



CP 360: Television Producing

(601)

Remote Learning

2019-20 Spring

Instruction: Online

Tuesdays and Thursdays 1:30 – 3:00 pm

Course Management System: D2L

José A. Soto

Office Hours: Tuesdays from 10:30 am to
1 pm and Thursdays from
3:30 – 5:30 pm (Via Zoom)

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Course Description:

This is a course discussing the different roles of the television producer and showrunners. Particular emphasis will be put on exploring and discussing the difference between line, segment, coordinating, field, executive (show-runner), and supervising producers. Students wear many television producer hats through the quarter and will explore those roles in relation to different scripted and non-scripted formats. Examining and performing various tasks like budgets, staffing, and scheduling will give students a comprehensive view of the needs and responsibilities of different producers. Additional consideration will be given to the on-set roles and responsibilities of the showrunner in the television production environment. The class will culminate in the production of some episodes for a short-form television show.

Learning Outcomes:

Upon successful completion of this course students will:

- Recognize the specific dynamics of the production processes in a scripted serialized television show.
- Practice key crew positions above and below the line on an episodic television production.
- Produce several animatics for episodes of a television series based on current production models

Students should note that this course will be in a *Workshop* format. That means that you have to submit on time your assignments so other students may read/view, critique and use them in class. It also means that you have to participate in session discussions of the projects we will produce. We will function as closely to a “production company” as we can, and that entails enthusiastic



participation and offering constructive criticism, even if it's not your own work. If you are not willing to do this, you have to reconsider taking this course.

I encourage students to approach me about suggestions for more in-depth readings and/or projects related to television series, movies for television, sit-com, reality programming and other TV related subjects.

Reading:

- Recommended: Del Valle, Robert (2008) **THE ONE-HOUR DRAMA: PRODUCING EPISODIC TELEVISION**; Silman-James Press
- Zettl, Herbert (2016) **SIGHT SOUND MOTION: MEDIA AESTHETICS APPLIED**; Cengage Learning
- Zettl, Herbert (2012) **TELEVISION PRODUCTION HANDBOOK**; Wadsworth Publishing
- Benedetti, Robert (2002) **FROM CONCEPT TO SCREEN: AN OVERVIEW OF FILM AND TELEVISION PRODUCTION**; Allyn & Bacon

You are also invited to examine *Variety* and *The Hollywood Reporter*, trade magazines that account the newest developments in this thriving industry. Lectures will be supplemented with handouts and videos from the instructor over the course of the semester.

Grading:

Final grades will be based on the team-production of an animatic for an episode of a short-format television series, the production of an individual reflection video, as well as online participation in discussions.

Pre-Production: 40%

There will be a midterm evaluation on the work performed for pre-production. The instructor will evaluate each individual depending on the function they performed within the Showrunning team or the Production Unit. The instructor evaluation will count for 80% of the grade.

The additional 20% will come from the average of the student's self-evaluation and the evaluation of the peers they collaborated with in this process.

Much of the grade will be linked to the participation of the student in meetings and their input in the pre-production process.

Production: 40%

There will be a final evaluation on the work performed during the production process. The instructor will evaluate each individual depending on the function they performed within the Showrunning team or the Production Unit. The instructor evaluation will count for 80% of the grade.

The additional 20% will come from the average of the student's self-evaluation and the evaluation of the peers they collaborated with in this process.



Students will be assessed on execution of their craft, but also on the compliance of interaction, participation and submission of the elements requested by the instructor.

Response to Journeys Below the Line – 10%

Students will view 3 videos that feature the structure of different below the line crew on Television shows. After viewing these documentaries, they will participate at least twice in the corresponding discussion boards on D2L. The grade will be assigned not only in the number of contributions, but also in how insightful they are.

Individual Reflection Video – 10%

Students will create a self-reflection video about their experience in the production of the series. They will submit this video to D2L.

Grading Standards:

Letter Grade	Minimum % of Total Points	Letter Grade	Minimum % of Total Points
A	92	C+	78
A-	90	C	72
B+	88	C-	70
B	82	D+	68
B-	80	D	60
		F	0

Course Policies:

1. Participation

At this level, students should be interested in the subject of the class. The only way to see this is through participation in-class, either asking questions or adding constructive comments to other student's contributions. Particularly important will be the participation of each student in the production unit breakout meetings.

2. Attendance to meetings and deadlines

It does not constitute a specific part of your grade, but perfect attendance to meetings is required. The best space where you can present your comments or questions is during the All/Showrunning/Unit Meetings that we'll have during this term. Most of the information you need to complete your assignments will be discussed there; also, examples of what you have to do will be provided there. Any student who misses more than 3 meetings, will fail the class with an F (0%).

However, if you have to miss a meeting or a deadline, make sure to plan ahead, and inform the instructor in advance. Calling in advance does not automatically excuse an absence or a



missed deadline, but it is the only way to present your case. If you fail to communicate before the next meeting to explain a missed deadline or meeting, they will not be excused.

In order to petition for an excused absence, students who miss class due to illness or significant personal circumstances should complete the Absence Notification process through the Dean of Students office. The form can be accessed at <http://studentaffairs.depaul.edu/dos/forms.html>.

Students must submit supporting documentation alongside the form. The professor reserves the sole right whether to offer an excuse and/or academic accommodations for an excused meeting.

3. Tardiness

One true thing in all professional fields is the lack of tolerance for tardiness. Employers do not generally tolerate such behavior, and employees who offer weak, irritating excuses frequently find themselves unemployed and unemployable. We will be working under the same rules.

Remember it is your responsibility to make the arrangements when a deadline or a meeting has to be missed. I will treat you professionally, expecting of you a responsible attitude. This means that it is you who must be worried about solving the problem, not me.

4. Missed Assignments

Because it has to present shows on-time every hour of every day, television is one of the most demanding industries, this charge carries over to those who are preparing for it, which is why if you fail to finish any of the projects you will fail them with an F (0%). There will be no exceptions. This is a zero-tolerance policy. I have no time or patience for those who are not going to take this class seriously. If you cannot make it a priority to complete all projects, you better consider not taking this course. One more thing, turning-in an assignment does not guarantee you will have a passing grade, although the opposite will be true. Not turning them in will fail you inevitably.

5. Attitude

We are going to be spending a lot of time discussing how to produce the series. This will be made in an orderly fashion, no matter how vehemently we feel for an argument, we have to be able to provide it in a disciplined manner. It is better to wait and later speak than not speaking at all. My evaluation of your attitude and attention will be based on your participation during discussion as much as it will be based on your assertiveness when making a comment. Students who are not insightful enough to value the learning opportunities inherent to this class tend to do poorly.

There are very specific challenges when working remotely. I expect every student to behave respecting the rules of conduct enforced on most open online platforms. A student might be



kicked out from a meeting by the instructor or the leading producing student if they engage in rude behavior or any activity that might offend or distract the participants.

6. Uncivilized Behavior

Even though you are students who must constantly thrive to grow, we need to start acting professionally. This is why there will be no tolerance for uncivilized behavior. I require an orderly ambiance to be able to make the most of each online meeting.

By accepting this syllabus, you are indicating that you understand my expectations for students concerning attitude and work ethic.

I reserve the right to drop any student with an F (0%) if he/she engages in disruptive behavior, has a poor attitude, or in any other way is clearly not taking the class seriously.

7. Ethics

Although your grade does not contain an ethics component like some other courses, I require complete honesty in producing your work. By accepting this syllabus, you are indicating that you understand the seriousness of academic dishonesty and realize I will impose the harshest sanctions possible if I can prove you have engaged in such behavior. You are also indicating that you understand what constitutes academic dishonesty; I will not tolerate an excuse that claims the student did not know he/she was engaging in academic dishonesty.

8. Plagiarism

Plagiarism, cheating and/or fabrication will not be tolerated. They are serious offenses – both in course and in media careers. Thus, I reserve the right to drop any student with an F (0%) if he/she engages in any form of academic dishonesty. I further reserve the right to recommend other sanctions as may be appropriate.

Plagiarism is useless to you anyway. By having someone else do the work for you, you are missing an opportunity to immerse yourself in the television industry. You are also waiving your right to learn. If you are willing to do that, then you have to evaluate if it's worth the aggravation and the time you invest in this course.

More information can be found at <http://academicintegrity.depaul.edu/>.

9. Withdrawal

Students who withdraw from the course do so by using the Campus Connection system <http://campusconnect.depaul.edu>. Withdrawals processed via this system are effective the day on which they are made. Simply ceasing to attend, or notifying the instructor, or nonpayment of tuition, does not constitute an official withdrawal from class and will result in academic as well as financial penalty.

10. Retroactive Withdrawal



This policy exists to assist students for whom extenuating circumstances prevented them from meeting the withdrawal deadline. During their college career, students may be allowed one medical/personal administrative withdrawal and one college office administrative withdrawal, each for one or more courses in a single term. Repeated requests will not be considered. Submitting an appeal for retroactive withdrawal does not guarantee approval.

College office appeals for CDM students must be submitted online via MyCDM.

The deadlines for submitting appeals are as follows:

Autumn Quarter: Last day of the last final exam of the subsequent winter quarter

Winter Quarter: Last day of the last final exam of the subsequent spring quarter

Spring Quarter: Last day of the last final exam of the subsequent autumn quarter

Summer Terms: Last day of the last final exam of the subsequent autumn quarter

11. Special Accommodations:

Students who feel they may need an accommodation based on the impact of a disability should contact the instructor privately to discuss their specific needs. All discussions will remain confidential.

To ensure that you receive the most appropriate accommodation based on your needs, contact the instructor as early as possible in the quarter (preferably within the first week of class), and make sure that you have contacted the Center for Students with Disabilities (CSD) at:

Student Center, LPC, Suite #370

Phone number: (773)325.1677

Fax: (773)325.3720

TTY: (773)325.7296

12. Preferred Name & Gender Pronouns

Professional courtesy and sensitivity are especially important with respect to individuals and topics dealing with differences of race, culture, religion, politics, sexual orientation, gender, gender variance, and nationalities. I will gladly honor your request to address you by an alternate name or gender pronoun. Please advise me of this preference early in the quarter so that I may make appropriate changes to my records. Please also note that students may choose to identify within the University community with a preferred first name that differs from their legal name and may also update their gender. The preferred first name will appear in University related systems and documents except where the use of the legal name is necessitated or required by University business or legal need. For more information and



instructions on how to do so, please see the Student Preferred Name and Gender Policy at <http://policies.depaul.edu/policy/policy.aspx?pid=332>

Course Organization and Schedule:

This is a tentative course schedule. There may be several circumstances that will most likely change it. I reserve the right to change the class schedule if circumstances make it necessary. You may receive at least one revised schedule before the semester is over. If deadline or assignment dates change, I will tell you well in advance.

Week 1

Presentation of the Project

ACTIVITY	WHO	WHERE
Professor explanation of the Project (Tuesday, March 31st)	All	Zoom/All
Creation of a Self-Pitch for Group Selection Due date: Wednesday, April 1 st at 11.30 pm.	All	Home
Group selection (Thursday, April 2nd)		
Definition of positions	All	Zoom/All
Creation of production units	All	Zoom/All
Unit meetings to discuss organization One before Tuesday, April 7 th	All	Zoom/Units

Week 2

Pitch of show

ACTIVITY	WHO	WHERE
Reading Episodes Before Tuesday, April 7 th	Units	Home
Concept Meeting (Tuesday, April 7 th)	All	Zoom/All
Unit meetings to discuss episodes (selection) One before Thursday, April 9 th	Units	Zoom/Units
Selection of Episodes (Thursday, April 9 th)	All	Zoom/All

Week 3

Casting Prep, Rewrite and Production Tech Standards

ACTIVITY	WHO	WHERE
Rewrite and Punching up Meetings		
Showrunner, Producers and Directors (w writers)		



2 or 3 development meetings before Tuesday, April 28th Units Zoom/Showrunners
 Showrunner and Units have one week to have the final script.
 Final script due date: Monday April 27th at 11.30 pm.

Technical Tech-Standards

Line Producer, AP Post, Art Director Showrunners Zoom/Showrunners
 One before Wednesday, April 22nd

Line Producer, AP Post, Art Director, DPs and Editors Some Zoom/Showrunners
 One before Friday, April 24th

Line Producer - DPs Some Zoom/Units
 One before Tuesday, April 28th

AP Post - Editors Some Zoom/Units
 One before Tuesday, April 28th

Write up Tech-Standards Individual Home
 Final Tech-standards due date: Monday April 27th at 11.30 pm.

Week 4

Break down, Recording & Editing Scheduling

ACTIVITY

WHO WHERE

Production: Scheduling and Budgeting

Unit Meetings Units Zoom/Units
 One before Wednesday, April 29th

Showrunning meetings with Producer Some Zoom/Units
 One before Friday, May 1st

Prepping the documents Individual Home
 Break down, Scheduling and Budgeting documents are due on May 4th at 11.30 pm

Full Production Schedule Meeting (Thursday, April 30th) All Zoom/All

Casting Showrunner Zoom/Showrunners

Casting should happen before Sunday, May 3rd

Posting of cast videos should happen before Monday, May 4th at 11.30 pm

Showrunning Meeting to discuss casting Showrunner Zoom/Showrunners
 One before Monday, May 4th

Showrunner/Directors/Producers Meeting All Zoom/All
 They select cast finalist
 One before Tuesday, May 5th

Week 5

Final Casting Proposal



ACTIVITY	WHO	WHERE
Cast Presentation and selection (May 5 th)	All	Zoom/All
Production Book review		
Unit Meeting to review the Production Book One before Wednesday, May 6 th	Unit	Zoom/Unit
Showrunner with Unit Meeting One before Friday, May 8 th	Show/Unit	Zoom/Showrunner-Unit

All units need to submit their Production Book by Monday, May 11th at 11.30 pm

Pre-Production Self Evaluation due by Monday, May 11th at 11.30 pm

Week 6

Production (units 1 and 2)

ACTIVITY	WHO	WHERE
Readthrough		
Showrunner, Producers, Directors, Actors Should be done before Wednesday, May 12 th	All	Zoom
Recordings (Unit 1 and 2) Units 1 & 2 should record their shows before Friday, May 14 th	Unit 1 & 2	?
Story Boards need to be made Units 1 & 2 should produce their story boards before Monday, May 18 th	Unit	Home

Week 7

Production (units 3 and 4), Editing (Units 1 and 2)

ACTIVITY	WHO	WHERE
Units 1 and 2 presentation of elements and critique. Critique and suggestions. (Tuesday, May 19 th) These critiques will be scheduled by Unit. Other units are invited to participate.	Units	Zoom
Recordings (Unit 3 and 4) Units 3 & 4 should record their shows before Monday, May 18 th	Unit 3 & 4	?
Story Boards Units 3 & 4 should produce their story boards before Wednesday, May 20 th	All	Home
Units 3 and 4 presentation of elements and critique. Critique and suggestions. (Thursday, May 21 st) These critiques will be scheduled by Unit. Other units are invited to participate.	All	Zoom
Journeys Below the Line (24) Comments on Journeys Below the Line should be submitted before Friday, May 22 nd .	All	D2L



Week 8

Production (Unit 5), Editing (Units 3 and 4)

ACTIVITY	WHO	WHERE
Recordings (Unit 5) Unit 5 should record their shows before Friday, May 22 nd	Unit 5	?
Story Boards Unit 5 should produce their story boards before Sunday, May 24 th	All	Home
Unit 5 presentation of elements and critique. Critique and suggestions. (Tuesday, May 26 th) These critiques will be scheduled by Unit. Other units are invited to participate.	All	Zoom
Journeys Below the Line (Lost) Comments on Journeys Below the Line should be submitted before Friday, May 30 th .	All	D2L

Week 9

Editing (Unit 5), First Drafts

ACTIVITY	WHO	WHERE
All Units' Presentation of the 1st Draft. Critique and suggestions. Units 1 to 3 on Tuesday, June 2 nd Critique and suggestions. Units 4 and 5 on Thursday, June 4 th	All	Zoom
Journeys Below the Line (ER) Comments on Journeys Below the Line should be submitted before Friday, June 5 th .	All	D2L

Week 10

Editing final Draft (All Units).

ACTIVITY	WHO	WHERE
Presentation of Episodes (View at Home)	All	Zoom/All
View and Critique all Episodes (Units 1 to 3) Tuesday, June 9 th	Units	Zoom
View and Critique all Episodes (Units 4 & 5) Tuesday, June 11 th	Units	Zoom

Final's Week (Week 11)

Reflection Video & Self-Evaluations

ACTIVITY	WHO	WHERE
Reflection Videos are due on Tuesday, June 16 th before 11.30 pm.	All	D2L
Pre-Production Self Evaluation due by Tuesday, June 16 th at 11.30 pm.	All	D2L