

Loyola University Chicago
FALL 2015
COMM 371: Talk Show Production
T, TH 10AM-12:45PM



Instructor: Dean Don Heider and Richelle Rogers

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Please allow up to 24 hours for a response to e-mail. Remember to include your name and the course number on your subject line. Please use your Loyola e-mail account when sending e-mails. Please limit your email inquiries to 7a.m. – 6p.m. CST.

Office: SOC 204 - Second Floor

Office Hours: W, 11AM-6PM and by scheduled appointments via Sakai only
(All appointments must be scheduled via the class Sakai page under the sign up tab.
The Instructor will not see students without an appointment.)

COURSE DESCRIPTION

Students will plan and produce a half-hour public affairs-style talk show. The class will produce two high-quality programs during the semester. Students will become more familiar with the following phases of talk show production:

- Interviewing
- Booking
- Story Selection
- Writing a talk show script

IDEA COURSE OBJECTIVES:

- Acquiring skills in working with others as a member of a team
- Developing creative capabilities
- Developing skill in expressing oneself orally or in writing

TEXT AND ASSIGNED READING:

There is not a required text for this course. However, students are responsible for reading additional materials assigned during the course.

GUEST SPEAKERS

This course will often feature guest speakers. Students are required to be prepared for all discussions and participate in question and answer sessions.

WRITING/PROOFREADING SUBMITTED ASSIGNMENTS

It's important that all submitted assignments are typed in a double-spaced format, stapled and proofread for clarity, misspellings and grammatical errors. Work that has not been properly proofread will be subject to a lower grade.

LATE ASSIGNMENTS

Unless specified by the instructor, assignments are due at the beginning of class (10AM) via the class Sakai website.

Assignments must be submitted online and will not be accepted after 10AM.

UNLESS INSTRUCTED, DO NOT EMAIL ASSIGNMENTS.

CLASS ATTENDANCE

Due to the nature of the course, it's imperative that students attend every class. A student's consistent absence not only reflects poorly upon that student but could impact team performance, particularly during the production phase of the course.

If a student can't attend class, he/she must let the instructor know via email prior to their absence. Failure to do so could result in a lower class/group grade.

WEEKLY UPDATES AVAILABLE VIA SAKAI

Sakai will serve as the course hub. You are expected to check on Sakai before each scheduled class. The syllabus and updated class assignments are available via Sakai. Students are encouraged to check the class page daily.

GRADING

A
B
C
D
F

Grades are based on:

In class and outside assignments 50%

Talk show programming 50% (Students will receive a grade according to their personal contribution **and** the overall quality of the produced program)

PRODUCTION SCHEDULE

Students will produce two high-quality, informative and engaging talk shows during the semester. Programming will be for students, by students.

Time management and planning is key during the production schedule.

Taping will begin promptly at 11am. Taping days are as follows:

October 20

November 17

PRODUCTION ROLES

Each student will perform a specific task to contribute to the program. The following roles available are:

Show Host – The host is responsible for researching and interviewing the selected guest. The Host will write their own interview questions as well as the program introduction. The Host is also responsible for communicating any concerns about the program to the executive producer or the show producers.

Executive Producer – The executive producer is responsible for managing the show's production and creating the overall tone of the program. The executive producer will discuss all phases of production with the show host/producer. The executive producer will also serve as managing editor and approve all scripts before taping begins.

Producer/Writer (2) – The Producer is responsible for program execution. The producers will write the program along with the host.

Booker/Audience Coordinators (2) – The booker/audience coordinator is responsible for securing all guests for the show. The booker will also secure the appropriate audience according to the topic.

Studio crew (2) – The studio crew will be responsible for the technical aspects of the program including cameras and audio.

DELEGATION OF ASSIGNMENTS

The class will decide, as a group, each student's role in the program. All decisions must be unanimous.

PROGRAM REVIEW/WITTEN CRITIQUE

Following the taping of every program, we will review tape as a class. Students are expected to have an honest yet constructive discussion about every phase of the program. Ideas/suggestions presented during the discussion will determine how the show will look and shape the edit session.

Students will also write a thorough, detailed critique of the final program as well as a separate critique of the Host's interview.

SOC EQUIPMENT

The School of Communication has a variety of equipment that we can use for class-related projects. This equipment may be checked out through Andi Pacheco in SOC 004 (contact apacheco@luc.edu; phone 312-915-8830).

ACADEMIC DISHONESTY

Loyola University and the School of Communication expect academic integrity and have policies regarding academic dishonesty. Specifically for the SOC:

A basic mission of a university is to search for and to communicate truth as it is honestly perceived. A genuine learning community cannot exist unless this demanding standard is a fundamental tenet of the intellectual life of the community. Students of Loyola University Chicago are expected to know, to respect, and to practice this standard of personal honesty.

Academic dishonesty can take several forms, including, but not limited to cheating, plagiarism, copying another student's work, and submitting false documents. Academic cheating is a serious act that violates academic integrity. Cheating includes, but is not limited to, such acts as:

- Obtaining, distributing, or communicating examination materials prior to the scheduled examination without the consent of the teacher;
- Providing information to another student during an examination;
- Obtaining information from another student or any other person during an examination;
- Using any material or equipment during an examination without consent of the instructor, or in a manner which is not authorized by the instructor;
- Attempting to change answers after the examination has been submitted;
- Unauthorized collaboration, or the use in whole or part of another student's work, on homework, lab reports, programming assignments, and any other course work which is completed outside of the classroom;
- Falsifying medical or other documents to petition for excused absences or extensions of deadlines or
- Any other action that, by omission or commission, compromises the integrity of the academic evaluation process.

Plagiarism is a serious violation of the standards of academic honesty. Plagiarism is the appropriation of ideas, language, work, or intellectual property of another, either by intent or by negligence, without sufficient public acknowledgement and appropriate citation that the material is not one's own. It is true that every thought probably has been influenced to some degree by the thoughts and actions of others.

Such influences can be thought of as affecting the ways we see things and express all thoughts. Plagiarism, however, involves the taking and use of specific words and ideas of others without proper acknowledgement of the sources, and includes, but is not limited to, the following:

- Submitting as one's own material copied from a published source, such as Internet, print, CD-ROM, audio, video, etc.;
- Submitting as one's own another person's unpublished work or examination material;
- Allowing another or paying another to write or research a paper for one's own benefit; or
- Purchasing, acquiring, and using for course credit a pre-written paper. The above list is in no way intended to be exhaustive. Students should be guided by the principle that it is of utmost importance to give proper recognition to all sources. To do so is both an act of personal, professional courtesy and of intellectual honesty. Any failure to do so, whether by intent or by neglect, whether by omission or commission, is an act of plagiarism.

Academic dishonesty of any kind will not be tolerated. Plagiarism in your work will result in a minimum of a failing grade for that assignment. The case may carry further sanctions from the School of Communication or the University, the most serious being permanent expulsion. Avoid turning in work that could be interpreted as plagiarism or academically dishonest (e.g., failing to properly credit a source or using someone else's ideas without clarifying that they are not yours). This is an academic community; being uninformed or naive is not an acceptable excuse for not properly referencing sources.

Plagiarism or any other act of academic dishonesty will result minimally in the instructor's assigning the grade of "F" for the assignment or examination. The instructor may impose a more severe sanction, including a grade of "F" in the course. All instances of academic dishonesty must be reported by the instructor to the appropriate area head and to the office of the Dean of the School of Communication.

The School of Communication maintains a permanent record of all instances of academic dishonesty. The information in that record is confidential. However, students may be asked to sign a waiver which releases that student's record of dishonesty as a part of the student's application to a graduate or professional school, to a potential employer, to a bar association, or to similar organizations.

You are expected to be familiar with and abide by Loyola's code of academic integrity. You can find Loyola's policies regarding academic integrity at:

http://www.luc.edu/academics/catalog/undergrad/reg_academicintegrity.shtml

SPECIAL NEEDS

Students are urged to contact the instructor should they have questions concerning course materials and procedures. If you have a special circumstance that may have some impact on your course work and for which you may require accommodations, please contact the instructor early in the semester so that arrangements can be made with the Services for Students with Disabilities (SSWD).

Any student with a learning disability that needs special accommodation during exams or class periods should provide documentation from Services for Students with Disabilities confidentially to the instructor. The instructor will accommodate that student's needs in the best way possible, given the constraints of course content and processes. It is the student's responsibility to plan in advance in order to meet their own needs and assignment due dates.

THE COURSE (Subject to change)

Week 1: Introductions/Distinguishing the talk medium/Production planning

Aug, 25: Welcome/Introductions/Syllabus Review

Assignment: Read the syllabus

Aug. 27: Talk TV – Past, Present and Future

Week 2: Story selection – What is a good topic to discuss and why?

September 1: What is a good topic to discuss and why?

September 3: Class exercise

Week 3: Booking – Finding the right voice to feature and interview

September 8: The “Right Guest” Defined

September 10: Class exercise

Week 4: Interviewing: Speaking, Listening and Learning

September 15: Interview lab

September 17: Interview lab

Week 5: Interview tapings in studio

September 22: Interview tapings in studio

September 24: Interview tapings in studio

Week 6: Bringing it all together with a solid script

September 29: Writing lab

October 1: Writing lab

Week 7: Program #1 Preproduction planning begins/studio walk thru

October 6: Mid-semester break – class does not meet

October 8: Program #1 preproduction meeting and roles assigned -please bring three ideas for our first program to class, October 13, 2015.

Week 8: Program #1 Preproduction begins

October 13: Program #1 prep

October 15: Program #1 prep

Week 9: Tape Program #1

October 20: Tape Program #1 at 11am

October 22: Program # 1 postproduction meeting

Week 10: Program #1 Postproduction

October 27: Program #1 postproduction

October 29: Program #1 screening and review

Assignment: Written critiques due November 3 by 10am. Please submit a copy via the class Sakai website and bring a copy to class.

Assignment: Please bring three ideas to class November 3 for our next program

Week 11: Program #2 Preproduction

November 3: Program #1 feedback session/Program #2 preproduction meeting and roles assigned

November 5: Program #2 prep

Week 12: Program #2 Preproduction

November 10: Program #2 prep

November 12: Program #2 prep

Week 13: Program #2 Taping/Post

November 17: Tape program #2 at 11am

November 19: Program #2 postproduction meeting

Week 14: Program #2 Postproduction

November 24: Program #2 postproduction

November 26: Happy Thanksgiving! – Class does not meet!

Week 15: Program review

December 1: Program #2 screening and review

Assignment: Written critiques due December 3 by 10am. Please submit a copy online and bring a copy to class.

December 3: Program #2 feedback session/Reflection