

____ N/A _____

a. Are students allowed to take equivalent course(s) for credit? ___ Yes ___X___ No

13. Prerequisite(s): CMN 3050: Production II _____

a. Can prerequisite be taken concurrently? ___ Yes ___X___ No

b. Minimum grade required for the prerequisite course(s)? D ___

c. Use Banner coding to enforce prerequisite course(s)? ___X___ Yes ___ No

d. Who may waive prerequisite(s)?

___ No one ___ Chair ___X___ Instructor ___ Advisor ___ Other (specify)

14. Co-requisite(s):

___ N/A _____

15. Enrollment restrictions

a. Degrees, colleges, majors, levels, classes which may take the course: All _____

b. Degrees, colleges, majors, levels, classes which may not take the course: None _____

16. Repeat status: ___ May not be repeated ___X___ May be repeated once with credit

17. Enter the limit, if any, on hours which may be applied to a major or minor: 6 ___

18. Grading methods: ___X___ Standard ___ CR/NC ___ Audit ___ ABC/NC

19. Special grading provisions:

___ Grade for course will not count in a student's grade point average.

___ Grade for course will not count in hours toward graduation.

___ Grade for course will be removed from GPA if student already has credit for or is registered in:

___ Credit hours for course will be removed from student's hours toward graduation if student already has credit for or is registered in: _____

20. Additional costs to students:

Supplemental Materials or Software _____

Course Fee ___ No ___X___ Yes, \$60 Explain if yes: Fee is to upkeep production and editing equipment in the Television & Video Production Lab, dedicated production spaces, and allows students access to all necessary production equipment for the semester. For these projects, a good deal of higher-end equipment is required. This includes includes all audio and video production equipment and peripherals (e.g., camera mounts, lenses, lights, cables, lights, tripods, microphones, audio capture devices, headphones, boom poles, rechargeable batteries, power adaptors, chargers, cases, etc.).

21. Community college transfer:

A community college course may be judged equivalent.

A community college may not be judged equivalent.

Note: Upper division credit (3000+) will not be granted for a community college course, even if the content is judged to be equivalent.

Rationale, Justifications, and Assurances (Part I)

- Course is required for the major(s) of Television & Video Production

Course is required for the minor(s) of _____

Course is required for the certificate program(s) of _____

Course is used as an elective for Video Production (minor)
- Rationale for proposal** : Producing television, filmic, and video content is telling the story that never ends. In order to tell this unending narrative, complete with endless answers and questions, it takes a larger organization to develop, write, produce, film, and edit these pieces. Members of these organizations continue each others' stories in a process specific to the fields of television, video, and episodic film. This course provides the essential experience of developing a series in a particular style (unique to that class's topic ranging from the procedural to horror to film-style comedy), creating a treatment and show bible, arcing out future episodes, writing the pilot, filming and editing that pilot, and then trading series with another group in order to continue each others' work. This is common practice in the industry, but students do not get this experience in any other course at the university, and it is a practice that every Television & Video Production student needs to experience before graduating. Students will get to act as both executive producer / showrunner, but also as producer / director / director of photography / story editor / etc. for producing others' work. This experience will provide an essential skill and necessary perspective on the television, video, and episodic film industries while we continue to make the Television & Video Production B.A. a destination program.

Additionally, the course is being constructed at the 4750+ level to allow graduate students to enroll. There is a demand for production courses at the graduate-level and this advanced course perfectly melds research (understanding forms, narrative theory, nuanced semiotics) and application of the conventions all while communicating another's vision. This experience in communication and media is an excellent option for a graduate student looking to extend their communication skill set and differentiate the Communication Studies M.A. from other programs that largely omit production courses.

3. Justifications for (answer N/A if not applicable)

Similarity to other courses: While CMN 4751: Topics in Episodic Television Production & Filmmaking is solely focused on episodic content in the realm of film and television, CMN 4500: Topics in Media Production is a general media course that has focused in areas such as radio, advertising, audio, creative video, and visual communication in the rare times it has been offered.

Prerequisites: CMN 3050: Production II provides the requisite intermediary skill set of applied media aesthetics, narrative composition, directing, producing and logistics, shot composition, and post-

production tactics required for success in CMN 4751.

Co-requisites: N/A

Enrollment restrictions: N/A

Writing active, intensive, centered: N/A

Capstone as Senior Seminar: N/A

4. General education assurances (answer N/A if not applicable)

General education component: N/A

Curriculum: N/A

Instruction: N/A

Assessment: N/A

5. Online/Hybrid delivery justification & assurances (answer N/A if not applicable)

Online or hybrid delivery justification: N/A

Instruction: N/A

Integrity: N/A

Interaction: N/A

Model Syllabus (Part II)

Please include the following information:

1. Course number and title: CMN 4751 A, B, D-F, H-M, O-Q, T-Y: Topics in Episodic Television Production & Filmmaking
2. This television and film production course centers around the creation of a series and its continuation over multiple episodes in a form chosen by the instructor (ex: procedurals, film-style comedy, fantasy, horror, mockumentary, etc.). Groups will develop a series in the style of that form and become the executive producers of it for the semester. The group will then write, film, and edit the first episode. The second and third episodes of their series will be produced by different groups while the original group will aid in unifying narrative, character, and visual style acting as showrunners / executive producers.
3. Learning objectives.
 - a. Develop the narrative structures and characterization strategies in the style of a required form and continue these structures and characterization strategies throughout multiple episodes . CT 1-6; WCR 1-6; SL 1, 4-6; RC 1 [1. Depth of content knowledge. 2. Effective critical thinking and problem solving. 3. Effective oral and written communication. 4. Advanced scholarship through research or creative activity]
 - b. Understand the visual and structural symbolic elements of episodic content in each stage of the production process. CT 1-5; WCR 5, 6; SL 1-3; RC 1 [1. Depth of content knowledge.]
 - c. Implement the understanding of a form into a show bible for an original episodic series. CT 1-6; WCR 1-4, 6; SL 1-5; QR 3; RC 4 [1. Depth of content knowledge. 3. Effective oral and written communication. 4. Advanced scholarship through research or creative activity]
 - d. Integrate the visual and aural aesthetics of a the class topic's episodic form into an original episodic

production in that style. CT 1-6; WCR 1-6; SL 1, 2, 4-6; QR 1; RC 1 [1. Depth of content knowledge. 2. Effective critical thinking and problem solving. 3. Effective oral and written communication. 4. Advanced scholarship through research or creative activity]

e. Critique the usage of various conventions (ex: visual storytelling, audio, narrative structures) of peer projects based upon matching production objectives to symbolic practices. CT 1-6; WCR 1-5; SL 1, 2, 4; RC 1, 4 [1. Depth of content knowledge. 2. Effective critical thinking and problem solving. 3. Effective oral and written communication.]

4. Course materials.

Landau, N. (2022). *The TV Showrunner's Roadmap: Creating Great Television in an On-Demand World* (2nd ed). Routledge.

5. Weekly outline of content.

Episode 1 – From Development to Delivery

Week 1 – Development of form.

The objectives of the form
Audience gratifications

Read: Landau Ch. 1 - “From Concept to Pilot Script”

Landau Ch. 3. - “World Building, Specificity of Setting, and Revising History”

Bring: A working treatment of the series title, logline, inspirational forms, and needs gratified.

Week 2 – Character and arcs of form

Characterization through binaries
Developing relational, professional, and personal binaries
Macro narrative structures

Read: Landau Ch. 2- “Intellectual Property and Adaptation”

Landau Ch.5 - “The Power of Empathy”

Landau Ch. 6 - “The Value Family Dynamics”

Landau Ch. 9 - “Antagonists”

Bring: Character binaries/functions, series questions, arcs for first season.

Week 3 – Treatment and show bible. Structural writing.

Narrative structures continued
Season arcs and series enigmas
Centralizing locations
Structuring an episode
Constructing conflict through binaries
Preliminary mapping of a visual and aural style

Read: Landau Ch.4 - “Fueling Your Story Engine: Central Questions and Central Mysteries”

Landau Ch. 11 - “Theme”

Bring: Complete show bible for series as well as narrative / scene structure of episode 1.

Week 4 – Writing episode 1 / Pre-production & mise en scene

- Constructing a scene in the form
 - Writing dialogue as equilibrium / disequilibrium
 - Interruptions and delays
 - Entrances and exits
 - Enigmas
 - Building in coherence and causality

Read: Landau Ch. 7 - “Get to the Heart of Your Story”

Landau Ch. 12 - “Cliffhangers”

Landau Ch. 13 - “Life on the Cringe: Comedy and Culture”

Bring: Screenplay for episode 1 and a production audit for the episode.

Week 5 - Mapping the visual & aural styles / directing styles / blocking

- Blocking
 - Dialogue
 - Movement
 - Interaction / action
- Directing cast and crew
- Learning the visual language: Primary motion, Secondary motion, Establishing and exiting, action and interaction sequences
- Ambience and foley
 - Mixes
 - Diegetic and non-diegetic sound

Read: Landau Ch. 5 - “POV and Subtext”

Bring: Maps of three scenes from three shows noting the visual and aural styles that your show will follow. Also, bring your shooting scripts, revised production audit, shot lists for your episode (principle photography and any second unit), and interviews with the director AND director of photography from whom you will draw inspiration for this episode.

Week 6 – Filming and cinematography

- Filming / script analysis / Director of Photography
- Structuring dialogue / movement / interaction / action
 - Primary motion
 - Secondary motion
 - Establishing and exiting

Bring: Your principle photography footage on a drive and a plan for pickups / reshoots.

Week 7 – Post-production techniques (first / fine)

- First cut
- Dialogue edit
 - Scene ownership / emotion
 - Pacing / velocity
- Audio: Ambience, foley, voice processing and ADR

Bring: Your first cut of episode 1 exported and in timeline (we will fine cut in class). Your footage should be logged by the time we go to edit.

Episode 2 (new production company)

Week 8 – Continuing arcs / writing episode 2

- Pitching a series / explaining vision and direction
- Following a show bible
- Story continuity / working with a story editor
 - Structuring and punctuating
 - Matching dialogue and character traits

Read: Landau Ch. 14 - "Pitching and Selling"

Bring: After hearing the pitch from the showrunners, you will bring the script of episode 2 of their program for feedback.

Week 9 – Incorporating showrunner feedback. Script analysis / pre-production for episode 2.

- Logistics of continuing a series / following a show bible
- Blocking / batching

Bring: Your revised scripts, a production audit, production timeline, shooting script, and shot list.

Week 10 – Filming and cinematography for episode 2

- Matching visual styles

Bring: Your principle photography and second unit footage on a drive as well as plans for pickups.

Week 11 – Post-production / pickups and re-cuts for episode 2.

- Receiving and implementing executive producer feedback
- Pickups / re-shoots / ADR

Bring: Your first cut of episode 2 exported and in timeline (we will fine cut in class).

Episode 3 (new production company)

Week 12 – Continuing arcs / writing episode 3

- Following a show bible
- Story continuity / working with a story editor
 - Structuring and punctuating
 - Matching dialogue and character traits

Bring: After updates and direction from the showrunners, write episode 3 of their program.

Week 13 – Incorporating showrunner feedback. Script analysis / pre-production for episode 3.

- Logistics of continuing a series / bridging previous episodes

Bring: Your revised scripts, a production audit, production timeline, shooting script, and shot list.

Week 14 – Filming and cinematography for episode 3

- Matching visual styles

Bring: Your principle photography and second unit footage on a drive as well as plans for pickups.

Week 15 – Post-production / pickups and re-cuts for episode 3.

Bring: Your first cut of episode 2 exported and in timeline (we will fine cut in class and be discussing unifying the final cuts through grades, credits, graphics, and soundtrack).

Week 16: Viewing final cuts of episodes 1, 2, & 3.

Bring: Final cuts of each episode (graded, ambience / soundtrack completed, with completed credits).

6. Assignments and evaluation, including weights for final course grade.

Brings (100%) – “Brings” are the micro-productions (or elements of a larger production) where students engage with the material presented during the course meeting and then develop / write / produce / film / edit the concept outside of class. Each week in the syllabus has the “bring” listed about a specific piece of the episode that is due on that course period (detailed above in the weekly outline of course content).

For Graduate-level credit:

To receive graduate-level credit for the course, students must complete all of the above micro-assignments (at the same point level) but also include research-driven supplemental reports along with all three episodes. Each will correspond to a different portion of the media creation and distribution process, specifically a producer study about the rituals and practices in encoding, a textual analysis semiotically examining the message and meaning elements in an episode, and an audience study that explores the meanings decoded by an audience. Each 4-5 page report will require reading supplemental texts about the area of study and making data-driven claims based on their experiences in the production process. The pilot-style micro-studies are incredibly helpful in developing students in the Communication Studies M.A. These added projects promote investment into the academic field of television, video, and film and will yield 12-15 pages of additional written content.

7. Grading scale.

90-100% = A / 80-89.9% = B / 70-79.9% = C / 60-69.9% =D / 0-59.9%= F

Date approved by the department or school: February 9, 2023

Date approved by the college curriculum committee: February 15, 2023

Date approved by the Honors Council (*if this is an honors course*):

Date approved by CAA: March 2, 2023 CGS: