

# CTPR 484 Advanced Multi-Camera Television Workshop

Fall 2016

Class 18590R

7-11PM Wednesday

**Stage 4** 8/24-10/19

**Stage 1** 10/26-11/30

Instructors: Phil Ramuno DGA (Directing) [philramuno@gmail.com](mailto:philramuno@gmail.com)

Jan Siegelman (Producing) [jaristmtrs@aol.com](mailto:jaristmtrs@aol.com)

Bruce L. Finn (Cinematography) [brucefinndp@hotmail.com](mailto:brucefinndp@hotmail.com)

Nancy Forner ACE (Post Production) [nsfcl@aol.com](mailto:nsfcl@aol.com)

Daphne Pollon WGA (Writing) [dpollon@gmail.com](mailto:dpollon@gmail.com)

Dietmar Quistorf (Lighting) [quistorf@usc.edu](mailto:quistorf@usc.edu)

Michael Provart (Art Direction, Construction, Dressing) [probestwo@gmail.com](mailto:probestwo@gmail.com)

SA (Production/Directing): Tanmay Chowdhary [tanmay0601@gmail.com](mailto:tanmay0601@gmail.com)

SA (Post Production): Rui Cui [rcui@usc.edu](mailto:rcui@usc.edu)

## ***Course Description Multi Camera Production Class***

CTPR 484 Comedy Pilot Advanced Production Workshop is a full production class that produces one to two episodes of a half-hour TV comedy sitcom shot live in front of a studio audience. We focus on the art of Multi-Camera (four camera) Television Production with a final screening of the episode(s) at the conclusion of the semester. The class replicates the actual industry production of a network sitcom. Students will collaborate with and learn from Working Professional Instructors.

The class has its formal meetings on Wednesday evenings, from 7:00 to 11:00 PM. There are fourteen such meetings. In addition, there are four weekend sessions. The first weekend is a single day for casting and organization by the Directors and EPs. The second weekend is also a single technical run-through day to familiarize everyone with the stage, its various functions, and the specific duties of each department and person therein. The other two weekend meetings (both days) are used for blocking and production of the show itself in front of a live audience on Stage 4, a multi-cam sound stage. Editors will be assigned individual edit sessions.

The class will consist of students working several jobs in the area of Multi-Camera Television Production. The Directing Faculty will assign the (4) Directors, (1-4) Associate Director(s) and Stage Manager. Producing Faculty will assign the (1-3) Producers(s), (1-2) Line Producer(s), Technical Director, Script Supervisor, Sound Mixer and Set Designer, Wardrobe. The Writing Faculty will assign Script Supervisor and Script coordinator(s). The Cinematography Instructor will assign the Director of Photography, (4) camera operators and lighting/grip crew. The Production Design Instructor will assign the set designer and props crew. The editing instructor will assign the (4-5) editors and Post Supervisor. Each student will be contacted a week before the semester to ask each student enrollee to list their first three desired positions. All students will observe all of the functions of creating a modern multi-camera sitcom.

## ***Grading***

Each student will be graded on individual performance as it meets the needs of the specific production task to which they have volunteered of been assigned. These will be evaluated by the instructors four times during the semester. A student may request these interim grades but they will not otherwise posted.

There will be no incomplete or pass/fail grades. It is the student's responsibility to participate in class and related activities. Attendance, commitment and participation are critical to the success of this course; therefore grades will reflect students' involvement with all activities and assignments. Failure or being late in turning in assignments, being continually tardy to class, or being absent more than one day without a doctor's excuse will be reflected in your grade.

40% of your grade is for class participation (for all class activities)  
20% for exhibiting self-motivation to exceed "requirements."  
20% for being on time (15 minutes before scheduled time)  
20% for innovation and creativity (in an uninhibited yet appropriate manner)

## ***Schedule***

Class 1-Stage 4-August 24 Discussion of "What is Sitcom?," explanation of schedule, facility orientation, introduction of each instructor. Michael Provart will lead a discussion of art direction and set design for sitcom. Faculty will explain each available position. Daphne Pollon will supply cast breakdowns and a copy of the first draft of the script. Students will sign up for consideration for each crew position.

Class 2-Stage 4-August 31 A professional Casting Director will discuss casting for sitcom. Lecture on the importance of blocking for sitcom. Assignment of positions, breakouts of each crew position with faculty. The Producers will breakdown and post notices for casting of each character for casting calls.

Class 3-Stage 4-September 7 The writers will read the parts at a table read the first draft of the script. Lecture on multi-camera lighting and multi-camera shooting. Lecture on set safety. Begin lighting and dressing set(s).

Weekend Day1-Stage 4-September 11 Morning: EPs prepare and organize casting script sides, parking and room set-up. Directors audition actors. Afternoon: EPs and Directors audition callbacks. All other students are invited to voluntarily attend.

Class 4-Stage 4-September 14 . (6-8pm) Final actor callbacks set casting, and wardrobe discussion for Dir, Eps. (7-8pm) continue lighting and dressing set. (8-11pm in classroom) production meeting for full class.

Class 5-Stage 4-September 21 (7-8pm) Table reading with full cast, writers, guests legendary Producer and Director and full class (8-8:30pm) Notes for Cast, Directors, Writers. Ads and SMs prepare call sheets (8:30--11pm) Directors, Script Supervisor, Stage Manager(s) rehearse with actors in classroom. Continue lighting and dressing sets.

Class 6-Stage 4-September 28 (7-8pm Classroom) Directors and writers discuss script changes with actors. Rest of class continues lighting. (8-11pm) Directors rehearse actors on set. Rest of crew observes for lighting, set and prop requirements.

Weekend Day 2-Stage 4-October 2 (9am) Crew Call for ESU (Engineering Set-up) Cameras, Sound, Headsets tested. Editors test Avid workflow and capture. (12pm) lunch (12:30) lighting. All other students invited to attend.

Class 7-Stage 4-October 5 Camera blocking with full crew, actors and writers. Editors in Lab. Invitations sent for Sunday shooting.

Weekend Day 3-Stage 4-October 9 “Dress Show” (9am) ESU (10-12am) Review camera blocking with any script changes. Make-up, hair, wardrobe, (4pm) audience loaded, (5pm) shoot. Editors load into Avid.  
\*\*\*Note Rams Home game 1:25PM and Parent’s Day\*\*\*

Monday October 17-Wednesday October 19 – Editors start rough assembly, Writers rewrite.

Class 8-Stage 4-October 12 Screen rough assembly of Dress Show Review blocking with full crew and actors. Writers rewrite.

Class 9-Stage 4-October 19 Table read with new changes. Start re-blocking for actors and cameras. Bruce Finn screens quad split with camera operators. Relight as necessary.

Weekend 4-Stage 4-October 22 “Air Show” Full cast and crew camera block and run-thru.  
October 23 (2-4pm) Tech (3-5pm) Make-up, hair, wardrobe, (4pm) audience loaded, (5pm) shoot, Editors load into Avid.

Monday October 24-Wednesday October 26 – Editors start final assembly.

Class 10-Stage 4 and Classroom 1-October 26 Screen editor’s cut for everyone’s review and production critiques. Directors give notes for edits. Class strikes set.

Thursday October 27-Wednesday November 2 Editors do Director’s notes

Class 11-Stage 1-November 2 Screen Directors cut for Whole class. Eps/writers give edit notes. Art of Cinematography lecture.

Thursday November 3-Wednesday November 9 Editors do EP notes

Class 12-Stage 1-November 9 Screen EP’s cut for class. Greg Oppenheimer tales of “I Love Lucy.” Writing and selling a pilot lecture.

Thursday November 10-Wednesday November 16 Editors do EP’s notes.

Class 13-Stage 1-November 16 Demo of staging a large cast for a one-scene act. Lecture on Process of producing a network pilot.

Thursday November 17-Wednesday November 23 Editors prep final cut for output

November 23                      No Class – Happy Thanksgiving!

Class 14-Screening Room-November 30 Screen Final Cut for Class and Cast. Wrap party.

**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.

**Academic Integrity:** The School of Cinema-Television expects the highest standards of academic excellence and ethical performance from USC students.

**Extracurricular recommendations:** It is recommended that each student record and analyze a comparison of a multi-camera situation comedy such as “Big Bang Theory” or “Friends” with a single camera situation comedy such as “Black-ish” or “Modern Family.”

**Recommended reading:**

The New Sitcom Career Book by Mary Lou Belli and Phil Ramuno, (2013) Maplewood Press, which is available in the USC bookstore.