 Apply principles of rotoscoping, digital paint, and compositing to a scene.

#### 18.0 Animation, VFX, and Games: Process and Practice

AVG.18.1 Examine the production pipeline and responsibility of each department, including the steps, skills, and processes within each pipeline stage.

AVG.18.2 Understand the artist workflows necessary to create 3D models, textures, materials, lighting, VFX, rigging, and animation.

AVG 18.3 Turn a storyboard into an animatic that incorporates sound and music.

AVG.18.4 Turn an animatic into previsualization using CG characters, animatics, and props.

AVG.18.5 Contribute to a comprehensive animated scene and/or sequence in a professional environment.

AVG.18.6 Use standard digital content creation software to create 3D models, rigging, materials, animation, and visual effects.

AVG.18.7 Work with an editorial team to finalize an animated game, short, or other creative project.

AVG.18.8 Demonstrate understanding of distribution across animation, VFX and games, including marketing and publicity planning.

#### 19.0 Animation, VFX, and Games: Career Exploration

AVG.19.1 Explore career pathways within animation, visual effects (VFX), and games.

AVG.19.2 Explore career pathways for storyboard and concept artists across industries.

AVG.19.3 Understand career pathways for animators across industries.

AVG.19.4 Understand career pathways for producers and coordinators across industries.

AVG.19.5 Understand career pathways for technical artists, game design and game development professionals.

#### 20.0 Animation, VFX, and Games: Advanced Technologies

AVG.20.1 Explore fundamentals of virtual production using real-time rendering and new VFX technologies.

AVG.20.2 Examine principles of motion capture and its applications in animation, gaming and VFX.

AVG.20.3 Examine principles of crowd simulation to create movement and/or dynamics for multiple objects or characters.

AVG.20.4 Demonstrate foundational knowledge of common programming languages and how scripting automates tasks in games.

#### Guidance for High Quality Pathway Sequencing Table

##### Animation, VFX, and Games Focus Areas Concentrator Course(s) [[12]](#footnote-12)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.4**7.0 Leadership and Community Engagement**7.1-7.4**8.0 Ethics and Social Responsibility**8.1-8.4**12.0 Audience and Behavior**12.1-12.3**13.0 Business and Marketing**13.1-13.3**14.0 Legal Responsibility**14.1-14.3**19.0 Career Exploration**AVG.19.1-AVG.19.5 | **2.0 Communication**2.1-12.6**4.0 Technology**4.1-4.4**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.5**9.0 Collaboration and Teamwork**9.1-9.3**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.8**17.0 Skill Building**AVG.17.1-AVG.17.4 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**AVG.18.1-AVG.18.2 |

#### Guidance for High Quality Pathway Sequencing Table

##### Animation, VFX, and Games Focus Areas Advanced and Capstone Course(s) [[13]](#footnote-13)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.9**7.0 Leadership and Community Engagement**7.1-7.5**8.0 Ethics and Social Responsibility**8.1-8.6**12.0 Audience and Behavior**12.1-12.6**13.0 Business and Marketing**13.1-13.7**14.0 Legal Responsibility**14.1-14.8**20.0 Advanced Technologies**AVG.20.1-AVG.20.4 | **2.0 Communication**2.1-2.7**4.0 Technology**4.1-4.8**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.7**9.0 Collaboration and Teamwork**9.1-9.5**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.8**17.0 Skill Building**AVG.17.1-AVG.17.9 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**AVG.18.1-AVG.18.8 |

### Film and Television[[14]](#footnote-14)

**Focus Area Description:**

Students will prepare for careers in film and television with an emphasis on production crafts and post-production. Students will understand the cinematic process, properly operate tools and equipment, and work collaboratively in live-action production environments across scripted, unscripted, episodic, commercial, music video, and/or virtual production.

**Recommended Prerequisites:**

Level 1–2 Media Arts Course(s)

Introduction to Arts, Media, and Entertainment Course

**Occupational Alignment: O-Net-SOC Codes**

27-1011.00 Art Directors

27-1014.00 Special Effects Artists and Animators

27-1024.00 Graphic Designers

27-1027.00 Set and Exhibit Designers

27-2012.00 Producers and Directors

27-2012.03 Media Programming Directors

27-2012.05 Media Technical Directors/Managers

27-4012.00 Broadcast Technicians

27-4014.00 Sound Engineering Technicians

27-4015.00 Lighting Technicians

27-4021.00 Photographers

27-4031.00 Camera Operators, Television, Video and Film

27-4032.00 Film and Video Editors

39-3092.00 Costume Attendants

39-5091.00 Makeup Artists, Theatrical and Performance

49-9096.00 Riggers

**Aligned Course Titles**

Cinematic Arts

Film Editing/Postproduction

Film/Video Production

Film Production

Virtual Production

#### 17.0 Film and Television: Skill Building (Production Crafts)

FT.17.1 Research and demonstrate understanding of the cinematic process, including story structure and development, script development and analysis, preproduction[[15]](#footnote-15), production, and postproduction.

FT.17.2 Research and demonstrate understanding of call sheets and the roles and responsibilities for each department.[[16]](#footnote-16)

FT.17.3 Observe sets/locations for potential challenges and to determine filming and lighting requirements.

FT.17.4 Research and identify needs of props, set, costumes, hair, and makeup in alignment with show design and creative direction.[[17]](#footnote-17)

FT.17.5 Confer with directors and department heads to execute filming sequences, camera movements, and lighting requirements.

FT.17.6 Properly handle, place, and operate cameras and related equipment (i.e., lenses, and filters) to capture high-quality content to achieve desired effects for an audience.

FT.17.7 Apply knowledge of power and data distribution for lighting and audio (i.e., signal flow, networking systems, connectors, cabling, show power, and balancing of power loads.)

FT.17.8 Place and operate sound equipment (i.e., dynamic, condenser, lavalier/lapel, and shotgun/boom microphones, and speakers) to capture high quality audio.

FT.17.9 Operate grip and set lighting equipment (i.e., green screens, camera mounts, Century Stands (C-Stands), tripods and/or camera dollies) to control shadows, brightness, color, and effects.

#### 18.0 Film and Television: Process and Practice (Editing and Postproduction)

FT.18.1 Properly transcode and import all media and digital assets from production after each shoot to prepare for edit and proper delivery specifications.

FT.18.2 Organize and tag all digital assets and footage based on camera logs, notes from script supervisors, and scene numbers or shoot dates using editorial script programs.

FT.18.3 Review footage, select scenes, and assemble into a rough cut according to the lead creative’s vision.

FT.18.4 Edit scenes together with smooth transitions (i.e., cut, dissolve, and wipe) using industry-standard software.

FT.18.5 Generate and/or integrate effects, motion graphics, captions, credits, and/or animation into editorial workflow.

FT.18.6 Collaborate with artistic and editorial team to apply constructive feedback, finalize an edit, and lock the film according to the director’s instruction.

FT.18.7 Create a locked final edit to initiate final color and sound editing process.

FT.18.8 Assist and understand process for spotting sound, music, and VFX in a final edit.

FT.18.9 Export final master for distribution in accordance with specs and legal requirements of platform or distributor.

#### 19.0 Film and Television: Career Exploration

FT.19.1 Explore career pathways in different production environments (i.e., commercials, music videos, scripted and unscripted television, independent films, and feature films.)

FT.19.2 Explore career pathways in the production crafts, visual effects (VFX) and post-production (i.e., below the line) on set and in production support facilities.

FT.19.3 Explore career pathways for actors, producers, screenwriters, and directors (i.e., above the line.)

FT.19.4 Explore corporate and marketing careers across industries for filmmakers, content creators, and editing professionals.

#### 20.0 Film and Television: Advanced Technologies (VFX and Virtual Production)

FT.20.1 Examine the VFX pipeline (creative and technical) from prep to delivery.

FT.20.2 Examine on-set VFX and Virtual Production technologies including green screen, motion capture, motion control, LED soundstages, virtual storyboarding, virtual art department, virtual scouting, etc.

FT.20.3 Explore fundamentals of virtual production using real-time rendering and new VFX technologies.

FT.20.4 Examine principles of motion capture and its applications in VFX.

#### Guidance for High Quality Pathway Sequencing Table

##### Film and Television Focus Areas Concentrator Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.4**7.0 Leadership and Community Engagement**7.1-7.4**8.0 Ethics and Social Responsibility**8.1-8.4**12.0 Audience and Behavior**12.1-12.3**13.0 Business and Marketing**13.1-13.3**14.0 Legal Responsibility**14.1-14.3**19.0 Career Exploration**FT.19.1-FT.19.4 | **2.0 Communication**2.1-12.6**4.0 Technology**4.1-4.4**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.5**9.0 Collaboration and Teamwork**9.1-9.3**11.0 Research and Media Literacy**11.1-11.4**18.0 Process and Practice**FT.18.1-FT.18.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.8 | **16.0 Production and Project Management**16.1-16.7**17.0 Skill Building**FT.17.1-FT.17.5 |

#### Guidance for High Quality Pathway Sequencing Table

##### Film and Television Focus Areas Advanced and Capstone Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.9**7.0 Leadership and Community Engagement**7.1-7.5**8.0 Ethics and Social Responsibility**8.1-8.6**12.0 Audience and Behavior**12.1-12.6**13.0 Business and Marketing**13.1-13.7**14.0 Legal Responsibility**14.1-14.8 | **2.0 Communication**2.1-2.7**4.0 Technology**4.1-4.8**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.7**9.0 Collaboration and Teamwork**9.1-9.5**11.0 Research and Media Literacy**11.1-11.4**18.0 Process and Practice**FT.18.1-FT.18.9 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.8 | **16.0 Production and Project Management**16.1-16.7**17.0 Skill Building**FT.17.1-FT.17.9**20.0 Advanced Technologies**FT.20.1-FT.20.4 |

### Digital Communications

**Focus Area Description:**

Students will prepare for career paths in communications across digital platforms. Students will apply the journalistic process to the development and refinement of original audio and/or visual (A/V) content, learn how to capture and edit content for specific audiences, and to properly operate equipment for capturing, editing, broadcasting, and streaming content in different environments.

**Recommended Prerequisites:**

Level 1–2 Media Arts Course(s)

Introduction to Arts, Media, and Entertainment Course

**Occupational Alignment: O-Net-SOC Codes**

11-2011.00 Advertising and Promotions Managers

13-1082.00 Project Management Specialists

13-1161.01 Marketing Strategist

27-1024.00 Graphic Designers

27-2012.00 Producers and Directors

27-2012.03 Media Programming Directors

27-2012.05 Media Technical Directors/Managers

27-3011.00 Broadcast Announcers and Radio Disc Jockeys

27-3023.00 News Analysts, Reporters, and Journalists

27-3031.00 Public Relations Specialist

27-4011.00 Audio and Video Technicians

27-4012.00 Broadcast Technicians

27-4014.00 Sound Engineering Technicians

27-4021.00 Photographers

27-4031.00 Camera Operators, Television, Video and Film

27-4032.00 Film and Video Editors

**Aligned Course Titles**

Broadcast Journalism

Broadcast and Streaming

Media Arts/Multimedia Production

Podcasting/ Radio Broadcast

Public Relations

Sports Broadcast

Content Creation

#### 17.0 Digital Communications: Skill Building (Story Development)

DC.17.1 Identify the target audience, main objective, message, and tone of a story, and select content based on community interests, audience preference, and/or requests from the public.

DC.17.2 Study background information, including relevant statistics and data, community interests, audience preference, and/or requests from the public to prepare for programs or interviews.

DC.17.3 Write outlines, scripts, and interview questions to develop a program and prepare to interview guests about topics of interest.

DC.17.4 Design content around specific formats (i.e., social media, podcast, news broadcast, and public service announcements) and determine appropriate story structure and media elements.

DC.17.5 Prepare, write, and deliver reports (i.e., news, sports, and weather); organizing material to convey a specific message and to fit specific time slots.

DC.17.6 Refine and edit digital content to ensure it effectively conveys the intended message and tells a clear story.

DC.17.7 Create marketing content that describes or demonstrates the value of products, goods, or services.

DC.17.8 Provide commentary and conduct interviews online and/or during live events, (i.e., sporting events, parades, conventions, and concerts).

DC.17.9 Moderate panels or discussion shows on topics such as current affairs, art, education, etc.

#### 18.0 Digital Communications: Process and Practice (Content Capture, Broadcast, and Editing)

DC.18.1 Properly handle and operate cameras and related equipment including selecting appropriate placement, lenses, filters, and camera settings to achieve desired effects for an audience.

DC.18.2 Operate sound equipment (i.e., dynamic, condenser, lavalier/lapel, speakers, mixers, and amplifiers) to achieve high quality audio capture and reproduction.

DC.18.3 Apply techniques to record content for various platforms and specifications, including camera and/or microphone selection and placement.

DC.18.4 Properly operate equipment, hardware, and software in a recording or broadcast studio including switchers, mixing boards, Digital Audio Workstations (DAW), receivers, and transmitters.

DC.18.5 Scout locations to identify potential needs and challenges.

DC.18.6 Apply knowledge of power and data distribution (i.e., signal flow, networking systems, connectors, cabling, show power, and balancing of power loads).

DC.18.7 Examine and apply best practices to transmit content from remote locations, using streaming, networking, and/or broadcast equipment.

DC.18.8 Review, manipulate, and enhance digital content to tell a clear story, using industry software.

DC.18.9 Generate and/or integrate images, effects, graphics, captions, and/or animation into final content; Collaborate with artistic and editorial team to apply constructive feedback and finalize an edit.

#### 19.0 Digital Communications: Career Exploration

DC.19.1 Explore career pathways for content creators and editors in marketing, branding, and other commercial and web-based environments.

DC.19.2 Explore career pathways for podcast, live streaming, audio/visual (A/V), and broadcast professionals.

DC.19.3 Explore career pathways in public relations, journalism, and documentary storytelling.

DC.19.4 Explore career pathways for shout casters, commentators, and media anchors.

#### 20.0 Digital Communications: Advanced Technologies

DC.20.1 Examine how web-based technologies are evolving and changing the way content is funded, produced, monetized, and consumed.

DC.20.2 Examine how innovative technologies have changed what is possible in live streaming and broadcast, including the roles and responsibilities of streaming platforms and content creators.

DC.20.2 Explore possibilities with immersive storytelling and journalism through virtual and augmented reality technology.

#### Guidance for High Quality Pathway Sequencing Table

##### Digital Communications Focus Areas Concentrator Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.4**7.0 Leadership and Community Engagement**7.1-7.4**8.0 Ethics and Social Responsibility**8.1-8.4**12.0 Audience and Behavior**12.1-12.3**13.0 Business and Marketing**13.1-13.3**14.0 Legal Responsibility**14.1-14.3**19.0 Career Exploration**DC.19.1-DC.19.4 | **2.0 Communication**2.1-2.6**4.0 Technology**4.1-4.4**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.5**9.0 Collaboration and Teamwork**9.1-9.3**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.8**17.0 Skill Building**DC.17.1-DC.17.4 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**DC.18.1-DC.18.4 |

#### Guidance for High Quality Pathway Sequencing Table

##### Digital Communications Focus Areas Advanced and Capstone Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.9**7.0 Leadership and Community Engagement**7.1-7.5**8.0 Ethics and Social Responsibility**8.1-8.6**12.0 Audience and Behavior**12.1-12.6**13.0 Business and Marketing**13.1-13.7**14.0 Legal Responsibility**14.1-14.8**20.0 Advanced Technologies**DC.20.1-DC.20.2 | **2.0 Communication**2.1-2.7**4.0 Technology**4.1-4.8**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.7**9.0 Collaboration and Teamwork**9.1-9.5**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.8**17.0 Skill Building**DC.17.1-DC.17.9 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**DC.18.1-DC.18.9 |

### Stage and Event Technology

**Focus Area Description:**

Students will prepare for careers in live entertainment with an emphasis on production technology. Students will understand the design process, properly operate tools and equipment, and work collaboratively in live production environments including performances, concerts, festivals, tournaments, and/or conferences.

**Recommended Prerequisites:**

Level 1–2 Media Arts Course(s)

Level 1–2 Theatre Design Course(s)

Introductory Arts, Media, and Entertainment Course

**Occupational Alignment: O-Net-SOC Codes**

11-1021.00 General and Operations Managers

11-2011.00 Advertising and Promotions Managers

11-9151.00 Social and Community Service Managers

13-1082.00 Project Management Specialists

27-1011.00 Art Directors

27-1013.00 Fine Artists, Including Painters, Sculptors, and Illustrators

27-1027.00 Set and Exhibit Designers

27-2012.00 Producers and Directors

27-2012.05 Media Technical Directors/Managers

27-4011.00 Audio and Video Technicians

27-4012.00 Broadcast Technicians

27-4015.00 Lighting Technicians

27-4031.00 Camera Operators, Television, Video and Film

39-3092.00 Costume Attendants

39-5091.00 Makeup Artists, Theatrical and Performance

49-9096.00 Riggers

**Aligned Course Titles**

Audio/Visual Technology

Production Design

Live Event Production

Scenic Design

Theater Technology

Stage Technology

Esports Production

Production Management

#### 17.0 Stage and Event Technology: Skill Building (Design)

ST.17.1 Examine how production elements (i.e., lighting, audio, video, scenic, special effects, and automation) can drive story points and achieve desired effects for an audience.

ST.17.2 Determine artistic elements in alignment with the creative director's vision including all production elements.

ST.17.3 Demonstrate understanding of industry software (i.e., CAD programs) for show design purposes.

ST.17.4 Design scenic and lighting for live events using CAD or other industry previsualization (Previz) programs to achieve intended effect.

ST.17.5 Understand music structure and how to accent music-driven performances with production elements.

ST.17.6 Differentiate design and technical needs for dance, theatre, music, sports events, live events, and presentations.

ST.17.7 Design a production for different venue types, locations, and/or stage layouts.

#### 18.0 Stage and Event Technology: Process and Practice (Technical)

ST.18.1 Demonstrate an understanding of how to program and operate consoles and digital control environments (i.e., video, audio, lighting, automation, and/or special effects.)

ST.18.2 Properly decipher technical drawings and renders to develop a technical implementation plan.

ST.18.3 Apply a knowledge of power and data distribution (i.e., signal flow, networking systems, connectors, cabling, show power, and balancing of power loads.)

ST.18.4 Demonstrate an understanding of how to safely rig equipment and structures.

ST.18.5 Rig and operate lighting equipment and consoles to control shadows, brightness, color, and effects.

ST.18.6 Operate sound equipment and consoles (i.e., dynamic, condenser, lavalier/lapel, speakers, mixers, and amplifiers) to achieve high quality audio capture and reproduction.

ST.18.7 Safely handle and operate tools and materials to construct and dress a set; demonstrate an understanding of scenic elements (i.e., staging, automation, soft goods, and floor surfaces.)

ST.18.8 Identify the components of a live video system and their uses (i.e., led screens, projectors, projection screens, cameras, switchers, and monitors); demonstrate an understanding of the relationship between video and other live production elements.

ST.18.9 Coordinate the strike and load out of a live production and properly transport and/or store production equipment.

#### 19.0 Stage and Event Technology: Career Exploration

ST.19.1 Explore career pathways in different live production environments (i.e., concerts, theatre, festivals, tournaments, and conferences.)

ST.19.2 Explore career pathways in the production crafts and trades (i.e., lighting, audio, video, special effects, scenic, automation, and stagehand.)

ST.19.3 Explore career pathways for producers, creative directors, and designers.

ST.19.4 Explore corporate careers across industries for performance and live events professionals.

ST.19.5 Understand career pathways for promoters and tour managers.

#### 20.0 Stage and Event Technology: Advanced Technologies

ST.20.1 Examine how automation has created new opportunities for spectacle and fundamentally changed the roles and responsibilities of technical crews.

ST.20.2 Understand the fundamentals of special effects and pyrotechnics from a technician’s perspective.

ST.20.3 Understand how virtual and augmented reality, real-time technology, and dynamic media is used in live production.

ST.20.4 Understand the principles of stage automation and how it changes what is possible for live entertainment.

#### Guidance for High Quality Pathway Sequencing Table

##### Stage and Event Technology Focus Areas Concentrator Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.4**7.0 Leadership and Community Engagement**7.1-7.4**8.0 Ethics and Social Responsibility**8.1-8.4**12.0 Audience and Behavior**12.1-12.3**13.0 Business and Marketing**13.1-13.3**14.0 Legal Responsibility**14.1-14.3**19.0 Career Exploration**ST.19.1-ST.19.4 | **2.0 Communication**2.1-2.6**4.0 Technology**4.1-4.4**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.5**9.0 Collaboration and Teamwork**9.1-9.3**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**17.0 Skill Building**ST.17.1-ST.17.2 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**ST.18.1-ST.18.3 |

#### Guidance for High Quality Pathway Sequencing Table

##### Stage and Event Technology Focus Areas Advanced and Capstone Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.9**8.0 Ethics and Social Responsibility**8.1-8.6**12.0 Audience and Behavior**12.1-12.6**13.0 Business and Marketing**13.1-13.7**14.0 Legal Responsibility**14.1-14.8 | **2.0 Communication**2.1-2.7**4.0 Technology**4.1-4.8**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.7**9.0 Collaboration and Teamwork**9.1-9.5**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.2**17.0 Skill Building**ST.17.1-ST.17.7 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**ST.18.1-ST.18.9**20.0 Advanced Technologies**ST.20.1-ST.20.3 |

### Dance and Theatre

**Focus Area Description:**

Students will prepare for careers in dance and/or theatre. Students will devise original work, perform in professional environments, and explore careers across commercial and concert industries. Students will work collaboratively in production environments and gain a broad understanding of opportunities for dance and theatre professionals including professional performance, arts and nonprofit management, production design and technology, studio and company management, public speaking, education, and/or fitness.

**Note:** Dance and Theatre Focus Areas indicate common standards within Dance and Theatre CTE courses; it is key to remember that the techniques and expression of these standards are unique and discrete between Dance curriculum and Theatre curriculum. While there is opportunity for cross-discipline collaboration between Dance and Theatre courses, this document is not intended to be interpreted as guidance to combine Dance and Theatre CTE programs together*.*

**Recommended Prerequisites:**

Level 1–2 Dance Course(s)

Level 1–2 Theatre Course(s)

Introductory Arts, Media, and Entertainment Course

**Occupational Alignment: O-Net-SOC Codes**

11-1021.00 General and Operations Managers

11-2032.00 Public Relations Managers

11-9151.00 Social/Community Service Managers

11-9179.01 Fitness and Wellness Coordinators

13-1082.00 Project Management Specialists

25-1121.00 Art, Drama, and Music Teachers

27-2011.00 Actors

27-2012.04 Talent Directors

27-2031.00 Dancers

27-2022.00 Coaches and Scouts

27-2012.00 Producers and Directors

27-1011.00 Art Directors

27-3043.05 Poets, Lyricists and Creative Writers

27-2032.00 Choreographers

39-9031.00 Exercise Trainers and Group Fitness Instructors

**Aligned Course Titles (Dance)**

Choreography

Commercial Dance

Dance Company

Dance Fitness

Dance Performance

Musical Theatre

Professional Dance

**Aligned Course Titles (Theatre)**

Acting

Acting for Camera

Drama

Musical Theatre

Physical Theatre

Professional Theatre

Theatre Performance

#### 17.0 Dance and Theater: Skill Building

DT.17.1 Practice strengthening, coordination, balance, flexibility, and/or alignment exercises to improve physical technique for dance and theatre performance.

DT.17.2 Explore and refine techniques from different styles, crafts, forms, and genres in acting and/or dance disciplines.

DT.17.3 Understand and apply proper dance and theatre terminology and vocabulary to practice and performance.

DT.17.4 Safely navigate physical spaces and develop spatial and environmental awareness through practice and performance.

DT.17.5 Apply techniques that help reduce the risk of injury and contribute to emotional, mental, and physical wellness (i.e., yoga, Pilates, meditation, and breathwork.)

DT.17.6 Attend auditions and demonstrate effective performance skills in response to audition requirements.

DT.17.7 Understand elements of directing and effectively communicate artistic ideas when working with performers.

DT.17.8 Apply choreographic techniques to creating, staging, and blocking of performance material.

DT.17.9 Differentiate techniques for directing, choreographing, and performing for film/video and for live audiences.

#### 18.0 Dance and Theatre: Process and Practice

DT.18.1 Use improvisation to experiment with creative ideas.

DT.18.2 Apply knowledge of anatomy and body mechanics to a safe physical practice.

DT.18.3 Utilize movement and gesture to express character, emotion, and story points.

DT.18.4 Experiment with mood and timing using music, sound effects, and/or spoken narrative to make artistic decisions and enhance a performance.

DT.18.5. Experiment with technical design elements (i.e., projection, lighting, costumes, property, and scenic) to make artistic decisions and enhance a performance.

DT.18.6 Experiment with camera shots, angles, and editing to create professional reels and performance excerpts.

DT 18.7 Explore how innovative stage technologies (i.e., immersive media, automation, projection mapping, and holographic technology) can enhance possibilities for performers.

DT.18.8 Memorize and practice performance material to maximize performance potential.

DT.18.9 Reflect and ask questions throughout the creative process to inform analysis and refinement of work.

#### 19.0 Dance and Theatre: Career Exploration

DT.19.1 Understand careers for performers across concert, commercial, and tourism industries.

DT.19.2 Explore career pathways in arts management and business, including studio, venue, and company management.

DT.19.3 Explore career pathways in fitness, wellness, and physical therapy.

DT.19.4 Explore career pathways for producers, directors, and choreographers.

DT.19.5 Understand career pathways for dance and theatre educators and teaching artists.

DT.19.6 Understand how performing artists are well equipped with transferable skills that apply to careers across a variety of industries.

DT.19.7 Explore the realities and scope of opportunity within the entertainment industry for performing artists.

#### 20.0 Dance and Theatre: Performance

DT.20.1 Participate in the production process by managing attendance for rehearsals, costume fittings and other requirements for performers.

DT.20.2 Work collaboratively and interact professionally with stage managers, directors, and crew to meet directorial goals.

DT.20.3 Plan and execute performances for different venue types, sites, locations, audiences, and purposes.

DT.20.4 Integrate an advanced level of technical skill and clear intent when performing in ensemble, group, and solo formats.

DT.20.5 Utilize control of cadence, projection, pitch, power/energy, and tone to effectively communicate emotion in dramatic performance.

DT.20.6 Utilize proper breath control and performance energy to support expression of movement and character.

DT.20.7 Skillfully apply director and choreographer notes to improve performance.

DT.20.8 Practice self-care and attend to mental and physical needs to maintain health and maximize performance potential.

#### Guidance for High Quality Pathway Sequencing Table

##### Dance and Theatre Focus Areas Concentrator Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.4**7.0 Leadership and Community Engagement**7.1-7.4**8.0 Ethics and Social Responsibility**8.1-8.4**12.0 Audience and Behavior**12.1-12.3**13.0 Business and Marketing**13.1-13.3**14.0 Legal Responsibility**14.1-14.3**19.0 Career Exploration**DT.19.1-DT.19.7 | **2.0 Communication**2.1-2.6**4.0 Technology**4.1-4.4**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.5**9.0 Collaboration and Teamwork**9.1-9.3**11.0 Research and Media Literacy**11.1-11.4**17.0 Skill Building**DT.17.1-DT.17.5 | **10.0 Creative Process**10.1-10.7**18.0 Process and Practice**DT.18.1-DT.18.4 | **16.0 Production and Project Management**16.1-16.4**20.0 Performance and Production**DT.20.1-DT.20.3 |

#### Guidance for High Quality Pathway Sequencing Table

##### Dance and Theatre Focus Areas Advanced and Capstone Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.9**7.0 Leadership and Community Engagement**7.1-7.5**8.0 Ethics and Social Responsibility**8.1-8.6**12.0 Audience and Behavior**12.1-12.6**13.0 Business and Marketing**13.1-13.7**14.0 Legal Responsibility**14.1-14.8 | **2.0 Communication**2.1-2.7**4.0 Technology**4.1-4.8**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.7**9.0 Collaboration and Teamwork**9.1-9.5**11.0 Research and Media Literacy**11.1-11.4**17.0 Skill Building**DT.17.1-DT.17.9 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.2**18.0 Process and Practice**DT.18.1-18.8 | **16.0 Production and Project Management**16.1-16.9**20.0 Performance and Production**DT.20.1-DT.20.8 |

### Music and Recording Arts

**Focus Area Description:**

Students will prepare for career paths in the music industry. Students will create and refine original songs, properly operate equipment and digital audio workstations, record and/or perform in professional environments, and explore careers across music technology, music business, studio operations, and live performance. Students will gain a generalist knowledge that will prepare them for specialized careers for artists, engineers, producers, and audio professionals.

**Recommended Prerequisites:**

Level 1–2 Music Course(s)

Level 1–2 Media Arts Course(s)

Introduction to Arts, Media, and Entertainment Course

**Occupational Alignment: O-Net-SOC Codes**

11-1021.00 General and Operations Managers

11-2011.00 Advertising and Promotions Managers

13-1011.00 Agents and Business Managers of Artists, Performers and Athletes

13-1082.00 Project Management Specialists

25-1121.00 Art, Drama, and Music Teachers

27-2012.00 Producers and Directors

27-2012.04 Talent Directors

27-2022.00 Coaches and Scouts

27-2041.00 Music Directors and Composers

27-2042.00 Musicians and Singers

27-2091.00 Disc Jockeys, Except Radio

27-3043.05 Poets, Lyricists and Creative Writers

27-4011.00 Audio and Video Technicians

27-4012.00 Broadcast Technicians

27-4014.00 Sound Engineering Technicians

**Aligned Course Titles**

Commercial Music

Music Composition

Music Performance

Music Production

Music Technology

Pop Music

Professional Music

Songwriting

Vocal Music

#### 17.0 Music and Recording Arts: Skill Building

MRA.17.1 Apply critical listening to identify and describe various music elements and styles including acoustic and electronic instrumentation.

MRA.17.2 Demonstrate understanding of acoustics through playing and recording acoustic instruments.

MRA.17.3 Identify song form and musical sections in contemporary/popular music across genres.[[18]](#footnote-18)

MRA.17.4 Use critical listening to identify and describe key signatures.

MRA.17.5 Apply basic harmony and piano voicings for major, minor, and diminished chords and chord progressions to projects.

MRA.17.6 Describe how the emotional aspects of music such as tempo, dynamics, timbre, and feel can invoke a particular response from the listener.

MRA.17.7 Demonstrate understanding of the analog and digital recording processes, including strategies for managing latency and signal flow.

MRA.17.8 Explore techniques for mixing[[19]](#footnote-19) instruments, vocals, and other sounds using a Digital Audio Workstation (DAW).

MRA.17.9 Export final master in accordance with platform or distribution specifications for the optimal listening experience.

#### 18.0 Music and Recording Arts: Process and Practice

MRA.18.1 Understand and apply foundational Musical Instrument Digital Interface (MIDI) and Digital Audio Workstation (DAW) principles to create music.

MRA.18.2 Experiment with different sounds, arrangements, samples, and pieces of music, using instruments, vocal techniques and/or music technology to test and evaluate creative ideas.

MRA.18.3 Demonstrate understanding of sound synthesis and create original work using hardware and/or software synthesizers.

MRA.18.4 Develop musical ideas based on themes and other sources of inspiration.

MRA.18.5 Understand techniques for writing lyrics and melodies.

MRA.18.6 Create beats, write loops, and produce original work using industry standard equipment and software.

MRA.18.7 Create desired music and sound effects to invoke a particular mood and impact an audience experience.

MRA.18.8 Create original music for a commercial medium, such as advertising, video games, film soundtracks, etc.

MRA.18.9 Create, record, edit, master, and publish music in distinct styles.

#### 19.0 Music and Recording Arts: Career Exploration

MRA.19.1 Explore a range of careers for studio and live audio professionals (i.e., mixing, mastering, and engineering.)

MRA.19.2 Explore career pathway options for artists, arrangers, songwriters, composers, orchestrators, musicians, and producers across industries (i.e., film and television, games, and live events.)

MRA.19.3Explore career pathways in music education.

MRA.19.4 Examine the role of Performing Rights Organizations and synchronization licensing in the music industry.

MRA.19.5 Examine the importance and variety of contracts available to musicians and differentiate between royalty splits, mechanical royalties and contract agreements for songwriting, composition, recording, and publishing.

MRA.19.6 Create an Electronic Press Kit (EPK) that demonstrates creative and technical abilities.

#### 20.0 Music and Recording Arts: Performance

MRA.20.1 Practice professional etiquette in various environments including live performance venues and recording studios.

MRA.20.2 Identify specific project needs for a live performance or studio session, including scheduling, budgeting, and staff; coordinate logistics to ensure objectives are met.

MRA.20.3 Create or analyze a song and/or setlist and determine the flow and length of a show or studio session.

MRA.20.4 Rehearse, memorize, refine, and present performance material in studio and live environments.

MRA.20.5 Apply different techniques for instrumental and vocal performances, including microphone selection and placement on sound sources, in live and studio environments.

MRA.20.6 Set up, test, and regulate input levels to ensure sound quality during live performances and/or recording sessions.

MRA.20.7 Demonstrate an understanding of monitor and main/front of house mixes in studio and live environments.

MRA.20.8 Coordinate the load in, set up, and load out of audio equipment and instruments.

#### Guidance for High Quality Pathway Sequencing Table

##### Music and Recording Arts Focus Areas Concentrator Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.4**7.0 Leadership and Community Engagement**7.1-7.4**8.0 Ethics and Social Responsibility**8.1-8.4**12.0 Audience and Behavior**12.1-12.3**13.0 Business and Marketing**13.1-13.3**14.0 Legal Responsibility**14.1-14.3**19.0 Career Exploration**MRA.19.1-MRA.19.3 | **2.0 Communication**2.1-2.6**4.0 Technology**4.1-4.4**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.5**9.0 Collaboration and Teamwork**9.1-9.3**11.0 Research and Media Literacy**11.1-11.4**17.0 Skill Building**MRA.17.1-MRA.17.6 | **10.0 Creative Process**10.1-10.7**18.0 Process and Practice**MRA.18.1-MRA.18.4 | **16.0 Production and Project Management**16.1-16.7**20.0 Performance**MRA.20.1-MRA.20.3 |

#### Guidance for High Quality Pathway Sequencing Table

##### Music and Recording Arts Focus Areas Advanced and Capstone Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics****1.1-1.4****3.0 Career Planning and Management**3.1-3.9**7.0 Leadership and Community Engagement**7.1-7.5**8.0 Ethics and Social Responsibility**8.1-8.6**12.0 Audience and Behavior**12.1-12.6**13.0 Business and Marketing**13.1-13.7**14.0 Legal Responsibility**14.1-14.8**19.0 Career Exploration**MRA.19.1-MRA.19.6 | **2.0 Communication****2.1-2.7****4.0 Technology**4.1-4.8**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.7**9.0 Collaboration and Teamwork**9.1-9.5**11.0 Research and Media Literacy**11.1-11.4**17.0 Skill Building**MRA.17.1-MRA.17.9 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.2**18.0 Process and Practice**MRA.18.1-MRA.18.9 | **16.0 Production and Project Management**16.1-16.7**20.0 Performance**MRA.20.1-MRA.20.8 |

### Design

**Focus Area Description:**

Students will prepare for careers in design industries. Students will develop skills in design processes, user experience and interface design, graphic design, and visual storytelling. Students will engage in iterative processes, and work collaboratively to design campaigns, products, services, artwork, environments, and experiences for a variety of audiences and clients.

**Recommended Prerequisites:**

Level 1–2 Media Arts Course(s)

Level 1–2 Visual Arts Course(s)

Introduction to Arts, Media, and Entertainment Course

**Occupational Alignment: O-Net-SOC Codes**

11-2011.00 Advertising and Promotions Managers

11-9151.00 Social/Community Service Managers

15-1255.00Web and Digital Interface Designers

15-1255.01 Video Game Designers

27-1011.00 Art Directors

27-1013.00 Fine Artists, Including Painters, Sculptors, and Illustrators

27-1014.00 Special Effects Artists and Animators

27-1021.00 Commercial and Industrial Designers

27-1022.00 Fashion Designers

27-1024.00 Graphic Designers

27-1025.00 Interior Designers

27-1027.00 Set and Exhibit Designers

27-2012.00 Producers and Directors

27-2012.03 Media Programming Directors

27-2012.05 Media Technical Directors/Managers

27-4021.00 Photographers

**Aligned Course Titles**

Design

Media Arts

Design Strategy

Graphic Design

Motion Graphics

Publication Design

User Experience and User Interface Design

Visual and Commercial Art

#### 17.0 Design: Skill Building

D.17.1 Apply principles of composition to original work, including scale, visual hierarchy, balance, and negative space.

D.17.2 Incorporate color theory, color modes, contrast, opacity, transparency, shading, and layering to create depth and movement within designs.

D.17.3 Use narrative, decorative, informative, and/or conceptual illustrations to articulate a creative idea or vision.

D.17.4 Apply a knowledge of typography and letterforms to set visual tone, deliver clear messages, and organize information.

D.17.5 Use layout and vector-based software to create print applications including: logos, posters, packaging, brochures, or signs.

D.17.6 Use User Experience (UX) and User Interface (UI) principles to design experiences for websites, applications, social networks, and digital services.

D.17.7 Apply principles of interaction design, to prioritize UX and UI in digital products and services.

D.17.8 Use accessible design practices, considering the needs of people with different abilities.

D.17.9 Create and integrate effects, motion graphics, and/or animation into final content.

#### 18.0 Design: Process and Practice

D.18.1 Explore different approaches to solving design problems and evaluate what makes each approach effective.

D.18.2 Read and interpret a project brief and generate multiple relevant concepts.

D.18.3 Help clients define clear and actionable design objectives that satisfy their goals and allow creative exploration.

D.18.4 Write an effective proposal for a client, including pricing, relevant case studies and work samples.

D.18.5 Contribute to a comprehensive design project in a professional environment.

D.18.6 Track tasks and deliverables using project management software.

D.18.7 Monitor project milestones and deliverables and create project status presentations.

D.18.8 Collaborate with a cross-functional design team to finalize a project.

#### 19.0 Design: Career Exploration

D.19.1 Explore the range of design careers across sectors.

D.19.2 Explore career pathways in packaging, publication, and graphic design.

D.19.3 Explore career pathways in interactive design including UX and UI, web design, product design, system, and information design.

D.19.4 Explore career pathways in branding design, advertising, and digital marketing.

#### 20.0 Design: Impact

D.20.1 Understand the environmental impact of design and how to create with sustainability in mind.

D.20.2 Employ inclusive, equitable, and accessible design practices.

D.20.3 Use design and creative problem solving for the greater good, solving problems or communicating issues within local communities.

D.20.4 Design a solution for a community need or problem.

#### Guidance for High Quality Pathway Sequencing Table

##### Design Focus Areas Concentrator Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.4**7.0 Leadership and Community Engagement**7.1-7.4**8.0 Ethics and Social Responsibility**8.1-8.4**12.0 Audience and Behavior**12.1-12.3**13.0 Business and Marketing**13.1-13.3**14.0 Legal Responsibility**14.1-14.3**19.0 Career Exploration**D.19.1-D.19.4 | **2.0 Communication**2.1-2.6**4.0 Technology**4.1-4.4**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.5**9.0 Collaboration and Teamwork**9.1-9.3**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.6**17.0 Skill Building**D.17.1-D.17.5 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**D.18.1-D.18.2 |

#### Guidance for High Quality Pathway Sequencing Table

##### Design Focus Areas Advanced and Capstone Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **3.0 Career Planning and Management**3.1-3.9**7.0 Leadership and Community Engagement**7.1-7.5**8.0 Ethics and Social Responsibility**8.1-8.6**12.0 Audience and Behavior**12.1-12.6**13.0 Business and Marketing**13.1-13.7**14.0 Legal Responsibility**14.1-14.8**20.0 Impact**D.20.1-D.20.4 | **1.0 Academics**1.1-1.4**2.0 Communication**2.1-2.7**4.0 Technology**4.4-4.8**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.6-6.7**9.0 Collaboration and Teamwork**9.1-9.5**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.8**17.0 Skill Building**D.17.1-D.17.9 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**D.18.1-D.18.8 |

### Studio Arts

**Focus Area Description:**

Students will prepare for careers in the arts and culture sectors. Students will explore careers in fine art, public art, sculpture, illustration, and/or photography, including gallery operations, curation, museum administration, and arts education. Students will explore various digital and physical mediums, create, and exhibit original works, curate, and install public art exhibitions, price and market original work, and create artwork for different audiences and purposes.

**Recommended Prerequisites:**

Level 1–2 Visual Arts Course(s)

Level 1–2 Media Arts Course(s)

Introduction to Arts, Media, and Entertainment Course

**Occupational Alignment: O-Net-SOC Codes**

11-2011.00 Advertising and Promotions Managers

11-9151.00 Social/Community Service Managers

27-1011.00 Art Directors

27-1013.00 Fine Artists, Including Painters, Sculptors, and Illustrators

27-1014.00 Special Effects Artists and Animators

27-1022.00 Fashion Designers

27-1027.00 Set and Exhibit Designers

25-1121.00 Art, Drama, and Music Teachers

27-2012.03 Media Programming Directors

25-4011.00 Archivists

25-4012.00 Curators

25-4013.00 Museum Technicians and Conservators

27-4021.00 Photographers

51-9195.05 Potters, Manufacturing

**Aligned Course Titles**

Ceramics

Illustration

Painting

Professional Photography

Studio Art and Curation

Sculpture

Visual and Commercial Art

#### 17.0 Studio Arts: Skill Building

SA.17.1 Apply principles of composition to original work, including scale, form, visual hierarchy, balance, and negative space.

SA.17.2 Incorporate color theory, shading, line, and contrast to create depth and movement within images.

SA.17.3 Use narrative, decorative, informative and/or conceptual illustrations to articulate a creative idea or vision.

SA.17.4 Apply a knowledge of anatomy, body mechanics, and facial expressions, to images of human, animal, and fictional characters.

SA.17.5 Use different techniques, materials, textures, and artistic mediums to produce desired effects in original work.

SA.17.6 Apply a knowledge of perspective and dimension to environments, scenic design, photography, and other artistic products.

SA.17.7 Combine and/or manipulate a range of physical, digital, and virtual mediums (i.e., painting, color, opacity, transparency, and layering.)

SA.17.8 Transfer, create, render, and optimize images using traditional and/or digital tools.

SA.17.9 Apply appropriate techniques in handling tools and materials used to design, plan, create, and install 2D or 3D artwork.

#### 18.0 Studio Arts: Process and Practice

SA.18.1 Identify appropriate specific exhibition needs, including venue type, permits, scheduling, budgeting, and staffing.

SA.18.2 Determine the value of artwork and price appropriately for commercial purposes, display, and sale.

SA.18.3 Design and execute a digital marketing campaign for a product, service, public event, or gallery opening.

SA.18.4Work with artists, artistic directors, curators, and technical staff to realize an artistic vision in a gallery, event, or public space.

SA.18.5 Create, arrange, caption, label, and install artistic work for a client or public audience.

SA.18.6 Create artwork aligned to client specifications, commercial purposes, and specific project guidelines.

SA.18.7 Coordinate the strike of an installation and properly disassemble, store and document artistic works.

SA.18.8 Create and submit artwork to public shows or galleries according to a specific theme, topic, style, and/or medium.

SA.18.9 Create, refine, showcase, and value an original collection of artworks, demonstrating technical skill in a specific medium and style.

#### 19.0 Studio Arts: Career Exploration

SA.19.1 Explore the range of careers for visual artists across industries.

SA.19.2 Explore career pathways for studio artists (i.e., painters, drawing artists, muralists, sculptors, photographers, ceramic artists, printmakers, scenic painters, illustrators, and digital image makers.)

SA.19.3 Explore career pathways for museum and gallery professionals including curators, archivists, collections management and restoration professionals, and museum educators.

SA.19.4 Explore career pathways for photographers and visual artists in commercial settings and marketing.

#### 20.0 Studio Arts: Impact

SA.20.1 Explore advanced technology (i.e., coding, computation, and data) as an artistic medium for art production, augmentation, and exhibition.

SA.20.2 Use creative problem solving for the greater good, solving problems and/or communicating issues within local communities through artistic works.

#### Guidance for High Quality Pathway Sequencing Table

##### Studio Arts Focus Areas Concentrator Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.4**7.0 Leadership and Community Engagement**7.1-7.4**8.0 Ethics and Social Responsibility**8.1-8.4**12.0 Audience and Behavior**12.1-12.3**13.0 Business and Marketing**13.1-13.3**14.0 Legal Responsibility**14.1-14.3**19.0 Career Exploration**SA.19.1-SA.19.4 | **2.0 Communication**2.1-2.6**4.0 Technology**4.1-4.4**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.5**9.0 Collaboration and Teamwork**9.1-9.3**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**17.0 Skill Building**SA.17.1-SA.17.5 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**SA.18.1-SA.18.2 |

#### Guidance for High Quality Pathway Sequencing Table

##### Studio Arts Focus Areas Advanced and Capstone Course(s)

| **Connecting** | **Applying** | **Creating** | **Producing** |
| --- | --- | --- | --- |
| **1.0 Academics**1.1-1.4**3.0 Career Planning and Management**3.1-3.9**7.0 Leadership and Community Engagement**7.1-7.5**8.0 Ethics and Social Responsibility**8.5-8.6**12.0 Audience and Behavior**12.1-12.6**13.0 Business and Marketing**13.1-13.7**14.0 Legal Responsibility**14.1-14.8**20.0 Impact**SA.20.1-SA.20.2 | **2.0 Communication**2.1-2.7**4.0 Technology**4.1-4.8**5.0 Critical Thinking and Problem Solving**5.1-5.5**6.0 Health and Safety**6.1-6.7**9.0 Collaboration and Teamwork**9.1-9.5**11.0 Research and Media Literacy**11.1-11.4 | **10.0 Creative Process**10.1-10.7**15.0 Media Content Creation**15.1-15.2**17.0 Skill Building**SA.17.1-SA.17.9 | **16.0 Production and Project Management**16.1-16.7**18.0 Process and Practice**SA.18.1-SA.18.9 |

## Guidance for Specialized Registered Youth Apprenticeship Training

The Arts, Media, and Entertainment (AME) Focus Areas help inform curriculum and course development. As innovative youth registered apprenticeship programs (RYAPs) emerge, AME is expanding to offer more specialized training guidance to LEAs.

The goal is tosupport schools in aligning advanced course offerings to skills, competencies, and knowledge required for on-the-job training and entry level work in the creative industry. This document will be updated as more RAPS and union training programs are developed.

**Registered Pre-Apprenticeships (Pre-RAP) and CTE:** A registered pre-apprenticeship teaches the prerequisite skills required for a registered apprenticeship. A registered pre-apprenticeship program must be approved by the California Division of Apprenticeship Standards and the registered apprenticeship program (RAP) sponsor. Essential components of registered pre-apprenticeship include coursework directly related to an occupation, relevant job-learning activities, and a certificate of completion or certification.

Registered pre-apprenticeships provide students with entry-level skills necessary to enter a registered apprenticeship program. A local educational agency (LEA) must work with a RAP sponsor to become a recognized training provider for registered pre-apprenticeship programs. Once approved by a RAP sponsor, the LEA must implement employer-designated competencies as part of the curriculum. Registered pre-apprenticeship programs do not require students to be paid at set wage and can be classroom-based with work-based learning as an instructional strategy.

### Registered Youth Apprenticeship Program (RYAP) and CTE

Registered Apprenticeships require 144 hours of classroom-based related and supplemental instruction (RSI), in addition to paid on-the-job training and certifications. RAP programs can be competency-based, hybrid, or time-based. Registered apprentices must be employed in an approved program for a minimum of one year and adhere to the work plan outlined in the Apprenticeship Standards.

A Registered Youth Apprenticeship is a RAP serving individuals sixteen to twenty-four (16–24). RYAP programs may offer flexible implementation models and begin during high school. A RYAP must include paid, on-the-job training (OJT), related and supplemental instruction (RSI), and an industry-recognized credential or certificate of completion. CTE Programs can offer RSI, so the students are ready for OJT. Paid OJT can occur during high school if an employer deems it appropriate.

Per California Labor Code 3120(a), the California Division of Apprenticeship Standards will create a framework for youth apprenticeship, increasing the number of apprenticeship pathways for youth, and fostering coordination and alignment across career-connected learning programs.

### RAP Training Provider

A RAP Training Provider offers related and supplemental instruction (RSI) in alignment with the training plan outlined in the Apprenticeship Standards. Local Education Agencies can work with RAP sponsors to become training providers for registered occupations[[20]](#footnote-20).

### Internships[[21]](#footnote-21)

Schools can develop and offer internship programs in alignment with occupation-specific learning objectives. An internship is a work-based learning activity which allows students to apply classroom learning in a work-place setting. Internships can be paid or unpaid, are not registered with government agencies, and do not follow a standardized implementation model like apprenticeships.

### Certification Courses

Schools can work with employer partners to offer certification courses. While industry certifications are not unanimously recognized across AME, industry advisory boards and employers at the local level can formally recognize specific certifications. Portfolio and software certification courses can be offered to ensure students have adequate support in meeting employment criteria.

## Registered Pre-Apprenticeship and Apprenticeship Program Alignment

*Guidance for High Quality Pathway Sequencing* *Tables* can be used to ensure CTE programs align with Pre-RAP. Pathways can submit course outlines and required documentation to apply as registered pre-apprenticeship programs with registered apprenticeship program (RAP) sponsors and the Division of Apprenticeship Standards (DAS), Pre-Apprenticeship Office.[[22]](#footnote-22) Programs applying for registered pre-apprenticeship need to include a minimum of three pathway courses to ensure students are prepared for RAP upon graduation.

Additionally, AME CTE programs can offer advanced/specialized courses to align with the related and supplemental instruction (RSI) required in RYAP. Pre-RAPs are eligible to apply as RSI training providers by offering an additional specialized pathway course, aligned to a RAP occupation.[[23]](#footnote-23) An RSI course can be added as a fourth course in a RYAP-aligned pathway, and students who complete this course can receive credit for prior learning upon acceptance in RAP programs.

**Note:** RAP occupations listed will expand as new programs are registered. See required prerequisites for pathway alignment.

### RAP.1.0 Storyboard and Concept Art

RAP.1.1 Create original character model sheets, with dynamic poses, expressions, costuming, and backstory.

RAP.1.2 Design concept boards for background/environment, props, and vehicles.

RAP.1.3 Complete multiple revisions of a storyboard based on directives and artistic vision.

RAP.1.4 Develop a concept from storyboard to animatic.

RAP.1.5 Apply background painting/matte painting techniques to a scene or sequence.

RAP.1.6 Refine digital drawing and illustration techniques using industry-standard technology.

RAP.1.7.MP Design and draw original characters, props, backgrounds, costumes, and other assets according to a creative vision.

RAP.1.8.MP Develop and present a comprehensive pitch packet for an original animated short, feature, or series.

### RAP.2.0 Visual Effects (VFX)

RAP.2.1 Create, model, and rig sophisticated digital assets (objects, props, vehicles, characters, etc.) that will be used in a scene or sequence.

RAP.2.2 Create photorealistic digital effects such as smoke, water, fire, destruction, and/or fur/hair for a scene.

RAP.2.3 Apply principles of animation to text, characters, and/or props using original animation or match moving.

RAP.2.4 Apply advanced techniques of color/lighting and texture to digital assets or effects in a scene.

RAP.2.5 Apply rotoscoping, digital paint, and compositing to a scene using multiple layers to create a final shot.

### RAP.3.0 Animator

RAP.3.1 Create, model, and rig sophisticated digital assets (objects, props, vehicles, characters, etc.) that will be used in a scene or sequence.

RAP.3.2 Create walk cycles or other movements for 2D or digital characters.

RAP.3.3 Create photo realistic or stylized digital or 2D animated effects such as smoke, water, fire, destruction, and/or fur/hair for a scene.

RAP.3.4 Demonstrate proficiency in ink and paint for 2D animation.

RAP.3.5 Create an original animated sequence or short that includes unique visual assets, sound design, backgrounds, and effects.

### RAP.4.0 Game Design, UX, and Tools Development

RAP.4.1 Understand Artist Workflow, Data Management, Version Control, Game Development Tools, Software Design, UX, and Project Management.

RAP.4.2 Develop Proficiency in Python Programming for basic script automation.

RAP.4.3 Gain a foundational understanding of Code Collaboration (GitHub) by working on shared coding projects**.**

RAP.4.4 Create game design documents to design, develop, and produce a game from concept to execution.

RAP.4.5 Differentiate game genres and types and identify the fundamentals of game play: player goals, player actions, systems, rewards, and challenges.

RAP.4.6 Create a concept for a level design incorporating player capabilities, game mechanics, obstacles, and discoverable elements.

RAP.4.7 Within a level design, incorporate story elements and immersive methods to tie gameplay and storytelling together.

RAP.4.8 Apply fundamentals of game animation, with a solid understanding of weight, timing, and readability.

### RAP.5.0 Technical Artist

RAP.5.1 Understand Artist Workflow, Data Management, Version Control, Game Development Tools, Software Design, UX, and Project Management.

RAP 5.2 Break down complex artistic processes into clear system components and identify opportunities to improve or streamline the components.

RAP.5.3 Experiment with Software Design, Tools Development and UX to build streamlined artist tools.

RAP 5.4 Build fluency in creating digital assets in common digital content creation software (Maya, Blender, Houdini, Substance Painter, Substance Designer, Photoshop.)

RAP.5.5 Develop familiarity with Visual Scripting using engine node graphs (Blueprint.)

RAP 5.6 Develop fluency with common commercial game engines by authoring and optimizing game content (Unreal Engine 5, Unity, Roblox Studio.)

RAP.5.7 Research and understand the tools for performance profiling and optimization of engine assets.

RAP.5.8 Understand data management, storage, data transformation, and validation.

RAP.5.9 Gain experience with batch processing and process automation (move to AVG.)

### RAP.6.0 Video Editor

RAP.6.1 Demonstrate user skills, workflows, and concepts of non-linear editing on industry standard software.

RAP.6.2 Review footage with the editorial and creative team to determine editorial needs.

RAP.6.3 Select scenes to assemble into a rough cut according to the creative vision; insert placeholders for graphics, sound elements, music, and/or visual effects.

RAP.6.4 Script or string out selected scenes by take, scene numbers, and/or time codes on materials and mark frames where a particular shot or piece of sound is to begin or end.

RAP.6.5 Trim segments to specified lengths and assemble footage together from multiple cameras and angles with smooth transitions (i.e., cut, dissolve, and wipe) using industry-standard software.

RAP.16.6 Identify and resolve problems of exposure control, subject and camera movement, changes in subject distance, and related variables.

RAP.16.7 Generate and/or integrate effects, motion graphics, captions, and/or animation into editorial workflow.

RAP.6.8 Review edited content to determine if corrections are necessary.

RAP.6.9 Complete the post-production finishing process (i.e., color grading, sound design, visual effects, rotoscoping and compositing, and graphic design) to finalize a scene or sequence.

### RAP.7.0 Multimedia Producer

RAP.7.1 Demonstrate a working understanding of all phases of a multimedia project workflow.

RAP.7.2 Demonstrate an understanding of production planning (e.g., read production log and call sheets for current project) and managing multiple staff on project.

RAP.7.3 Assist producer with editing scheduling and staffing, map out story arcs, special effects, and plans for archival footage and workflow.

RAP.7.4 Demonstrate an ability to develop character-driven story arcs from scripts, montage sequences, and a variety of scene rhythms and styles.

RAP.7.5 Demonstrate a basic fluency with animation production processes and video graphics.

RAP.7.6 Demonstrate an ability to coordinate technical post-production processes and manage multiple creatives, clients, and stakeholders.

RAP.7.7 Demonstrate an ability to design production tool kits for training and professional development.

### RAP.8.0. Concert Lighting

RAP.8.1 Demonstrate the knowledge of industry-standard lighting and equipment terminology.

RAP.8.2 Demonstrate a proficiency in lighting control protocols.

RAP.8.3 Understand the mechanics and types of lighting fixtures and operate in different venue types.

RAP.8.4 Understand music terminology and music structure as it applies to lighting.

RAP.8.5 Identify types of lighting fixtures and their uses.

RAP.8.6 Demonstrate an understanding of the image chain; the path that light travels from the source to the subject, to the eye in both live and video workflows.

### RAP.9.0 Scenic and Staging

RAP.9.1 Use various staging components and tools to build stages and risers for a live event.

RAP.9.2 Demonstrate an understanding of safety and potential hazards when building staging and scenic elements.

RAP.9.3 Read technical drawings and paperwork and apply that knowledge to building staging and scenic elements.

RAP.9.4 Visualize and model stage layouts in a 3D environment using computer-aided design (CAD) software, including sets and displays.

RAP.9.5 Perform repairs in the field and in the shop using staging and scenic tools.

RAP.9.6 Coordinate with production management and stage management to successfully load in, set up, and load out a stage and scenic elements.

RAP.9.7. Understand music terminology and music structure to be able to properly execute cuing.

### RAP.10.0 Live Audio

RAP.10.1. Demonstrate an understanding of audio terminology and concepts including sound waves, latency, and data signal flow.

RAP.10.2 Differentiate between balanced and unbalanced audio loads.

RAP.10.3 Understand wireless audio systems.

RAP.10.4 Understand audio system design and development.

RAP.10.5 Understand mixing console workflow and digital mixing console operations.

RAP.10.6 Identify speaker types and uses.

RAP.10.7 Demonstrate the ability to maintain gear and troubleshoot.

### RAP.11.0 Automation

RAP.11.1 Demonstrate the knowledge and understanding of automation terminology.

RAP.11.2 Demonstrate an understanding of potential hazards and the safe use of automation equipment.

RAP.113 Demonstrate an understanding of emergency stop operations.

RAP.11.4 Apply a knowledge of automation specific communications in work environments.

RAP.11.5 Differentiate between the types of automation systems used for live events.

RAP.11.6 Apply a knowledge of automation system design and development to safe installation and operation of equipment.

RAP.11.7 Understand the mechanics of automation and how to operate in different venue types.

### RAP.12.0 Special Effects

RAP.12.1 Demonstrate a knowledge of special effects terminology and types used in live event production.

RAP.12.2 Demonstrate an understanding of potential hazards and the safe use of special effects.

RAP.12.3 Demonstrate an understanding of Special Effects Safety Standards & Regulations.

RAP.12.4 Demonstrate an understanding of special effects workflows, system design, and development.

RAP.12.5 Apply a knowledge of consoles and firing systems to safe operation.

### RAP.13.0 Camera Operator

RAP.13.1 Understand video terminology.

RAP.13.2 Capture high-quality content using single camera, multi-camera, and drone coverage for projection, streaming, and/or documenting live events.

RAP.13.3 Understand video signal flow, outputs, inputs, and devices used to connect and operate video systems.

RAP.13.4 Understand video system design and development.

RAP.13.5 Identify various types of video equipment and their uses.

RAP.13.6 Identify important moments in a live event to be able to properly direct cameras and the audience's viewpoint.

### RAP.14.0. Music Publishing

RAP.14.1 Maintain and update data in an internal database.

RAP.14.2 Assist in resolving claim and asset disputes.

RAP.14.3 Understand and engage in the process of registering works with a Performing Rights Organization and other royalty entities.

RAP.14.4 Take inquiries from clients regarding music publishing-related issues.

RAP.14.5 Research catalogs, song histories, credits, and recording information.

### RAP.15.0 Recording and Audio Engineer

RAP.15.1 Confer with producers, performers, and others to determine and achieve the desired sound.

RAP.15.2 Apply an understanding of technical terms for music technology and MIDI data input and editing (i.e., resampling, slicing, quantization, and extraction.)

RAP.15.3 Set up, test, and adjust recording equipment for recording sessions and live performances.

RAP.15.4 Apply the fundamentals of engineering to recording individual tracks and instruments with the highest quality and fidelity while maintaining the creative function of that element in the context of the project.

RAP.15.5 Apply the fundamentals of post-production (mixing and mastering) to combine individual tracks into a cohesive final audio file (mono, stereo or multi-channel format).

RAP.15.6 Synchronize and equalize pre-recorded dialogue, music, and sound effects for film or television productions.

RAP.15.7 Identify equipment problems, understand troubleshooting workflow, and make emergency repairs to equipment when necessary and possible.

### RAP.16.0 Recording Studio Management

RAP.16.1 Assist with the maintenance of the facility and studio space for daily use.

RAP.16.2 Manage inventory, equipment maintenance, and upkeep.

RAP.16.3 Support with production setup and breakdown for recording sessions.

RAP.16.4 Facilitate and coordinate with vendors on equipment and supplies for the facility and studios.

RAP.16.5 Coordinate with clients and technicians and demonstrate professional interpersonal skills.

RAP.16.6 Complete administrative duties (i.e., work orders, purchase orders, booking, spreadsheets, and generating invoices.)

### RAP.17.0. Digital Marketing and Branding

RAP.17.1 Develop and/or maintain a brand to leverage for marketing and sponsorship opportunities.

RAP.17.2 Design a cross-platform marketing campaign for the purpose of promoting an event, business, or organization.

RAP.17.3 Optimize digital content, such as text, graphics, or video assets, for search engine optimization (SEO) or for display and usability on internet-connected devices.

RAP.17.4 Participate in the development or implementation of digital marketing strategy.

RAP.17.5. Execute and manage marketing campaigns across digital platforms.

RAP.17.6 Confer with clients and development teams to prioritize needs, resolve conflicts, develop content criteria, and/or choose solutions.

### RAP.18.0 Project Management

RAP.18.1 Develop a creative brief for stakeholders.

RAP.18.2 Make a budget for a creative project that includes staffing.

RAP.18.3. Create and maintain a project schedule based on a budget.

RAP.18.4 Assign duties or responsibilities to project personnel and use project management software and collaboration tools to track deliverables and maintain timelines.

RAP.18.5 Prepare presentations, schedules, and facilitate project meetings.

RAP.18.6. Demonstrate the ability to de-escalate conflict, manage a team, and ensure deliverable deadlines are met.

RAP.18.7 Submit project deliverables to clients and make revisions according to specifications.

## Occupations for Industry Recognized Advanced Training Programs

CTE programs can offer advanced courses or internship programs to align with industry-recognized (IR) training. The following specializations align with union pathways or occupations pending RAP registration. They can be offered as advanced courses or internship courses for pathway completers.

**Note:** As new occupations are registered, the following advanced courses may become eligible for program alignment with RAP.

### IR.1.0 Set Lighting (Film and Television)

IR.1.1 Differentiate between the different types of lights (Tungsten, HMI, and LED), stands/rigging equipment, and cables used to light sets; properly handle electrified equipment.

IR.1.2 Study electrical safety, and how to calculate how much power is needed, as well as the maximum amount of power available.

IR.1.3 Anticipate your lighting needs by reading the script, scouting the location, and working with the Director of Photography.

IR.1.4 Understand and demonstrate different types of lighting setups, and the importance of the key light, fill light, and edge light.

IR.1.5 Apply an understanding of color temperature, color theory, and how to alter the quality of light with the use of diffusion and gels.

IR.1.6 Take readings with light meters and understand various ways to adjust the brightness of the light.

IR.1.7 Differentiate between how to light for single camera and lighting for a multi camera shoot, and how to maintain a lighting look.

IR.1.8 Identify and report equipment problems, understand troubleshooting workflow, and make emergency repairs to equipment when necessary and possible.

### IR.2.0 Grip

IR.2.1 Understand the purpose and safe operation of automated equipment including lifts, motorized hoists, and other elevator platform equipment.

IR.2.2 Differentiate between knot types and use appropriate knots to secure/suspend items.

IR.2.3 Safely transport, move, and secure set walls.

IR.2.4 Control artificial and/or natural light and establish contrast to achieve a desired ambience and artistic look by using century stands (c-stands), flags, diffusion frames, and scrims.

IR.2.5. Identify and properly operate various kinds of dollies and crane arms including rigging and leveling track.

IR.2.6 Apply proper technique for various types of rigging including scaffolding, truss building, chain motors, car mounts, tenting, and boom lift rigs.

### IR.3.0 On Set Visual Effects

IR.3.1 Work with on-set VFX coordinators to plan and integrate the director’s vision and VFX needs into a physical production pipeline.

IR.3.2 Understand the workflow for the VFX pipeline (creative and technical) from prep to delivery.

IR.3.3 Work with various on-set VFX technologies (i.e., green screen, motion capture, motion control, and LED soundstages.)

IR.3.4 Learn about the basics of special effects (SFX) and how VFX and SFX work in tandem and integrate.

IR.3.5 Understand digital scanning technology (i.e., Photogrammetry and Light Detection and Ranging (LIDAR.)

IR.3.6 Take on set photographs including textures and other reference materials for the purpose of matching VFX with physical environments.

### IR.4.0. Graphic Design

IR.4.1. Confer with clients, management, and development teams to prioritize project goals, develop criteria for success, and define process, scope, and deliverables.

IR.5.2 Conduct research to understand user needs, competitive products, and services, and discover potential pathways for design exploration.

IR.4.2 Determine size, specifications, and communication requirements for each item outlined in the project scope.

IR.4.3 Determine a creative approach to the style and arrangement of imagery, illustrations, graphic elements, and copy for each item in the project scope.

IR.4.4 Develop a creative presentation showing unique design concepts for each item in the project scope.

IR.4.5 Review design concepts and refine based on client feedback.

IR.4.6 Prepare final artwork files for hand off to printers or developers.

IR.4.7 Create a style guide detailing usage of branding, color, typography, and layout for a business organization.

### IR.5.0 User Experience and User Interface Design (UX and UI)

IR.5.1 Confer with clients, management, and development teams to prioritize project goals, develop criteria for success and define process, scope, and deliverables.

IR.5.2 Conduct user research to determine design requirements, analyze user feedback, and improve design quality.

IR.5.3 Create website and/or application maps, user flows, wireframes, information architecture, visual designs to document solutions.

IR.5.4 Design website and app concepts using sample screens, click-throughs, and prototypes, that demonstrate the user experience and highlight features and functionality.

IR.5.5 Define criteria for client review and user evaluation and review designs with clients and users to gather feedback and select concepts for refinement.

IR.5.6 Refine user experience and user interface designs, incorporating client feedback, and user research insights.

IR.5.7 Prepare final design files, assets, artwork, and specifications for delivery to developers.

IR.5.8 Create a design system, using styles, fonts, graphic elements, and interactive components from a website or app design to allow other designers to extend and update the design.

IR.5.9 Execute designs that meet project goals, user needs, content specifications, and technical requirements.

#### IR.6.0 Arts Education

IR.6.1 Create and teach a lesson, tutorial, and/or workshop for a community or public audience.

IR.6.2 Understand how to adapt and/or modify a lesson or workshop for different levels of difficulty, age groups, and/or abilities.

IR.6.3 Assess students' abilities to determine where improvement or change is needed; Advise students in techniques that help improve performance.

IR.6.4 Apply developmentally appropriate classroom management techniques according to age and ability.

IR.6.5 Understand and apply teaching methodologies and pedagogy specific to arts disciplines.

### IR.7.0 Arts Business Management

IR.7.1 Research grants, write a narrative, and create a budget for an artistic proposal.

IR.7.2 Understand the steps and documents required to start a non-profit or for-profit company.

IR.7.3 Develop and maintain a budget and financial records.

IR.7.4 Demonstrate understanding of client and audience relations including marketing strategies and advertising campaigns.

IR.7.5 Demonstrate understanding of how to price and promote an exhibit, show, workshop, or other type of work-for-hire.

IR.7.6 Demonstrate an understanding of daily operations and site-based practices for theaters, studios, and other business operations.

IR.7.7 Make a budget for a creative project that includes staffing.

IR.7.8 Create and maintain a project schedule based on a budget, prepare presentations, schedule, and facilitate project meetings.

IR.7.9 Assign duties or responsibilities to project personnel and use project management software and collaboration tools to track deliverables and maintain timelines.

### IR.8.0 Composer, Songwriter, Producer

IR.8.1 Compose/write music in distinct styles using analog and/or digital formats and register original works.

IR.8.2 Create and master original music for commercial mediums, including but not limited to advertising, video games, film soundtracks, etc.

IR.8.3 Reflect different musical styles by changing rhythms, harmonies, or tempos.

IR.8.4 Develop and establish a business model and understand the tax implications of operating as a sole proprietor or a small business.

IR.8.5 Examine the role of Performing Rights Organizations (PROs) in the music industry- ASCAP, BMI, SESAC, MLC, etc.

IR.8.6 Examine the importance and variety of contracts available to musicians and differentiate between royalty splits, mechanical royalties, and contract agreements for songwriting, composition, recording, and publishing.

IR.8.7 Develop a brand to leverage for marketing and sponsorship opportunities.

IR.8.8 Understand principles of sales, and how to price and promote a show, workshop, or other type of work-for-hire.

IR.8.9 Understand client and audience relations including marketing strategies and advertising campaigns.

### IR.9.0 Professional Performance

IR.9.1 Take advanced classes to refine technique in multiple genres, styles, and forms.

IR.9.2 Become proficient in multiple genres, styles, and forms through disciplined training.

IR.9.3 Understand the importance of cross-discipline training for dancers, singers, and actors.

IR.9.4 Participate in musical theatre workshops and performances.

IR.9.5 Attend a professional audition.

IR.9.6 Rehearse, memorize, and present advanced performance material in a skillful and professional manner.

IR.9.7 Create and perform work for different venue types, locations, and stage layouts.

## Contributors

### Standards Writing Team

Anne Bown Crawford, Resident Artist, Google Quantum AI Labs; Executive Director,

California Arts Council (2018-2022)

Matthew Carlson, Director of User Experience Design, Adobe Creative Cloud

Collin Derrick, Technical Manager, The Bobbie Bailey School of Music, Kennesaw

State University

DeJon Ellis, Business Manager, International Alliance of Theatrical Stage Employees,

Moving Picture Technicians, Artists, and Allied Crafts (IATSE) Local 80

Allison Frenzel, Education Consultant, California Department of Education

Damara Vita Ganley, Performer, Choreographer, Director, Educator, Arts Administrator,

Joe Goode Performance Group, Bandaloop, University of California Santa Cruz.

Cherie Glisson, CTE Instructor, Apple Valley Unified School District

Jinko Gotoh, Producer; Vice President, Women in Animation

Malik Grant, Senior Creative Producer, TrasK House; Co-Founder, Events

Vocational Education Network (EVEN)

Ri-Karlo Handy, Chief Executive Officer, Producer, Sun Rise Media; Executive Director

and Founder, The Handy Foundation

Nicole Hendrix, Executive Director and Co-Founder, BRIC Foundation.

Executive Producer, 9B Collective; Concept Art Association

Jonathan Kirkland, Actor, Writer, Singer; Chief Executive Officer/Founder, Virtual

Kickbacks; Educator, Producer, Diversity, Equity, and Inclusion Consultant

Magnus Lehmann, Head of Creative Department, Riot Games

Arnon Manor, Education Chair, The Visual Effects Society; Senior Vice President of

Visual Effects Production, Sony Pictures

Mike Packer, Vice President of Education, 1500 Sound Academy

Janelle Picket, CTE Instructor, Burbank Unified School District

Jean Francios Revan, CTE Instructor, Oakland School for the Arts; Member, IATSE

Local 107

Seth Robinson, Inventor, Robospot; Lighting Designer; Co-founder, EVEN

Sooner Rae Routhier, Show Designer, Sooner Rae Creative, Co-Founder, EVEN

Luis Rodriguez, CTE Instructor, Centinela Valley Union High School District

Malakhi Simmons, Set Lighting Technician and Instructor, IATSE Local 728

Erik Speth, CTE Instructor, Renaissance Arts Academy

Tom Smith, Lead Game Designer, Roblox

John Tourtellotte, CTE Instructor, Los Angeles Unified School District

Matthew Waynee, CTE Instructor, Los Angeles Unified School District

Dennis Weaver, CTE Instructor, Twin Rivers Unified School District

Patricia West, Performer, Choreographer, Director, Educator, Arts Administrator,

Joe Goode Performance Group, Cal Performances

Jim Winquist, Technical Art Director, Riot Games

### Standards Contributors Team

Rabia Abedin, Manager Early Career Programs and Diversity Outreach, Dreamworks

Jewyl Alderson, Integrated Curriculum Coordinator, San Diego County Office of

Education

Brian Alli, Vice President of Global Artist Relations and Strategic Partnerships, Roland

Jorrel Batac, Chief Operating Officer, North America Scholastic Esports Federation

Sean Bacon, Designer; Adjunct Faculty, San Diego City College

Becki Barabas, Global Manager Product Relations, JBL Professional

Marc Bayangos, CTE Instructor, San Francisco Unified School District

Love Beach, Vice President of Creative Strategy, Blavity

Inez S. Bush, Assistant Dean of Extension, Otis College of Art and Design Extension

Sam Cabrera, President, American Institute of Graphic Arts (AIGA) Los Angeles

Tracy Campbell, Director of Production Training and Development, Walt Disney

Animation Studios, Women in Animation

Jorge Caridad, CTE Instructor, Los Angeles Unified School District

Laura Clark, Director of Education, Music Forward Foundation

Grazia Como, Early Careers, Netflix Animation

Julie Ann Crommett, Founder and Chief Executive Officer, Collective Moxie; Board Member, Women in Animation

Kale Cummings, President, American Federation of Musicians, Local 6

Michael Despars, Theatre Instructor, Fullerton Joint Union High School District; Past

President, California Educational Theatre Association

Joanne DiVito, Professor, California State University, Northridge

Morenike Dosu, Director, Diversity Equity, and Inclusion, DreamWorks

Stephani Downey, Diversity and Inclusion Business Partner, Apple

Alexandra Drosu, Director of Communication and Outreach, The IATSE Local 839,

Animation Guild

Camille Eden, Vice President of Early Careers and Recruiting, Nickelodeon

Sebastien Elkouby, CTE Instructor, Inner City Education Foundation (ICEF) View Park

Preparatory High School

Harvey Estrada, Professor of Commercial Music, Compton College

Melecio Estrella, Artistic Director, Bandaloop

Jack Friedman, Founder, Study Smart Tutors and Educational Gaming Services

Reut Feldman, Studio General Manager, Clear Lake Recording Studios

Elizabeth Gerber, Senior Educator, Programs and Engagement, Los Angeles

County Museum of Art (LACMA)

Alexander Gemignani, Associate Professor, Northwestern University; Artistic Director,

American Music Theatre Project and National Music Theatre Conference

Carl Gist, Director of Entertainment Initiatives, Los Angeles Urban Backstage Careers

Alton Glass, Chief Executive Officer GRX Immersive Labs

Jostin Grimes, Education Specialist, Spotify

Devlin Grimm, Senior Recruiter, Sony Pictures Animation

Greg Grusby, Director, PR & Communications, Industrial Light & Magic

Scott Hagen, Chief Executive Officer, Victrola

Erika Hall, Co-Founder, Mule Design

Chris Hansen, Director, Recording and Broadcast, Harmon

Kim Hoj, CTE Instructor, Ojai Unified School District

Laura Hohman, Early Careers, Nickelodeon

Jackie Huang, Business Agent, The IATSE Local 839, Animation Guild

Rose Huey, Director of Education, Dancer, Bandaloop

Steven Issacs, Secondary Education Manager, Epic Games

Juliana Iturralde, Program Director, BRIC Foundation

Bob Johnson, Entertainment Attorney; Senior Partner, RJT Advisors

David Johnson, CTE Instructor, Oakland School for the Arts

Meia Johnson, Creative Careers Initiative, Los Angeles County Arts and Culture

Cynthia Kanner, SVP Postproduction, HBO/HBOMax, Warner Bros Discovery

Dr. Amarpal Khanna, Assistant Professor, Graphic Design, Los Angeles City College

Kyle Kim-Greenberg, Learning and Development Manager, Riot Games

Jeanette King, President, The IATSE Local 839, Animation Guild

Brian Kullas, Global Product Specialist Lead, Native Instruments

Ann Le Cam, Global Head of Talent and Animation Production, Weta Digital

Jeff Larson, CTE Instructor, San Francisco Unified School District

Chris Leahy, Director, Global Talent Acquisition, Sony Pictures Animation

Katerina Leinhert, Strategist, Imprint Projects

MaeLin Levine, President, AIGA San Diego

Donovan Malloy, Human Resources, Microsoft

Alison Mann, Co-Founder, BRIC Foundation; Manager and Co-president, Fourth Wall

Management

Kristain Markus, Associate Director of Educational Technology, Study Smart

Tutors

Robyn MacNair, Arts Administrator, Santa Ana Unified School District

Ann Whitney McCombs, Manager, Talent Acquisition, Skydance Animation

Phil Metz, Director of Entertainment, Nascar

Amanda Miller, Executive Producer, PSYOP

Tiffany Miranda, Executive Director, Girls Make Beats

Mike Monteiro, Creative Director, Mule Design

Sierra Mon, Marketing Manager, Artstation

Stephanie Morse, Early Careers and Recruiting, Walt Disney Animation Studios

Lucas Mosing (FaZe Blaze), Content Creator; Co-Founder, FaZe Clan

Kait Nader, Customer Advisory Board Manager Ad Marketing, Amazon

Gayle Nicholls-Ali, CTE Instructor, La Canada Unified School District

Aba Ngissah, CTE Coordinator, Inglewood Unified School District

Karen Olivo, Associate Professor and Director of Musical Theatre Certificate Program,

Northwestern University

Jena Olson, Head of Operations, Women in Animation

Andrew Pak, CTE Coordinator, Los Angeles Unified School District

Eugene Palmer, Theater Supervisor, University of California Berkeley; Local 107

John Petrocelli, Chief Executive Officer, Bulldog Media

Vanessa Pfeiffer, Director, Equity and Inclusion Pipeline Programs, Warner Bros.

Discovery

Anna Pilhoefer, Director, Equity & Multilingual Learner Services, Santa Barbara Unified

School District

Julia Pinhey, CTE Instructor, Simi Valley Unified School District

Anthony Pisano, Founder, Game Over Talent

Jean Pongsai, Design Director, Founder, AIGA Los Angeles, Studio DBJ

Arabian Prince, Chief Executive Officer, Inov8 Next and GGGoat

Scott Pruit, Strategic Advisor, Volume LLC 1500 Sound Academy

Shannon Prynoski, Vice President, Titmouse Animation

Simone Price, Manager of Corporate Social Responsibility, Dolby

Stephanie Quinn, Director of Marketing, ToonBoom

Renee Reid, Manager, User Experience Design Research, LinkedIn

Chad Reisfelt, Education Manager, Soundtrap by Spotify

Linzie Reynolds, Director of Enterprise Business, Wacom

Marco Robles, Business Agent, IATSE Local 80

Talisha Romero, Director of Marketing, Pensado’s Place

Louise Sanhaus, Faculty, Founder/Co-Director, The People’s Graphic Design Archive,

Cal Arts

Andrew Saunders, Global Head of Entertainment and Culture Marketing,

Amazon (former); Chief Marketing Officer, Offchain Labs

John Scanlon, Senior Manager Dolby Institute and Experiential Technology, Dolby

Tyler Scott, Social Media Director, Pensado’s Place

Bryan Schiller, Strategic Partnerships, The Grammy Museum
Irene Silbert, CTE Pathways Director, Simi Valley Unified School District

Nurit Siegel Smith, Executive Director, Music Forward Foundation

Carson Smith, Vice President of Community Engagement, Nickelodeon

Paula Spence, Recording Secretary, IATSE Local 839 The Animation Guild

Daniel Spinka, Linked Learning Coordinator, Sacramento City Unified School District

Deb Stone, Director of Talent Recruitment, Illumination

Nancy Rae Stone, Deputy Director Film and TV Tax Credit Program,

California Film Commission

Whitney Taber, Strategic Partnerships, Girls Make Beats; Director of Client Relations,

Fab Factory Studios

David Dylan Thomas, Founder & Chief Executive Officer, David Dylan Thomas, LLC

Dr. Delores Thomson, CTE Pathways Director, Oakland School for the Arts

Abigail Thurstonn, Senior Creative Resource Manager, PSYOP

Herb Trawick, Host, Co-founder, Pensado’s Place; Senior Partner, RJT Advisors

Tacy Trowbridge, Global Education Lead for Thought Leadership and Advocacy, Adobe

Lisa Vasquez, Corporate Social Responsibility Manager, Education and Research, The

Walt Disney Company

Edmund Velasco, President, American Federation of Musicians, Local 7

Adam West, Business Representative, Motion Picture Costumers IATSE Local 705

Harry Weston, Performer, Arts Administrator, Educator, Versa-Style Dance Company

Kenneth Williams, Music Instructor, East Side Unified School District

Greg Wondra, CTE Instructor, Kern County Regional Occupational Center

Christina Wun, Art Director and Project Lead, Riot Games

Dawn Yamazi, Senior Vice President of Worldwide Talent, Illumination

Susan Zwerman, VFX, Virtual Production Producer, Visual Effects Society; Executive

Producer Exceptional Minds

PK Graff, Commissioner, Georgia Scholastic Esports Federation; Mentor,

North American Scholastic Esports Federation.

## Glossary

**21st century skills:** Essential workplace skills, habits, and characteristics such as collaboration, communication, creativity, critical thinking, and problem solving.

**Above the Line:**  Referring to the types of jobs in a film production budget that are not predictable due to specific and varied rates for actors, directors, and writers.

**Anchor Standards:** Universal and cross-curricular skills and knowledge for all AME students across pathways; Based on the California Standards for Career Ready Practice.

**Acoustics:** The science of sound, including production, control, transmission, reception, and effects.

**Analog audio:** A continuous signal of sound coming directly from the source.

**Artificial Intelligence (AI):** Recreation and/or imitation of human intelligence and tasks by computer systems.

**Augmented Reality:** Augmented reality (AR) is the modification of a real-life environment by the addition of sound, visual elements, or other sensory stimuli.

**Authentic Learning Experiences:** Classroom experiences that emulate situations, tasks and interactions found in professional environments.

**Automation (stage technology):** Mechanical moving scenery in live entertainment.

**Below the Line:** Referring to the jobs in a film production budget that are predictable in terms of departments, production crafts, skilled labor, and related wages.

**Capstone Course:** Advanced, final course in CTE pathway sequence of courses. Capstone courses are offered to students grades 9–12.

**Code-Switching**: the practice of alternating between two or more languages or varieties of language in conversation.

**Competencies:** Measurable objectives that provide targeted goals and outcomes for student learning.

**Compositing:** Compositing involves combining visual elements from different sources into single images to create a unified scene.

**Concentrator Course:** Intermediate level, focus area course in CTE pathway sequence of courses. Concentrator courses are offered to students grades 9–12.

**Conceptual:** pertaining t*o* abstract or original thoughts or plans in early stages of development.

**Content:** Any material or media appearing on a website or other electronic medium.

**Creative Careers:** Careers where creativity is central to the job requirements and duties.

**Creative Economy:** Global economic term describing employment, output, and outcomes of industries such as design, digital media, entertainment, music, live events, performance, arts, and culture, and more.

**Creative Industries:** Industries such as design, digital media, entertainment, music, live events, performance, arts, and culture, and more.

**Cuing:** To respond to a cue or set a piece of audio or video equipment in readiness to play.

**Cultural Appreciation:** To expand understanding of different cultures and show respect for unique practices, people, appearances, ceremonies, etc.

**Cultural Appropriation:** To mimic, use, or claim cultural behaviors, symbols, artifacts, genres, rituals, etc. for personal interest or gain.

**Digital Audio Workstation:** Technology used in audio and music production to acquire and save multiple tracks of audio recordings, and to mix, equalize, and add audio effects.

**Electronic Press Kit:** A digital set of promotional materials used in the music industry.

**Essential Workplace Skills:** Transferable skills for the workplace. Often referred to as “soft skills.”

**Ethical:** Referring to workplace or educational behavior; a set of rules, principles, values, and standards that students, instructors, employees, and employers follow in workplace and/or educational environments.

**Focus Area:** Career-specific area of study within a pathway.

**Form:** organization, shapes, and arrangement of the components in a visual or performing artwork.

**Generalist:** A person prepared to perform a broad range of duties rather than specialized work in a particular field.

**Inclusive, Equitable and Accessible Design Practices:** Design practices that consider and engage with groups that have historically been disadvantaged or harmed by design, especially those who might be impacted by the outcomes of the design project in question.

**Industry-Standard:** Tools, equipment, technology, and practices used in professional environments.

**Interdisciplinary Standards:** Universal and cross-curricular skills and knowledge outlining the importance of business and marketing, legal responsibility, media production and project management skills across creative industries.

**Introductory Course:** Exploratory, beginning-level course in a CTE pathway.[[24]](#footnote-24) Introduction courses are offered to students in grades 7–12.

**Machine Learning:** Computer systems that use algorithms and data to adapt and change without explicit commands or instructions from a user.

**Media Literacy:** The ability to research, organize, analyze, evaluate, and create media in a variety of forms.

**Musical Instrument Digital Interface (MIDI**): A tool in music production that allows devices that make and control sound (i.e., Synthesizers, Samplers, and computers) to communicate with each other.

**Monetize:** To create and sell a product, idea, artwork, or other intellectual property.

**Pathway Standards:** Learning objectives that align with career-specific skills and competencies. Pathway Standards are organized by Focus Area*.*

**Pitch:** A persuasive presentation of information, services, products, creative ideas, etc.

**Performing Rights Organization (PRO):** An organization that collects income on behalf of songwriters, artists, and music publishers when a song is publicly played or performed.

**Real-Time Rendering:** Animation or media content that is rendered instantaneously and can be computer generated in real time for use in games, virtual production environments and immersive media.

**Registered Pre-apprenticeship:** A classroom-based prerequisite program for registered apprenticeship that is approved by program sponsors and registered with the Division of Apprenticeship Standards (DAS).[[25]](#footnote-25)

**Registered Youth Apprenticeship:** An apprentice training program that is registered with the Division of Apprenticeship Standards and/or the United States Department of Labor, consisting of paid on-the-job training, classroom-instruction, and related certifications; “Youth” refers to a target age range of 16–24.

**Render:** The final stage of processing and optimizing a digital or traditional image, illustration, model, or animation.

**Rig:** To use ropes, cables, and other equipment to secure lights, curtains, scenery, audio equipment, or other technical needsin theatre or filmed productions.

**Rotoscoping:** is a frame-by-frame animation tracing technique used to produce realistic action in animated and live action projects.

**Soft Goods:** Drapes, curtains and other cloth-based elements of the stage or scenery.

**Sound Synthesis:** The process of generating sound artificially through electronic or digital means or creating variations on existing sounds, including sounds that do not occur naturally.

**Spotting:** The editorial process of deciding where a musical score and/or sound effects should be included in a film. Spotting takes place after the film is "locked" by the director and involves time cues to support sound design.

**Synchronization (Sync) Licensing:** Alegal agreement between the owner of a piece of music (the licensor) and a media producer or creator (the licensee) for the use of that music in a visual or audiovisual production such as films, TV shows, commercials, video games, and other forms of media.

**Synthesizer:** An electronic musical instrument that generates sound by creating and manipulating electrical signals.

**Transcode:** Digital conversion of one type of encoded data (video or audio) to another, often because the target device that will be used to display the content requires a smaller file size.

**User Experience:** The experience of a person using web-based technologies, services, software, applications, and products.

**User Interface:** The interaction design and usability of web-based technologies, services, software, applications, and products**.**

**Vector-based software:** Software that creates and manipulates images using commands and mathematical formulas, allowing users to create and scale images without losing quality.

**Visual Hierarchy:** Organization and arrangement of visual elements in a composition to draw attention to certain things and show order of importance.

**Virtual Production:** The use of real-time rendering and visual effects in film production, inclusive of motion capture technology, green and blue screen studios, and/or a LED volume stage.

**Virtual Reality:** Computer-generated simulation of an interactive three-dimensional environment using specific technology that allows the user to experience various sensor stimuli.

**Web-based technologies:** Online applications and tools allowing individuals to connect and interact with each other, goods, and services in digital spaces.

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1. Standards for Career Ready Practice <https://www.cde.ca.gov/ci/ct/sf/documents/ctescrpflyer.pdf> [↑](#footnote-ref-1)
2. Due to rapidly evolving industries, this document will be reviewed and updated by the California State Arts, Media, and Entertainment Advisory Board quarterly to ensure industry alignment. [↑](#footnote-ref-2)
3. The California Arts Standards outline the Artistic Processes as Connecting, Reflecting, Creating, and Producing. The Guidance for High Quality Sequencing tables have slightly different processes and definitions relating to career-readiness in creative fields. [↑](#footnote-ref-3)
4. Anchor Standards descriptions are from the California Standards for Career Ready Practice <https://www.cde.ca.gov/ci/ct/sf/documents/ctescrpflyer.pdf> [↑](#footnote-ref-4)
5. Arts education is part of an adopted course of study per Education Code Section 51220. AME is designed to expand on arts education and support career-readiness for students interested in pursuing careers in related fields (rather than supplant, displace, or replace arts courses.) [↑](#footnote-ref-5)
6. Scripts, storyboards, diagrams, setlists, schematics, and/or work orders. [↑](#footnote-ref-6)
7. It is recommended to focus on 1.0-16.0 for Introductory and Middle School foundation AME courses. [↑](#footnote-ref-7)
8. Refer to Interdisciplinary Standards for foundational Content Creation and Production related standards. [↑](#footnote-ref-8)
9. It is recommended that students complete one or more of the listed prerequisites(s) before enrolling in a concentrator class. [↑](#footnote-ref-9)
10. O-Net Codes are referenced for alignment to registered apprenticeship and for the purposes of career research. [↑](#footnote-ref-10)
11. Local Education Agencies (LEAs) have autonomy to emphasize a specific career focus and select unique names for CTE courses. [↑](#footnote-ref-11)
12. AME Standards for Career Ready Practice and Interdisciplinary Standards are the focus of concentrator courses. [↑](#footnote-ref-12)
13. AME Standards for Career Ready Practice and Interdisciplinary Standards are reviewed in capstone courses. Capstone tables also include a review of all focus area material covered in concentrator courses. [↑](#footnote-ref-13)
14. Refer to Interdisciplinary Standards for foundational Content Creation and Production standards. [↑](#footnote-ref-14)
15. previsualization, shot lists, storyboards, animatics, location scouting, etc. [↑](#footnote-ref-15)
16. i.e., casting, camera, grip, set lighting, art direction and production design, property (props), sound, construction, set dressing, set painting, special effects, costumes, hair and makeup, script supervision, editing, color correction, music writing and recording, audio mixing, visual effects, production coordination, and postproduction management. [↑](#footnote-ref-16)
17. Intentionally source and/or create visual elements with attention to individual cultures, skin, and hair types. [↑](#footnote-ref-17)
18. introductions, verse, pre-chorus, chorus, bridge, instrumental breaks/solos, and outros to projects. [↑](#footnote-ref-18)
19. mono, stereo, and immersive sound audio formats. [↑](#footnote-ref-19)
20. See <https://www.dir.ca.gov/das/preapprenticeship.htm> for information on registering pre-apprenticeship programs. All pre-apprenticeship programs must be reviewed and approved by RAPs before registering. Search for registered apprenticeship programs on the Division of Apprenticeship Standards database: <https://www.dir.ca.gov/databases/das/aigstart.asp> [↑](#footnote-ref-20)
21. To be counted as a measure for the College and Career Indicator, internships in PK–12 settings must be tied to a course and instructor and an employment or community partner. The instructor and partner work together to ensure student safety and success, and to monitor student progress. It is critical that all criteria outlined by the Fair Labor Standards Act are met when coordinating internship programs. [↑](#footnote-ref-21)
22. Schools that demonstrate alignment to Guidance for High Quality Pathway Sequencing will be eligible to register as pre-apprenticeship programs in registered occupations. [↑](#footnote-ref-22)
23. LEAs must work with employers and/or RAP sponsors to register programs and become pre-apprenticeship or RSI training providers. Find an apprenticeship: <https://www.dir.ca.gov/databases/das/aigstart.asp> [↑](#footnote-ref-23)
24. There is one introductory course option for all AME pathways. [↑](#footnote-ref-24)
25. Schools that demonstrate alignment to Guidance for High Quality Pathway Sequencing will be eligible to register as pre-apprenticeship programs in registered occupations. [↑](#footnote-ref-25)