**R484 Script to Screen II: Production Workshop**

Mon 3:00-5:50PM  NMC 9E

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**Office Hours:** T 9-12, W 2-5  
And by appt.

**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 minutiae 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:

- 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.
COURSE SYLLABUS

1/25 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

2/1 WEEK TWO
Discussion: October Road Analysis
Class Pilot Selection
Producer Interviews/Pilot Selection

Screening: October Road Pilot

*Assignment: Read Cougar Town pilot script

2/8 WEEK THREE
Discussion: Cougar Town Analysis
Form and Content and Style
Script Breakdown by Jobs
Director and DP Interviews

Screening: Cougar Town pilot

*Assignment: Pre-pro: Create a Character list, complete with
character traits, from the pilot scripts

2/15 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

2/22  WEEK FIVE
Auditions

2/29  WEEK SIX
Call Backs
(In Class Exercise: Directing Actors/Scene Work Rehearsal and Shoot)

3/7  WEEK SEVEN
Group Production Meetings
Production Schedules Due

3/14  SPRING BREAK!

3/21  WEEK NINE
General Production Meeting

3/28  WEEK TEN
Group Production Meetings (Individual)

4/4  WEEK ELEVEN
Dailies

4/11  WEEK TWELVE
Rough Cuts Due
Critique in Class

4/18  WEEK THIRTEEN
Group Production Meetings (Individual)
Rough Cut2 Screenings

4/25  WEEK FOURTEEN
Final Rough Cuts (with Rough Graphics and Music) Due
Critique in Class

5/1  WEEK FIFTEEN
Group Production Meetings (Individual)
Fine Cuts/Pic Locks Due

5/9  Finals Week
Final Cut Due
Production Bibles Due
World Premiere Screening!

*Syllabus is subject to change . . .