



STUDIO TV PRODUCTION

DIRECTING – PRODUCING – NONFICTION- FICTION - LIVESTREAMING

MJD 219: STUDIO TV PRODUCTION

Tues./Thurs. 1:45-3:20

Classrooms—JEM-142 Media Lab and The Media Creation Studio (MCS)

Web: [LINKS SCREENINGS, READINGS, PRODUCTIONS](#)

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THE COURSE

In this course, we take an in-depth look at the major elements which go into **studio productions for film, TV, and streaming video**. Many current TV shows, music performances, news programs, talk shows, and sporting events are shot with a multitude of cameras and are often cut and mixed live for instantaneous broadcast or streaming. This course will give you hands-on experiences shooting multi-cam productions, developing broadcast graphic elements, coordinating shoots, and producing content for different online platforms.

Throughout the semester will be creating collaborative **non-fiction and fiction** productions using the new **Media Creation Studio at SMC**. One of the primary focal points of the class will be on **learning to use a studio as a resource (or set of resources)** to tell engaging stories. Additionally, we'll focus on the skillsets necessary **to become directors and producers** in professional studio setting. You will be learning to use remote control ultra hi-def 4K digital cameras, professional video switchers, audio mixers, lighting systems, and many other tools and techniques involved in staging studio productions. Along the way, we will also be working on some of the basics involved in producing content **for virtual reality (VR) and augmented reality (AR)** as well as other forms of new streaming and gaming formats.

But note, we're not letting the technology wag the dog, so to speak. This won't be a class about traditional "old school" notions of talking heads, or broadcast guys with ties telling us how it is. Yes, those tropes will be present. But our optics will be pointed toward fresh and innovative ways to use studio set ups. We will zero-in on using the power and controls of a studio environment to tell stories in a different way and with a set of higher production values that the tools afford. We'll be looking at how the major studios-- Netflix, Amazon, Disney+, HBO, CBS, YouTube, and others-- are using studio staging in innovative ways. Along the way, we'll focus on staging, acting, and the myriad of elements which go into streaming TV and film productions today.

Lights, camera,... 3...2...1...ACTION! 🎬

Additional Focal Points and Critical Perspectives -

- ▶ **Representation, Screening and Critique.** Throughout the course, we will critically examine the narrative forms and semiotics of studio productions **from around the world** 🌐. We'll evaluate the **new** standards, expectations, and channels of distribution (YouTube, TikTok, META, Op-Docs, and others). Are they really different from what has come before? How so? From the very start we will take a look at both traditional and "cutting-edge" forms of televisual and cinematic expression. And in the midst of a **GLOBAL BATTLE** for your binge-watching appetites, we'll examine how television production and screening approaches have rapidly changed ... and continue to change dramatically.
- ▶ **Creative Production. All of you will learn by doing.** You will be using the **Media Creation Studio** both individually and collaboratively throughout the semester. Additionally, each student will be given camera equipment for the semester and they will have the opportunity to produce, edit, and distribute their own productions on important issues and ideas. In short, you'll be learning the initial skills to become a professional producer.

Ultimately, the primary **objectives** of the course include the following:

1. To help you develop the fundamental skills of professional studio production for film, TV, and streaming video.
2. To help you develop the basic skills to become directors and producers in a multi-camera professional studio setting.
3. To help you develop a more active, sophisticated, holistic, and multi-disciplinary knowledge of studio industries, strategies, and influences.
4. To introduce you to developing new forms content for virtual reality (VR) and augmented reality (AR) formats.
5. To help you hone more informed, keen-eyed, conscientious, and healthy tactics as a consumer of studio TV messages, representations, and technologies.

EVALUATION & PROJECTS

1. Attendance, HEALTH POLICY ADHERENCE, In-Class Participation, Collaboration, Screening Guides, & Discussions ► 20%

This requirement refers to (1) Attendance (2) Adherence to Campus Community HEALTH POLICIES (3) Participation refers to how much you contribute verbally to discussions and how well you contribute to the constructive critiques of others' work; and (4) how well prepared you are for class (i.e., readings, in class projects, screening guides, collaborations, etc.)

2. Projects, Assignments, Presentations, Story Script/Concepts, & Creative Research ► 40%

There will be 4 major projects and 1 "FLOATING" live MCS assignment due for the course. These projects/assignments will involve **both** written and film production work. Guidelines for each project/presentation will be handed out in advance. **NOTE:** (1) Late projects will be **penalized 10%** for every day they are late; and (2) **Failure to complete any of the projects in this course results in a minimum 2-full grade drop and often translates into an F for the course.**

3. Exams ► 25%

There will be **TWO** exams for the course. Exams will be comprehensive and cover all readings, screenings, technologies, techniques, discussions and lectures.

4. Final Digital Portfolio ► 15%

A final digital portfolio of your work will be due at the end of the semester.

REQUIRED & Recommended

- ▶ **SCREENINGS (in-and-outside of class)** — For this course, we will be doing **A LOT of screenings**. You will be required to screen documentaries, TV shows, films, video clips, performances, and other multimedia productions. These screenings are **MANDATORY**. You will need to have access to Netflix, Amazon, and other OTTs (over the top subscriptions) throughout the semester.
- ▶ **PROGRAMS/Software!** For this course you will be using a variety of software programs, most notably the Adobe Suite (Premiere, Photoshop, Audition, etc.). All of the programs are available on the Multimedia and Mac lab computers. **HOWEVER**, you may want the Adobe creative suite on your own computer. Adobe handles its own student pricing.
- ▶ **Camera Equipment**— You will be checked out a Canon Camera kit until we end in-person instruction in November. Nobody else but you should use this equipment. **Failure to return the equipment will result in a FAILING GRADE FOR THE COURSE. You will also be charged for equipment replacement.** If you already own or wish to purchase your own camera equipment, please talk to me.
- ▶ **Portable External or Flash Drive USB- 3.** For this course you will need to purchase an external USB3 hard drive or flash drive. You will be storing and editing your films off of this drive throughout the semester. Your drive should have at least 300-500GB of memory. But even with this amount of memory, it will go quickly, so you'll have to manage your files (and your tape footage) efficiently.
- ▶ **SD Cards 32GB+ Speed 90mb/s+**—You will need one or two 32GB (or larger) SD cards WITH A MINIMUM 90mb/s WRITE SPEED! This card needs to be a 60mb/s card or faster.
- ▶ **Good OVER THE EAR Headphones**—You will be listening and mixing audio intensively throughout the semester. You'll want to have a comfortable set of OVER-THE-EAR headphones. Full coverage headphones generally work best for film editing.

IMPORTANT NOTES & WORDS TO THE WISE

- 🕒 **COLLABORATION and ETHICAL COMMUNICATION/INTERACTIONS.** This course is *intensely collaborative*. It will involve working **effectively, efficiently, and ethically** with others throughout the semester. **INTEGRITY** in personal conduct towards others is **MANDATORY**. There is a zero-tolerance policy on the mistreatment of others—peers, staff, faculty, interviewees, and others. This goes for your face-to-face interactions as well as ALL print, telephone, text, tweets, or other forms of communication.
- 🕒 **DIVERSITY and INCLUSION:** Our classroom should be an inclusive learning environment for all students, and it is important that we work together to create and maintain an inclusive community for all forms of diversity: race, gender, class, culture, nationality, sexual orientation, ability, age, religion, ethnicity, etc. Acts of hate or bigotry will not be tolerated.
- 🕒 **LAB PROTOCOLS:** The Media Creation Studio contains a great deal of **expensive and delicate** equipment. Please treat the gear **carefully**. Report any problems to the MCS director immediately. **Clean-up:** At the end of ALL production sessions, please clean up. Make sure all chairs, ladders, props, cameras, mics and other gear are properly cleared and stored.
- 🕒 **PHONES, TEXTING, & LAPTOPS/IPADS** — Be **PRESENT** in class, both mentally and physically. Help others to do the same. Make sure that when we start class, your devices are **OFF**. Period. **Texting/calling/computing during class counts as an absence.**

| Week | Topics | Assignments |
|---------------------------|--|---|
| 1 Jan. 17-19 | <ul style="list-style-type: none"> ● Course Overview & Introduction <ul style="list-style-type: none"> ▶ The Visual Semiotics of Studio Productions | Consult <i>Course</i> Web LINKS |
| 2 Jan. 24-26 | <ul style="list-style-type: none"> ● INTRO to TV STUDIO BASICS-1 <ul style="list-style-type: none"> ▶ Controlling 3 PTZ STUDIO CAMERAS and SWITCHING | Banff Film Festival-UVM Davis Center Jan. 26-28 Tickets: See Web Links |
| 3 Jan. 31-Feb.2 | <ul style="list-style-type: none"> ● 3, 2, 1, ACTION! On-Camera Acting <ul style="list-style-type: none"> ▶ Some ESSENTIALS for On-Camera ACTING and Self Presentation ▶ MCS GRAND OPENING! In person-IN CLASS: Tom Caron (Red Sox), Jonah Kessel (NYTimes OpDocs), and Clare Wool (MTV – BTS) | Due: Studio Semiotic Analysis |
| 4 Feb. 7-9 | <ul style="list-style-type: none"> ● On-Camera INTERVIEWING <ul style="list-style-type: none"> ▶ Lighting | Due: FULL PACKAGE PROFILE |
| 5 Feb. 14-16 | <ul style="list-style-type: none"> ● Producing Simple Talk Shows <ul style="list-style-type: none"> ▶ Multicamera Blocking | |
| 6 Feb. 21-23 | <ul style="list-style-type: none"> ● STAGING, PROPS, & STUDIO LIGHTING👉: <ul style="list-style-type: none"> ▶ Prepping broadcast-ready assets | Due: PITCH YOUR PASSION HOW TO ANALYSIS |
| 7 Feb. 28-Mar.2 | 🔥 SHAZAM-KAZOWEE! → MID-TERM EXAM! | |
| 8 Mar. 7-9 | <ul style="list-style-type: none"> ● audio. Audio. AUDIO! <ul style="list-style-type: none"> ▶ Preparing for MUSICAL PERFORMANCES | Due: PITCH YOUR PASSION HOW TO PRODUCTION |
| 9 Mar. 14-16 | SPRING BREAK 🌞🏖️ | |
| 10 Mar. 21-23 | <ul style="list-style-type: none"> ● Coordinating and Executing Live Shoots <ul style="list-style-type: none"> ▶ Planning for the unplanned | |
| 11 Mar. 28-30 | <ul style="list-style-type: none"> ● Capturing Performances <ul style="list-style-type: none"> ▶ Rehearsals and Run Throughs | Due: MUSIC PERFORMANCE ANALYSIS |
| 12 April 4-6 | <ul style="list-style-type: none"> ● PURE FICTION-1 <ul style="list-style-type: none"> ▶ Adaptation → SCRIPT: From Page to the Screen | |
| 13 April 11-13 | <ul style="list-style-type: none"> ● PURE FICTION-2 <ul style="list-style-type: none"> ▶ Dramatic/Comedic Scene Pre-Production | Due: MUSIC PERFORMANCE PRODUCTION |
| 14 April 18-20 | <ul style="list-style-type: none"> ● COACHING ACTORS <ul style="list-style-type: none"> ▶ Acting Professionals vs. Real People as Actors | Due: FICTION SCENE ANALYSIS |
| 15 April 25-27 | <ul style="list-style-type: none"> ● AR/VR and the META <ul style="list-style-type: none"> ▶ The FUTURE(S) of Studios, Screens, and Streaming | Due: FICTION PRODUCTION |
| 16 May 2 | DUE: THE GRAND FINALE | |

