

University of Southern California  
School of Cinematic Arts  
Production Division  
Fall, 2018

**CTPR 386: Art and Industry of the Theatrical Film** -- The Case Study Class  
Tuesdays, 7pm, SCA 203 (18515R, 4 units)

Instructor: Jason E. Squire  
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**Course Description:** Welcome to this introductory class, offering a detailed case study of one theatrical film from conception through distribution.

The movie chosen for this semester's case study is Marvel's ANT-MAN AND THE WASP, financed and distributed Disney.

Each meeting will include lecture and discussion based on required reading and current events; a Guest Speaker who worked on the picture; and a behind-the-scenes screening on the nature of certain key jobs in the business.

**Learning Objectives:** The goal of the class is to develop an understanding of the complex system and plain hard work involved in the making of a movie through discussions with in-class guests, key department heads from the film. This will shed light on the behind-the-scenes, non-glamorous elements of moviemaking as a craft and as a commercial art form in the context of a global industry.

**It's important** to keep up with the weekly readings as found in the "Class Schedule" on the next pages, in order to connect with the lectures and Guest Speakers.

There will be one mid-term exam and one final exam. Attendance will be taken at the start of every session; each student is expected to arrive on time.

**Grading:** The midterm and final will make up roughly 90% of your grade; classroom participation will make up roughly 10%.

In the event of an absence, contact the S.A. in advance. Otherwise, it is an unexcused absence. More than one unexcused absence will have a negative impact on your grade.

**Production Division Attendance Policy:** Students are expected to be on time and prepared for each class. Two unexcused absences will result in a student's grade being lowered by one full letter (i.e., A becomes B). A third unexcused absence will result in a student's grade being lowered by one additional full letter (B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. Two late class arrivals equate to one full absence.

In order for an absence to be excused, the student must have approval from the professor and provide documentation at the next attended class session. If class is missed due to an emergency, the student must contact the S.A. and the professor prior to class or contact the Production Office at 213-740-3317.

While we'll have plenty of fun learning from the lectures, screenings, required reading and industry guests, the real work of the course will be your putting it all together and becoming familiar with the art and industry of making movies.

### Required Reading

The Movie Business Book Fourth Edition, edited by Jason E. Squire.  
Routledge/Focal Press, 2017.

### Class Schedule and Assignments

(Please keep track of class screenings and guest speakers on blank lines.)

- |                             |                                                                                     |
|-----------------------------|-------------------------------------------------------------------------------------|
| 1. Tuesday, August 21, 2018 | Introductions; how the course works;<br>review of syllabus.<br><br>Screening: _____ |
| 2. August 28 in SCA 112     | <b>Read:</b> "The Creators," pp. xix-51.<br><br>Screening: _____                    |





16. December 11

Exams returned; review of semester.

### **Suggested Additional Reading**

Anderson, Chris. The Long Tail. Hyperion, 2006.

Elberse, Anita. Blockbusters: Hit-Making, Risk-Taking and the Big Business of Entertainment. Henry Holt and Company, 2013.

Epstein, Edward Jay. The Big Picture: The New Logic of Money and Power in Hollywood. Random House, 2005.

Fritz, Ben. The Big Picture: The Fight for the Future of Movies. Eamon Dolan/Houghton Mifflin, 2018.

Goldman, William. Adventures in the Screen Trade. Warner Books, 1983, and Which Lie Did I Tell? Pantheon Books, 2000.

Isaacson, Walter. Steve Jobs. Simon & Schuster, 2011.

Miller, James A. Powerhouse: The Untold Story of Hollywood's Creative Artists Agency. Custom House, 2016.

Obst, Linda. Sleepless in Hollywood: Tales From the New Abnormal in the Movie Business. Simon & Schuster, 2013.

Puttnam, David with Neil Watson. Movies and Money. Vintage Press, 1999.

Reiss, Jon. Think Outside the Box Office: the Ultimate Guide to Film Distribution and Marketing for the Digital Era. Hybrid Cinema Publishing, 2010

### **Statement on Academic Conduct and Support Systems**

#### **Academic Conduct:**

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Part B, Section 11, "Behavior Violating University Standards"

<https://policy.usc.edu/scampus-part-b/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

**Support Systems:**

*Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call*

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

*National Suicide Prevention Lifeline - 1-800-273-8255*

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

*Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call*

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

*Sexual Assault Resource Center*

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

*Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086*

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

*Bias Assessment Response and Support*

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

*The Office of Disability Services and Programs*

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

*Student Support and Advocacy – (213) 821-4710*

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

*Diversity at USC*

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

*USC Emergency Information*

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

*USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.*

Provides overall safety to USC community. <http://dps.usc.edu>

**PLEASE NOTE:  
FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY  
INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX**