



School of Cinematic Arts  
**CTPR 386: Art & Industry of the Theatrical Film**  
**The Case Study Class**  
Spring 2022, Syllabus  
Tuesdays, 7-10 pm, SCA 203

Instructor: Karey Kirkpatrick      karey.kirkpatrick@usc.edu  
Office Hours by Appointment

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ZoomLink: <https://usc.zoom.us/j/96309694635?pwd=K0l2NXNYK005cFJDNjF2VHZ0SkF1QT09>

### **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 2006 DreamWorks Animation release *OVER THE HEDGE*. We will dive into the *OVER THE HEDGE* franchise, from the original comic strip, through early development of the story and script, and through the unique process of creating and releasing a computer animated feature film. We will focus on the challenges of adapting intellectual property into wide-release studio fare and making it fit with a studio's established "brand."

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 OVER THE HEDGE, or in some cases a 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 (25%)

Final Project - due and presented during the final (50%)

Class Participation - engaging with guests, taking part in conversation, arriving prepared (15%)

### **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.

**UPDATE FOR COVID: If you are feeling sick, STAY HOME and provide advanced notice. We can record the class or have you Zoom in from your home.**

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

\*The Writer's Journey: Mythic Structure for Writers, Third Edition by Christopher Vogler. Michael Wise Productions, 2007 (TWJ)

\*Over The Hedge: various comics Michael Fry and T.Lewis

\*Over The Hedge screenplay, final shooting script as well as various cut scenes; Len Blum, Lorne Cameron, David Hoselton, Karey Kirkpatrick

OVER THE HEDGE – DreamWorks Animation, 2006

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

\*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 will be available on class Google drive and/or Blackboard.

1. January 11, 2022: *Introductions and Basics*  
- Brief History of the Animation renaissance at Disney, history of DreamWorks Animation, establishment of the "DreamWorks Brand."

2. January 18, 2022 - *The Idea - Producers, Intellectual Property and Source Material*

**READ:** TMBB Chapters 1-4, 8 (The Creators and Intellectual Property Rights)  
Over The Hedge, various comics by Michael Fry and T. Lewis (in class drive) \*\*come prepared with your favorite OTH comic to present in class

"OVER THE HEDGE" - screenplay

**VIEW:** OVER THE HEDGE - (if you haven't already)

**GUESTS:** Michael Fry (writer and co-creator) and T. Lewis (illustrator co-creator) of the *Over The Hedge* comic strip  
Jim Cox – co-executive producer

3. January 25, 2022 – *Early Story and Script Development and Character Design*  
- early story ideas, first drafts, new character creation  
- design, modeling, surfacing ("nothing exists! It's all created in a computer!")

**READ:** TWJ (introduction, Mapping the Journey and Archetypes ( pp 1-27)  
early draft of treatment for OTH

**VIEW:** Dan Harmon Circle Story Video\* (in class)

**DUE:** Come prepared with examples of Archetypes in one or two feature animated films

**GUEST:** Tim Johnson, co-director, *Over The Hedge*  
Len Blum (screenwriter) and/or David Hoselton and/or Lorne  
Cameron (screenwriters) – TBD

4. February 1 – *Further Script Development, Deal Making*  
resetting the story with new writer / co-director per studio notes

**READ:** excerpts from OTH Screenplay

**GUEST:** first hour, Karey talking rewrites  
second hour, David Lubliner, lit agent, UTA

5. February 8, 2022 – *Storyboarding and the Story Reel/Animatic*

**VIEW:** various storyboard sequences

**GUESTS:** Tom Owens, storyboard artist  
Devin Crane, storyboard artist, character designer  
Alessandro Carloni, storyboard artist

6. February 15, 2022 – *Producing in Animation*

**READ:** TMMB Chapters 20-21 (Production)

**GUEST:** Bonnie Arnold, producer *OTH, Tarzan, How to Train Your Dragon*

7. February 22, 2022 – *Directing in Animation*

**READ:** interviews and articles with KK and Tim Johnson (on drive)

**GUEST:** Karey Kirkpatrick and Tim Johnson

8. March 1, 2022 – *Animation*

**READ:** assigned handout, TBD

**VIEW:** early animation tests, various scenes from OTH (in class)

**GUEST:** Jason Reisig, supervising animator, OTH  
Dave Burgess, supervising animator, OTH

9. March 8, 2022 – TBD MIDTERM IN CLASS

**MARCH 15 – Spring Break**

10. March 22, 2022 –*Layout and Production Design*

**GUEST:** Damon O’Beirne, Head of Layout (TBC)  
Christian Schellewald , Art Director (TBC)

11. March 29, 2022 - *Special Effects and Lighting*

**READ:** Selection from the VES Handbook (See Google Drive)\*

**BRING:** A shot or clip from OTH to dissect “How’d they do that!?”

**GUEST:** Mahesh Ramasubramanian, VFX Supervisor

12. April 5, 2022 – *Voice Acting*

**READ:** various “sides” from OTH recording sessions

**VIEW:** “Meet the Cast” video, behind the scenes

**GUEST:** Thomas Haden Church, Brian Stepanek

13. April 12, 2022 – *Post Production, Score and Songs*

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

**GUEST:** Ben Folds, songwriter (TBD), Rupert Gregson-Williams, composer

14. April 19, 2022 – *Marketing and Consumer Products*

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

**GUEST:** Ann Globe, former head of marketing and consumer products, DWA

15. April 26, 2022 – *The Studio Perspective*

**GUEST:** senior level executive from DWA (TBD)

16. May 3, 2022 - Study Week - SIGN UP FOR 1-ON-1’s on Class Drive

17. May 10, 2022 - Final Assignments Due before class.

## **Suggested Additional Reading**

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

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

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

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

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

Non-emergency assistance or information.

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

[ombuds.usc.edu](https://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.