



CO 398-53: Television Drama

Spring 2004 — Wednesday, 4:30 to 7:15 p.m.

Dr. Chad Dell 224 Plangere Center, 732/263-5192 (main office: 571-3449)
Office hours: Monday 3:00 to 4:30 p.m.; Wednesday 1:00 to 2:30 p.m.
or by appointment
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Course Objectives: You will gain a holistic sense of the process of creating and producing a television program from the ground up. Students in this class will engage in writing, casting, rehearsing, producing, directing, editing and other techniques used to create a studio-based dramatic television program. In the process, you will critically evaluate television drama as a narrative form.

Texts: Readings will be distributed in class, and available on Electronic Reserve through the Guggenheim Library <<http://192.100.64.24/courseindex.asp>>
Password: cosp04bb.

Recommended: Herbert Zettl, *Television Production Handbook*, 8th edition.

Class Policies

1. **Attendance:** Both attendance and punctuality are required. Because video production requires group effort and participation, your presence, on time, is mandatory. Given the nature of the course and your indispensability, if you must be absent due to illness you must notify me *prior to* class that you won't be there, with the reason. Absences because of a religious holiday or athletic event are only excused when you notify me in advance. Absences because of illness require written documentation from a doctor. If you're sick or unavoidably detained, please leave a message on my office voice mail, or call the studio at the beginning of class (732-571-7592).

Unexcused absences will severely impact both our efforts in this class, and your grade. After your first unexcused absence, your final grade will be lowered one letter grade for each additional unexcused absence. Habitual lateness is also detrimental; thus two late arrivals are the equivalent of one absence.

2. **Form:** Scripts and reaction papers must follow appropriate form guidelines, and must be typed, with appropriate font size and margins. Late work will be penalized 10% for each working day (M-F) it is late.
3. **Special Needs:** Students with disabilities who need special accommodations for this class are encouraged to meet with me during my office hours, or with the appropriate disability service provider on campus [571-3460] as soon as possible. Students will

not be afforded any special accommodations until they disclose the disability, register with the campus disability service provider, and complete the documentation process. Please see the student handbook for more information on the procedures.

4. **Grading:** Your final grade will be comprised of the following elements:

25% Preproduction:

Writing Group:

5% Script proposals
5% Synopsis & Step Sheet
15% Finished Script

-or-

Editing & Casting Group:

5% Open/Bumper proposals
5% Casting Session
5% Video & Graphics for Open/Bumpers
10% Open/Bumpers edited & Eval. Form

5% Editing Exercise

10% Directors' Materials / Group Production Materials (Producer)

15% Reaction Papers (4)

25% Final Edited Episode (Group Grade)

20% Participation, Professionalism, Peer Evaluations and Ungraded assignments

The grading scale below will be used throughout the semester:

A 90-100 (90-91 A- / 100 A+)	D 60-69
B 80-89 (80-81 B- / 88-89 B+)	F 0-59
C 70-79 (70-71 C- / 78-79 C+)	

Preproduction Groups: you will be assigned either to the Writing Group or the Editing/Casting Group. Those of you assigned to the screenwriting team will write a short screenplay of approximately 12–15 minutes in length. Those of you assigned to the Editing and Casting team will be responsible for developing, shooting, producing and editing the “open” and “bumpers” for the show. You will also supervise the casting session, and produce all the publicity materials

Reaction Papers: following the completion of each episode, you will write a short reaction paper examining the episode from your perspective, the production experience, and your role in it. These will be 1_ to 2 pages, typed.

Subject Matter: In most cases there are no specific limitations on the subject you choose for your projects, except that you must be able to achieve it within the guidelines of the assignment and the limitations of the course. However, your work in this class should demonstrate you have engaged with issues of representation and consideration of your audience. There is a political aspect to representation, in that you have a certain amount of power over someone else's image. It follows that as image-makers we have a certain responsibility that should be exercised in the process. Your work in this class should demonstrate that you have engaged with this issue.

Academic Honesty: This class follows the standards outlined in the Monmouth University Student Handbook. I encourage your participation in maintaining an environment of academic honesty and integrity.

Class Schedule

This schedule is subject to revision and addition. Students are responsible for all changes announced in class. Readings marked "ER" are available on Electronic Reserve.

Week / Date

- | | | |
|--------------------------|--------|--|
| 1 | W 1/21 | Introduction to Course: The Anthology Drama |
| 2 | W 1/28 | Writing and Visualizing Drama
Reading:
Timberg: "The Rhetoric of the Camera" [ER]
Johnson: Connecting to Screenplays [ER]
Due: Script proposals (Writing)
Open/Bumper proposals (Editing) |
| 3 | W 2/4 | Directing: Blocking & Business
Reading:
Bernard: Blocking and Business [ER]
Due: Synopsis & Step Sheet (Writing)
Publicity for Casting session (Editing) |
| 4 | W 2/11 | Editing; Production Exercises
Reading:
Due: Finished Scripts (Writing)
Open/bumpers video shot/Graphics composed (Editing) |
| 5 | W 2/18 | Casting Session
Reading:
Due: Team Script Choices; Editing Exercise |
| 6 | W 2/25 | Pre-production Script 1/Production Exercise
Reading:
Due: Group 1 Preproduction Preparation
Open/Bumpers edited (Editing) |
| 7 | W 3/3 | Begin Shoot Script 1 (pt. 1)
Due: Group 1 Directors' Materials |
| Spring Break: March 8—14 | | |
| 8 | W 3/17 | Preprod. Script 2; Shoot Script 1 (pt. 2)
Due: Group 2 Preproduction Preparation |

Early registration begins soon. See your advisor *this week!*

Tues. 3/23 — Black Maria Film Festival — Pollak Theatre; 7:30 pm
...an extra credit opportunity...

- 9 W 3/24 Shoot Script 2 (pt. 1)
Due: Group 2 Blocking completed (outside of class)
Group 2 Directing Materials
Group 1 Edit due

3/29 – Last day to withdraw with a “W”

- 10 W 3/31 Preprod. Script 3; Shoot Script 2 (pt. 2)
Due: Group 3 Preproduction Preparation
Reaction 1
- 11 W 4/7 Shoot Script 3 (pt. 1)
Due: Group 3 Blocking completed (outside of class)
Group 3 Directing Materials
Group 2 Edit due
- 12 W 4/14 Preprod. Script 4; Shoot Script 3 (pt. 2)
Due: Group 4 Preproduction Preparation
Reaction 2
- 13 W 4/21 Shoot Script 4 (pt. 1)
Due: Group 4 Blocking completed (outside of class)
Group 4 Directing Materials
Group 3 Edit due
- 14 W 4/28 Shoot Script 4 (pt. 2)
Due: Reaction 3

Final Exam Period: Public Screening
Due: Script 4 Edit due
Reaction 4

The show's done! Enjoy the summer!

Go outside... enjoy the sunshine!

Hey, I'm talking to you. Get outta here...