

## RT365B 002      MULTI-CAMERA PRODUCTION      Fall 2011

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**Office:** Comm. Building 13C (in hallway near New Media Center)  
**Office Hours:** MON 1:30-4:30; WED 3-6 and by appointment  
**Class Location:** Comm. Building 1065 Studio A  
**Class Time:** Section 002 WED 11A-10:50A  
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Check YOUR EMAIL for course changes.

Check [www.carbonfarm.us/365](http://www.carbonfarm.us/365) for updates and notifications.

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**Due dates as noted.** Please do your homework and readings early in the week. SOME assignments are due Sunday night before 9 pm via email. You are expected to read the required readings, to make notes in your notebook, and to take responsibility to return to the chapters you have already read. You may also use any other book you have purchased for a production class as a reference as you make more complex work through out the semester.

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### WEEK 1      August 24      The studio environment- lighting

- *assessment*
- Studio intro, terms, safety, basics
- Light grid, lift, dimmer board, light exercise, camera mounts
- *the production Book over the semester*
- *Review → shot terms → production roles → Screen tests if time*

#### READ FOR NEXT WEEK

Utterback pps. 3-19 (studio environment); 47-73 (lighting); 77-97 (floor directing)  
 Zettl, Chapter 7 <http://carbonfarm.us/365/readings/zlight1.pdf> and  
 Zettl, Chapter 8 <http://carbonfarm.us/365/readings/zlight2.pdf> (this is more technical)

#### **HOMEWORK due Tuesday August 30 9 pm, by email to slewison@siu.edu**

Lighting Analysis assignment- instructions on handout.

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### WEEK 2      August 31      Screen tests and sound

- Discuss lighting exercise
- Cameras/ engineering/ CCU/ signal flow
- *Control room including switcher, teleprompter and mixer*
- *Production practice rotation → screen tests*
- *interviewing / talk shows, script formats, semi-scripted format*

**READ FOR SEPT 7 CLASS**

- Utterback, pps 23-46 (audio control and technical directing)
- Zettl, "How a director prepares" at <http://carbonfarm.us/365/readings/zdirector.pdf>

**Homework due in class next week (2 assignments)****INTERVIEW SHOT SELECTION ANALYSIS**

From any talk show you can find, select an interview, (only 2 people- host and guest) Write down where you got it; if it is online, paste in the URL and give the name of show.

Using a 2-3 minute clip for your analysis, neatly make a rough diagram of the set, marking out where the talent is, and where you believe the cameras are located. Now, using a 2-column script format, list the shots used in the show, in order. You do not have to transcribe all the speech, just write "host speaks" or "guest speaks" in the right column. Use this outlines as the basis to create a script as below.

- **Hand in rough set plan and your rough script. Be neat!**

**WRITE A SEMI-SCRIPTED INTERVIEW with FLOOR PLAN FOR CAMERAS.** You will be the expert for a show called "Experts and Amateurs". The host will be the amateur (or ignoramus). Think of some skill, or area of knowledge in which you are truly an expert and have a lot to say, or pick something funny or ironic such as hand-sanitization. Check out the [handout](#) for ideas. You, as the guest will be interviewed in a semi-scripted interview of 2.5 min (about 3 pages, 14 pt type), for which you will write the script and someone else will direct. Thus you should make the script legible and understandable for the director to work with. The host will use the teleprompter to introduce the guest, and to conclude the interview. See the handout for suggestions on getting in and out of the scene. You may elect to write out your entire part in the interview (full script), or rely upon improvisation for the central questions (semi-scripted).

- **Bring an object to show IN CLOSEUP as part of your interview- you must script this in- Use a book, a pet, photo, a lock of old hair, the tick that bit you etc.**
  - **Dress for the role- if you are a scientist, dress like one & bring the right props.**
  - **Bring 2 printed copies of the script, and a digital version on your flash drive**
  - **Bring set plan with camera placement for your show**
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**WEEK 3    SEPT 7    Production 1 *Experts and Amateurs (day 1)***

- "Talent" (Expert) writes the script, some one else directs.
- Experts bring props, scripts and set plan. In meeting with floor and director, they go over and mark up script.
- Bring 2 copies of the script, and a digital copy on your flash drive.
- Rotation of roles for all students (over 2 weeks), 20 minutes / production
- Load and customize scripts on teleprompter as needed

**READ FOR SEPT 14 CLASS**

- Utterback, pps 145-162 (assistant directing and directing), 101-122
- Read “Talk Shows” the whole page, especially the bottom right: “formats” at <http://www.museum.tv/eotvsection.php?entrycode=talkshows>

**Homework due in class Sept 14 (or by email beforehand)****TALK SHOW ANALYSIS**

Watch two talk format shows. Search for something you are not familiar with for at least one, or at least try to pick something with a different style. Watch at least 15 minutes, or a segment, if web-based. Write a summary report on each: two page, 12 pt typeface, 1.5 pt line spacing. Describe the show and the technical aspects of the production. What kind of show is this- identify using the categories in the “Talk Shows” (eg news and public affairs, entertainment, special interest (what?) What time of day does it occur, and for what audience? Describe the set, props, furnishings and lighting. Write about the host- what are their talents? What is their approach to interviewing (if relevant)? Address host’s identity (gender, presumed class etc.), and then assess the show’s content with any remaining space - what subjects do they often talk about? What is the feeling on the set- serious, comical? Who is invited or present on the show? Do they do interviews? Are there things they never talk about? Discuss, in writing, your impressions of the shows in relation to the reading. 2 pages, 12 pt typeface, 1.5 pt line spacing- emailed the night before class. (400-500 words/page)

- Additional Unit Reading (optional): “The Aesthetics of the Television Talk Show” by Hanne Bruun. An essay about psychological interest of talk shows to viewers – from to page 251) <http://www.carbonfarm.us/365/readings/bruun.pdf>

**WEEK 4 SEPT 14 Production 1 *Experts and Amateurs* (day 2)**

- “Talent” (Expert) writes the script, some one else directs.
- Experts bring props, scripts and set plan. In meeting with floor and director, they go over and mark up script.
- Bring 2 copies of the script, and a digital copy on your flash drive.
- Rotation of roles for all students (over 2 weeks), 20 minutes / production
- Load and customize scripts on teleprompter as needed

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**REVIEW AND DO FOR NEXT WEEK- SEPT 21 EXAM**

Read the glossary on page 163 in Utterback. Circle and look up any words you don’t know. Review your notes and handouts from course to date for exam.

If you are unsure on the operation of any equipment, make an appointment with us.

**READ FOR NEXT WEEK SEPT 21**

- Soap Opera Packet” <http://carbonfarm.us/365/soaps.html>

Write in your notebook about how these different soap operas relate to their social context, as guided by handout. (Pick 2 to discuss: 2 pages: 400-500 words/page.)

- Self evaluation on Talk show assignment is due.
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**WEEK 5 SEPT 21 Practical Examinations**

- Tests on all phases of studio operation
- Introduce Production 2
- Discussion soap opera readings

**READ AND DO FOR NEXT WEEK SEPT 28**

- Packet on brainstorming and narrative -- delivered as a link.
- Read the newspaper (online is ok) for 5 consecutive days in a row. Select 3 articles you think contain interesting stories, that trigger your imagination, or follow one story through the week. Vary what papers you read -(try guardian.co.uk). Note the ideas these articles/stories generate for you in your notebook. What are your issues and where do they intersect with what is reported in the news? Using characters inspired or derived from these stories, generate a pitch for a dramatic scene as specified by handout.

**READ AND MAKE NOTES**

- Millerson, The Persuasive Camera at <http://carbonfarm.us/365/readings/millerson6.pdf>
- Millerson, Effective Picture Making at <http://carbonfarm.us/365/readings/millerson7.pdf>

**AS HOMEWORK- SHOT SKETCHES & SCENE PROPOSAL**

Using the SHOT Sketch form, draw out four different camera angles that potentially could be used in your prospective production. Label with camera numbers. Two of them should be a move of some kind, showing the beginning shot and the ending shot after the move. Hand in at class start on SEPT 28.

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**WEEK 6 SEPT 28 Brainstorming / production planning**

- View short narratives
- Pitches, script brainstorming, divide into production groups
- Production pre-planning

**READ FOR FOLLOWING WEEK OCT 5**

- “Short Screenplays that Connect” at <http://carbonfarm.us/365/readings/screenplays.pdf>
- “Audio Techniques” at <http://carbonfarm.us/365/readings/mill5audio1.pdf> and <http://carbonfarm.us/365/readings/mill5audio2.pdf>

- “Set and scenery” pack at <http://carbonfarm.us/365/readings/sets.html>

### **AS HOMEWORK FOR OCT 5**

Using the STUDIO FLOOR PLAN, draw out your group production set, block in proposed action, camera locations, and where the microphones should be placed in that set. Indicate which kind of microphones you will be using in a list on the same page.

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### **WEEK 7    OCT 5        Pre-production**

- Walk and read through scripts, block action, cameras, mics
- Load teleprompter, create titles
- Prep/design lights and sets, props and prop list

### **AS HOMEWORK FOR OCT 26- Format research paper**

Read format and genre packet and watch the linked videos. You will research a historic variety show format as a background to preparing your pitch for the final production.

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### **WEEK 8    OCT 12        Production 2 LIVE DRAMATIC SKETCH (day 1)**

- Sets must be ready by start of class. Commit to come early or night before
- Production meetings before to prepare positions and after, to critique
- Shoot can run one hour- be prepared to make the best use of your time.
- Wrap studio

### **AS HOMEWORK FOR NOV 2**

Final production assignment handout. Prepare a pitch and treatment for a segment of the final production, including a budget exercise. Class will vote on which are produced.

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### **WEEK 9:    OCT 19        Production 2 LIVE DRAMATIC SKETCH (day 2)**

- Sets must be ready by start of class. Commit to come early or night before
- Production meetings before to prepare positions and after, to critique
- Shoot can run one hour- be prepared to make the best use of your time.
- Wrap studio

### **READ AND DO AS HOMEWORK FOR OCT 26**

- **Read** “Television as a Creative Medium” and creative packet.
- **View** videos online, to be posted onto blog. You will be sent the link.

- **Prepare 5-8 minutes of video to use for chroma key and other experiments.** Footage must be converted into .dv format with MPEG Streamclip. See the Handout with instructions and follow carefully. Bring on a flash drive to class.
  - **Self evaluation** on Soap opera production assignment is due.
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**Week 10: OCT 26 Surrealist TV: Keying and Effects**

- TV format reports due
- Discuss variety show format
- Workshop on Chromakey and analog effects
- Proposal and treatment preparation

**HOMEWORK HANDOUT**

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**WEEK 11: NOV 2 Production Meeting for final**

- Proposal and treatment presentations
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**WEEK 12: NOV 9 Production Planning / In Production**

- Walk and read through scripts, block action, cameras, mics
  - Preparing titles and prompts
  - Prepare lights and sets
  - Prepare production schedule
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**WEEK 13: NOV 16 In Production**

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NOV 23 No class. Thanksgiving break

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**WEEK 14: NOV 30 Final day of production**

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**WEEK 15: DEC 7 Post-Production Workshops**

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**FINAL: MON, DEC 12 07:50-09:50a.m. \* Screening and Party**

\* date and time might be changed to combine with section 1