

# PRODUCING FOR TELEVISION SPRING 2010

## RT 365 WEEKLY SCHEDULE

Lecture: Monday 12P-12: 50P Comm. 1046  
Section 001 Tuesday 8A-10: 50A Comm. 1065 Studio A  
Section 002 Wednesday 8A-10: 50A Comm. 1065 Studio A

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Office: Comm. 13C Hours: MON 1-4; T 2-4; TH 4:30-5:30 or appt.

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**Book:** *Visual Storytelling: Videography and Post Production in the Digital Age*, by Ronald J Osgood and M. Joseph Hinshaw (available at bookstore or through online vendors)

**Additional Readings and Materials at [www.carbonfarm.us/365](http://www.carbonfarm.us/365)**

Instructor may change this schedule and assign additional or different readings and exercises. Check YOUR EMAIL for course changes. Check [www.carbonfarm.us/365](http://www.carbonfarm.us/365) for updates and notifications.

Please do your work and readings early in the week so you are prepared for class. You are expected not only to read the required chapters, but to make notes in your notebook, and return to the chapters you have already read (and any other book you have purchased for a production class. You are expected to use these as a reference as you make more complex work through out the semester.

### NOTEBOOKS/PRODUCTION BOOKS:

You are expected to maintain notebooks for class notes, assigned writings and homework. You are also expected to collect ALL material research, notes, records, thoughts, ideas, and sketches associated with your productions in a notebook. You may put this all together in one notebook and copy pages as needed, or you may use two inexpensive notebooks.

FOR HOMEWORK ASSIGNMENTS: Date and title your notebook page referencing Chapter assignments and readings. I will check books at midterm AND end of the semester. Notebook/ production books count for 80 grade points of 500 – paperwork is important!!

**All DUE dates are for MONDAY lecture unless otherwise noted.**

# **I: MULTI-CAMERA AND LIVE STUDIO PRODUCTION**

## **Week 1 January 19: The Studio Environment**

Introduction to RT 365 course: what we will do this semester.

- *Setting up and wrapping in the studio.*
- *Camera practice: Shot Terms -> screen tests*
- *Review: Studio Production Roles*
- *Student Skills and Background Questionnaire*
- *Assessment quiz*
- *The Production Book*

### **Required readings and assignments due WEEK OF January 25**

- Read Sari Thomas, *Myths In and About Television*

<http://carbonfarm.us/365/readings/homas.pdf>

In your notebook, answer the questions at the end of the chapter.

- Read "Talk Shows" –especially the bottom right: "**formats**" at <http://www.museum.tv/eotvsection.php?entrycode=talkshows>
- Watch short clips from 3 different talk format shows. Write a summary- a ½ page for each clip in your notebook. Describe the technical aspects of the production, then the content. When you write about content, address the host's identity (gender, presumed class etc.), and assess the show's content - what subjects do they usually talk about? Who is invited or present on the show? Are there subjects that are avoided? Be prepared to discuss in class in relationship to the reading.
- Assignment DUE IN SECTION: Write an abstract for a host/guest interview of 2-2.5 minutes. Create an identity/personality for the host, the identity of the guest (eg famous dead person, personality type, etc.), and a subject, book, recipe, issue for them to discuss. Will they agree or not? Will there be controversy? If you are stuck, check out old "What's My Line" episodes on Youtube. *SEE PAGE 33 Osgood for example of an abstract.* Make 2 copies; one to be handed in to instructor in SECTION.

VOCABULARY WORD OF THE WEEK: *XLR CABLE*

## **Week 2 January 25: Talk and the TV**

How is television talk like and unlike conversation? What are the limits of talk on television? What does this have to do with being a producer? Discussion of Thomas article as to applied to talk and reality shows. What other myths are there?

Technical analysis of talk show sets (or in section)  
Script formatting Review.

*Section: • MULTI-CAMERA TREATMENT Lights, Camera, Audio*

• *Students bring interview abstracts to class, and, in groups, refine 2-2.5 min scripts to be shot next week. These should be in 2-column format with the directions and imagery on the left and the spoken text on the right.*

Review: Script formatting

- *cutting v. fading: transitions*

### **Required readings and assignments due February 1**

- Osgood and Hinshaw, Chapter 1 “Visual Storytelling”
- Osgood and Hinshaw, Chapter 2 “Preproduction”

In your notebook, answer these questions based on these two chapters in full sentences. What is the role of *structure* in a story? Osgood and Hinshaw list “fiction narrative” and “nonfiction” as story genres. Cite three other examples of genre or subgenre (subcategory) you are familiar with. If you are not sure what this means, look “genre” and “television genre” up online and write what you learned. What is a “pitch?” What are the elements of a good pitch? When budgeting, what are ‘above the line’ and ‘below the line’ costs? Storyboarding: What other information can a storyboard contain? What is a shot? What is a site survey? Cite three things to check on during the site survey.

- DUE FEB 1: Draft scripts for talk shows (group hand –in)
- *DUE IN SECTIONS: Final scripts for talk shows*

VOCABULARY WORDS OF THE WEEK:

- KELVIN      - COLOR TEMPERATURE

### **Week 3 Feb 1: Multi-camera production: Talk Show**

Review: Personnel and production roles. Production paperwork.  
Content / Form: how will you stage your mini talk show and why will you do it that way?

Empirical Research: Media consumption pie charts.

Section: INTERVIEW SHOOTS 2:00-2:30 trt (GROUP Productions)  
**Bring to Section:** Tapes, scripts, teleprompter script and any props

**Readings and Activities to prepare for next class (2/8):**

- Osgood and Hinshaw, pps 113-121 (beginning of Chapter 5, “Composition”) Be prepared for these challenges and do the DVD module on page 121. Make notes in your notebook: What is depth of field? Cite 3 ways to change the depth of field. What is the focal length of a lens? What does it mean to block action? What is the “point of critical focus” in a scene?
- Read “Soap Opera Packet” <http://carbonfarm.us/365/soaps.html>  
Write in your production book about how these different soap operas relate to their social context. (Pick 2 to discuss: 1-2 pages)
- Read the newspaper (online is ok) for 3 consecutive days in a row. Select 3 articles you think contain stubs of interesting stories, that trigger your imaginations. Vary what papers you read -(try guardian.co.uk). Note the ideas these articles/stories generate for you in your notebook. What are your issues?
- Review Hero’s Journey:  
<http://www.mcli.dist.maricopa.edu/smc/journey/ref/summary.html>

VOCABULARY WORD: TALLY LIGHT

**Week 4 February 8: Studio TV Technical Examination**

Research approaches. Soap opera and social context

View: Kalup Linzy and tba night time soap.

In Class Exercise: Creating stories from the news.

In class presentation: Using the BLOG to post items to each other.

*SECTIONS: Technical Studio Exam. You must know parts of camera, terms for studio production, set up and wrap up of studio components, how to focus and refocus camera, shot types, floor director signals, setting up and testing audio, clear com, teleprompter and basic switcher operation.*

*Students to be tested individually; be prepared.*

- Group story development meetings (when you are done testing):  
Groups select and embroider stories for a short dramatic or comedic (soap) scene for production 6<sup>th</sup> and 7<sup>th</sup> weeks.

•• DUE Group production role ASSIGNMENTS

**Readings and Assignments to be done for February 15 class:**

- Osgood & Hinshaw, Chapter 5 “Composition” rest of chapter. Answer the following in your notebook: What is a neutral density filter? Why is TV a close up medium? What is an aspect ratio? What is the “essential” or “safe action area?” How is the frame an element of composition? What are vectors? Name the three main types of vectors. What is the rule of thirds? What is the Z-axis? What happens to the Z-plane when a long focal length lens is used?
- Millerson “Practical Lighting” AT <http://carbonfarm.us/365/readings/mill4light1.pdf>
- Lighting Analysis. Select a still from 2 different day or nighttime serial tv/cable shows. They MUST be interiors (from a set). Analyze the lighting descriptively using vocabulary words to describe lighting characteristics from the Millerson page 75 “Key Factors.” These are intensity, quality, contrast, direction and temperature. Use the descriptors associated with these characteristics as much as possible to convey what you can about the scene through light: what time of day you think it is; what are the light sources; what kind of mood is being conveyed and what do you **see** that tells you this.

Example. *“The light is soft, yellowish and thin, and coming through the window. It is very early morning and there are heavy shadows in the corners of the room.”* Post your 2 stills on the class blog at <http://rtv365.blogspot.com/> and with each image post your lighting analysis. DUE MONDAY FEB 15.

WORD OF THE WEEK: CCU- Camera Control Unit  
[http://en.wikipedia.org/wiki/Camera\\_control\\_unit](http://en.wikipedia.org/wiki/Camera_control_unit)

**Week 5 February 15: Live on TV**

Lecture/ Presentation/ Discussion: Live production on television; scripted dramas and comedies. Introduce adaptation. Analyze composition of works screened in class against reference of reading. View: *Requiem for Heavyweight*, *Fail Safe 1963/2000*, *Will & Grace*  
Exercise: Using tools learned so far, groups visualize sets, lighting and characters to adapt and update an earlier live program.

SECTIONS:

- *Lighting setups, save design for each production in light board.*
- *Mis-en-scene: Sets, backgrounds, costume and performance.*
- *Review staging and blocking considerations; camera placement, “the line,” optimal camera angles and distances.*
- *Group Production Meetings:*
- *Meet with Mark Wetstein on lighting design.*

THIS WEEK’S MEMORY JOG: LIGHT TERMS IN 3 POINT LIGHTING. WHAT DOES EACH DO?

### **Readings and Assignments to be done before class on February 22**

- Read these pages about audio for the studio environment:  
<http://carbonfarm.us/365/audio>
- Using the production you are currently working on as an example, write a page about the audio elements for the production you are now doing with your group. Please draw a rough floor diagram of your set, indicate where the placement of microphones for the audio for your production. Include a floor diagram.

### **PRODUCTION BOOKS AND SET PLANS FOR GROUP A**

These will be handed back on the following Monday or can be picked up from my office during office hours.

### **Week 6 February 22: Sketch Production Group A**

Lecture: Audio and the live studio multi-camera environment.  
Silence and non-diegetic sounds. Microphone set up and boom mic.  
Go over expectations for teleprompter and overall preparation.  
Talk through preparation for next days’ shoots with entire group.

*SECTIONS: Live Studio Shoot Group A*

*Groups will have to prepare sets the night before.*

*Production Notes due for Group A after shoot.*

***DUE: SKETCH SCRIPTS, CREW LISTS + STORYBOARDS***

**PRODUCTION BOOKS AND SET PLANS FOR GROUP A**

These will be handed back on the following Monday or can be picked up from my office during office hours.

### **Readings and Assignments to be done before class on March 1**

- Read Osgood Chapter 3 “Legal and Ethical Issues”
- Read around at this site: <http://creativecommons.org/>

- Write in your notebook; What is defamation? And about copyright: How many different copyrights does a piece of music have? What are they? Under what circumstances would you obtain a mechanical license? What does it mean if material is in the public domain? Name the three organizations that handle performing rights for the artists? How does the *Creative Commons* project propose change the way copyright is thought about and used? Be specific by writing about the new copyright categories they will register.

## **Week 7 March 1: Sketch Production Group B**

REVIEW: Legal and Ethical Issues. View Lessig lecture.  
Go over expectations for teleprompter and overall preparation.  
Talk through preparation for next days' shoots with entire group.

*SECTIONS: Live Studio Shoot Group B*  
*Groups will have to prepare sets the night before.*  
*Production Notes due for Group B after shoot.*

***DUE: SKETCH SCRIPTS, CREW LISTS + STORYBOARDS***

PRODUCTION BOOKS AND SET PLANS FOR GROUP B

These will be handed back the next day at the end of the day from my office or in the main Radio TV office.

Be certain you receive your book back TO use it over break.

## **SPRING BREAK**

### **Over the holiday for next class March 15**

- Watch one documentary over the week-long holiday. It does not have to be a feature, but you are expected to watch it closely and think about how it is made and the intentions of the maker. Please write a page about it in your notebook, using these questions as your guide at <http://carbonfarm.us/365/docquestions>
- REVIEW Osgood Chapter 7 "Lighting in the Field" PLEASE note in your notebook the following: The difference between *incident and reflected light* is what? Which is more red or orangey looking- light that is 2800 K or 5600 K? What is "falloff?" What is a bounce card and when and how do you use it? What are the three main reasons to light? Name the three main instrument positions used to create 3 point lighting. Which lamp will be the most intense of these three? What does it mean to say it is "intense"?

## **II. ELECTRONIC FIELD PRODUCTION**

### **Week 8 (March 15): Talking Pictures 1**

The field production process. EFP versus ENG- how are they different? Thinking about style, shot size and duration. Practical issues with camera mounts, steadicams and hand held techniques. Camera / Lens review. Coverage; 5-shot rule. The portrait and interview as basic components of documentary storytelling.

Qualitative Research Visualization Exercise: Planning shots by using interviews/portraits from Studs Terkel.

*SECTIONS: Camera practice exercises with shot lists. BRING TAPES. REVIEW PROCESS FOR DUMPING VIDEO AND EDITING.*

### **Assignments and Readings to be done before next class (3/22):**

- READ around these links to explore some definitions of documentary. <http://carbonfarm.us/365/doclinks> Write up to 1 page in your notebook-what you have learned about? How does this challenge what you already believed about documentary- or not?
- READ Osgood and Hinshaw, Chapter "Audio in the Field" Please make notes regarding the following concepts in your book: Define "Sampling". Define "Impedance" Please describe appropriate situations to use the following mics- a) a dynamic mic b) a condenser mic
- READING TBA: "Conducting Interviews"
- PREPARE 3 Initial Ideas for final project: A Portrait of a Person, Place or Thing. What will be the story, or focus, or conflict?
- VIDEO Assignment: story in close-up DUE IN ONE WEEK (1 min)
- INDIVIDUAL MEETINGS

VOCABULARY TERM: DEPTH OF FIELD

### **Week 9 (March 22) Documentary Research**

What is a documentary? Point-of-view, style and audience. Production roles. Preparing and researching to conduct interviews. Lighting, background and camera/lens for interviewing. Location &

Sound. Audio  
PITCH STORY IDEAS.

*SECTIONS: View 1 completed close-up video pieces.  
EXERCISES: Field lighting exercises and sample interview.  
Audio exercises and microphone handling and selection.*

**Assignments and Readings to be done before next class (3/29):**

- STUDENTS PREPARE DOCUMENTARY PITCH AND TREATMENT DUE NEXT WEEK- BE SURE TO MEET WITH ME BEFORE PITCHING
- VIDEO DUE NEXT WEEK: 1-3 minute interview. Get at least 5 different shots. You can shoot up to 10 minutes, but will select the best shots and cut it down. Ask someone you don't know to do this with you. You will have to spend a little time to learn more about this person. If you are stuck, ask an older person about how things were different when they were a kid. Make sure you get adequate light on your subject and good audio.
- READ Osgood and Hinshaw, Chapter 8 "The Aesthetics of Editing"
- READ Osgood and Hinshaw, Chapter 9 "Post production"
- READ "Documentary Story" (website readings)

SKILL OF WEEK: AUDIO LEVELS FOR ANALOG AND DIGITAL  
EQUIPMENT: RULES OF THUMB.

**Week 10 Mar 29: Showing- Illustrating the Interview**

- TREATMENTS AND PITCHES ARE **DUE IN LECTURE CLASS**  
Quiz on camera, field lighting, lens and audio production.  
*Documentary storytelling. STRUCTURE*

*SECTIONS: Practical field camera and mic examination.*

- **DUE: INTERVIEWS: Watch and critique Interviews.**

**Readings and Assignments to be done before next class (4/5):**

- **PRE-PRODUCTION REPORT, TREATMENT REVISIONS- Hand IN**  
*I will return your treatments to you in section. Please make corrections and revisions and return them again Apr. 12*
- READ Osgood and Hinshaw, Chapter 11 "Graphics and Effects"

## **Week 11 (April 5) Aesthetics of Editing- Graphics**

Titling, inter-titling, working with stills, post production process, graphic design, animated insets and composites. Putting story together, *rhythm and pacing*.

*SECTION: Constructing stories through the edit. Forms of continuity and coverage. B-roll and the cutaway. Different uses of voice and voice over. Editing clinics and viewing footage. INDIVIDUAL MEETINGS*

### **Readings and Assignment to be done for April 12 class**

- READ Osgood and Hinshaw, Chapter 10 "The Sound Track"
- FOOTAGE IS DUE NEXT WEEK
- MAKE INDIVIDUAL APPOINTMENTS FOR MEETINGS

## **Week 12 (April 12) Aesthetics of Editing- Soundtrack**

How does the juxtaposition of sound, and voiceover, and still or moving images function? Soundtrack considerations.

•• **DUE:** Fine draft of Treatment. You should know by now what the story is about and what kind of style you use to tell it. This treatment would be used as the basis for entering festivals and applying for funding.

*SECTION: CONTINUE EDITING, VIEWING CUTS. GO OVER/REVIEW MORE EDITING AND TITLING OPTIONS.*

### **Readings and Activities to be done before next class 4/19:**

- READ Osgood and Hinshaw, Chapter 12 "Output"
- Keep editing your film!!
- Prepare a one or two line description for a poster or online posting.
- Choose two stills from your film for promotion.

## **Week 13 (April 19) Budgeting, Distribution and Promotion**

Budgeting. Making a distribution plan. Entering festivals. Networks, broadcast, posting online & entering festivals and competitions.

*SECTION: CONTINUE EDITING.  
PROMOTIONAL MATERIAL: A POSTER AND BANNER EXAMPLES*

- Ruff Cuts Due in class for viewing

- INDIVIDUAL MEETINGS

**Readings and Activities to be done before next class 4/26:**

- KEEP ON GOING YOU CAN MAKE IT!!
- READ Osgood and Hinshaw, Chapter 4 "From Light to Electrical Energy: Creating and Storing Media" Be prepared to answer these questions: Answer them in your notebook: What is additive color? What are the three primary colors of the video image? What happens when they are added together? What is the difference between interlaced and progressive scanning? How many lines of information are there in a single frame of NTSC video? What are the three attributes of color? What is persistence of vision? What is aspect ratio? Which gives a stronger analog signal- composite encoding or component? Why? What is the distinction between luminance and chrominance in the video signal? What is compression?
- POSTERS DUE NEXT WEEK

**Week 14 April 26: Encoding and Decoding: Technical Video**

Review information from readings.  
Fine cut screening in lecture as time allows.

- *PRODUCTION SHOTS, POSTERS (and treatment if not in) DUE*
- *Fine Cut Due for meetings and critique in SECTION*

**Week 15 (May 3):**

Examination of editing, audio, technical and lighting terms.

- Final Cut Due for Screening
- Production Books Due

**Finals Week Public Screening**