01/09/18

CTPR-523 | INTRODUTION TO MULTI-CAMERA PRODUCTION

Tuesdays 1:00PM – 4:50PM

RZC STUDIO A

INSTRUCTOR: ANDY CADIFF cadiff@usc.edu

SA: JORDAN LITT

# **COURSE SUMMARY**

# This is a 15 week course focusing on multi-camera production, and specifically, the job of the director throughout the one week production schedule. We will cover in detail the process of producing one episode of a sit-com from pre-production through the live taping of the episode. All aspects of production will be covered including the roles of the assistant directors, script supervisor, camera coordinator and audience switcher. This is not a “technical course”. Although students will be asked and expected to operate cameras, work with sound equipment, and be involved in other technical aspects of production, the emphasis in this course is on the director and what is expected of him/her from the actors to the producers, the writers, and the network. Each student will have a year-end project which will consist of putting on tape either one or two scenes from an existing sit-com. The scene or scenes must have some element of multiple character interaction so that the students are challenged with filming a scene with at least five total characters.

# **GRADING**

# 75% of the final grade will be based on the work on the final scene or scenes selected. Camera work, coverage, editing, story-telling, identifying the comedy will be major factors in determining the final grade. Also, working with actors, crew members, and associates will be factored in. The other 25% will come from assignments prior to the final project as well as in-class performance.

# This course will be fluid. The week by week outline below is a guideline and will change and be adjusted based on the class’s needs, requests, and overall how the flow goes. As there is no one way to direct a sit-com, there is therefore no one way to teach a course on sit-com production. In sit-com production, changes are constant and swift and often chaotic. So let’s be prepared to do the same as we go along.

**Use of School Equipment**:

PRODUCTION NUMBERS  - Your SA will work to obtain production numbers for class members.

**Safety:**

All students are expected to abide by USC School of Cinematic Arts Safety

Guidelines.  Violations of any of the safety guidelines may result in disciplinary

action ranging from confiscation of footage to expulsion from the University.

**Students with Disabilities:**

Students requesting academic accommodations based on a disability are 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 Instructor as early in the semester as possible.  DSP is open Monday-Friday, 8:30 am to 5:00 pm.  The office is in Student Union 301, and their phone number is (213)740-0776.

**Stressful Times:**

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students.  USC provides opportunities for Mindful Meditation   <http://mindful.usc.edu>  and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34th Street, 213-740-9355.

**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/>.

# **class 1**

* Introduction
* Table read/notes
* Discuss *Man With a Plan* episode
* View *Spin City* episode
* General Q & A

# **class 2**

* Production meeting
* Studio/network notes
* Director/executive producers/producers meeting
* Pre-production
* The weekly schedule

# **class 3**

* MONDAY: production meeting, table read, notes, rehearsal

# **class 4**

* TUESDAY: re-write, rehearsal, producers run-thru

# **class 5**

* WEDNESDAY: re-write, rehearsal, network run-thru

# **class 6**

* THURSDAY PART 1: camera blocking

# **class 7**

* THURSDAY PART 2: camera blocking

# **class 8**

* THURSDAY PART 3: camera blocking

# **class 9**

* FRIDAY : camera refresh and taping

# **CLASS 10**

* Directors #1, #2, #3, #4 – SCENE 1

# **CLASS 11**

* Directors #5, #6, #7 & #8 – SCENE 1

# **CLASS 12**

* Directors #9, #10, #11, #12 & #13 – SCENE 1

# **CLASS 13**

* Directors #2, #6, #10 & #11 – SCENE 2

# **CLASS FOURTEEN**

* Directors #1, #9, #12 & #13 – SCENE 2

# **week 15**

* Directors #3, #4, #5, #7 & #8 - SCENE 2

# **SUGGESTED READING**

* *THE NEW SITCOM CAREER* *BOOK* by Mary Lou Belli & Phil Ramuno
* *DIRECTING THE SITCOM* by Joel Zwick & Rosario J. Roveto, Jr.