



**TV385**  
601

**Television Producing**

2015-2016 Spring	Room:	CDM202
Mondays and Wednesdays 1:30 – 3:00 pm	Course Management System:	D2L
José A. Soto	Office Hours:	Mondays 4 – 5:30 pm, and Wednesdays 11:30am – Noon (Loop CDM 506)
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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 a TV Pilot.

**Learning Outcomes:**

Upon successful completion of this course students will:

- Recognize the specific dynamics of the production processes in a scripted television show.
- Practice key crew positions above and below the line on a broadcast television production.
- Produce a television show based on current production models
- Develop and Showrun a scripted TV series.

Students should note that this course will be in a *Workshop* format. That means that you have to submit on time your assignments so others students may read, 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: Zettl, Herbert (2012) TELEVISION PRODUCTION HANDBOOK; Wadsworth Publishing

Del Valle, Robert (2008) THE ONE-HOUR DRAMA: PRODUCING EPISODIC TELEVISION; Silman-James Pr

Benedetti, Robert (2002) FROM CONCEPT TO SCREEN: AN OVERVIEW OF FILM AND TELEVISION PRODUCTION; Allyn & Bacon

Zettl, Herbert (2004) VIDEOLAB 4.0; Wadsworth Learning

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 two production exercises, a concept development presentation and a final production, as well as class participation and attitude. 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 missed deadlines will result in assignment failure.

Production Exercise I – Making a Scene – 20%:

Production Exercise II – Reshooting– 20%:

Final Assignment – Pilot Production – 40%

Participation – 20%

#### *Production Exercise I – Making a Scene*

Students will form production units of 4 students maximum and will produce a scene provided by the instructor using two cameras for optimal coverage.

#### *Production Exercise II – Reshooting*

One of the most common processes in a production is reshooting a scene to aggregate changes in a show. Based on a scene already shot, students will replicate the required shots to change them and then edit them seamlessly in the original program.

#### *Final Assignment – Pilot Production – 40%*

This assignment will consist on fully develop a television show. Out of that development procure a script for a pilot and then pre-produce, produce and post-produce it. High quality production, direction and editing will be expected of this final project, which will be a group effort. Full requirements will be discussed on a later session.

Use of production software such as EP Scheduling and Budgeting or Celtx [www.celtx.com](http://www.celtx.com) is HIGHLY recommended.

**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 the projects presented in the meetings.

**2. Attendance**

Perfect attendance is required if a student has more than 20% absences, he/she will fail the course. Most of the information you need to complete the projects will be discussed in-class; also any doubts about the project will be address then. Subjects and/or assignments will not be discussed outside of the programmed sessions. This makes attendance critical, and thus not an issue to be negotiated. However, if you have to miss a class 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 class period to explain an absence or a missed deadline, they will not be excused. Please note that work, non-emergency medical and dental appointments, hangovers, intramural games, visitors from out of town, fixing your roommate's computer, fraternity/sorority events, arguments with boyfriends or girlfriends and studying for other classes do not constitute excused absences or missed assignments.



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 excused absence and/or academic accommodations for an excused absence.

### **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 class 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 Deadlines or Unfinished Projects**

Since we are working in a professional setting, and we have clients whether internal or external, if you fail to finish any of the projects you will fail the course. 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.

### **5. Attitude**

We are going to be spending a lot of time discussing the projects, other student's or your own work. This will be made in an orderly fashion, no matter how vehemently or fervently 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. Students who are not insightful enough to value the learning opportunities inherent to this class tend to do poorly.

### **6. Use of Technology**

Cellular phones and other similar devices will not be tolerated. In my mind, they are a clear indication of a bad attitude. I recommend students to turn off or switch to silence mode such devices. If your other commitments are so pressing that they cannot wait until the end of the session, it may be in your best interest to reconsider the priority you place on being here. In any case, students whose phones and/or computers make noise during class will be asked to leave immediately.

### **7. 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 session.



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 if he/she has excessive absences, engages in disruptive behavior, has a poor attitude, or in any other way is clearly not taking the class seriously.

## **8. Ethics**

Although your grade does not contain an ethics component like some other courses, I require complete honesty in producing your work. 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. Also, since these TV productions probably will be distributed or aired, we need to ensure that we clear all the rights to them, if you didn't do the job yourself that's going to be difficult to achieve.

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.

## **9. 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 if he/she engages in any form of academic dishonesty. I further reserve the right to recommend other sanctions as may be appropriate.

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

## **10. 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.

## **11. 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

## **12. 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

## **Course Organization and Schedule:**

We will meet at Room CDM 202, Mondays and Wednesdays at 1:30 pm. I will give you some time to ask questions regarding the logistics of the assignments and their due dates and then we will immediately proceed to the class which will have a workshop format. There will be some lectures and videos that will emphasize certain subjects, but most of the time we will sit and discuss the diverse ways through which a producer may achieve its Television objectives. We will leave few minutes before the class ends to answer specific questions of the projects you will be handling.

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.