



TV 271

401

Introduction to Television Production

2016-2017 Autumn

Room:

De Paul Center C106C

Mondays 1:30 - 4:45 pm

Course Management System: D2L

José A. Soto

Office Hours: Monday, 5 to 6.30pm &
Wednesday, 2 to 3.30pm
(Loop CDM 506)

Office Telephone: +1 (312) 362-5846

Email: jsoto23@cdm.depaul.edu

Course Description:

An introduction to the basic principles, procedures, and techniques of television production. The course heavily utilizes Digital Cinema's TV studio. Students are organized in teams and create various TV broadcasts. Students learn how to operate TV switchers, TV cameras, sound, and graphic equipment. The course covers the fundamentals of producing, scripting, directing, and editing for television.

We will develop technical and aesthetic abilities in order to produce episodic film content for a variety of distribution platforms. Whether is a single-camera or a multi-camera episode, we will discuss and practice different production and directing strategies to achieve them. There will also be a small technical exploration of cinematography and editing to complement the student's knowledge in these fields.

Learning Outcomes:

Upon successful completion of this course students will:

- Recognize the dynamics of the production processes in a TV show whether it is produced single-camera or multi-camera.
- Produce a single-camera TV show using basic production techniques.
- Produce a multi-camera live TV show using basic production techniques.
- Complete the pre-production, production and post-production processes involved in the creation of a scripted and unscripted TV show.

Although the most important component of this class is a practical one, there is no getting around the "desktop" aspects of it. If you are not willing to face these, you have to reconsider taking this course.



I highly encourage students to participate on the in-class discussions to further their understanding of the subject at hand, and to approach me about suggestions for more in-depth readings and/or comments related to TV series, movies, sit-coms, reality programming and other TV related subjects.

Reading:

Required: Zettl, Herbert (2009) **VIDEO BASICS 7**; Wadsworth Publishing; ISBN-10: 1111344469; ISBN-13: 978-1111344467

Recommended: Del Valle, Robert. (2008) **THE ONE-HOUR DRAMA SERIES: PRODUCING EPISODIC TELEVISION**; Silman-James Press; ISBN-10: 1879505967; ISBN-13: 978-1879505964

Gross, Lyne S. / Foust, James C. (2012) **VIDEO PRODUCTION: DISCIPLINES AND TECHNIQUES**; Holcomb Hathaway Publishers; ISBN-10: 1934432504; ISBN-13: 978-1934432501

Zettl, Herbert (2011) **VIDEOLAB 4.0**; Wadsworth Publishing; ISBN-10: 1111348901; ISBN-13: 978-1111348908

You are also invited to examine *Variety* magazine to follow the newest developments in this thriving industry. Lectures will be supplemented with handouts from the instructor over the course of the quarter.

Grading:

Final grades will be based on one producing/directing exercise, two group productions (Variety and Scripted Drama), as well as class participation and attitude. Details on all assignments will be given as the term progresses.

1.- Producing/Directing Exercise: One on One - Directing Actors – 2 to 4 min. 30%

It will be produced in teams of two, one student will serve as producer and the other as director. This is a scene with several characters all played by the same actor. By practicing directing techniques the student will make the scene work fluently, and achieve the illusion of the different characters engaging one another.

2.- Group Production Variety– 24 min. 30% This assignment will consist on a complete Live Television production made in the TV studio at the University. It will have to include at least two anchors and one live performance. There will be video feeds and pauses for commercials that have to be taken into account to create a sense of growth.



- 3.- Group Production Scripted Drama – 48 min.** 30% Teams of 3, maximum 4 students, will be required to produce a segment of a 48-minute single camera drama. The show will be built with interruption, segmentation and polysemy, that is to say, using TV's structure. It should emphasize climax growth and cliffhanger towards commercial breaks, and at the end of the show. One of the student teams will serve as the Showrunning Team/Executive Producers. Their responsibility will be to oversee the overall production demanding the same *high quality* for all segments produced by the other groups.
- 4.- Participation – 10%** Students will obtain this grade based on attendance and participation in class, as well as within their respective production units. For a clearer perspective on what participation means, read ahead on this syllabus.

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 at the sessions. It will be particularly important to participate during the *shooting days* of each production unit, and in the general production days for the live shows. Not *showing off* to even one of these might put the student at risk of obtaining any participation points, but not *participating* would definitely flunk them.

2. Attendance

It does not constitute a specific part of your grade, but perfect attendance is required. Most of the information you need to complete the projects will be discussed in-class; also any doubts about the shows 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

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 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. 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 the projects, other student's or your own work. This will be made in an orderly fashion, no matter how 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.

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 De Paul Center C106C every Monday 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 proceed with the class, reviewing the subject at hand. At 3 pm will take a 15-minute break and we will reconvene promptly at 3:15. We will leave few minutes before the class ends to answer specific questions of the projects you will be handling.

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.



Session	Date	Subject	Assignment	Due Date
1	12-sept-16	Intro to TV	Producing/Directing Exercise 1 – One on One	
		What is TV?	Group Production - Scripted Drama	
2	19-sept-16	The TV Structure and Organization		
		Producing Television		
3	26-sept-16	Writing Television - An organizational approach		Producing/Directing Exercise 1 – One on One
4	3-oct-16	Directing Television		
5	10-oct-16	Art Direction for Television	Group Production - Variety	
		Prop Master, Wardrobe, Make up & FX		
6	17-oct-16	Post Production for Television		Group Production - Scripted Drama
7	24-oct-16	The Television Studio an Introduction		
8	31-oct-16	The TV Studio - Organization & Operation		
		Studio Practice		
9	7-nov-16	The TV Studio - Directing		Submission of Production Packages for Variety Shows.
		Studio Practice		
10	14-nov-16	The TV Studio - Live to Tape		
		Studio Practice		
11	21-nov-16			Group Production - Variety