R484 Script to Screen II: Production Workshop

Tues 2:00-4:50PM NMC 9E

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COURSE DESCRIPTION AND GOALS
This course is part lecture and learning and part workshop; it is designed so that you will learn creative and technical skills for producing a television program and then, put those skills into use when you produce the pilot. You will take a script, written by your peers, revise it as necessary and then, take it through pre-production, production and post-production. Students will work in groups and emphasis will be on getting a “production company” experience. By the end of the semester, you will have produced a television pilot from a script written by your peers in Script to Screen I.

Topics covered will include, but not be limited to, script breakdown, script and character analysis, casting, directing actors, production management, production design, lighting and audio, and post-production.

At the end of the course, you will have a complete pilot for an original series. These pilots are expected to be TV and festival ready. As part of a marketing plan, you will create a list of festivals in which these tapes will be entered.

Students will work in groups, with each person contributing to the whole while specializing in one aspect of the production (i.e, director, or editor, or DP).

COURSE PREREQUISITES
RT365 Producing for TV; RT483 Writing for Television

READING MATERIALS
There is no text for this class. Readings will be posted on Blackboard or provided in class.

COURSE WORK

We will begin by analyzing, deconstructing, picking apart, obsessing over two TV shows—a sitcom and a drama—and their structure, character arcs, how the shows were cast, directed, edited. We’ll looking at pacing, shots, transitions, listen to music and FX. By digging at the minutae of these shows, you will have a kind of template for laying out your show.

When your group decides on a script, you will begin the pre-production process for that script and show: starting a production bible, or book, in which you will accumulate all kinds of important information and which you will turn in at the end of the semester. This book must contain:

- Two production budgets
-Production Breakdown Sheets (what is shot when)
-A complete and accurate Shooting Schedule
-Completed shooting script
-Location surveys
-Release forms (Talent, Location and/or Material)
-Production Call Sheets (for cast and crew)

The final production will be cut to time and must contain:

-Dialogue recorded on location
-Musical score and music cues
-Sound FX (and/or Foley FX) added in post
-Original main/closing titles/credits

A TV-Ready (or Festival Ready) version of the final production will be handed in on the last day of class. The shows will premiere in a screening that will be advertised within the department, the college and the university.

We will be using Movie Magic Budgeting and Movie Magic Scheduling, software by EP/Entertainment Partners, which is widely used in the film and TV industries by Producer, ADS, and UPMs.
1/15 WEEK ONE
Discussion: Course Overview
The TV Producer/Writer
The Possible Pilots
Screening: I'll Be In My Trailer!
*Assignment: read “Character Inner Life”, October Road Pilot

1/22 WEEK TWO
Discussion: October Road Analysis
Class Pilot Selection
Producer Interviews/Pilot Selection
Screening: October Road Pilot
*Assignment: Read Welcome to the Captain pilot script

1/29 WEEK THREE
Discussion: Welcome to the Captain Analysis
Form and Content and Style
Script Breakdown by Jobs
Director and DP Interviews
Screening: Welcome to the Captain pilot
*Assignment: Pre-pro: Create a Character list, complete with character traits, from the pilot scripts

2/5 WEEK FOUR
Departmental Production Meetings—Script Breakdowns: Needs and Desires
Discussion: Character Breakdowns
Casting--Audition Practice
Directing Actors: Vocabulary
Locations: Scouting, Lighting, Sets
Screening--if time permits
*Assignment: Pre-pro: Script/scene breakdowns

2/12 WEEK FIVE
Auditions

2/19 WEEK SIX
Call Backs
(In Class Exercise: Directing Actors/Scene Work Rehearsal and Shoot)

2/26 WEEK SEVEN
(In Class Exercise: Directing Actors/Scene Work Rehearsal and Shoot)
3/5  **WEEK EIGHT**  
Group Production Meetings  
Production Schedules Due  

(Screening of Scenes)

3/12  **SPRING BREAK!**

3/19  **WEEK NINE**  
General Production Meeting

3/26  **WEEK TEN**  
Group Production Meetings (Individual)

4/2  **WEEK ELEVEN**  
Dailies

4/9  **WEEK TWELVE**  
Rough Cuts Due  
Critique in Class

4/16  **WEEK THIRTEEN**  
Group Production Meetings (Individual)  
Rough Cut2 Screenings

4/23  **WEEK FOURTEEN**  
Final Rough Cuts (with Rough Graphics and Music) Due  
Critique in Class

4/30  **WEEK FIFTEEN**  
Group Production Meetings (Individual)  
Fine Cuts/Pic Locks Due

5/7  **Finals Week**  
Final Cut Due  
Production Bibles Due

*World Premiere Screening!*

Syllabus is subject to change . . .