



# USC

School of Cinematic Arts  
**CTPR 386: Art & Industry of the Theatrical Film**  
**The Case Study Class**  
Spring 2021, Syllabus  
Tuesdays, 7-10 pm

Instructor: Jodi Hildebrand      jodihild@usc.edu  
Office Hours by Appointment

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### **Course Description:**

This is an introductory class, offering a detailed case study of one feature film from conception through distribution.

The goal of the class is to develop an understanding of the complex system of hard work behind the making of a motion picture. Through conversation with key talent involved in making the film, this class will shed light on the behind-the-scenes processes and collaboration involved in moviemaking as a craft and as a commercial art form in the context of a global industry.

The case study chosen for this semester is the WONDER WOMAN Franchise, starting with WONDER WOMAN, Warner Bros. 2017 release. We will also cover its sequel, and its role in the DC Universe of films.

Each session will include:

Lecture and discussion of the required reading and viewing, examination of a segment of the movie making and distribution process, and analysis of the case study film.

A guest speaker either intimately involved in the making of WONDER WOMAN, or representative of a key role of craft and business in the industry.

Discussion of relevant current events in media and the entertainment business.

Preparedness and class participation are essential. Students are expected to keep up with the required reading and viewing for each class session in order to connect with the lectures, discussions and guest speakers. Some

weeks will require students to come prepared with articles, clips or other questions for discussion. Students are required to pay attention to changes and additions to the syllabus, schedule and assignments.

### **Grading Breakdown:**

Weekly Assignments - will vary week to week (10%)

Midterm - in class 3/9/2021 (20%)

Final Project - due and presented 5/11/2021 (50%)

Class Participation - engaging with guests, taking part in conversation, arriving prepared, (20%)

### **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 prior 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.

### **Required Reading/Viewing:**

WONDER WOMAN, Warner Bros. 2017, Directed by Patty Jenkins.

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

Making Movies, written by Sidney Lumet, Knopf, 1995 (any edition is fine.) (MM)

Various articles, essays and clips as assigned throughout.

## **Class Schedule and Assignments:**

- Reading and viewing listed under the dates should be done IN ADVANCE of that class session.
- Because of this course's reliance on guest speakers, these dates and topics are subject to change. An up-to-date version of this syllabus and schedule will be in the class google drive at all times.
- \* - required reading is on class google drive.

1. January 19, 2021 - Introductions and Basics, The History of Wonder Woman.

2. January 26, 2021 - The Idea - Producers, Intellectual Property and Source Material

**READ:** TMBB Chapters 1-4, 8 (The Creators and Intellectual Property Rights)  
MM Chapter 1 (The Director)  
"The Strange Complicated Feminist Origin..." Article. \*

**VIEW:** Wonder Woman (WB, 2017) if you haven't already.

**DUE:** Student Info Survey (Sent in email.)  
Padlet additions.

**GUEST:** Chuck Roven, Producer, Wonder Woman  
Jason Richman, Co-head, Media Rights, United Talent Agency

3. February 2, 2021 - The Studio - Executives and Financing

**READ:** TMBB Chapters 9-15 (Money and Management)

**VIEW:** The Hollywood Reporter Full Studio Head Summit\*

**DUE: Current Events** - Come prepared with a movie related news item from the last week or two to discuss in class.

**GUEST:** Jon Berg, producer, former Co-President, Production, WB.

4. February 9, 2021 - The Writer - Screenplay Theory, Structure and Process

**READ:** TMBB Chapter 6 (The Screenwriter)  
MM Chapter 2 (The Script)  
Save The Cat - Chapter 4\*  
Screenplay - Chapters 1-3\*  
Writing Movies for Fun and Profit - Selected Chapters\*  
Eight Sequences Doc\*

**VIEW:** Circle Theory - Every Story is the Same\*

**GUESTS:** Allan Heinberg, Writer, Wonder Woman  
Meredith Dawson, Screenwriter at large.

5. February 16, 2021 - The Deals - Agents, Lawyers, and Managers

**READ:** TMBB Chapters 16-19 (The Deal)

**GUEST:** Rowena Arguelles, CAA, Patty Jenkins' Agent

6. February 23, 2021 - The Design - Costume, Art Department and Hair & Makeup

**READ:** MM Chapter 6 (Art Direction and Clothes)

**GUEST:** \_\_\_\_\_

7. March 2, 2021- The Camera -Cinematography

**READ:** MM Chapter 5 (The Camera)

**GUEST:** Matthew Jensen, Cinematographer, Wonder Woman

8. March 9, 2021 - The Actors - Casting and **IN CLASS MIDTERM**

**READ:** The Devil's Candy - Chapter 1\*

**GUEST:** Kristy Carlson, Casting Director, WonderWoman

9. March 16, 2021- The Production - On Set, On Budget, On Time

**READ:** TMMB Chapters 20-21 (Production)  
MM Chapter 7 (Shooting the Movie)

**GUEST:** \_\_\_\_\_

10. March 23, 2021 - Wellness Day.

11. March 30, 2021 - The Visual Effects

**READ:** Selection from the VES Handbook (TBD)\*

**GUEST:** \_\_\_\_\_

12. April 6, 2021 - The Edit - Music, Sound and Post Production

**READ:** In the Blink of An Eye - pages ix-42\*  
MM Chapter 9-11 (Cutting Room, Music, Mix)

**GUEST:** Martin Walsh, Editor, Wonder Woman

13. April 13, 2021 - The Marketing & Distribution

**READ:** TMBB Chapters 22-23. 25-27.

**GUEST:** Sue Kroll, Producer, Former President of Worldwide Marketing and Distribution, Warner Bros.

14. April 20, 2021 - The Director - The Artist and Guide

**READ:** TBD

**GUEST:** Patty Jenkins, Director, Wonder Woman

15. April 27, 2021 - The Future - Franchise and Beyond.

**READ:** Selected News Articles TC\*

**GUESTS:** Galen Vaisman, VP, Production, Warner Bros, DC Films  
Dave Callahan, Writer, Wonder Woman 1984

16. May 4, 2020 - Study Week

17. May 11, 2021 - Final Presentations

### **Suggested Additional Reading**

\*Segments of some of these will be assigned and provided to the class.

Ben Garant, Robert and Lennon, Thomas. Writing Movies for Fun and Profit. Touchstone, 2011.

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

Field, Syd. Screenplay: The Foundations of Screenwriting. Delta, 1979.

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

Lepore, Jill. The Secret History of Wonder Woman. Vintage, 2014.

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

Murch, Walter. In the Blink of an Eye: A Perspective on Film Editing 2nd Edition. Silman-James Press, 2001

Okun, Jeffrey A and Zwerman, Susan. The VES Handbook of Visual Effects: Industry Standard VFX Practices and Procedures (3rd Edition). Routledge, 2020.

Salamon, Julie. The Devil's Candy: The Anatomy of a Hollywood Fiasco. Delta, 1992.

Snyder, Blake. Save The Cat: The Last Book on Screenwriting You'll Ever Need. Michael Weise Productions, 2005.

## **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](http://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).

### **Safety:**

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

### **Asynchronous Learning:**

All class sessions will be Zoom recorded and made available for asynchronous viewing until end of the grading period in early December. Students enrolled in this course from outside the U.S. Pacific Time Zone will still be expected to participate in real time assuming that the official class time falls between 7am and 10pm in their time zones. Wherever possible faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning.

Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course synchronously. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

### **Stressful Times:**

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34<sup>th</sup> Street, 213-740-9355.

### **Support Systems:**

*Counseling and Mental Health* - (213) 740-9355 – 24/7 on call  
[studenthealth.usc.edu/counseling](https://studenthealth.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](https://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 and Services (RSVP)* - (213) 740-9355(WELL), press “0” after hours – 24/7 on call

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault)

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

*Office of Equity and Diversity (OED)*- (213) 740-5086 | *Title IX* – (213) 821-8298

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

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment* - (213) 740-5086 or (213) 821-8298

[usc-advocate.symplicity.com/care\\_report](https://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, 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 Campus Support & Intervention - (213) 821-4710*

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

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](http://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)*

*442-1200 – 24/7 on call* [dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

*Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)*

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

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.