

WEEK 10: 10/30 Locations/ Test Day Process

9am Roll - 2 weeks from Day 1 shoot

9:05-10-am: Test Day explained: HH, MP, Gary Wagner, DV, JW
!!! Build Begins (10/30-11/3) / Build Assignments!!!10:00- *Reports from All Depts.*10:30 Full Class Production Meeting/ Location scouting: Show Runner,
Director, Producer, AD, DP/Sound, Prod. Designer**WEEK 11: 11/ 6: One Week from Production! / TEST DAY 11/10**9:05- 10am: **Reports from ALL Dept.**

10-10:40: Casting tapes shown: SR / Director

10:40 BREAK

11am: First tech walk through on stage: Director, DP, Sound followed
by a test production meeting led by the AD.**11/8 Saturday/ Casting Complete!!! / Test day: 11/10 on stage.**Use this day to explore lighting, sound, make-up, costumes, slating,
filters, exposure, color palette, wardrobe fittings, make-up, etc.**WEEK 12: 11/13 PILOT Act Final reports / Screen test footage.**

9am Roll 2 DAYS from Shoot days 1 & 2

9:05- 10:10 Test Day footage shown and discussed: Camera SA projects

10:10-10:40: A.D. hands out Day 1 Call sheet; DPR discussed

Act 1 production Meeting

10:40 Break

11am: Solo groups/ final tech walk through: SR/SP/D/DP/S/PD

WEEK 13: 11/20 SCREEN PILOT DAILIES

9am Roll 2 days from Shoot Day 3

9:05-10:10: Pilot footage screened and discussed

10:10 Reports from all departments.

Act 1 Production Meeting

11am: Solo groups/ Tech walk through

WEEK 14: 11/ 27 THANKSGIVING HOLIDAY !**WEEK 15: 12/4 EDITORS CUT / ACT 2 draft due**

9am Roll

9:05-10: 40 Editor's cut and discussion

11am: Solo groups with draft Act 2

WEEK 16: 12/11 Last CLASS! _____

Time T.B.A. - Director's Cut Due

Student Evaluations

Grades

WEEK 5: 9/25/ MISE EN SCENE/ EDITING

9:00 – 9:55 Roll. Helaine Head on directing TV 45 min., followed by 10 min. Q&A.

10- 10:55 Doug Ibold, 45 min., followed by 10 min. Q&A

11-11:15 Break

11:15 Solo classes

WEEK 6: 10/2 Prep BEGINS/

9:00 Director and cinematographer present vision for show

9:30 Joe Wallenstein on prep & producing, followed by 10 min. Q&A.

10:30 Break

10:45 Each department meets in solo classroom

WEEK 7: 10/9 Sound / Act One draft due/Casting Breakdowns

9am Roll

9:05- 10 Doug Vaughan on sound, 45min. followed by Q&A

10-10:30 Casting discussion, breakdowns prepared: MC/HH

10:30 am Break

10:45 Solo classes

WEEK 8: 10/16 : Tone Meeting / Production meeting process

9am Roll - *4 weeks from start of production*

9:05- 9:40am: Tone meeting explained: HH/MC

9:40- 10:15 Full Production meeting/scouting explained: JW/GW/MP/DV

10:15-10:30 Break

10:30 Tone meeting: HH/MC

October 18, 10-4pm, Saturday A.D./ Scene Prep Workshop

10-12pm: Set building skills

12-1pm Stage safety/scout explained: Camera, 30 min./sound, 30 min.

1-1:30: Lunch break

1:30-3:30: Guest DGA A.D. instructs on proper set procedures

3:30-5:00: Set up scenes from Pilot on stage

WEEK 9: 10/23/ Departmental Reports Begin / Production Meeting

9am Roll - *3 weeks from start of production*

9:05-10am: : Director/DP/Prod.Designer present stylistic plans

10-10:40: *Reports from each dept.*

10:40 Break

11am: Solo groups

October 25-26, Saturday/ Sunday Casting:

Show Runner, Supervising Producer, /Pilot Director.

479 FALL '06 WEEKLY AGENDA

WEEK 1: 8/28 OVERVIEW

- 9am – 9:30 S.A. takes roll. Faculty, students and SAs introduce themselves & their backgrounds.
- 9:30-10:20: Screening of EASTLA: camera SA projects
- 10:20-10:40: Michael Cassutt discusses this semester's story parameters
- **10:40-11am: Break**
- 11- 11:30: HH & JW lead syllabus reading with faculty, explain 479 & 426 relationships
- 11:30-12:00: Q & A with faculty
- 12:00 –12:15 Michael Cassutt solicits short treatments & writing sample s for week 2 class;
- 12:15-12:30: HH & GW solicit directing/d.p. reels;
- 12:30-12:50 Students fill out info sheets
(Students interested in **directing** or **shooting** Act One must submit resumes and reels of work done in their desired position, of no more than 10 minutes in length, **on Week 2.**)

WEEK 2: 9/4 HOW EPISODIC WORKS / Role of Director

- 9am – 10:30 S.A. takes roll. Discuss how episodic differs from film
- 10:30- 10:50 am: BREAK
- 11:00 - 12:50: Students who submitted treatments & writing samples will pitch new story concepts (5 min. pitch, 5 min. q& a.).
- Faculty announces the selected story and team of writers next week.

WEEK 3: 9/11 Storyline, Writer's Room & Cinematography

- 9am – 9:30 S.A. takes roll. Show Runner presents storyline/main characters to class and take questions: 25 min.
- 9:30 – 10:25: **Michael Cassutt on writing**, followed by Q & A.
- 10:30: BREAK (no break for writers)
- 10:30 Writers go to Lucas 207.
- 11am-11:55: **Gary Wagner on cinematography**, 45 min. followed by Q&A.
- **11:55 – 12:50 – Pilot crew positions announced. Discuss creating the style of the series**

WEEK 4: 9/18/ PRODUCTION DESIGN

- 9am - 9:45: Roll. Director and D.P. present vision for show and Q & A.
- 9:45-10:40:, **Mike Provart**, 45 min., followed by Q & A.
- 10:40 Break
- 11am: Solo production labs begin.

Petitions

It's possible that issues will arise which are not covered by these guidelines or for which you may need a valid exception. In such cases, it is possible for the producers to submit a formal petition to the faculty requesting approval of your plans. The petition must be signed (acknowledging agreement) by all members of the crew and a copy submitted to EACH 479 instructor at the Thursday morning session before the shoot in question. The faculty will review the petition at lunch and make a decision by 2pm.

SPECIAL NOTE

Students with disabilities: Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the Class Coordinator as early in the semester as possible. DSP is located in STU 301, and is open 8:30am – 5pm, Monday through Friday. The phone number for DSP is 213-740-0776

COURSE REQUIREMENTS/GRADING CRITERIA

Class Participation	10%
Stage workshop & build	20%
Departmental/Set work:.....	50%
Work diaries/collaborative understanding	20%

Satisfactory progress in this course will be based on each student's effort, attitude and quality of work in fulfilling the course agenda of class discussions and exercises, on-set and post production demeanor and practices.

Your cooperation, ability to work with others, enthusiasm, problem-solving abilities and attention to detail will figure significantly. Also of importance to the faculty will be the student's ability to meet deadlines, act professionally, respect people and property, and **arrive in class on time and ready to work.**

Attendance is required during all classes, assigned build times and all shoot days. You must inform your SA of an absence BEFORE you miss a class, a build or a shoot.

The only acceptable excuses for taking an incomplete in the course are personal illness or a family emergency. Students who wish to take incompletes must also present documentation of the problem to the instructor or teaching assistant before final grades are due.

Every unexcused absence will reduce your grade by 1/2 grade point – i.e. from A to A-; two tardy arrivals is equivalent to one absence.

Attendance will be taken by one of the SAs at 9:00 am every week. At mid-term, every student will have a scheduled meeting with their department head to review their progress.

Note on Slush Fund

We suggest at \$100.00 per person slush fund to facilitate production.
Any money not spent will be returned to you.

NOTE on classrooms

Each week, the class will meet in **Lucas 102**;
Starting week 3, from 11-1pm, the writers will stay in Lucas 102.
Starting week 4, from 11-1pm, the directors will go to 207; Editors to AVID Adrenaline Teaching Room in Marcia Lucas Post; Sound to the Sound Dept; Cinematography to Carson; Producing to 210; and Prod. Design to CTV 200

5. **During week 8, on Saturday, October 18, from 10-5pm,**
the class will participate in a workshop held on Carson stage to learn a range of stage-building procedures and production- tech skills pertaining to all departments during which a DGA-trained A.D. will lecture and demonstrate Set and Rehearsal Protocol, culminating in the class setting up and running a scene from the pilot act.
 6. **ALL students will contribute a minimum of 6-8 hours outside of class, during week 11, to help build the stage sets on Carson, culminating in a Mandatory Test Shoot day, Sunday, 11/9.**
 7. **During weekends 12 & 13, all students will be expected to work in their assigned set positions during the 12 hr. shoot days on 11/15 - 16 and 11/22-11/23.**
 8. **The PILOT ACT will be ready for cast breakdowns by Week 7, Oct. 9.**
 - a. Casting begins week 9, Oct. 25.
 - b. Building begins week 10, Nov. 1
 - c. Wardrobe fittings: week 11, Nov. 8-9.
 - d. Test shoot: week 11, Nov. 9.
 - e. Pilot Act shoot days: weeks 12 and 13: 11/15, 11/16, 11/22 and 11/23.
 - f. Thanksgiving: week 14: no class
 - g. Last Class: week 16, 12/11.
 9. Before each Act begins shooting:
 - **a draft of each act** will be turned over to the supervising producer/director **four weeks before shooting of that Act;**
 - the Show Runner and Act Director will organize and run a **tone meeting**, under the direction of Helaine Head and Michael Cassutt, **four weeks out from an Act's day one shoot;**
 - the AD will organize and run a **scout**, under the direction of Gary Wagner and Helaine Head **three –four weeks out from shoot;**
 - the AD for each act will run a **production meeting**, under the direction of Joe Wallenstein, **two weeks out from shoot;**
 - the act director will run a **tech walk- through** on the stage , under the direction of Helaine Head and Gary Wagner, **two days out from shoot.**
 10. Pilot Act tone meeting: in class week 8, before casting and scouting begins;
Pilot Act location scout: week 9;

Pilot Act production meeting for test & shoot: in class week 10;
Pilot Act production meeting & tech walk through during class: week 12.
 11. After each Act shoot, we will be editing at the following pace:
 - 1st. week editor's cut
 - 2nd. Week director's cut
 - 3rd. week showrunner's cut
 - 4th week picture lock, after "studio" notes
- We will discuss this process more completely in class.

3. FOR THE PILOT ACT D.P.:

Pre-requisite to D.P.: completion of 310/508 and submission of a cinematography reel of @ 10 min., in class, Week 2, to Gary Wagner, cinematography instructor.

All prospective d.p.s must also schedule a meeting with Gary Wagner, before class Week 3.

The DP of the pilot act will be announced by Week 4.

N.B.: The student who is chosen to DP Act 2, may be announced later in the semester, based on demonstrated craft and leadership skills.

4. For PILOT Act EDITOR/Script Supervisor:

Pre-requisite to edit: completion of 310/508 and a meeting with Doug Ibold, editing instructor, scheduled before the Week 3 class.

5. FOR PILOT ACT PRODUCTION DESIGNER:

Pre-requisite: Meeting with Mike Provart, production design instructor, scheduled between Week 2 and Week 3 classes.

6. FOR PILOT Act SOUND MIXERS & DESIGNERS:

Pre-requisite: Meeting with Doug Vaughan, sound instructor, scheduled between Week 2 and Week 3 classes.

7. FOR PILOT Act LINE PRODUCERS & AD:

Pre-requisite: 310/508 and meeting with Joe Wallenstein, producing instructor, scheduled between Week 2 and Week 3 classes.

SELECTION PROCESS FOR the following positions will also be completed by Week 3:

Art Dept. coordinator/ Set Dresser/Props/ Wardrobe: see Mike Provart
AC/Gaffer/Key Grip/: see Gary Wagner
Boom/sound editor: see Doug Vaughan
Script supervisor: see Doug Ibold

CLASS STRUCTURE:

1. During the first-half of each week's class, from 9 - 10:40, the entire faculty, class and TAs, will meet together in Lucas 102 to examine the concepts, esthetics, and craft techniques relevant to the single-camera dramatic episodic TV show PILOT process, department by department, through lectures, TV clips, industry guests, and in-class discussions; and to screen and discuss the work jointly created and shot by the class.
2. Starting weeks 3 and 4, the second part of each week's class, from 11-1pm, will be split into departmental labs, each led by the appropriate faculty instructor who will address the skills necessary for the successful execution of each department's work in the overall process.
3. Writers begin their solo classes week 3.
4. Production students begin their solo classes week 4.

CLASS GOALS

This class focuses on the following objectives:

- To understand the **structure, craft and aesthetics of dramatic television episodic story-telling**;
- to learn how to **foster the dynamics of creative collaboration**, specifically between the writing, production and post production departments;
- to learn to **function in one or more narrative crew departments**, through class practicums & onset experience;
- to understand the **practical inter- and intra- departmental relationships** among all crew roles required in the episodic TV process.
- to acquire skills necessary for **problem-solving in the writing, set-building, prepping, on-set and post production work** required;
- to provide an **overview of the episodic TV industry**;
- and to **explore the potential for industry jobs**.

SELECTION PROCESS

1. FOR SHOW RUNNERS AND WRITERS:

Pre-requisites for the Writing Room: students enrolled in CNTV's screenwriting program or CNTV production majors who have completed 310 will be chosen by Michael Cassutt, writing instructor.

A team of students, under the direction of a show runner or lead writer, will write the episode for this season's show.

Pitches and writing samples from this year's prospective writing staff will be due **Week 2**.

The story line, show runner and writing staff will be announced in class week 3 and the show runner, who has overall creative control of the show, will present the tentative story line during our class in Week 4.

The writing staff will be limited to 6- 12 students, (depending on 479 class enrollment) and will **begin solo classes from 11-1pm starting Week 3**.

2. FOR THE PILOT ACT DIRECTOR:

Pre-requisite to direct: completion of 310/ 508 and submission of a **resume and directing reel of @ 10 minutes, in Class Week 2**.

All prospective directors must also **schedule a meeting with Helaine Head, directing instructor, before the Week 3 class**.

The director of the Pilot Act will be chosen by her by Week 3.

The student who is chosen to direct Act 2, may be announced later in the semester, based on demonstrated craft and leadership skills.

The production team may also be led by the director of Act One, who may also assume the role of Supervising Producer for the other acts.

Course Description:

CTPR 479 (2 units) is an *intensive* group workshop experience in the collaborative process of writing and making the "pilot"/ First Act (12 min.) of an industry-style episodic tv single-camera drama.

By the semester's end of 479, students will have pitched, written, cast, built the sets for, prepped, shot and begun editing the Pilot Act of an original drama.

CTPR 486, (4 units) offered in the Spring semester, completes the episode with the polishing, shooting and posting of Acts 2 and 3 for a total episode running time of 36 minutes.

CTPR 486 *fulfills the advanced production requirement* for undergrad production majors who already have completed 310, and thus can be used as an alternative to 480.

CTPR 479 and 486 taken together for graduate production majors who have already complete 508 can be used as an alternative to 546 and 547.

479/486 conceptually and practically involves:

- conceiving the characters, story line & writing of 3, 12 min. acts, written by those students selected for The Writer's Room;
- designing & creating the mise en scene (the tone, style, sound, images, sets/locations, props, lighting, wardrobe, make-up and acting approach of the story world and its characters) by the key creative teams, led by the selected ShowRunner;
- the scheduling, budgeting, prepping, shooting, posting and scoring of the script, for a final screening of the entire mastered show in Norris, at the end of the semester in May.

Students will be divided into the various departments for each act by the faculty, *based on the students' expertise and interest* and the faculty's final choices for the various Act positions.

According to industry practice, the crews will be creatively led by a Show Runner or lead writer and a Supervising Producer, who will ideally direct the Pilot/Act One episode. Overall creative control is exercised by the Show Runner.

Both courses are team taught by seven instructors of writing, producing, directing, cinematography, production design, editorial and sound.

The class is open to undergrad cinema students who have completed CTPR 310; graduate production and screenwriting students; and non-majors who enroll in CTPR 426.

CTPR 479: Episodic TV Drama: the Pilot Fall 2008

Thursdays, 9 – 1 pm LUCAS 102 and Carson Stage

Instructors

Class Coordinator/Directing: Helaine Head, hhead@cinema.usc.edu
(213) 808-6030 (m); 323-819-3400 ©
Tuesday & Thursdays, 2-5pm, Lucas 303D

Cinematography: Gary Wagner, gwagner_cinematog@yahoo.com
(310) 339-9626 (c) (562) 491-3441 (h)
Office hours by appointment

Editing: Doug Ibold, edibold@yahoo.com
818/566-4068 (h); 818/425-8833 (c)
By appt, Lucas Post 126

Producing Joe Wallenstein, jwallenstein@cinema.usc.edu
213-740-7126 (o)
Monday–Friday 10-4PM

Production Design: Mike Provart, probes@earthlink.net
323-259-9937(h); 323-646-0576 (c);
Office hours by appointment

Sound: Doug Vaughan, DVaughan@cinema.usc.edu
310-413-9181 (c)
Office hours by appointment

Writing: Michael Cassutt, cass54@aol.com
818-505-0894 (h); 818-601-0892 (c)
Office hours by appointment

SAs

Producing & Writing: Christine Berg, tinacour@abcgloba.net
323-580-3272 (c)

Cinematography/Directing: Joshua Robinson, joshuadr@usc.edu
310-210-6118 (c)

Editorial & Sound: Reed Simonsen, rsimonsen@mac.com
801-859-3114 (c)