CTPR 486 Single Camera Television Dramatic Series. Spring 2015, 4 Units

Thursdays, 9 a.m. –12:50 p.m., SCA 112 and Stage 4

Prerequisites:

CTPR 486 is open to students who have taken CTPR 295 or CTPR 507 Production I.

Undergraduate Cinematic Arts Film and Television Production majors may use CTPR 486 to satisfy their advanced production requirement. Graduate Cinematic Arts Film and Television Production students may use this course with CTPR 479, Single Camera Television Dramatic Pilot, for their Production 3 requirement. CTPR 532 or 475, Intermediate Directing, is required to direct.

CTPR 426, The Production Experience, runs in tandem with CTPR 486 and is open to non-cinema majors as does CTPR 450, The Production and Post-Production Assistant, for undergraduate cinema majors.

Course Description:

CTPR 486, Single Camera Television Dramatic Series, is an advanced and intensive hands-on course in the making and posting of an original single camera TV drama, whose final running time will be 36 minutes.

486 picks up where CTPR 479, Single Camera Television Dramatic Pilot, left off (writing, building the sets, casting and shooting Act 1 in the Fall), and continues with the writing, shooting and post production of Acts 2 and 3 of our story.

The course is team taught by instructors in writing, producing, production design, directing, cinematography, editorial, and sound.

Students fill key positions in these various departments as chosen by the faculty and based on the students’ expertise and collaborative abilities. According to industry practice, the creative vision for the show will reside with the Show Runner, and be realized by the production crew, led by our Directors.

Recommended Reading:


Television Production Handbook (Wadsworth Series in Broadcast and Production) by Herbert Zettl.
Instructors

Class Coordinator & Directing: Helaine Head, hhead@cinema.usc.edu
323-819-3400 (c), 213-808-6030 (h/o)
Tuesdays & Thursdays, 2-5pm, SCA 402

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

Editing: Stephen Lovejoy, StephenLovejoy@dslextreme.com
(818) 437-0535 (c)
Office hours by appointment

Producing: Cliff Rogers, Rogers26262@aol.com
(818) 522-6937
Office hours by appointment

Production Design: Mike Provart, probestwo@gmail.com
323-259-9937 (h); 323-646-0576 (c)
Office hours by appointment

Sound: David MacMillan, Cliff Latimer
pandamac4@gmail.com latimer@usc.edu
818-400-1183 (c) (323) 459-3345
Office hours by appointment

Writing: Kevin Arkadie, karkusc@gmail.com
(213) 247-8585 (c)
Office hours by appointment

SAs

Producing & Writing: Kenya Nunley, (310) 595-4503 KenyaNunley@gmail.com

Cinematography/Directing: Craig Smith, (213) 806-0075 craigsmithhome@hotmail.com

Editorial: Rui Cui, (213) 572-9208 rcui@usc.edu

Sound: Olivia Zhang, 541-743-1415 zxoliver@gmail.com
Class Overview:

The course meets as a group for the first two hours of class time to discuss the shooting of each episode and view dailies and edited episodes as they are made. The second two hours of class time is devoted to separate hands-on labs, in which the students join one of the various departments required to complete the entire episode.

Students are also required to participate in the weekend shooting of Acts 2 and 3, a test shoot, pickups and work six hours during the strike of the set. Over the course of these shooting days, students will work in various capacities to produce, direct, shoot, record sound, production design and edit the picture and sound elements for the complete 36 minute drama.

1. Before each Act begins shooting:
   • a draft of each act will be turned over to the Act Director four weeks before shooting of that Act.
   • the Show Runner and Act Director will organize and run a tone meeting 3 - 4 weeks before the Act starts to shoot.
   • the AD will organize and run a scout 2 - 3 weeks out from shoot.
   • the AD for each act will run a concept meeting one week out from shoot.
   • the AD for each act will run a production meeting two days before each shoot.
   • the act director will run a tech walk-through on the stage two days out from shoot.

2. After each Act shoot, we will edit at the following pace:
   • 1st week editor’s cut
   • 2nd week director’s cut
   • 3rd week producer’s cut
   • 4th week network cut and picture lock

We will discuss this process more completely in class, as well as the concurrent post sound process of sound editing, scoring, ADR/foley, and the mixing of each act and the entire episode, along with the final color correction and on-line process which creates the master delivery element.
CLASS Objectives:

This class has the following objectives:

- To create and support the narrative and esthetic tone of an episodic TV episode, whose creative vision has been established in CTPR 479;

- to engage in the on-going dynamics of creative collaboration, between the writing, production and post production departments;

- to function in one or more of the standard television production departments, through on-set experience;

- to provide an intensive exposure to the making of the episodic TV drama in all its aspects, as close to industry standards as possible.

COURSE REQUIREMENTS/GRADING CRITERIA:

Class Participation 10%
Assignments/Pre-Production work 30%
On-set Skills: Collaboration & work effort 40%
Post-Production work 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 discussions and class labs, pre-production and on-set production & post production skills.

Students’ attendance, commitment, participation, and ability to work with others will also figure significantly in their grades. The faculty will further note students’ ability to meet deadlines, act professionally, respect people and property, and arrive in class and on set on time and ready to work.

Attendance is required during all classes and assigned shoot days. You must inform Helaine and your SA of an absence BEFORE you miss a class 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. Incompletes can only be given after the Week 12 withdrawal deadline.

Every two unexcused absences 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.
The shoot dates for the Spring Semester

February 7 or 8  Wardrobe/Test Shoot
February 14, 15, 21, 22 - Shoot Act 2
February 28, March 1, 7, 8 – Shoot Act 3
One pick-up day to be scheduled either April 4 or 5, 2015

KEY WEEKLY CLASS EVENTS for CTPR 486

WEEK 1: OVERVIEW  Introduction of students, faculty, and SAs; screening of the Director’s Cut of Act I of the pilot. Discussion of the syllabus and how roles are assigned for Acts 2 and 3. Re-write for Act 2 due.

WEEK 2:  Screen Producer’s Cut, Act 1; Tone meeting for Act 2; Re-write for act 3 due. Crew positions announced. Department labs begin.

WEEK 3:  Screen Network Cut of Act 1. Test Shoot Concept Meeting. (Cinematography Workshop on Saturday for camera department)

Week 4:  Act 1 starts sound editing; production meeting for Test Shoot. Concept Meeting Act 2. Tone Meeting Act 3. Test Shoot on weekend.

Week 5:  Screen Test Dailies. Act 1 continues sound work; Production Meeting and Production Scout Act 2. Shoot Act 2 on weekend.

WEEK 6:  Screen Act 2 Dailies. Screen editor’s cut; Act 3 Concept Meeting. Finish Shooting Act 2 on weekend.

WEEK 7:  Screen Dailies Act 2; Screen Editor’s Cut Act 2. Act 3 tech walkthrough and Prod. Meeting. Act 3 begins shooting on weekend.

WEEK 8:  Act 2 screen Director’s Cut; act 3 screen dailies. Act 3 Production Meeting and Tech Scout. Act 3 finishes shooting on weekend.

WEEK 9:  Screen Act 3 Editor’s Cut & Dailies. Screen Act 2 Producer’s Cut; Act 2 starts sound;

SPRING BREAK!
**WEEK 10**: Screen Act 3 Director’s Cut. Screen Act 2 Network Cut; Concept Meeting for Pickups.

**WEEK 11**: Screen Act 3 Producer’s Cut. Screen Act 2 Online. Production Meeting for Pickups  
Shoot Pickups on the weekend. Strike the set on the weekend.

**WEEK 12**: Screen Pickup Dailies and Act 3 Network Cut. Act 2 Sound/Music Screening and assembly of show.

**WEEK 13**: Screen Producer’s Cut of full Show. Screen Act 2 with Mix.  
Guest speakers.

**WEEK 14**: Screen Network Cut of Full Show. On-line and color correction completed during this week.

**WEEK 15**: Screening of Full Show. Screening of Full Mix.

**WEEK 16**: (FINAL EXAM WEEK) Screening of Fully Assembled Show.

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### Additional Expenses

All students must contribute $100.00 per person into the slush fund to facilitate additional production expenses such as locations, additional equipment etc.

“Collaboration may be the very thing, if properly encouraged, that allows the work to speak in the most developed way to the largest number of people. Every person who works on a film brings a particular perspective to bear on the subject, and if these perspectives are properly orchestrated by the director, the result will be a multifaceted and yet integrated complexity that will have the greatest chance of catching and sustaining the interest of an audience.”  
--- Walter Murch
**Petitions:**

It's possible that issues will arise which are not covered by these guidelines. In that case, it is possible for the producers to submit a formal petition to the faculty requesting approval of other plans. The petition must be signed (acknowledging agreement) by all the crew heads and a copy submitted to EACH 486 instructor at the Thursday morning session before the shoot/class in question. The faculty will review the petition at lunch and make a decision by 2pm.

**NOTE on classrooms**

Each week, the class will meet in SCA 112; Starting week 3, from 11-1pm, the showrunner will go to SCI 106. Starting week 4, from 11-1pm, the directors will go to 402; Editors to B149; Sound to The Sound Production Suite - Room B115 in the basement of the Animation Building; Cinematographers to Stage 4; Producers to SCI 106; and Production Design will remain in SCA 112.

**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.

**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/](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/](http://www.usc.edu/student-affairs/SJACS/).