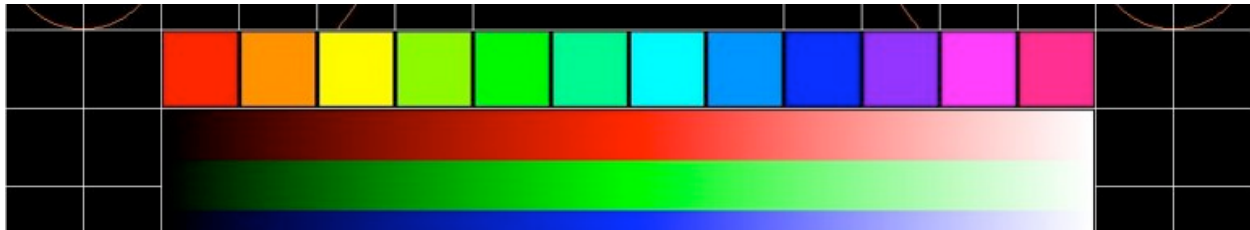


READY CAMERA ONE: WE'RE LIVE!



Faculty: Sally Cloninger Com. 305 867-6059 cloninsj@evergreen.edu

<http://blogs.evergreen.edu/rc1live>

**“There is no program history in television—everything is experimental.”
NBC Executive, 1948**

Times, Locations

Mondays 12:00-3:00 in Com. 308
Tuesdays and Thursdays 9:30-4:30 in the CCAM studio.

Required Texts:

Barnouw, Erik, *Tube of Plenty: The Evolution of American Television* ISBN 978019506484

Millerson, Gerald, *Television Production*, 14th Edition ISBN 9780240520780

Spiegel, Lynn, *TV by Design: Modern Art and the Rise of Network Television* ISBN 9780226769684

Tucker, Patrick, *Secrets of Screen Acting* ISBN 9780878301775

Schedule

Week 1

Mon. 3/28 Introductions, Logistics
Topic 1 **Invention: Distant Electric Vision and other clever ideas**

➔ Reading: *The Tube of Plenty*, Ch. 1

Tues. 3/29 Introduction to Studio Production; Meet Workshop Staff: Ken Wilhelm, Raoul Berman, Stephanie Zorn, Dave Cramton, Diana Schlesselman
Training Rotations begin: Camera (DC), Audio Mixer (RB), Vision Mixer (SZ)

➔ Reading: *Television Production*, pp. 3-47

Thurs. 3/31 Training Rotations continue: Directing (SC), Engineering (RB), CG (DS)
Acting Workshop: Typing. 2:30 Make-up Typing with Monique Anderson
Assign *THE INTERVIEW*

➔ Reading: *Secrets of Screen Acting* pp.3-52, 83-97
Television Production, pp. 95-157

Week 2

Mon. 4/4 Topic 2 **Stereotypes: Why, What, How?**

➔ Reading: *The Tube of Plenty*, Ch. 2,3,4
Television Production, pp. 304-322

Tues. 4/5 *THE INTERVIEW* (1-12)

Thurs. 4/7 *THE INTERVIEW* (13-24)
Assign *THE SOLO* (Teams of 2)

Week 3

Mon. 4/11 Topic 3 **Reflexivity, Kitsch, and Camp**
Assign Research Report

➔ Reading: *The Tube of Plenty* (finish it all)

Tues. 4/12 Review *The Interview* assignment.
Workshops: a. vision mixer part 2, and b. studio lighting (90 minutes each)
1:30 Make-up and costuming concepts in Costume Shop

➔ Reading: *Television Production*, pp. 159-209, 229-234, 237-265

Thurs. 4/14 *THE SOLO* (Group A)
Introduction to Design and Tech for TV (Group B) in Com. 128

➔ Reading: *Television Production*, pp. 211-227

Week 4

Mon. 4/18 Topic 4 **All about Ernie (Kovacs)**
Pitch Research Topics

➔ Reading: *TV By Design: Modern Art and the Rise of Network Television*. pp. 1-212

Tues. 4/19 *THE SOLO* (Group B)
Introduction to Design and Tech for TV (Group A) in Com. 128

➔ Reading: *Television Production*, pp. 211-227

Thurs. 4/21 Critique *THE SOLO*
Acting/Directing Workshop
Assign VISUAL MUSIC
Production Teams and Crew Call
Design Consultation: Basics of Design; install 4 flats (Matt Lawrence)

Week 5

Mon. 4/25 Topic 5 **Television Comedy: Skit, Sketch, Parody, Satire**

Seminar: Acting for Television

➔ Reading: *Secrets of Screen Acting*, pp. 55-81, 99-188

Tues. 4/26 *VISUAL MUSIC* 1 9:30-12:30
VISUAL MUSIC 2 1:30-4:30

Thurs. 4/28 *VISUAL MUSIC* 3 9:30-12:30
VISUAL MUSIC 4 1:30-4:30

Week 6

Mon. 5/2 Topic 6 **Next Generation/Experimentation: Warhol, Paik, *Laugh-In* et al.**

➔ Reading: *TV By Design: Modern Art and the Rise of Network Television*, pp. 213-298

Tues. 5/3 *VISUAL MUSIC* 5 9:30-12:30
VISUAL MUSIC 6 1:30-4:30

Thurs. 5/5 Critique *VISUAL MUSIC*
Writing and Directing Workshop

Week 7

Mon. 5/9 Research Reports due.
12:00-3:00 Designing Blogs in WordPress
Bring visual materials on digital form that relate to your research project
for your blog design
MAC Lab with Amy Greene

Tues. 5/10 **OFF** Prep Day for Presentations: Early TV Abstracts

Thurs. 5/12 Presentations: **Early TV Abstracts** in Com. 326
Assign Final Project
Production Teams established

Week 8

Mon. 5/16 Brainstorming and Pitch Final Project ideas

➔ Reading: *Television Production*, pp. 71-91, 323-348

Tues. 5/17 Group Work: Writing Day; Production Conferences with Sally

Thurs. 5/19 Tech Design Workshop: pitch final concepts to Design Staff; collaboration on developing a flexible set for final productions and other visual elements, develop a build schedule and production plan. *Directors* and Production Designers meet with Matt to finalize design needs for final productions and to prepare for camera blocking rehearsals.

Week 9

Mon. 5/23 Production Meeting; Crew Calls for Week 10 12:00-1:00

Tues. 5/24 9:30-12:30 Group 1 Blocking Rehearsal Final Project
1:30-4:30 Group 2 Blocking Rehearsal Final Project
Second half of class: Scene Shop for Set and Prop Construction etc.

Thurs. 5/26 9:30-12:30 Group 3 Blocking Rehearsal Final Project
1:30-4:30 Group 4 Blocking Rehearsal Final Project
Second half of class: Scene Shop for Set and Prop Construction etc.

Week 10

Tues., 5/31 9-12 Load in Sets CCAM and 1-5 Open Studio for pre-production

Weds. 6/1 Production: Final Group 1 9:30-12:30

PM Open Studio for pre-production

Thurs. 6/2 Production: Final Group 2 9:30-12:30
Production: Final Group 3 1:30-4:30

Friday 6/3 Production: Final Group 4 9:30-12:30

1:30 Playback and Critique (ALL)
Program Wrap

EVALUATION CONFERENCES: June 7,8,9

Requirements for Full Credit

1. Full participation in all class activities (this means no absences unless documented by a written excuse from a doctor).
2. Timely attendance at program events (this means no lateness will be tolerated in this program).
3. The completion of the following: four studio exercises (Interview, Solo, Visual Music, Final Project), demonstration of technical and production skills in a multi-camera studio setting, evidence of effective collaboration, utilization of a research and production blog, and completion of a research report and oral presentation.
4. Evaluation Conference with faculty; written self-evaluation and faculty evaluation.
5. Partial credit (without prior arrangement) or incompletes will not be available in this program.