

**Eastern Illinois University**  
**New/Revised Course Proposal Format**  
(Approved by CAA on 4/3/14 and CGS on 4/15/14, Effective Fall 2014)

CGS Agenda Item: 20-11  
Effective Fall 2020

**Banner/Catalog Information (Coversheet)**

1. ☐ New Course or ☒ Revision of Existing Course
2. **Course prefix and number:** CMN 4755
3. **Short title:** Television Genres
4. **Long title:** Television Genres: Production & Development
5. **Hours per week:** \_2\_ Class \_2\_ Lab \_3\_ Credit
6. **Terms:** ☐ Fall ☐ Spring ☐ Summer ☒ On demand
7. **Initial term:** ☒ Fall ☐ Spring ☐ Summer Year: 2020
8. **Catalog course description:** This production-centered course teaches the visual style and narrative / character conventions of popular television genres (ex: comedy, drama, action, and mockumentary). Students will map the symbolic conventions of four different genres and then develop, write, produce, direct, film, edit, and refine an original scene in the style of each of the televisual or filmic genres.

**9. Course attributes:**

General education component: ☐ NA \_\_\_\_\_

☐ Cultural diversity ☐ Honors ☐ Writing centered ☐ Writing intensive  
☐ Writing active

**10. Instructional delivery**

**Type of Course:**

☐ Lecture ☐ Lab ☒ Lecture/lab combined ☐ Independent study/research  
☐ Internship ☐ Performance ☐ Practicum/clinical ☐ Other, specify:  
\_\_\_\_\_

**Mode(s) of Delivery:**

☒ Face to Face ☐ Online ☐ Study Abroad  
☐ Hybrid, specify approximate amount of on-line and face-to-face instruction \_\_\_\_\_

**11. Course(s) to be deleted from the catalog once this course is approved.** CMN 4525

**12. Equivalent course(s):** ☐ N/A \_\_\_\_\_

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

**13. Prerequisite(s):** CMN 3050

a. Can prerequisite be taken concurrently? ☐ Yes ☒ No

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

c. Use Banner coding to enforce prerequisite course(s)? ☒ Yes ☐ No

d. Who may waive prerequisite(s)?

☐ No one ☐ Chair ☒ 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 ☐ May be repeated once with credit

**17. Enter the limit, if any, on hours which may be applied to a major or minor:** N/A

**18. Grading methods:** ☒ 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: CMN 4525

☐ 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 N/A

Course Fee ☐ No ☒ Yes - \$40 Explain if yes: Fee is to upkeep production and editing equipment in the Television & Video Production Lab and allows students access to all production equipment for the semester. This includes all audio and video production equipment and peripherals (e.g., camera mounts, lenses, lights, cables, tripods, microphones, audio capture devices, headphones, boom poles, rechargeable batteries, power adaptors, chargers, cases, etc.). The fee also serves to upkeep the dedicated editing bays and studio monitors in Buzzard Hall.

**21. Community college transfer:**

☐ A community college course may be judged equivalent.

☒ A community college course 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)**

1.   X   Course is required for the major(s) of Television & Video Production (Narrative & Creative Area of Specialization)

       Course is required for the minor(s) of       

       Course is required for the certificate program(s) of                                   

  X   Course is used as an elective of Television & Video Production (other Areas of Specialization), Video Production minor

**2. Rationale for proposal :**

This course is currently offered each year to Television & Video Production majors (currently numbered 4525). This revision would make it into a bridge course for undergraduate students who were interested in entering the accelerated M.A. or for our current masters students who wish to take more production courses. As the course is highly-informed by theory throughout and requires a great deal of research (through reading and viewing) about the genres before students develop and produce them, this course would make a very strong bridge course. Additionally, as the Narrative & Creative Area of Specialization in the Television & Video Production B.A. is the most popular Area, and students almost always take this course in their final semester of college, it provides an excellent opportunity to encourage students to flow into the M.A. CMN 4775: Documentary Filmmaking already performs this bridge role for students in the Documentary & News Area of Specialization.

Students entering into the field of television and video production require the ability to study a type of programming, deconstruct its unique traits, and then incorporate these stylistic, narrative, and character traits into new productions. This course provides the essential experience for production students to map a genre, develop program ideas, develop narratives and characters, learn the production and *mise en scène* standards of the genre, direct and produce a scene, and edit it into a polished product. When students deconstruct how a televisual genre functions and then put it back together again, they gain an understanding of television not possible through other means. It differentiates the EIU production program from other programs and provides a selling point for students considering EIU for television and video production.

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

Similarity to other courses: N/A

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 4755.

Co-requisites: N/A

Enrollment restrictions: N/A

Writing active, intensive, centered: 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. CMN 4755: Television Genres: Production & Development
2. Catalog description: This production-centered course teaches the visual style and narrative / character conventions of popular television genres (ex: comedy, drama, action, and mockumentary). Students will map the symbolic conventions of four different genres and then develop, write, produce, direct, film, edit, and refine an original scene in the style of each of the televisual or filmic genres.
3. Learning objectives.

After completing this course, students will be able to:

- a. Understand the visual and structural symbolic elements of a genre in each stage of the production process. CT 1-5; WCR 5, 6; SL 1-3; RC 1 [1. Depth of content knowledge.]
- b. Critique the tropes and conventions of various genres, subgenres, and hybrids. 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.]
- c. Implement the understanding of a genre's trajectory into the development and pitch of original content. 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 televisual or filmic genre into an original 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. Apply a genre's narrative structures and characterization strategies to original productions (in an original and creative manner). 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]
- f. Critique and evaluate peer projects based on communication goals and symbolic practices. CT 1-6; WCR 5, 6; SL 7; RC 1 [1. Depth of content knowledge. 3. Effective oral and written communication]

4. Course materials:

Creeber, G. (2015). *The television genre book (3<sup>rd</sup> ed.)*. British Film Institute.

Supplemental readings provided through learning management system.

5. Weekly outline of content.

Week / Topics	Readings / Assignments
<b>Week 1</b> Overall genre theory, television & film Areas of meaning in each genre	Read: Creeber - "Genre Theory" Neale - "Television and Genre" Turner - "The Uses and Limitations of Genre"
<b>Week 2</b> The semiosis of genre – Codes  Narrative & character development Season / episode / scene  Understanding the codes	Read: Fiske - "Codes of Television" (LMS) Creeber- "Genre and format"
<b>Week 3</b> Comedy: Mapping the genre Subgenres: Sitcom, slice of life, black comedy, romantic  Narrative, characters, & mise en scène elements	Read: Mills - "Studying Comedy" Hartley - "Situation Comedy part 1" Feuer - "Situation Comedy Part 2"
<b>Week 4</b> Comedy production elements Constructing a scene (establishing, punctuating, pacing) What produces comedy visually / aurally? Shot composition & generic shots Blocking & directing Lighting	Due: Pitch concept, character tropes & traits, six episode arc, & specific scene to produce.  Read: Neale - "The Sketch Show" Donnelly - "Adult Animation"  Due: Storyboard & scene script
<b>Week 5</b> Editing & audio Audio mix & graphics	Due: Dailies, shot log, & rough cut
<b>Week 6</b> Post-production sweetening (ex: color grading)	Due: Comedy scene (View & critique)  Assign: Drama scene & overview genre
<b>Week 7</b> Drama: Mapping the genre Subgenres: Procedural, noir, teen drama, primetime soap, suspense  Narrative, characters, & mise en scene elements	Read: Nelson - "Studying television drama" Jenner - "The detective series" Moseley - "Teen Drama"
<b>Week 8</b>	Due: Pitch concept, character tropes & traits, six

<b>Week / Topics</b>	<b>Readings / Assignments</b>
Drama production elements Constructing a scene (establishing, punctuating, pacing) What produces drama visually / aurally? Shot composition & generic shots Blocking & directing Lighting	episode arc, & specific scene to produce.  Due: Storyboard & scene script  Read: Cooke - "The Police Procedural" Jacobs - "Hospital Drama" McCarthy - "Realism and Soap Opera"
<b>Week 9</b> Editing & audio Audio mix & graphics Diegetic & non-diegetic in drama Rudimentary score / soundtrack	Due: Dailies, shot log, & rough cut
<b>Week 10</b> Post-production sweetening (ex: graphics, transitions, color grading)	Due: Drama scene (View & critique)  Assign: Action / adventure scene & overview genre
<b>Week 11</b> Action / adventure : Mapping the genre Narrative, characters, & mise en scène elements Constructing a scene (establishing, punctuating, pacing) What produces action visually / aurally? Shot composition & generic shots Blocking & directing Lighting	Read: Miller - "The Action Series" Johnson - "Telefantasy"
<b>Week 12</b> Action production elements Blocking – Crew and talent Directing Stunt coordination Shooting for continuity  Action foley art	Due: Pitch concept, character tropes & traits, six episode arc, & specific scene to produce.  Due: Storyboard & scene script  Read: Boddy - "The Western" Hockley - "Science Fiction"
<b>Week 13</b> Editing & audio Audio mix & graphics Soundtrack Post-production sweetening (ex: color grading)	Due: Dailies, shot log, & rough cut  Due: Action scene (View & critique)  Assign: Mockumentary scene & overview genre
<b>Week 14</b> Mockumentary : Mapping the genre Mockumentary production style across genres Narrative, characters, & mise en scène elements Constructing a scene (establishing, punctuating, pacing)	Due: Pitch concept, character tropes & traits, six episode arc, & specific scene to produce.  Due: All re-edits  Read: Mills - "Contemporary Sitcom: Comedy Vérité" Bruzzi - "Docusoaps"

<b>Week / Topics</b>	<b>Readings / Assignments</b>
What produces action visually / aurally? Shot composition & generic shots Camera as character Perspectives Confessional – Exposition & character insights	Corner - “Drama-Documentary”
<b>Week 15</b> Mockumentary blocking & directing Blocking crew & talent Multicam – Coverage & cutaway  Editing & audio Nat sound of life Interlacing action & interview	Due: Storyboard & scene script  Due: Dailies, shot log, & rough cut  Read: Hill - “Makeover Shows” Corner - “Form and Content in Documentary Study”
<b>Week 16</b> Screening final cuts and detailing future directions	Due: Final cut of mockumentary scene

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

**Four scenes from four genres (22.5% each / 90% total)**

Throughout the semester, you will develop program ideas and create four complete individual scenes using the style and substance of the following genres common to television and film:

- Comedy (sitcom, slice of life, black comedy, romantic)
- Drama (procedural, noir, teen drama, primetime soap, suspense)
- Action / adventure
- Mockumentary

Each project requires check-ins at multiple steps of each process, from mapping the genre to the final polishing process. Each class period has multiple check-ins that must be met to keep the project going on-time and include the following steps:

Mapping:

- Viewing logs / individualized mapping of the genre
- Arc out narrative [basic 6 episode arc]
- Develop character – Tropes and traits [ensemble]
- Pitch project
- Scene structures for genre

Pre-production:

- Script scene
- Storyboard scene
- Logistics

Production / post-production

- Shoot
- Review dailies / log footage
- Preliminary edit
- Re-cut [add pick-up shots / necessary wild tracking]

- Post-production [color grading, audio mastering, graphics, etc.]

Each genre requires mastery of all generic elements:

Narrative structures (per episode [A/B/C], season, driving question / enigma, syntagms, equilibrium/disequilibrium)

Character types, characterization & traits (main / side / ensemble, development [pre-production & exercises], dynamism, motivations, directing)

*Mise en scène* (locations, costuming, casting, objects / lighting, lensing, paradigms)

Visual & composition structures (Establishing, dialogue, action, motion styles, insight, distance, perspective, pacing, timing, blocking)

Audio elements (diegetic, non-diegetic, scores, foley)

Editing and post-production elements (where to cut, pacing, color grading, graphics, breaks, transitions)

Each scene is worth 22.5%, meaning a total of 90% for the semester.

### **Brings / Viewing logs (10%)**

Each class period, students are required to bring examples of that day's topic from the world of media. Some class periods also include viewing logs of content germane to an upcoming project. This informal mapping of symbolic practices provides students with a personalized vantage point into their particular interest area, adds diversity and depth to course discussions, and demonstrates the link between theory and the messages of the industry.

### **For Graduate-level credit:**

To receive graduate-level credit for the course, students must complete all of the above projects (at the same point level) but also include research-driven supplemental reports along with all four of their television genre production projects. Each 4-5 page report will require deep semiotic and functional mapping of the genres along with the consideration of the sociopsychological needs sated by the genre (uses and gratifications). Students will trace the contemporary state of the genre through historical and current programming. Through multiple academic sources and references to multiple works from the genre, students will weave together a guide about the symbolic practices, the deep structures, and the sociopsychological needs sated by the genre. This style of source-informed mapping mirror the prospectus process for either an academic or creative thesis in the Communication Studies M.A. These added projects promote investment into the academic field of television, video, and film and will yield 16-20 pages of additional written content supported by multiple academic articles and external viewings.

## **7. Grading scale.**

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

## **8. Correlation of undergraduate [U] and graduate [G] learning objectives to assignments and evaluation.**



Learning Objectives	Comedy Scene <b>22.5%</b>	Drama Scene <b>22.5%</b>	Action / adventure scene <b>22.5%</b>	Mockumentary scene <b>22.5%</b>	Brings/viewing logs <b>10%</b>
Understand the visual and structural symbolic elements of a genre in each stage of the production process. CT 1-5; WCR 5, 6; SL 1-3; RC 1; [G1]	U/G	U/G	U/G	U/G	U/G
Critique the tropes of various genres, subgenres, and hybrids. CT 1-6; WCR 1-5; SL 1, 2, 4; RC 1, 4; [G1-3]	U/G	U/G	U/G	U/G	U/G
Implement the understanding of a genre's trajectory into the development and pitch of original content. CT 1-6; WCR 1-4, 6; SL 1-5; QR 3; RC 4; G 1,3,4]	U/G	U/G	U/G	U/G	U/G
Integrate the visual and aural aesthetics of a televisual or filmic genre into an original production in that style. CT 1-6; WCR 1-6; SL 1, 2, 4-6; QR 1; RC 1 [G1-4]	U/G	U/G	U/G	U/G	
Apply a genre's narrative structures and characterization strategies to original productions (in an original and creative manner). CT 1-6; WCR 1-6; SL 1, 4-6; RC 1; [G1-4]	U/G	U/G	U/G	U/G	
Critique and evaluate peer projects based on communication goals and symbolic practices. CT 1-6; WCR 5, 6; SL 7; RC 1; [G1,3]	U/G	U/G	U/G	U/G	

**Date approved by the department or school: 12/13/19**

**Date approved by the college curriculum committee: 1/22/20 Date  
approved by the Honors Council (*if this is an honors course*): Date  
approved by CAA: 2-13-2020 CGS: 2-18-2020**