

MSP 4701: Producing and Directing **MSP 5701: Graduate TV Production**

Temple University
School of Media and Communication
Department of Media Studies and Production
CRN: 7077 (Graduate) and 7040 (Undergraduate)
4.0 Credit Hours
Spring, 2017

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Class time: Fridays, 9:50am – 1:40pm
Classroom: Annenberg Hall, 201 and TV1

OVERVIEW: This is a capstone course in the theory and practice of television directing and producing. Students work in production teams to develop long-form works of narrative TV/video that will exhibit professional production values and high levels of creativity.

GOAL: Students will work in small, dedicated teams to produce professional quality, portfolio-worthy work of long-form production, demonstrating at various points their mastery and understanding of roles in different stages of the television production process.

OBJECTIVES: Upon completion of the course, students will be able to:

- Function both as a head producer and director, as well as a crew member who answers to other authorities and understands the protocols of working professionally in production at all levels
- Demonstrate advanced understanding and application of skills involving the tools and technologies appropriate for television production, including both hands-on production work and administrative roles
- Effectively serve as part of a large production team
- Demonstrate professional decision making and the capacity to independently evaluate their own productions for style, story and technique
- Exhibit mastery of the processes of preproduction/previsualization, production and postproduction delivery
- Organize and lead professional events including casting calls and callback auditions, rehearsals and in-progress feedback screenings

COURSE DESCRIPTION:

Student producers/directors in this course will create 20-30 minute television pilot episodes and/or narrative works. This begins with pitching a script, chosen from a database of scripts written by Media Studies and Production students. Once scripts are chosen and teams have formed, preproduction begins. As producers, students line scripts, create breakdown pages, set schedules for rehearsals and shoots, confirm locations and assess needs. As directors and creative visionaries, you will storyboard your work, articulate a specific filming strategy, draw floor plans and work with actors to articulate your vision. Each semester, our class hosts a casting call that draws in both amateur and professional actors from the greater Philadelphia area.

During the production phase, students will rotate roles, sharing the responsibilities of producing, directing, camera operating, sound recording, script supervising, serving as a production assistant, managing props and costumes, and documenting the process. In all production tasks, collaboration is essential. MSP 4701 assumes that you come in with a working knowledge of production processes and intermediate production experience; if you ever feel that you do not have the training or skills to complete the needed tasks, please speak with me to schedule additional training or secure additional resources. MSP 5701 graduate students come to this course from a wide diversity of experiences. Graduate students are required to meet with me at the beginning of the semester to discuss your prior production experience, skill level and learning goals, as well as to schedule any needed training sessions before our hands-on filming work begins in week #6.

During postproduction, students will work collectively to edit an effective story, trimming out unnecessary footage and accentuating key beats (humor, emotional resonance, visual meaning). Feedback and critique are essential to this work: You will take your project through four critique screenings, including one with an outside audience. Reshoots ensure high quality footage throughout. Final editing focuses on color correction for visual style as well as sound mixing and design. At the end of the semester, each production team will have a portfolio-quality TV pilot or narrative production designed for broadcast and/or festival distribution. This video will be supported with a trailer, a press kit and a professional web presence.

While this class is focused on hands-on production work, this work is always completed with critical awareness. We will critically reflect upon the messages within our work through lenses such as representation of gender, race/ethnicity and other facets of identity; explore consumerism and product placement; analyze the social significance of our work; and explore the affordances and constraints of various distribution methods (web delivery versus broadcast television, for example). Where and how does your work fit into today's shifting, unpredictable media landscape? What messages are sent by your production decisions, intentionally or unintentionally? The ability to critically assess is a tool you carry with you at all times; it is reinforced in this course through on-going class discussions and critiques, as well as written work: Journal entries for all students and a final paper for graduate students.

Creating portfolio-quality work requires time and effort. Creating long-form work requires time and effort. Students must be prepared to fully engage and to commit themselves to the process, which will undoubtedly be both challenging and rewarding. Please note: This course is a capstone course in media production and a significant amount of work outside of class time is required to complete assignments.

LEARNING OUTCOMES:

1. Students will create a long-form narrative television episode or narrative video, encompassing all the creative, logistical, production and distribution aspects of contemporary television/field production.
2. Students will participate in television production as both a member and leader of a production unit.
3. Students will use the tools and technology of modern television field single-cam production to create professionally produced, directed and edited television work.
4. Students will be prepared to pitch their idea professionally to distributors
5. Students will gain knowledge about the industrial practices of television productions, distribution and marketing and connect these practices to their own work.
6. Students will gain knowledge about the cultural and marketing practices of categorizing television according to its purpose, genre, formal characteristics and target audience.
7. Students will reflect on the ways the television has changed in an era of mobile media, digital television distribution, and changing norms in both content and production methods.
8. Students will strengthen critical thinking skills when watching and critiquing their own and others' television work.
9. Students will have experience co-leading a professional casting call, rehearsals, production meetings and test audience feedback screenings.

READINGS/VIEWINGS:

There is no required textbook for this course. All readings can be found on Blackboard. All viewings can be found online and/or in the Paley Library. A Netflix account is helpful but not required.

These texts are highly recommended:

- Rea, Peter W. and David K. Irving. (2015) *Producing and Directing the Short Film and Video*. New York, NY: Focal Press
- Lotz, Amanda. (2014). *The Television will be Revolutionized*. New York, New York: NYU Press.

These texts are also recommended:

- Brown, Blain. (2012) *Cinematography: Theory and Practice. Image Making for Cinematographers and Directors*. New York, NY: Focal Press.
- Curtin, M; Holt, J. and Sanson, K. (2014). *Distribution Revolution: Conversations about the Digital Future of Film and Television*. Los Angeles, California: University of California Press.
- Rabkin, R. (2011). *Writing the Pilot*. Los Angeles, California: Moon + sun + whisky Incorporated.

ASSIGNMENTS:

Assignment due dates, grade weight and brief descriptions are detailed here. Each project will be thoroughly discussed in class. Full project descriptions can be found on Blackboard.

ASSIGNMENT WEIGHT:

Assignments/Activities:	Points:
On-Going: Attendance	100
On-Going: Participation	300
Executive Producer Meetings	100
Preproduction Binder	100
Distribution: Website, Trailer and Press Kit	100
Pilot Video (20-30 minute TV pilot or narrative short)	300
MSP 8741 Only: Graduate Student Research Paper	100

TOTAL POSSIBLE POINTS for MSP 4701, undergraduate course: 1,000 points

TOTAL POSSIBLE POINTS for MSP 5701, graduate course: 1,100 points

Extra Credit: 10 points of extra credit will be available this semester.

ASSIGNMENT INFORMATION:

Attendance, 100 points

Attendance is essential in this hands-on production course. You will be given one free absence. After this, your attendance grade will drop 15 points for each missed class. For example, missing three classes will result in an attendance grade of 70. Two late arrivals, early dismissals or unexplained mid-class disappearances equal one missed class. You are officially considered late if you arrive to class after I have taken attendance. This is a hands-on class and it only meets once a week; Attendance is essential.

Participation, 300 points

The participation grade includes both specific graded assignments as well as on-going engagement in discussion, critique and activities. This includes participation in public course events such as the casting call (week 4), test audience feedback screening (week 13) and final screening (week 16), as well as on-going engagement with production activities both in and outside of class time. The participation grade is divided into three core sections: Preproduction, Production and Postproduction. Please see Blackboard for more details about how participation is calculated and assessed.

Please note: This is a hands-on production class and participation from all team members is essential. Students who receive less than 60% for any of the three core stages of participation (preproduction, production and postproduction) will be required to attend a one-on-one meeting with the instructor and a team intervention meeting; depending on the circumstances of the poor participation, please expect that your final project grade in this case may be lowered by 10%.

Executive Producer Meetings, 100 points

Four meetings will be scheduled throughout the course of the semester, worth 25 points each. Please see the “Day by day” course schedule at the end of this syllabus for details. Each team member is required to attend every meeting; if attending a meeting is not possible, this

absence must be approved in advance and a substitute assignment must be turned in 24 hours in advance. Meetings can happen in person or via Skype.

Preproduction Binders, 100 points

Group project. There are two binders: A “Producer’s Binder” and a “Director’s binder.” The binders contain elements such as a lined script, script breakdown pages, filming schedules and call sheets, storyboards and shot lists, cast and crew lists and contact information and other preproduction tools. These binders outline the project you will be creating this semester. Please see Blackboard for details. Because this is a group project, it will be turned in with a clear list of who contributed which items; all teammates must contribute equally.

Distribution: Website, Trailer and Press Kit, 100 points

Group project. Each production team must create a promotional website for their pilot production. The website must include a video trailer, high quality production stills, a professional press release, cast and crew pages, “making of” blog with text/images/video content, project intent statement, place to embed the finished work and at least three of these: Social media presence, production team name/mission, character descriptions/backstories, screenwriter(s) bio, crew resumes/links to professional sites, actor/director/editor reels, writing samples (script selections, transmedia elements, fan fiction, etc), contests/giveaways, and plot structure diagram and/or synopsis for 12-season episode and/or long-term programming projection. Because this is a group project, it will be turned in with a clear list of who contributed which items; all teammates must contribute equally.

Final Video (20-30 minute TV pilot or narrative short), 300 points

The final project is a 20-30 minute, broadcast-quality TV pilot or narrative short. This work should be innovative, memorable and technically proficient. It should be well filmed and well edited, and should share a compelling story. Evidence of **high quality producing** is seen when projects contain strong casting choices, impeccable production design, apposite props and wardrobe, compelling locations, and other key details that show that time and effort went into all aspects of production and preproduction, including logistical considerations. For example, confirming schedules with all cast and crew in advance ensures that all people and resources are in the right place at the right time for the shoot... and this also allows time for reshoots/rescheduling if anything goes awry. **High quality directing** is evident when performances on screen are emotionally resonant and memorable, when the scene “feels right” for its intended audience/genre. For example, a project may be considered successful when viewers can be consumed by the story, because they are pulled in by performance in the moment. Performances are crafted not just when the camera is rolling, but also through on-going rehearsals, through acquiring and rehearsing with appropriate wardrobe and props, and through staging/blocking run-throughs. Casting and screenwriting decisions before the shoot, framing choices and technical proficiency during the shoot and editing decisions after the shoot also support the directors’ vision and actors’ performance in the final project. Students are required to dedicate to this project and see it through from beginning to end, working in various roles and viewing the project through different angles as you take the work successfully “from script to screen.” Please note that while the distribution of labor will vary by team, all teammates are required to rotate roles and each group participant will edit, direct, produce, operate camera for, record sound for, script supervise and arrange craft services for *at least*

one scene of the project. Crew roles and responsibilities will be discussed thoroughly throughout the semester. Self and peer assessments will be turned in at the end of the semester; everyone on the team must equally contribute.

Graduate Research Paper, 100 points (for MSP 5701 only)

Graduate students must complete an 8-10 page research/critical reflection paper during the semester. This paper asks you to critically reflect on your work this semester. Option A: Place your work within a critical framework. You may choose to write about how your project fits in a changing (television) media landscape or how your directing or producing style fits within the larger context of production studies, for example. Option B: Explore the meaning generated through your production choices. You may choose to explore how gender, sexuality and/or race/ethnicity are constructed and/or questioned in your work, for example, or how consumerism is represented, or how nationalism is promoted and/or critiqued. What messages is your TV pilot or narrative short sending, and in what ways? How do production choices lead to this representational meaning?

We will discuss each assignment in detail as the semester progresses.

POLICIES AND COURSE EXPECTATIONS:

LATE WORK POLICY:

You are expected to turn in the completed projects/assignments by the assigned deadline. Because many projects and activities need to be finished before the start of class time in order to be shared in group critique sessions or partner evaluation activities, projects that are turned in after the posted deadline will not receive full credit.

Due dates for all projects and assignments are posted in the day-by-day section of this syllabus. Any assignment turned in more than 15 minutes after the due date and within the first 24 hours of the due date will lose 25% (For a project worth 100 points, this means -25 points). Projects turned in between 24 – 48 hours late will lose 50%. **Projects turned in more than 48 hours late will receive zero credit.** Deadlines may be extended by the Professor or the Teaching Assistant in the case of documented emergencies, medical conditions or authorized event participation but any such extensions must be arranged in advance (if possible).

EXCUSED ABSENCES:

If you miss an assignment or due date for an excused absence, you must provide the instructor with written documentation from an appropriate school or medical representative. Regardless of whether your absence is excused or unexcused, you will be responsible for making up any missed work by the next class period.

BEHAVIOR EXPECTATIONS:

The use of cell phones for talking or texting is not allowed at any time. Laptops and tablets are allowed only during designated activities. Unrelated activities (ie, reading newspapers/facebook/twitter/tumblr/etc, sleeping, doing work for another class, etc) are never allowed. You are expected to treat all members of our class as well as the classroom environment and all production gear with respect at all times.

GRADES:

Using the scale enumerated here, grades are determined:

93 to 100 points is an A	83 to 86 points is a B	73 to 76 points is a C	63 to 66 points is a D
90 to 92 points is an A-	80 to 82 points is a B-	70 to 72 points is a C-	60 to 62 points is a D-
87 to 89 points is a B+	77 to 79 points is a C+	67 to 69 points is a D+	Below 60 points is an F

TEACHING PHILOSOPHY:

In this course, I am both Professor and the Executive Producer (EP) of our productions. Our class is a creative community. As a class, we will host a casting call – and callback auditions, if necessary – to secure the actors we need for our productions. We will share resources. As a class, we will host several feedback critiques – during which we will give honest feedback, including praise, questions and critique. We will host a test audience screening, during which strangers will view and critique our works in progress. As a class, we will move through the stages of the 16-week course agenda, committed to staying ahead of or on track will all production deadlines.

My goals is to give you the skills, the structure/discipline, the supportive environment, the resources and the motivation to create innovative, complete, portfolio-worthy work by the end of the semester. I am excited to see you grow as an individual and bond as a production team, to find your strengths and weaknesses as media makers. As EP/Professor, I will work to challenge you and keep you on track. As EP/Professor, I will support your innovative ideas and creative risk-taking. Please know that I also I reserve the right to reject or edit material that is obviously offensive (please see conduct code and equal opportunity policy below) and to request that you reshoot material that is technically weak. My goal is to help you create polished, finished work that we are all proud of.

Finally, I believe in celebrating both the process and the finished outcome. You are required to write production journals and keep a “making of” video blog throughout the semester. I highly encourage you to meet with me once the semester has ended to put together a realistic distribution strategy for your finished work.

PRODUCING 101:

Avoid all weapons. Obtain permits for all locations. No material protected under copyright may be used in your productions. Do not borrow even 8 bars of a song that is under copyright. Be sure to have all talent sign a release form. And never put yourself or your crew in a dangerous situation - I expect you to follow all campus, local, state and federal regulations while in the field. Notify your EP and local law enforcement if you have any doubts about your locations and safety. Obtain an insurance license from Temple!

INSURANCE:

Students and Production Teams are required to obtain Temple University production insurance prior to Principal Production. You must apply for the insurance certificate and present this to

your instructor in order for production clearance. Insurance applications can be found here: http://www.temple.edu/rmi/cert_insurance.html and by emailing InsCert@temple.edu

CONTENT:

We will screen work in this course rated TV-14 and TV-MA. Adult language and content will be screened.

SCHEDULE AND EQUIPMENT CHECKOUT:

Make sure to plan ahead, as equipment can be hard to come by. I will not check out cameras on your behalf – so please don't ask. The class schedule is listed below. However, be aware the schedule could always change based on your production work. Always be aware of changes on the days you do your location shooting. Please follow all equipment check in/out policies as well as policies for the post-production lab. All equipment must be booked online at least 48 hours in advance of production. Be sure to reserve the same equipment/cameras for each of your productions to maintain consistent color, levels, and production quality.

RIGHTS, CLEARANCES AND RELEASES:

You and your production team are solely responsible for obtaining signed release forms from anyone who appears on camera as well as rights and clearances for any material under copyright that you use in your video production. This includes still images, music, video, graphics, data or any other media. Failure to assemble clearances and releases for all the material in your video is akin to plagiarism and will result in a drastically reduced, if not failing, final video. Note: material obtained from Archive.org does not require a release form, but you must credit the organization in your final video credits.

USE OF TEMPLE UNIVERSITY EDITING FACILITIES:

Use of the Temple University facilities is a privilege. Should that privilege be revoked during the semester, the student will need to obtain equipment through other means to complete his/her work. To ensure that this does not happen, students must take the utmost care in the use and operation of equipment and follow standardized procedures for equipment use outlined in the course and at various post-production facilities available on campus.

BACKING UP YOUR WORK:

Make sure you save all appropriate material with backup copies. You will be responsible for replacing any lost materials due to computer or other technical failure. This includes all relevant course work including written assignments, production assignments and footage. Remember that *each member of a team must have a copy of all media and all project files*. Losing media due to technical/equipment failure *does not justify an extended project deadline*. Hard drives and technical equipment can fail; it may happen. Please plan ahead and be sure to backup your work!

DISABILITY DISCLOSURE:

Our goal is to have every student participate fully in all class activities. If you have a documented disability that affects your ability to complete work as assigned, please schedule a meeting with the instructor at the beginning of the semester to discuss any adjustments that

may be needed. Please also contact Disability Resources and Services at <http://disabilityresources.temple.edu/>

GRADE APPEALS POLICY:

Appeals for grade changes must be submitted *in writing* to the Professor *within one week* of receiving the project grade. You must write (1) what the original grade is and (2) a clear argument for why you think the project grade should be changed. The project itself should be resubmitted with this statement. The professor will review the appeal and project, and assign the project a final grade. This grade appeals process *does not assume* that your grade will be changed; grades may be raised, stay the same or be lowered through this process.

WITHDRAWALS:

The last day to withdraw from this course is posted in the day-by-day section of this syllabus. More information can be found at www.temple.edu. The 2016-2017 academic calendar can be found here: <http://www.temple.edu/registrar/documents/calendars/16-17.asp>

GRIEVANCES:

If you have any concerns or complaints about the course, fellow members of your production team or otherwise, please feel free to discuss them with me in-person during office hours or via confidential email. If you feel the need to seek outside assistance, please contact the MSP Department Chair Dr. Geoffrey Baym via the MSP office manager, Ms. Sandra Kennedy-Harper (skennedy@temple.edu).

ACADEMIC HONESTY/ORIGINALITY OF WORK:

Passing off someone else's work as your own is a failing offense in the classroom, and a firing offense in the professional world. Violations or attempted violations of academic honesty include, but are not limited to, cheating, fabrication, and plagiarism. You should not be submitting work for this class that was originally completed for another class. Students with questions about University policy on academic honesty should refer to the "Student Responsibilities" section of the Temple University Undergraduate Bulletin: <http://bulletin.temple.edu/undergraduate/about-temple-university/student-responsibilities/>

For video work, all collaborations must be clearly acknowledged in advance and fully credited in final video production work. This includes labor, materials used, and/or any other form of collaboration.

If you have any questions or concerns about plagiarism or academic cheating, please do not hesitate to contact me for clarification before submitting work.

STUDENT AND FACULTY ACADEMIC RIGHTS AND RESPONSIBILITIES:

Freedom to teach and freedom to learn are inseparable facets of academic freedom. The University has adopted a policy on Student and Faculty Academic Rights and Responsibilities (Policy # 03.70.02), which can be accessed through the following links:

<http://bulletin.temple.edu/undergraduate/about-temple-university/student-rights/> and <http://policies.temple.edu/PDF/99.pdf>

TEMPLE UNIVERSITY'S NONDISCRIMINATION, EQUAL OPPORTUNITY/AFFIRMATIVE ACTION POLICY

Please review this policy, which applies both to our classroom environment and the content of your work.

<http://www.temple.edu/eoc/documents/EOAAPolicy.pdf>

CONDUCT CODE:

“Individuals enrolled in this course are expected to conduct themselves in a civil and respectful manner, both toward their instructor and fellow students. In accordance with Temple’s Student Conduct Code (Policy Number: 03.70.12), acts of misconduct for which students are subject to discipline include, but are not limited to, intentional interference with or disruption of class as well as behavior or conduct which poses a threat to the mental, emotional, or physical well being of self or others. Non-compliance, interference or resistance to this code is considered actionable when a student fails to comply with a reasonable verbal or written instruction or direction given by a University employee (e.g. instructor, teaching assistant or staff member). In such cases of violation, it is the University employee’s right and responsibly to seek out the appropriate sanctions (e.g. suspension, separation, probation, enrollment restrictions, or expulsion from the University) pursuant to the conduct code policy.”

SYLLABUS CHANGES:

Because we are dependent on technology and because we are human, there are some situations in which it might become necessary to change or adapt projects, in-class engagements and related course schedules. This syllabus, its assignments and related course calendars are subject to reasonable change and adaptation with the understanding that the changes do not significantly interfere with the successful completion of course objectives. Any update to the course syllabus will be announced in class, posted on Blackboard and/or announced via Temple University email.

COURSE SCHEDULE:

- **Note:** This calendar is subject to reasonable modification. Some required readings and/or viewings may still be added to this schedule. Details will be posted on Blackboard.
- **Note:** Readings, viewings and assignments listed on a particular date are **DUE** on that day. Please complete readings, viewings and assignments prior to coming to class on that day. All projects, readings and viewings are due **at the start of class.**
- **Note:** While details are provided in the day-by-day section below, this general outline may also be helpful as you envision your production work this semester:
 - **This class has 3 phases:**
 - Weeks 1-6, Preproduction
 - Weeks 7-11, Production
 - Weeks 12-16, Postproduction

- **These days have major events involving other people:**
 - Week 4: Friday, February 10th – Casting Call
 - Week 13: Friday, April 21st – Screening with Test Audience

- **These days can be used as production days:**
 - Week 8: Friday, March 10th
 - Week 10: Friday, March 31st

COURSE SCHEDULE: MSP 5701 and 4701

DAY – BY – DAY

Week 1:

Friday, January 20th (STUDIO)

- First Day of Class! Welcome!
- Topic: Course introduction and overview. Syllabus review.
- Activity: Introductions & “Getting to Know You”
- Activity: Script Database
- Discussion/Screening: What is a “pilot”? What makes a good narrative/story/plot?
- The “Pitch” assignment will be assigned and discussed today
- The “comparative analysis, television pilots” blog will be assigned in class today
- EVENT: Sanctuary (see Blackboard announcement for details)
- Reading: The first three pages of all 7 scripts (see Blackboard announcement for details)

Week 2:

Friday, January 27th (STUDIO)

- Activity: Pitch Session! Pitch pilot concepts and form groups
- **Due:** Written and verbal pitch (see details on Blackboard)
- **Due:** Comparative analysis, television pilots (see details on Blackboard)
- Topic: Crew roles & responsibilities
- Activity: Script breakdown pages and call sheets
- Script revisions, sides and casting call information will be discussed in class this week; due next week
- Producers’ Binder and Director’s Binder will be discussed in class today; due in two weeks
- Reading: *Selected scripts from the Script Database for Media Studies and Production*
- Viewing: One pilot episode from a show *you have not seen before*
- Viewing: *Adjuncts* (produced in MSP 4701/5701 – Spring, 2016)

Monday, January 30th, 2016 – Last day to add or drop a Full Term 16-week course

Week 3:

Friday, February 3rd (STUDIO)

- Activity: Script reads! (Please bring in copies of all scripts, sides, character bios and casting call one-liners)
- Topic: Preproduction & Training
- Activity 1: Scouting locations
- Activity 2: Assign roles and rehearse casting call procedures
- Viewing: Two pilot episodes of your choice
- Previsualization project (photo board or video) will be discussed in class this week; due next week
- **Due Today:**
 - Script, revised and/or confirmed
 - Sides for casting call
 - Character bios for casting call
 - One-liners for casting call
 - Note 1 of 3: Students are required to bring twenty-two hard copies of the script and twenty-two hard copies of the casting call one-liners page to class today. Due at start of class. You will also need eight hard copies of each script side and character bio for our in-class activity.
 - Note 2 of 3: I will photocopy anything that is turned in 48 hours in advance (by 9:50am on the Wednesday before class). Please plan accordingly if you would like me to photocopy material for you, or plan to make your own photocopies.
 - Note 3 of 3: Any updates/revisions are due by Sunday at 11:59pm. If revised work is not turned in by Sunday night, the material turned in in class today will be used for the casting call.
- Reading: *How to Watch Television* (Selection)
- Reading for 5701: *Complex TV: The Poetics of Contemporary Television Storytelling* (selection)

Note: You must have your personal hard drive for use in class by week 4. You will need it to hold the casting call footage.

Week 4:

Friday, February 10th (STUDIO)

- Activity: CASTING CALL
- Note: Our class begins early this week and may run late.
- **Due:** Preproduction Binder due at start of class (before casting call)
- **Due:** Previsualization “Blocking” Exercise (pdf or video ink; submit via Blackboard)
- **Due:** Actor priority “wish list” is due by 5pm on Monday (following the casting call)
- Reading for 5701: *The Television Will Be Revolutionized* by Amanda Lotz (selection)
- Reading for 5701: *Distribution Revolution* by Curtin, Holt and Swanson (selection)

EP Meeting 1 of 4: Preproduction and casting

Each team is required to meet with the professor/executive producer after the casting call (week 4) and before our week #5 course meeting to discuss the preproduction binders and casting options. This meeting is mandatory and worth 25 points.

Week 5:

Friday, February 17th (STUDIO)

- Studio day 1!
 - Workshop: Directing actors 1, active verb activity
 - Workshop: Directing actors 2, blocking / acting for camera
 - Demo: Camera review and filming exercise
 - Demo: Booming and recording audio on location
 - Activity: Schedule equipment practicals as needed
 - Activity: Shooting diagrams and camera movement
 - Review: I shot, now what? Logging, copying and organizing footage
- Activity: Casting call review and actor assignments
- Reading: *Producing and Directing the Short Film and Video* by Peter W. Rea and David K. Irving. Part II: Production. Pages 239-273
- Viewings:
 - David Fincher, Life in Pictures (12 minutes)
 - Cheryl Dunye, Advice for Filmmakers (4 minutes)
 - Optional for 4701, required for 5701: Editing in Adobe Premiere (30 minutes)

Note: Students are expected to schedule rehearsals and practice shoots outside of class time during weeks 6, 7 and 8. Filmed rehearsals, “making of” video blogs and/or recorded readings are due by Monday of week 8 (March 6th). Students are also encouraged to set up individual team meetings and/or any needed equipment trainings/reviews with the instructor during weeks 6 and 7 in preparation for the production phase of this course.

Week 6:

Friday, February 24th (STUDIO)

- Morning: Studio day 2!
 - Demo / Activity: Cinematography
 - Equipment practicals as needed
- 12:30pm, Production team presentations (ROOM 201)
 - Due: Updated and confirmed cast list, rehearsal schedule and filming schedule
 - Activity: Present preproduction material, including cast lists, call sheets, confirmed equipment reservations, rehearsal schedule and filming schedule
 - Discussion: “Making of” material due next week
 - Class vote: Is this team ready to shoot?
- Activity: In-class “production skills review” blog (where are you at? What further training do you need?)
- Reading: *Cinematography: Theory and Practice. Image Making for Cinematographers and Directors* by Blain Brown. Lighting basics, pages 103-128.

Note: Week 6 is our last official “preproduction” day and now we transition into stage 2, “production.” Preproduction participation grades will be posted on Blackboard by Friday of week #7 (March 3rd). If any team member is participating less than 60% at this stage, intervention meetings will be scheduled during week 8.

Week 7:

Friday, March 3rd (STUDIO)

- Activity: Studio day 3! Hands-on production practicals, as needed
- Activity: Peer teaching and team-lead learning
- Activity: Working with actors 3
- 1pm, Production team presentations (ROOM 201)
 - **Due:** Filmed rehearsal footage/recordings
 - Team check-ins and footage presentations (rehearsal footage/recordings)
- Activity: Confirm EP meeting schedule during week #9
- Reading: *The Television Will Be Revolutionized* by Amanda Lotz (selection)
- Reading for 5701: *A Killer Life* by Christine Vachon (selection)

Week 8:

Friday, March 10th (ON LOCATION and ONLINE)

- *Production begins!*
- Activity: Filming Day 1. *Class will not meet in person on this day.*
- Asynchronous online material replaces our class meeting today. Please use this time to connect with your group and *begin filming*. Online assignment due week #9 (March 24th). EP meeting #2 scheduled for week #9 (before March 24th).
- Reading: *All readings and viewing this week are incorporated into the online assignment. Please see Blackboard for details.*

EP Meeting 2 of 4: Production & Footage Quality Check

Each team is required to meet with the professor/executive producer during week #9 to present *at least one full scene* of their pilot-in-progress. Meetings will be approximately 30 minutes. Meetings can be scheduled any time before Friday of week #10 (our next production day).

Spring Break: Classes will not meet this week, Monday, March 13th – Sunday, March 19th

Wednesday, March 22nd, 2016 – Last day to withdraw from a Full Term 16-week course

Week 9:

Friday, March 24th (CLASSROOM)

- Topic: Postproduction
- Topic: Editing for Television
- **Due:** Online material from week #8 (see blackboard for details)
- 11:30am – Work together in the postproduction lab (AH18)
 - Media organization in Adobe Premiere Pro CC 2016
 - Postproduction strategies for collaborative editing
 - Footage/edit peer review activity
- Viewing: Lynda.com videos (see list on Blackboard)

Week 10:

Friday, March 31st (ON LOCATION and ONLINE)

- Activity: Filming day!

- Activity: Individual meetings (see note above)
- Activity: Online material replaces our class meeting today. See blackboard for details. Please use class time today for your production work.

Week 11:

Friday, April 7th (CLASSROOM)

- **Due:** Online material from week #10 (see blackboard for details)
- **Due:** Bring in raw audio files from location shoots
- Topic: FCC regulations and copyright; Securing music, effects, rights and licenses
- Topic: Marketing, branding, packaging, promoting; Social media and publicity campaigns
- Topic: Graduate research/reflection paper will be assigned and discussed in class today (project for MSP 5701 only)
- Topic: Postproduction strategies
- Topic: Recording audio and designing sound
- Reading: *Distribution Revolution* by Curtin, Holt and Swanson (selection)

EP Meeting 3 of 4: Postproduction 1

Each team is required to meet with the professor/executive producer during week #12 or 13. Meetings will be approximately 30 minutes. *Meetings must be scheduled at least 48 hours before our test audience screening event on Friday of week #13.*

Week 12:

Friday, April 14th (CLASSROOM)

- **Due:** Rough Cut (full assembly edit, start to finish)
- Activity: Rough cut presentation and critique
- Activity: Create survey for test audience next week
- **Due by 11:59pm, for 5701 only:** Final paper outline and bibliography
- Reading: *No readings this week. Focus on your postproduction work!*

Week 13:

Friday, April 21st (CLASSROOM)

- Event: Screening with a test audience; event lead by Melissa R. Meade
- Note: Students should arrive early to load and test their videos. Be sure to have a backup plan (ie, bring both an .mov file and a YouTube link).
- Activity: Self assessment and peer review handouts (to be completed *directly after* each screening event)
- Reading: *No readings this week. Focus on your postproduction work!*

EP Meeting 4 of 4: Postproduction 2

Each team is required to meet with the professor/executive producer after the test screening (week 13) and before the final screening (May 5th). Meetings can happen in person (ideally) or via Skype/Facetime/GoogleHangouts/Zoom.

Week 14:

Friday, April 28th (CLASSROOM)

- Last day of class!
- Note: *Today is our last day of class but it is NOT our final meeting. There is a final screening event on May 5th. See details below.*
- **Due:** Graduate research paper (MSP 5701 only)
- **Due:** Final website
- **Due:** Trailer (5701 editing project)
- **Due:** "Making of" video blog (5701 editing project)
- **Due:** Journal entry, self- and teammate assessment
- Topic: Packaging the final show. Finding screening and distribution venues.
- Topic: Publicity and press kits
- Topic: Intent statements, project websites, trailers and social media publicity
- Activity: Individual meetings (see note above)
- Reading: Cinereach film descriptions and publicity material, <http://www.cinereach.org/completed>

The final version of the final project is due by end of day on the last day of classes: Monday, May 1st. The version turned in is the version that will screen at our final screening on Friday, May 5th. Work not turned in or not suitable to present on this day will not be publicized or screened at our final class screening. This includes video files with technical problems, videos with scenes missing, or sloppy/unfinished postproduction (uneven audio levels, inconsistent color correction, sections not in sync, etc). The final screening line-up will be confirmed on Tuesday, May 2nd.

From the TU Academic Calendar:

The last day of full term Spring, 2016 classes is Monday, May 1st

University study days: Tuesday, May 2nd and Wednesday, May 3rd

Final Exam Period: Thursday, May 4th – Wednesday, May 10th

Final Screening: Our final screening will be held on Friday, May 5th.

Exact time depends on studio availability and will be confirmed in April (most likely 10am-12pm, but this may change). Project presentation is mandatory and is part of the final project grade.

This final screening is not a critique, but rather a celebration. Students are encouraged to invite friends, family members, fellow students, media outlets, actors, crew and/or anyone who helped with the production in any way.