

Communication Arts

CMAT 435 DIRECTING FOR THE CAMERA

Wed 1:00 – 3:50p TE 316 Prerequisites: cmat 343

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office hours: Tue 11 - 12:30p; Wed 11 -1p; Thu 11 - 12:30p

COURSE DESCRIPTION:

Introduces the directors to the processes and skills required to plan, design and direct drama for the television/film medium. Students will study the formalistic elements of the medium and complete the required projects which are designed to provide practical experience in planning and then directing material that persuade, inform and entertain audiences. The fundamentals of the language of television are stressed: aesthetics and their application. Emphasis is placed on the communication between directors and actors, effective use of the audiovisual language, camera blocking and visual storytelling.

TEXTS:

Rabiger, M. (2013). Directing: Film Techniques and Aesthetics (5th Ed.). Burlington: Focal Press

COURSE REQUIREMENTS:

Along with the art of directing, a major part of what you are learning is how to work effectively in a group, as this is how production work is routinely organized. Your participation in the production group is vital to the outcome of each project and hence attendance at all lectures and production is mandatory. Two absences drop the participation grade to a maximum grade of 70%, three to 60%, four to 50%, etc. Habitual lateness also will affect this grade. Students in need of consideration because of any special need are encouraged to see the instructor during office hours. All written work must be typed unless otherwise specified. ***Late assignments will lose 50% off the total grade for each day over the deadline.***

GRADE POINTS

Multi Camera Scene 250

Single Camera Scene 250

Script/Storyboard Muti Cam 50

Script/Storyboard Single Cam 50

Readings 300

Participation 100

RANGE

1000 - 900 ...A

899 - 800B

799 - 700C

699 - 600D

<600 F

TOTAL POSSIBLE POINTS 1000

This course supports Writing Across the Curriculum.
The assignments in the syllabus are used to help meet the goals of WAC.

Jan 31 Introduction and Orientation. Directing. The process.
Learning about directing. Multi Camera and Single Camera

READING 1:
Rabiger: Ch 1, 2

Feb 07 Assignment 1: Multi Camera scenes
Exercise 1: Learning about directing. Multi Camera

READING 2:
Rabiger: Ch 20, 21

Feb 14 Exercise 1 contd. Learning about directing. Multi Camera

READING 3:
Rabiger: Ch 7, 8

Feb 21 Shoot Multi Camera scene

READING 4:
Rabiger: Ch 12, 13

Feb 28 Critique Multi Camera scene

READING 5:
Rabiger: Ch 3, 4

Mar 07 Shoot Multi Camera scene SET 2

READING 6:
Rabiger: Ch 9, 10

Mar 14 Shoot Multi Camera scene SET 3

READING 7:
Rabiger: Ch 14, 15

Mar 21 Spring Break

Mar 28 Shoot Multi Camera scene SET 1

READING 8:
Rabiger: Ch 17, 18

Apr 04 Critique Multi Camera scenes

READING 9:

Rabiger: Ch 19, 23

Apr 11 Exercise 2: Learning about directing. Single Camera

READING 10:

Rabiger: Ch 24, 25

Apr 18 Rehearse Single Camera Scene

READING 11:

Rabiger: Ch 26, 27

Apr 25 Shoot Single Camera Scene

READING 12:

Rabiger: Ch 28, 29

May 02 Shoot/Edit Single Camera Scene

READING 13:

Rabiger: Ch 30, 31

May 09 Edit Single Camera Scene

READING 14:

Rabiger: Ch 32, 33

Final Exam Week Screen/Critique Final Project

READING 15:

Rabiger: Ch 35, 36

Description of Assignments

Readings

For each week, read the listed readings and summarize in **two to three pages**, typed doublespaced. Readings are due beginning of class each week.

Multi Camera and Single Camera Scenes

Directors will be provided with a short “neutral” dialogue scenes. Use the script to produce a short dramatic piece. The directors will write a full writer’s script (with stage directions) and a director’s script.