

CTPR 294: Directing in Television, Fiction, and Documentary Fall 2014

4 Units

Concurrent enrollment: CTPR 295 Cinematic Arts Laboratory

Wednesday 2-4:50 pm

Fictional Narrative RZC 114 (Kurosawa)

Professor: Everett Lewis

Email: elewis@usc.edu

Phone number: 213-810-0133

Office hours: TBD

SA: Grey Cusack

Email: grey.cusack@gmail.com

Phone number: (339) 222-9191

Documentary SCA 203

Professor: Bill Yahraus

Email: byahraus@att.net

Phone number: 661-944-3741

Office hours: TBD

SA: Sara Joe Wolansky

Email: sjwolansky@gmail.com

Phone number: 203-253-1227

Television SCE Stage 2

Professor: Jennifer Warren, School of Cinematic Arts

Email: jwarrenro@aol.com

Phone number: (310) 308-8060 (c) (310) 459-3909 (h)

Office hours: TBD

SA: Anne Lann

Email: hestiala@gmail.com

Phone number: (917) 407-9304

Professor: Andre Belgrader, School of Dramatic Arts

Email: belgrade@usc.edu

Course Objectives:

CTPR 294 has three components that overall introduce Production students in the School of Cinematic Arts to the major aspects of contemporary cinematic practice. Each component is explored for 5 weeks. Three different instructors will guide students through each aspect.

- 1) Fictional Narrative Practice.
- 2) Documentary Practice
- 3) Television Practice.

Students will participate in exercises, lectures, and discussions in each of the three components.

Fictional Narrative Practice

Students will explore fictional narrative filmmaking with an emphasis on directing. The distinguishing aspects are: fictional scripted material and performances by actors. In other words, this aspect of this class regards a fictional story performed by actors as the means of communication and study that is both the purpose and exploration of the component.

Documentary Practice

The student will learn the unique characteristics of documentary, how to find cinematic material in the world around the student, how to cover a scene while it is happening, and how to film an interview. The student will learn how to reveal character through action and the unique elements of cinema.

Television Practice

Students will learn the unique characteristics of television. We will investigate the different forms of television and six directors will prepare a scene with actors, illustrating the importance of the moving master in television.

Projects:

For each of the three components, students will complete exercises, making a total of five: two in narrative, two in documentaries, and one television.

Directing the Fictional Narrative:

- One in-class scene (performed with actors in the classroom),
- One filmed exercise (a scene, on location, with two actors). The instructor will provide scenes.

Directing the Documentary:

- Interview
- One 'mini-documentary'

Directing Television:

- In class rehearsals of television scenes
- Each scene will be presented in class illustrating the moving master

NOTE:

During the course, each student will assume a major role in directing one project from one of the three components. The directors for the various components are randomly chosen before the semester begins.

Course Structure and Schedule:

Students in CTPR 294 and CTPR 295 are divided into three groups (Silver, Gold, and Platinum) which rotate at five-week intervals through the three components of the CTPR 294. See the attached schedule for your group. It is important to be aware of the schedule for both CTPR 294 and CTPR 295, as they are interrelated.

The rotations for groups in CTPR 294 are:

Silver Group (18461):	Television to Documentary to Fictional Narrative
Gold Group (18462):	Documentary to Fictional Narrative to Television
Platinum Group (18464):	Fictional Narrative to Television to Documentary

Schedules for the five weeks of each of the components:

Fictional Narrative Component

Week 1: Story Structure for Directors and Directing Actors

Part One

Introductions

Screening of Short Film: "Five Feet High and Rising"

Presentation on "Story Structure for Directors"

Introduction to "Beats"

Part Two

Presentation on "Directing Actors"

Intro to "99 Film Scenes For Actors," by Angela Nicholas, published by Avon Books

Presentation by Nina Foch on Casting

Practical demonstration of casting process with Student assistant.
(Camera, tripod, lights)

Homework: During the week, students choose a scene and begin casting their scenes.

Week 2: Script Analysis and Shot design

Part One

Students present scene analysis

" 10 minutes Director 1

" 10 minutes Director 2

" 10 minutes Director 3

Basic Shot Design Presentation Part One

Part Two

Basic Shot Design Presentation Part Two

Students present scene analysis

" 10 minutes Director 4

" 10 minutes Director 5

" 10 minutes Director 6

Screening of Short Film (Title TBD)

Homework: during the week students break down and cast their scenes

[during the week students overhead/shot list and find location]

Week 3: In Class Rehearsal [Group A], Designing Coverage

Part One

Director 1 in class rehearsal (30 minutes)

Director 2 in class rehearsal (30 minutes)

Director 3 in class rehearsal (30 minutes)

Part Two

Presentation on Coverage Design
How to design overhead diagrams and shot lists
Screening of Short Film (Title TBD)
Homework: first three directors shoot and edit their scenes.

Week 4: In Class Rehearsal [Group B], Designing Coverage

Part One

Director 4 in class rehearsal (30 minutes)
Director 5 in class rehearsal (30 minutes)
Director 6 in class rehearsal (30 minutes)

Part Two

Screening of Short Film (Title TBD)
Homework: second three directors shoot and edit their scenes.
****All six films are cut and locked****

Week 5: Screening & Discussion of Completed Scenes, Script to Screen Presentation

Part One

20 minutes Director 1
20 minutes Director 2
20 minutes Director 3
20 minutes Director 4
20 minutes Director 5
20 minutes Director 6

Part Two

Nick and Norah's Infinite Playlist Script to Screen Presentation

Documentary Component

Week 1) Lecture/Discussion: Documentary defined. How does it differ from fiction? Styles of documentary.

Screening of short sample films.
What is a documentary?
Choosing a subject

Outside class: Students come up with three documentary ideas for a 3-4 minute film about either a person, a place, or a process.

Week 2) Lecture/Discussion: How to structure reality.

Bring cameras to class.
SA get boom kit

In class: Students critique ideas, settle on one,
Plan their approach for shooting.

In class: Demonstration: Documentary Style Coverage, working as a documentary team. The interview.
Outside class: Students begin shooting. Shoot a key element of project (interview or scene)

Week 3) Lecture/discussion/demo: How to conduct a good interview.

Filmmaker/subject relationships. Documentary Ethics.

In class: Students screen and critique dailies
Outside class: Students edit film

Week 4) Lecture/discussion: How to ‘SHOW,’ not ‘TELL.’

In class: Students screen and critique first cuts

Week 5) Lecture/discussion: What did we learn from non-fiction filmmaking about telling stories in films?

In class: Students screen revised cuts

Television Component

Week 1:

(Equipment needed: one camera will be needed for this class with a 10 foot cable extension from camera to monitor.)

- 1. Introductions and discuss syllabus.**
- 2. Show clips of network comedies, network dramas, and examples of several cable series, then discuss the differences.**
- 3. Directors and actors separate and prepare to hold auditions; directors will discuss auditioning technique and how to give actors new adjustments; actors will go over the scenes provided and prepare to audition.**
- 4. Divide students into six groups of three; one director (pre-selected), one assistant director, and one cinematographer. Each team will audition two actors with television scripts provided by instructor. Each scene will be filmed by each group's cinematographer and saved for discussion in next week's class.**

For next class: All students will read the television screenplays provided; 6 directors will choose a scene from them to work on in class; those directors should consider casting choices based on this week's auditions; all directors will read Judith Weston's "Directing Actors" chapter 1, "Quick Fixes and Result Directing;" and chapter 8, "Casting."

All actors will read the chapters 1 and 2 from Benedetti's "Action! Acting for Film and Television," "Training for the Camera" and "How a Film is Originated."

Note: All directors are encouraged to observe Mary Lou Belli's three camera class, #371 Directing for Television (6:30-9:30 Tuesdays, RZC Stage A). Please ask to observe within the next two weeks.

Week 2:

- 1. After attendance is taken, directors and actors will separate.**
- 2. The directors will discuss their work during last week's audition, then they**

- will announce which scene they will be working on from the television scripts provided and will select actors to be cast, based on the previous auditions.
3. Illustrate Hagen's Six Steps, the "who, what, when, and where" of television, by doing the "Layering On" exercise.
 4. The actors will review their auditions on tape from the previous week and discuss.
 5. Directors meet with actors and announce their scene selection and casting. The six directing teams will go with their actors and discuss their upcoming rehearsal schedule and give their contact information. Then, one director's team and their cast will be selected to do a first reading of their scene in front of class. Discussion on how to break down a scene.
 6. The six teams will separate and do a first reading of their scenes, breaking it down into beats, objectives, and tactics.

For next week: Directors will read entire television script from which their scene was selected. We will hand out Clurman's "Three Column Breakdown" and all directors will read the Clurman handout. Directors will also read Judith Weston's "Directing Actors" "Introduction" (page 1-12); chapter 2, "Moment by Moment;" and chapter 4, "Actors Choices."

Actors will read the script assigned and memorize lines for next week's rehearsal in class. Actors will read from Benedetti's "Action!" chapters and 5, "Shot Size" and "Team Work."

Week 3:

(Equipment needed: Two cameras will be needed in class with a 10 foot cable extension from camera to monitor..)

1. Show clips from several television shows illustrating the moving master. Discuss differences between shooting for television and for feature film. What is the importance of the moving master and what are its components?
2. Discuss Clurman's Three Column Breakdown and illustrate how it will be used.
3. Class divides in half; one section will be comprised of three scenes each, one of which will go with Jennifer Warren and the other half will go with Andre Belgrader. Each half will rehearse each of the three scenes for 40 minutes apiece; critique and discussion of scenes to follow. The "event" of each scene

will be discussed, as well as how to best capture it using a moving master.

For next week: each of the six directors prepares their Three Column Breakdown, illustrating beats, objectives and activities, which will be handed in to the directing instructor next week. Each of the six directors will describe their moving master in one paragraph, which will describe the move, frame by frame, as the camera moves throughout the scene. Directors will read Judith Weston's "Directing Actors" chapter 7, "Script Analysis" and chapter 9, "Rehearsal."

Actors will work on scenes in preparation for next week's rehearsal. Actors will read chapter 3, "How a Single Camera Film is Made;" chapter 6, "Continuity;" and chapter 7, "Working with Multiple Cameras."

Week 4:

(Equipment needed: We will need two cameras with a 10 foot cable extension from camera to monitor. Directors will hand in their "Three Column Breakdown" and description of moving master.)

- 1. Show clips from television shows illustrating the use of the moving master, discuss the choices in the coverage and discuss time restraints.**
- 2. The class divides in half with the previous week's directors, along with their production team and actors, will go to the opposite instructor from the previous week and rehearse those scenes. After critiquing scenes, each cinematographer will work with their director to attempt a moving master, discuss reasons for choices. Each scene will get 40 minutes to rehearse and plan its moving master.**

For next week: each of the six directors will rehearse their scenes with their actors and rehearse with their cinematographers their moving masters, in preparation for showing it in the following class. Each of the six directors will prepare their production book, which will reflect changes from the previous week's homework and will be handed in. Each production book will include their "Three Column Breakdown" and a shotlist in which the final moving master will be described in full, with each new framing described in detail. The coverage (which will not be shot) will be described in the shot list, include overheads of camera movement. Directors will read in Judith Weston, chapter 10, "Shooting;" and the Epilogue.

Actors will read chapter 8, “The Inner Discipline of Camera Acting;” chapter 14, “Starting a Career in Film and Television and the Afterword, “The Ethics of Film Acting.”

Week 5:

(Equipment needed: Two cameras will be needed with a 10 foot cable extension from camera to monitor. Directors will hand in their revised Production Book.)

- 1. Each of the six scenes will be performed in class and critiqued for 20 minutes apiece. Discuss the content, the “event,” of the scene.**
- 2. Discuss the director’s choices and the success of the moving master.**
- 3. Discuss coverage that would be shot. Each of the directors’ production books will be handed in to the directing instructor.**
- 4. Discussion on the differences now gleaned between television and film**

Equipment and Facilities:

The School will provide digital cameras, tripods, and editing stations.

Students will provide their own:

1. **Headphones (required) for Avid lab.** We recommend Sony MDR 7506, which are available at the USC *Bookstore*.
2. **SDHC Memory (16 GB) cards for NXCAM.** (Class 10 rated) **SCA APPROVED SDNC CARDS:**
 - Kingston 16GB SDHC Flash Card: Model # SD10V/16GB
 - SanDisk Extreme 16GB SDHC Flash Card: Model # SDSDRX3-16GB-A21
 - SONY 16GB SDHC Flash Drive: Model # SF16NX/TQ
 - Lexar Professional 133x 16GB SDHC Flash Card: Model # LSD16GCRBNA133
 - PNY Professional Series 16GB SDHC Flash Card: Model # P-SDHC16GB10-EFS2
3. **One of the following approved External Hard Drives:**
 - G-TECH: G-RAID (4-8TB RAID)
 - G-TECH: G-DRIVE (2-4TB Single Drive)
 - Western Digital: My Book Studio Edition II (2TB RAID)
 - Glyph-Technologies: GT-050Q (1-4TB Single Drive)
 - **Check SCA Community website BEFORE purchasing a drive (Avid Help Documents)**

A second drive or 16GB flash drives are highly recommended to back up material in the case of drive failure.

The School will provide:

1. **Sony NXCAM HD Cameras and tripods.**

N.B. WITH THE NXCAM CAMERA, THIS SETTING IS THE ONLY SETTING THAT WILL ENABLE YOU TO EDIT YOUR FOOTAGE ON AVID:

HD 1080/24p FX

Students in CTPR 294 and CTPR 295 will be divided into pods of three and share a camera package. Each student must pay a lab fee of \$75 for CTPR 294 and \$225 for CTPR 295, and an insurance premium of \$300 for CTPR 294.

Grading:

Each of the three components contributes 1/3 of the final grade. The grades for the individual components are determined as follows:

Fictional Narrative Component:

In-class Scene	20%
Class Participation	10%
Collaboration	10%
Fictional Narrative Filmed Scene	60%

Documentary Component

Class Participation	10%
Collaboration	30%
Documentary Project	60%

Television Component

Class Participation	10%
Television Series Pitch	20%
Stage and Shoot Television Scene	20%
Final: Presentation of Final Component Scene	50%

This is a production class. Students should plan to not miss class; students must discuss all absences with the instructor in advance. If a student is sick, the student must call or email this information to the instructor or SA before the class. Each unexcused absence will reduce the student's grade one increment; e.g. B to B-. Two unexcused latenesses will be counted as an absence.

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 DS. Please be sure that the letter is delivered to the Professor early the semester. DSP is located in STU 301 and is open 8:30am-5pm Monday through Friday. The phone number is 2213 740 0776.

Statement on Academic Integrity:

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others, as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located

in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review should there be any suspicion of academic dishonesty. The Review process can be found at <http://www.usc.edu/student-affairs/SJACS/>.

Emergency Preparedness/Course Continuity in a Crisis

In case of a declared emergency if travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

Please activate your course in Blackboard with access to the course syllabus. Whether or not you use Blackboard regularly, these preparations will be crucial in an emergency. USC's Blackboard learning management system and support information is available at blackboard.usc.edu.

Disruptive Student Behavior

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

SAFETY SEMINAR – MANDATORY ATTENDANCE

All students are required to attend the safety seminar in order to obtain a Production Number. The production number covers, actors, equipment, stages, insurance, additional equipment, locations, on and off campus permits, audition rooms and access to SCA facilities for filming (Courtyard, class rooms, bathrooms, stairwells).

Three seminars are offered at the start of every semester:

Friday, January 10, 3:00pm in Norris Cinema Theater.
Monday, January 13, 6:00pm in SCA Gallery.
Tuesday, January 14, 6:00pm in SCA Gallery

There are NO MAKE UP seminars available beyond these dates.

Required Reading (Television Section)

Directing Actors by Judith Weston, (1996) Michael Wiese Productions

Action! Acting for Film and Television by Robert Benedetti, (2001) Pearson Education Company

Suggested Reading

The Sitcom Career Book by Mary Lou Belli and Phil Ramuno, (2004) Backstage Books

Television Production Handbook 7th edition by Herbert Zettl

Basic TV Technology 3rd edition by Robert L. Hartwig, Focal Press

Lighting for Video 3rd edition by Gerald Millerson, Focal Press

The Artist's Way by Julia Cameron, ISBN 0-87477-694-5; Jeremy P. Tarcher/Perigee Books; paperback

Writing Down the Bones by Natalie Goldberg; ISBN 0-87773-375-9; Shambala Publications, Inc., paperback

Fearless Creating by Eric Maisel; ISBN 0-87477-805-0; Jeremy P. Tarcher/Putnam Book, paperback

Writing Your Life by Deena Metzger; ISBN 0-06-250612-9; Harper San Francisco, paperback

Developing Story Ideas by Michael Rabiger, ISBN 0-240-80398-1; Focal Press, paperback

Kazan by Jeff Young

Film Directing Fundamentals by Nicholas Proferes

Shot By Shot by Stephen Katz

A Director Prepares by Anne Bogart

The Visual Story by Bruce Block