

Syllabus CTPR 371 Directing for Television
Sec 18502– FALL 2016

Tuesdays 6:30-9:30 PM RZC Studio A

Instructor: Phil Ramuno

Course Requirements: This is a 15-week course in creating two short scenes (approximately 2-3 minutes each) using the techniques of live television. Formats for the scene can be, but are not limited to, traditional television forms such as episodic drama and situation comedy. The directorial role as production team leader and visionary is emphasized. Each student will also participate as a crew member each week to become familiar with the concepts of lighting for multiple cameras, video latitude limitations, live camera switching, camera coordination, composition for television, studio camera pedestals and controls, videotape recording, sound mixing, managing a stage, and managing a control room. The instructor will provide a short, simple scene at the beginning of the semester so that each student can practice directing predetermined shots and staging before designing their own project.

GRADING: 70% (25% for the first scene/45% for the second) of your grade will come from your creativity and story-telling abilities for your directing project. This includes your script preparation, your communication skills with actors and the crew, and the use of the tools available in Studio A of the RZC. The second scene is the equivalent of a FINAL EXAM. The rest of your grade is based on your performance as a crew member and your ability to support the director from each position on the stage and in the control room. Attendance is important for each director to have a full crew.

A copy of the final marked shooting script is to be submitted to the instructor at the conclusion of your scene.

TOOLS: On your directing day, bring 5 pencil-marked copies of the script (for the instructor, the associate director, the stage manager, and yourself). 4"x 6" cards for each camera and the technical director, pencils to mark shots and erasers are also necessary. Bring two (one is a spare) mini DV tapes to record your scene and VHS tapes to make copies for your actors as their reward for participating.

SCHEDULE:

Class 1	August 23	Orientation/find the joke
Class 2	August 30	Equipment check/Blocking & Shooting Demo
Class 3	Sept 6	Simple scene practice
Class 4	Sept 13	Director #1 & Director #2

Class 5	Sept 20	Director #3 & Director #4
Class 6	Sep 27	Director #5 & Director #6
Class 7	Oct 4	Director #7 & Director #8
Class 8	Oct 11	Director #9 & Director #10
Class 9	Oct 19	Director #11 & Director #12
Class 10	Oct 25	Director #2 & Director #1
Class 11	Nov 1	Director #4 & Director #3
Class 12	Nov 8	Director #6 & Director #5
Class 13	Nov 15	Director #8 & Director #7
Class 14	Nov 29	Director # 10 & Director #9
Class 15	Dec 6	Director #12 & Director #11

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 that the letter is delivered to the instructor as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m. Monday through Friday. The phone number for DSP is (213) 740-0776.

Missing a project, incompletes: **The only acceptable excuses for missing either of your projects or taking an incomplete in the course are personal illness or a family emergency.** Students must inform the instructor before the project date and present verifiable evidence in order for a make-up date to be arranged if possible. Students who wish to take incompletes must also present documentation of the problem to the instructor or student assistant before final grades are due.

Academic Integrity: The School of Cinematic Arts expects the highest standards of academic excellence and ethical performance from USC students.

Instructor availability: The instructor is available anytime at (818) 307-8451 or philramuno@gmail.com SA

Extracurricular recommendations: It is recommended that each student view and analyze a comparison of multi-camera situation comedy such as “Two and a Half Men” and “Everybody Loves Raymond” with a single camera situation comedy such as “30 Rock” or “Modern Family.”

Required reading:

The NEW Sitcom Career Book by Mary Lou Belli and Phil Ramuno, (2014) Maplewood Press

Rotation: Director 1/2, AD, TD, Audio, Video Recordist, Stage Mgr., Cam 1, Cam 2, Cam 3, Cam 4, Props/Sets