



CP 360: Television Producing
(601)

2021-22 Spring	Instruction: In person
Tuesdays and Thursdays 1:30 – 3:00 pm	Course Management System: D2L
José A. Soto	Office Hours: Tuesday and Thursday from 11 am to 12.30 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 (showrunner), 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 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 production of several episodes of a short-format television series; the creation of a presentation and an individual reflection videos; the review of three Academy of Television Arts and Sciences videos; as well as online participation in discussions.

Presentation Video: 10%

Students will create a video in which they introduce themselves to their peers and volunteer for the different crew positions that will be available to execute the episodes of a television series selected for production. They will have to comment on at least three of their peer videos to provide constructive criticism on their presentation.

Pre-Production: 30%

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: 30%

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 – 15%

Students will view 3 videos that feature the structure of different below the line department on Television shows. After viewing these documentaries, they will post at least two comments in each of the videos’ 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 – 15%

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

Since television is a demanding industry, if you fail to finish any of the projects you will fail them with an 0. There will be no exceptions. This is a zero-tolerance policy. 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 other student's or your own work. 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 discussions, as much as it will be based on your assertiveness when making a comment.

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 there will be serious sanctions if it is proven that 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 they were 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 they engage 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.

For more information on DePaul's withdrawal policy visit: <https://offices.depaul.edu/student-affairs/support-services/academic/Pages/late-withdrawal-process.aspx>

10. 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

11. 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:

We will meet Tuesdays and Thursdays from 1.30 to 3 pm in room CDM 216. Most classes we will work with our production units and report to the professor on their advance.

This syllabus is subject to modification; there may be several circumstances that will most likely change it. I reserve the right to amend the class schedule, or the syllabus, if circumstances make it necessary. You may receive at least one revised syllabus or schedule before the quarter is over. If assignments or deadline dates change, I will inform you well in advance. Constantly reviewing D2L announcements and emails is recommended for these purposes.

Week 1

Presentation of the Project

ACTIVITY	WHO	WHERE
Professor explanation of the course (Tuesday, March 29 th)	All	In-person

Projects and Crews (Thursday, March 31st)

Presentation of Series / Definition of positions All In-person

Creation of a Self-Pitch for Group Selection All Home
 Due date: Sunday, April 3rd at 11.59 pm.

Week 2

Pitch of show

ACTIVITY

WHO WHERE

Group selection (Tuesday, April 5th) All In-person

 Creation of production units All In-person

 Unit meetings to discuss organization All In-person/Units
 One before Thursday, April 7th

Reading Episodes Units Home
 Before Thursday, April 7th



Concept Meeting (Thursday, April 7 th)	All	In-person
Unit meetings to discuss episodes (selection) One before Tuesday, April 12 th	Units	In-person /Units
Selection of Episodes (Thursday, April 14 ^h)	All	In-person
Rewrite and Punching up Meetings		
Showrunner, Producers and Directors (w writers) 2 or 3 development meetings before Tuesday, April 26 th Showrunner and Units have one week to have the final script. <i>Final script due date: Thursday, April 28th at 11.59 pm.</i>	Units	In-person/Showrunners

Week 3

Casting Prep, Rewrite and Production Tech Standards

ACTIVITY	WHO	WHERE
Technical Tech-Standards		
Line Producer, AP Post, Art Director One before Thursday, April 14 th	Showrunners	In-person/Showrunners
Line Producer, AP Post, Art Director, DPs and Editors One before Thursday, April 14 th	Some	In-person/Showrunners
Line Producer - DPs One before Thursday, April 14 th	Some	In-person/Units
AP Post - Editors One before Thursday, April 14 th	Some	In-person/Units
Write up Tech-Standards Final Tech-standards due date: Tuesday, April 19 th at 11.59 pm.	Individual	Home

Week 4

Break down, Recording & Editing Scheduling

ACTIVITY	WHO	WHERE
Production: Scheduling and Budgeting		
Unit Meetings One before Thursday, April 21 st	Units	In-person /Units
Showrunning meetings with Producer One before Thursday, April 21 st	Some	In-person /Units
Prepping the documents Break down, Scheduling and Budgeting documents are due on Tuesday, April 26 th at 11.59 pm	Individual	Home
Full Production Schedule Meeting (Thursday, April 21 th)	All	In-person /All



Casting Showrunner In-person /Showrunners
 Casting should happen before Sunday, April 24th
 Posting of cast videos should happen before Tuesday, April 26th at 11.59 pm (optional)

Showrunning Meeting to discuss casting Showrunner In-person /Showrunners
 One before Tuesday, April 26th

Showrunner/Directors/Producers Meeting All In-person /All
 They select cast finalist
 One before Tuesday, April 28th

Week 5
Final Casting Proposal

ACTIVITY WHO WHERE
 Cast Presentation and selection (April 28th) All In-person /All

Production Book review
 Unit Meeting to review the Production Book Unit In-person /Unit
 One before Thursday, May 5th

Showrunner with Unit Meeting Show/Unit In-person /Showrunner-Unit
 One before Thursday, May 5th

All units need to submit their **Production Book** by *Sunday, May 8th at 11.59 pm*

Pre-Production Self Evaluation due by Sunday, *May 8th at 11.59 pm*

Week 6
Production (units 1 and 2)

ACTIVITY WHO WHERE
 Readthrough
 Showrunner, Producers, Directors, Actors All In-person
 Should be done before Tuesday, May 10th

Shooting (Unit 1 and 2) Unit 1 & 2 ?
 Units 1 & 2 should record their shows before Sunday, May 15th

Week 7
Production (units 3 and 4), Editing (Units 1 and 2)

ACTIVITY WHO WHERE
 Units 1 and 2 presentation of dailies and critique. Units In-person
 Critique and suggestions. (Tuesday, May 19th)
 These critiques will be scheduled by Unit. Other units are invited to participate.

Shooting (Unit 3 and 4) Unit 3 & 4 ?



Units 3 & 4 should record their shows before Monday, May 19th

Units 3 and 4 presentation of elements and critique. All In-person
Critique and suggestions. (Thursday, May 26th)
These critiques will be scheduled by Unit. Other units are invited to participate.

Journeys Below the Line (24) All D2L
Comments on Journeys Below the Line should be submitted before Sunday, May 29th

Week 8

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

ACTIVITY	WHO	WHERE
Recordings (Unit 5) Unit 5 should record their shows before Sunday, May 29 th	Unit 5	?
Unit 5 presentation of elements and critique. Critique and suggestions. (Tuesday, June 2 nd) These critiques will be scheduled by Unit. Other units are invited to participate.	All	In-person

Journeys Below the Line (Lost) All D2L
Comments on Journeys Below the Line should be submitted before Sunday, June 5th.

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, May 31 st Critique and suggestions. Units 4 and 5 on Thursday, June 2 nd	All	In-person

Journeys Below the Line (ER) All D2L
Comments on Journeys Below the Line should be submitted before Friday, June 12th.

Week 10

Editing final Draft (All Units).

ACTIVITY	WHO	WHERE
Presentation of Episodes	All	In-person/All
View and Critique all Episodes (Units 1 to 3) Thursday, June 9 th	Units	In-person
View and Critique all Episodes (Units 4 & 5) Thursday, June 9 th	Units	In-person

Final's Week (Week 11)

Reflection Video & Self-Evaluations

ACTIVITY	WHO	WHERE
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Reflection Videos are due on *Thursday, June 9th before 11.59 pm.* All D2L

Pre-Production Self Evaluation due by *Thursday, June 9th at 11.59 pm* All D2L