CPTR 371
Section 18502

Directing For Television

Units: 4
Spring 2021
Tuesday 6:00PM-9:50PM
Location: ONLINE

Professor: Robert Schiller
Office: Virtual/Online
Office Hours: By appointment – Zoom conference
Contact Info: rschiller@usc.edu

Teaching Assistant: Molly Karna
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410-322-2088

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Course Description

This 15 week ONLINE course will focus on the Basics of directing for television. It will discuss all Genres of Television: News, Sports, Variety, Game Shows, Daytime Drama and both single and multi camera comedy and procedural (1 hour) dramas. We will cover all aspects of production from stage facilities to staff/crew positions. Emphasis will be placed on the work of the director and their collaboration with crew and actors in a multi camera comedy production. Students will work from a two person scene of their choosing.

Learning Objectives

The overarching purpose of this course is to prepare directors for the process of story telling in televsion.

Learning the difference between theatrical staging and single and multii camera work will be discussed, but focus ultimately will be with multi camera sitcom format. We will learn how to mark a script and communicate with the creative team of writers, producers and crew. We will hone your skills essential in working and communicating with "above the line" and "below the line" personnel. Time will be spent on techique and communication working with actors. At the end of this course, you will have a command of the television style of production and directing on a single episode or weekly tv series.

Recommended Preparation: Watch comedy tv series that are single camera and those that are multi camera and analyze the differences.   Watch the "coverage" of news, sporting events and game shows and look for similarities and differences in coverage and shooting styles.

Technological Proficiency and Hardware/Software Required

Zoom software.

Required Reading

"Directors Tell The Story" by Bethany Rooney and Mary Lou Belli at the USC bookstore. Or https://a.co/5iew1hD

Description of Assignments

There will be weekly reading assignements.
One photojournal assignement shooting 8 stills.
Out of class preparation of marked scripts.

Grading Breakdown
Including the above detailed assignments, how will students be graded overall? Participation should not exceed 15% of the total grade. Where it does, the syllabus must provide an added explanation. No portion of the grade may be awarded for class attendance but non-attendance can be the basis for lowering the grade, when clearly stated on the syllabus. The sum of percentages must total 100%.

Assessment Tool (assignments)	Points	% of Grade
Participation	20	
Actor Blocking Script	20	
Camera Blocking Script	20	
Line Cut Script	20	
midterm	20	
TOTAL	100	

Grading Scale
(Optional – the following is only an example of what one might look like if included)

Course final grades will be determined using the following scale
A   95-100
A-   90-94
B+   87-89
B   83-86
B-   80-82
C+   77-79
C   73-76
C-   70-72

D+   67-69
D   63-66
D-   60-62
F   59 and below

Assignment Submission Policy
Assignments are due 5pm the day before class.

Grading Timeline
Each student may ask instructor for feedback during course.
Mid term grade will be delivered one week after test.
Final grades will be delivered on week after Finals.

Additional Policies
This semester, the School of Cinematic Arts will be covering all student Insurance Premiums and Lab Fees which are normally charged to students. Students will be required to use approved "Fast Track" Insurance companies only for rentals and equipment. No other insurance requests will be honored. USC does not insure Sharegrid or companies not on the "Fast Track List."

Students may still make requests for location insurance verifications (or COIs) when requested by locations. Students are reminded that these requests can take 3-10 days from request to final approval.

All necessary forms and online request forms are available on SCAcommunity under the "Student Productions" heading. Contact your SA with any questions that you may have.

Asynchronous Learning

All class sessions will be Zoom recorded and made available for asynchronous viewing until end of the grading period in early December. Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time

zones. Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

Course Schedule: A Weekly Breakdown

	Topics/Daily Activities	Preparation	Homework/Readings Due following weeks class
Week 1 1/19	**Review Syllabus** Role of the Director. Story telling- Television v Film/Theatre- The approach. The television Genres. Single Camera v. Multi Camera. The television Genres		Watch comedy tv series that are single camera and those that are multi camera and analyze the differences. Watch the "coverage" of news, sporting events and game shows and look for similarities and differences in coverage and shooting styles. **Directors Tell The Story** **"Glossary of Terms"** **Pp341-360**
Week 2 1/26	Review homework assignment. Facilites- The Stage The Control Room Camera Lighting Sound Behind the scenes in control room	Select a two person scene 3 pages long for future homework assignment. Needs approval-**Due 2/22**	**Directors Tell The Story** **Chapter 11** **"Below the Line"**
Week 3 2/2	Departments/Staff Production Meetings		**Directors Tell The Story** **Chapter 4**

	Prep/Production Week Single cam/multi cam Reading a floor plan Discuss - Glossary of Terms		"Production design"
Week 4 **2/9**	Production Mtg protocols. The SM/1ˢᵗ AD Q&A-Guest Speaker Rolling Protocol	**Shoot 8 stills-2 angles**	**Directors Tell The Story Chapter 6 "Organizing the shoot…"-** **Shoot 8 stills due:2/15**
Week 5 **2/16**	Review Stills Mis en scene-TV Approach to multi v Single-cam. The "Line". The A B C X's. Shot sizes Camera moves		**Directors Tell The Story Chapter 7 "Sharing the Vision…."** **2 person scene due 2/22**
Week 6 2/23	The coverage The Quad split Dissect Sitcom shots	Watch inclass quad splits/scenes. Work with OBS View Blackish/Dr. Ken for shots	**Directors Tell The Story Chapter 13 "Running the Set"**
Week 7 3/2	Role of the Director pt 2 Shot Selection/motivation Review Midterm		**Directors Tell The Story Chapter 16 "Being Director " Chapter 17 "The Demands of the Job"**
Week 8 3/9	Mid Term		**Directors Tell The Story Chapter 10 "Directing the Actor"**
Week 9 3/16	Blocking/Staging Actors Business/Motivation Q&A -Actor/Guest Speaker	**Review Mid term**	**Prep script-Actors blocking Due 3/29**
Week 10 3/23	**USC Wellness day-no class**		

Week 11 3/30	The 3 Script preperations 1-Blocking 2-Camera Coverage 3-Shooting Script	Use Shot Designer	**Directors Tell The Story Chapter 8/9 "Blocking & Shot Listing"** **Prep script- lined camera coverage Due 3/29**
Week 12 4/6	**Review** lined script. Prepare The shooting Script		**Prep shooting script Due 4/12**
Week 13 4/13	Review shooting script		**Directors Tell The Story Chapter 12 "All The Other Stuff"**
Week 14 4/20	Exec Producer panel discussion. Q&A w/ David Kendall. Expectations in Production.		**Directors Tell The Story Chapter 18 "Getting Started"**
Week 15 4/27	The job Market Getting the Job **That's a wrap!**		
FINAL			Refer to the final exam schedule in the USC *Schedule of Classes* at classes.usc.edu.

Statement on Academic Conduct and Support Systems

Academic Conduct:

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" policy.usc.edu/scampus-part-b. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

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.

Diversity and Inclusion:
Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self- expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, http://cinema.usc.edu/about/diversity.cfm; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here https://equity.usc.edu/harassment-or-discrimination/

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.

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.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.usc.edu/counseling
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

https://policy.usc.edu/student-health-leave-absence/

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call

suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298

equity.usc.edu, titleix.usc.edu

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298

usc-advocate.symplicity.com/care_report

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

The Office of Disability Services and Programs - (213) 740-0776
dsp.usc.edu
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Campus Support & Intervention - (213) 821-4710
campussupport.usc.edu
Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101
diversity.usc.edu
Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call
dps.usc.edu, emergency.usc.edu
Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

SCA PRODUCTION DIVISION

VIRTUAL PRODUCTION PROTOCOLS

And

BUBBLE DEFINITIONS

Adopted Fall 2020

Revised Spring 2021

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic unconscious vectors of the disease's spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members - students, staff and faculty, including those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We're all in this pandemic together and need to behave accordingly.

USC and SCA are governed by LA County Health Regulations, according to which no in-person instruction or collaboration is allowed or sanctioned. This is the case on any USC project or exercise no matter where in the world it is executed.

In order to continue instruction and production for the purposes of cinema education the Production Division has adopted Virtual Production Protocols to govern our activities.

The underlying principle of our Virtual Production Protocols is:

NO IN-PERSON COLLABORATION, EXCEPT AMONG MEMBERS OF A DEFINED AND DECLARED "BUBBLE"

The specifics that follow may not apply to all courses but the principles do apply to all.

Certain multi-section courses and groups of courses (e.g. Capstone Production Courses) may have additional guidelines. Those additions will be presented to classes by faculty at the beginning of semester.

These materials will be available at all times on SCA Community. They should also be incorporated into each course syllabus or distributed with course syllabi.

By registering for the semester students are automatically subject to the Production Division's Covid Compliance Agreement, also reviewable on SCA Community.

<u>Virtual Production, Safe Bubbles Defined</u>

<u>Virtual Production:</u>

- Pre-production will be done completely online.
- Production will be recorded remotely
- Students will fulfill their roles by working on computers from their separate homes. Communication among the students and between filmmakers and performers will be conducted via Zoom, FaceTime or similar platforms.
- Actors or Documentary Subjects in their own homes will perform and assist in adjusting lighting and sound. They will capture their performances, under student filmmaker direction, using smartphones or approved rental cameras.
- If the director chooses not to use professional actors, they may cast themselves and/or housemates within their defined Bubble.
- Additional photography, such as establishing shots and B-roll, may be shot on the students' own premises or approved adjacent locations. This must be property that the Bubble controls in order to prevent coming into accidental contact with the public.
- The use of stock footage is encouraged.
- Post-production will be done completely online: picture editing on Avid, sound editing on ProTools, remote color grading on Avid, and sound mix.
- Workflow will be modified to support different cameras available to students & actors.
- As with any SCA production class, we will follow current safety and health guidelines for LA County, USC and SCA.

<u>Bubble Definitions</u>:

- **Bubbles** are zones within which safer contact normally occurs for each participant. These are your housemates (people <u>with whom you live</u> and interact without a mask or physical distancing on a daily basis). Each

student has their own **Bubble.** They must not meet in person with other students.

- Each actor or documentary subject in a film also has their own **Bubble**. Unless actors/doc subjects live with one another, they will not have any in-person interaction with each other. Filmmakers may not interact in-person with their actors/doc subjects unless those actors/doc subjects are part of the filmmaker's Bubble.
- Note: When you cast an actor, you are also casting a location (the house, yard, apartment, stairway, etc.) available to that actor and controllable for production. You also have potential access to the services of anyone else in the performer's bubble, their roommate, housemate, spouse, etc. as long as they are declared and certified as Bubble members in advance of production.
- You will cast, rehearse, block and shoot remotely as defined above.
- You may support actors only with production gear rented from SAG approved rental houses, or personal gear of theirs that is approved. You may use your own approved gear when you are filming. Any transfer of gear to actors must follow specified Production Division COVID-Safe guidelines posted on SCA Community.