**CTPR 496 The Film Industry: Career Challenges and Choices for Women**

**Fall 2019 Syllabus**

Location and Time: SCA209 – Tuesdays 6-8:50 pm

Instructor: Bonnie Bruckheimer – Bruckhei@usc.edu BonnieBruckheimer@mac.com - 818-371-7000 (cell & text)

Office Hours – Tuesdays 3:30 pm – 5:30 pm or by appointment

Teaching Assistant: Madi Boll, mboll@usc.edu [541-640-9482](https://urldefense.proofpoint.com/v2/url?u=http-3A__541.640.9482&d=DwMFaQ&c=clK7kQUTWtAVEOVIgvi0NU5BOUHhpN0H8p7CSfnc_gI&r=wYAgBAwTf9SDMe8Az8oOLQ&m=mrP3WB1l-ASmoynzxazYGGkvEyUzXrLyFwjVHr-sQ9o&s=Dg5u9KlU76tG_d1Vm3ecclwJq_EmxihiGcn3_rwjJcY&e=)

**Course Description:** This course will examine the many options for careers in film, television and other forms of motion picture storytelling, and consider the special challenges and opportunities for women who enter these professions. Our guests will include women who represent the broad spectrum of creative and executive options: mainstream Hollywood, independent, theatrical features, television, new media; live-action, animation, reality, documentary; above and below the line, etc. Do not solicit work or career assistance from the guests! The course will include readings, discussion and research about important women in the industry since its beginnings over one hundred years ago. How have women entered and made their way through the ranks of entertainment and media businesses? Is the creativity of women different from that of men? Is the industry itself affected by the proportion of women in its ranks? Is it true that women encourage a more collaborative, supportive environment? We will also consider issues of diversity and age.

**CTPR496 Course Requirements:**

1. Midterm paper of three pages researching a woman pioneer in the industry.
	1. This assignment is for the ‘history’ section of our class, so the historical figure must be deceased. We will discuss this in class and each student will submit three ideas. I will try to give everyone their first choice, but in order to avoid duplication it may be necessary to assign a second or third choice to some people. These three choices should be sent to me via email **before September 25**, and I will give you your assignments within a few days. The papers will be presented in class on **October 15**, and each person will have five minutes to discuss their research and their subject. The paper should contain information about the person but should mainly talk about why you chose this woman, and what you learned from researching her. Also, what you think would be helpful for your classmates to know about her.

2. Five page final paper reflecting your research and interview with an industry professional.

1. Each student will choose a specific area of the film or tv industry in which they are interested, or one about which they would like to know more and set up an interview with a woman who works in that profession. We will start talking about choices the week after mid-term papers are presented. Each week before final papers are due, we will go around the room for an update on your status, including what avenues you are planning to use to reach this person and whether or not you’ve been successful. This final project will also allow students to begin networking with women in the field of their choice. As with the midterm, three choices of field of research should be submitted, this time by **October 29th**. Papers will be presented on **December 3rd**.

\*Midterm and Final papers should be submitted to Madi and me **ON TIME AND VIA EMAIL**. Refer to the top line of the syllabus for our respective contact information. If you have issues with an assignment deadline, please speak to me at least a week in advance of it. ½ point will be deducted for every day the paper is late.

**Guest Speakers:** You will be expected to inform yourself about the guests’ careers (e.g., via the Internet) and view a sample of their work before class. Some of this material will be in the library, but you will be expected to find it even if it is not at USC. Your viewing and research should help inform your in-class questions for the guests, and you should give some thought to questions ahead of time.

**Course Objectives:**

1. An increased knowledge of the role of women in the history of the motion picture industries;
2. A broader understanding of the multiple career paths followed by women in the past and present, and what challenges and choices were presented to them;
3. A clearer sense of their own possible next steps in pursuing a career in the entertainment industries.

 **Suggested Reading:**

1. Sheryl Sandburg, LEAN IN;  Women, Work and the Will to Lead
2. Seger, Linda, When Women Call the Shots (Backinprint.com, January 2003).
3. Abramowitz, Rachel, Is That A Gun In Your Pocket? (Random House, 2000).
4. In Hollywood (Simon & Schuster, 1997).
5. Gregory, Mollie, Women Who Run the Show (St. Martin’s Press, 2002).

**Grades**: Class contribution: .............................................................................. 15%

Preparation for guest speakers……………………………………………25%Midterm paper & presentation: .............................................................20% Final paper & presentation: ...................................................................40%

\*\* Being late is disrespectful to classmates and guest speakers. You are expected to be in your seat promptly at the start of class and at the end of break. Two times being tardy are equivalent to one unexcused absence. Two absences will lower your grade by one level. Three unexcused absences are grounds for failing the class.

**Class Participation**:

This is particularly important to the success of this class, in order to stimulate discussions amongst the students and guest speakers so regular attendance is required. We expect you to complete your assignments on time and be prepared for class.

Class participation includes the hour before guests arrive and the classes when we do not have guest speakers. 496 is an interactive class and I welcome discussions about any subject that is related to film and television work and the challenges that women experience.

**Class Protocol:**

Notetaking can only be done with paper and pen, no computers, phones or tablets.

I am very insistent that our guests do not look out at the class and see students on their computers.

You will be expected to inform yourself about the guests’ careers. Warning: Wikipedia is not considered sufficient research; we expect you to dig deeper. When appropriate, you will be asked to view a sample of their work before class as well. Your viewing and research should help inform your in-class questions for the guests, and you should give some thought to questions ahead of time.

A cone of silence is observed in the class and afterwards in order to get maximum candor from our guests. Class discussion is strictly confidential and cannot be recorded. Please do not solicit work or career advancement from the guests. If they are open to further contact, we will let you know. During class discussions with speakers we ask insist that you keep your computers closed. If you want to take notes, please do it with pen and paper, as guests should not look out and see students looking at their screens, and not them. Guest speakers are subject to change.

**Additional Policies:**

Students will be graded on their preparation for each guest speaker. They should check out the trades, Deadline Hollywood, and LA and NY Times and, if time permits, look at the speakers’ latest work in film or TV. We will be taking note of who is asking questions and participating in discussions with guests.

In terms of class etiquette, everything said in the room is confidential. That means no blogging or tweeting about what is said after class or recording of any kind. When speakers arrive, all computers and devices must be closed so that full attention is on the speakers. It is extremely distracting for speakers to see

people on their computers and phones while they’re talking.

**Course Schedule:**

**\*Guest speakers will be announced the week prior\***

**WEEK ONE** – 8/27/19

CLASS OVERVIEW

Introduce content and goals of class, description of midterm and final assignments. Survey student’s career goals, i.e. producing, directing, etc.Overview of current industry employment of women. Compilation of filmed interviews with successful women filmmakers (time permitting)

**WEEK TWO** - 9/3/19

THE HISTORY OF WOMEN IN THE FILM INDUSTRY

Screening: Without Lying Down: Frances Marion and The Power of Women in Hollywood (2000), directed by Bridget TerryDiscussion about mentors … choosing them and finding them

**WEEK THREE** – 9/10/19

PRODUCING

Challenges and paths for getting your career started

Specific attributes women bring to producing (besides working for less money)Finding material and alliances with writers and directors

**WEEK FOUR** – 9/17/19

AGENCIES

Talent Agents – Publicists – Casting Directors

**WEEK FIVE** – 9/24/19

To be determined based on class interests.

**WEEK SIX** – 10/1/19

PRODUCTION DESIGN

Art Direction

**WEEK SEVEN** -- 10/8/19

INDIE PRODUCING

**WEEK EIGHT** – 10/15/19

MID TERM PAPERS PRESENTED

**WEEK NINE** – 10/22/19

DOCUMENTARY AND REALITY FILMMAKING

Impact of reality television and female focusFinancing documentaries, indie vs. television

**WEEK TEN** -- 10/29/19

DIRECTING:

Challenges and paths for getting your career started,Discussion of first directing choicesGenre choices – chick flicks vs. action/adventure

Begin talking about choices for final papers

**WEEK ELEVEN** --- 11/5/19

CINEMATOGRAPHY

**WEEK TWELVE**- 11/12/19

POST PRODUCTION

Sound and Editing

**WEEK TWELVE** – 11/19/19

SCREENWRITING

Writing for film and television

**Submission for final papers due** (3 choices)

**WEEK THIRTEEN** --- 11/26/19

COMMERCIALS & MUSIC VIDEOS

**WEEK FOURTEEN** – 11/20/19

Discuss challenges of women in Industry todayPanel of young executives whose career paths have changed since graduating

**WEEK FIFTEEN** --- 11/27/19

Subject TBD based on class interests

**WEEK SIXTEEN** – 12/6/19

FINAL PAPERS DUE AND PRESENTED

Presentation of final papers. Each student will have ten minutes to give an oral presentation including questions. Do not read your papers.

\*\*Class will start at 5:00 pm tonight and will go long. Please plan on staying late.\*\*

**PLEASE NOTE:** *The order of the classes will change according to availability of guest speakers.*

**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” [policy.usc.edu/scampus-part-b](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, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

**Support Systems:**

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

[engemannshc.usc.edu/counseling](https://engemannshc.usc.edu/counseling/)

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

*Student Health Leave Coordinator* – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org/)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

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

[engemannshc.usc.edu/rsvp](https://engemannshc.usc.edu/rsvp/)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) | Title IX - (213) 740-5086*

[equity.usc.edu](https://equity.usc.edu/), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support - (213) 740-2421*

[studentaffairs.usc.edu/bias-assessment-response-support](https://studentaffairs.usc.edu/bias-assessment-response-support/)

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://dsp.usc.edu/)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[studentaffairs.usc.edu/ssa](https://studentaffairs.usc.edu/ssa/)

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://diversity.usc.edu/)

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu/), [emergency.usc.edu](http://emergency.usc.edu/)

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu/)

Non-emergency assistance or information.

**Diversity and Inclusion**

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self- expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

**Disruptive Student Behavior**:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

**PLEASE NOTE:**

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