

SCHOOL OF CINEMATIC ARTS

**CTPR 450:**  
**THE PRODUCTION & POST-PRODUCTION ASSISTANT**

*SPRING 2022 SECTION 18548*

**This schedule is subject to change.**

**CLASS OVERVIEW**

INSTRUCTOR: Jamari Perry and Lori Webster Fore

EMAIL: jamaripe@usc.edu, lawebste@usc.edu

SCHEDULE: Tuesday, 9:00-11:50 AM PST

LOCATION: SCA 110

OFFICE HOURS: By Appointment

STUDENT ASSISTANT: Lindsay Wolf, wolf241@usc.edu, (214) 850-4598

**COURSE OBJECTIVE**

To expose students to aspects of development, pitching, and production from concept to completion, and to help prepare students for a successful transition into the film, television, and new media industry job market.

**COURSE DESCRIPTION**

Students will be encouraged to see development from every angle, including ideation, script development, and television pilot or documentary film treatment, with recognition of the unique production challenges inherent in short-form scripted and unscripted projects.

Emphasis will be placed on successful collaboration and modeling constructive feedback. All key roles—producer, writer, director, DP, editor, sound design, production design, and casting—will be discussed in terms of successful storytelling.

Differences between television, film, and new media in the above areas, both scripted and unscripted, will also be examined through guest lectures from industry professionals.

Students will be encouraged to immerse themselves in the process and challenged to choose roles they may not have considered before. The class will mirror real-world collaborative development to teach students to apply the skills learned from short-form development to the development of TV, film, and unscripted projects.

The opportunity to write and develop 480 screenplays is part of the class, but this is NOT a

writing class. Rather it will be an overview of the entire development process from ideation to just before production.

### **GRADING**

<b>ASSIGNMENT</b>	<b>POINTS</b>	<b>PERCENTAGE</b>
Participation – In-class Participation, Peer Feedback, and Advanced Class Crewing	30	30%
Pitch Assignment	25	25%
Final Package Submission	25	25%
Journaling	10	10%
Attendance	10	10%

### **SUGGESTED MEDIA**

TBD

### **ASSIGNMENTS**

***Turning In Assignments:*** All assignments are to be loaded onto the shared class Google Drive by the given deadlines, in the appropriate assignment folder.

Students will focus on two objectives in this class: the art of pitching a story as well as yourself. Students will complete a series of assignments over the course of the semester as part of a complete pitch presentation and package of final materials.

**Original Project:** Students will develop a package of pitch materials for an original project. They may choose to develop an independent project they intend to pursue outside of school, or they may focus on a project they would like to submit for consideration for CTPR 480, CTPR 484, or CTPR 486. Students will develop a complete package of interview / hiring materials which they can use as they start applying for crew positions in their chosen focus, such as cinematography, production design, editing, and sound.

### **FILE NAMING**

LAST NAME\_FIRST NAME\_ASSIGNMENT TITLE

### **480/484/486 SPRING 2022 DEADLINES**

Capstone class deadlines for Spring 2022 will be communicated throughout the semester.

## **PARTICIPATION & FEEDBACK**

Class participation & Feedback will be worth 30% of the student's grade. Participation in class discussions and activities will be tracked throughout the semester.

Each student will need to journal throughout the course, based on selected prompts, and be willing to share in class.

The class will also be divided into feedback pods of 5-6 people for each assignment. Students must review the assignments of their fellow pod members and provide feedback in the feedback grid for each of their pod members. The pods will rotate for each assignment, so that each student has the opportunity to receive feedback from many of their peers over the course of the semester.

For the final presentations, everyone will be required to give feedback to all of their Classmates.

## **CLASS SCHEDULE**

***Week 1 (Jan 11, 2022)***

### **"WELCOME ABOARD!"**

#### CLASS ORIENTATION

- Class intros
- CTPR 450 Class Orientation
  - What is this class?
  - How does this class work?
  - What are my responsibilities?
  - Syllabus & assignments review
- CTPR 450 Overview
  - Developing your area of focus (film/tv/doc/etc.)
  - Learning to pitch your story and self, including presentation and visuals
  - Development process
  - Transition into the job world—resumes, reels, websites, & how to get hired
  - Discovering your classmates as resources and collaborators
  - Learn the art of giving & receiving feedback
- CTPR 480 Overview
  - Discuss crewing
  - Discuss 480 scripts and Director & Producer submission process

WEEK 1 ASSIGNMENTS	DUE DATE
Sign up for one-on-one meetings with Jamari or Lori	Suggested
Coordinate with Lindsay for your Advanced crewing opportunity	Jan 18th

**Week 2 (Jan 18, 2022)**

**CREW ASSIGNMENT FOR ADVANCED CLASS MUST BE CONFIRMED**

**“THE STORY OF YOUR STORY”**

RESUMES, BIOS & OTHER HIRING MATERIALS

- Pod Session
- **GUEST: Brenda Goodman, 480 Overview**
- LECTURE: The basics of resumes, bios, cover letters, and headshots. Samples of each.
- GROUP ACTIVITY: Resume building

WEEK 2 ASSIGNMENTS	DUE DATE
Draft Resume	Jan 24th
Draft Bio	Jan 24th

**Week 3 (Jan 25, 2022)**

**STORY STRUCTURE FOR PITCHING**

MORAL ARGUMENT, THEME & PERSONAL CONNECTION

- Pod Session
- DISCUSSION: Reactions to Scriptnotes
- LECTURE: How to talk about a theme in a pitch. Getting down to the moral argument of a project and structuring your pitch around it. Tapping into and incorporating your connection to the materials.
- CLASS ACTIVITY: Work in small groups to determine the moral argument of an existing film and then prepare a short presentation for the class as if you were going to pitch it.

WEEK 3 ASSIGNMENTS	DUE DATE
One page pitch of an original idea	Jan 31st

#### Week 4 (Feb 1, 2022)

### **INTRO TO PITCHING**

#### PITCHING 101

- Pod Session
- LECTURE: How to structure a pitch, the differences between pitching a feature script, a TV show, and yourself for a job.
- **CASE STUDY: PREPARING FOR GENERAL with GUEST**

TBD

WEEK 4 ASSIGNMENTS	DUE DATE
Research reels and sizzles	Suggested
Share an example of a reel or sizzle	Feb 7th

#### Week 5 (Feb 8, 2022)

### **PITCH VISUALS**

#### DECKS, ONE-SHEETS, REELS, SIZZLES, RIP-O-MATICS & ANCILLARY MATERIALS

- Pod Session
- LECTURE: How to use Investor decks and pitch decks for pushing a project forward after graduation. What goes in a pitch deck for investors and how is that different from a story pitch deck for studio executives? And what is the difference between a pitch and a pitch deck, including best design practices? The basics of reels, sizzle reels, and rip-o-matics. How to make them and how to use them in pitching and interviewing. And behind-the-scenes content. How to plan, produce, and use ancillary materials to sell your project and launch it once it's made.
- CASE STUDY: Pitch materials and how we used graphic design and ancillary content to get the series made, and then to secure distribution when it was finished.

- CLASS ACTIVITY: In small groups, students will examine project [pitch brochures](#) for Cannes Cinefondation films and then practice pitching that film to the class, based on the information in the brochures.

WEEK 5 ASSIGNMENTS	DUE DATE
Read 480 Scripts	Feb 14th
Prepare script notes	Suggested

#### Week 6 (Feb 15, 2022)

**450 WILL JOIN 480 FOR WEEK 2 DAILIES SCREENING. PLEASE REPORT TO NORRIS @ 9:00 AM**

WEEK 6 ASSIGNMENTS	DUE DATE
Pitch Materials due	Feb 21st

#### Week 7 (Feb 22, 2022)

##### **THE ART OF THE PITCH**

- Pod Session
- PRESENTATIONS: Groups will present their pitch presentations to the class. All students will participate in feedback.
- FOR NEXT WEEK: More presentations

WEEK 7 ASSIGNMENTS	DUE DATE
Pitch Presentations In Class (5min max)	

#### Week 8 (Mar 1, 2022)

##### **THE ART OF PITCH**

- Pod Session
- PRESENTATIONS: Groups will present their pitch presentations to the class. All students will participate in feedback.

WEEK 8 ASSIGNMENTS	DUE DATE
Pitch Presentations In Class (5min max)	

**Week 9 (Mar 8, 2022)**

**450 WILL JOIN 480 FOR EDITOR CUT SCREENINGS. PLEASE REPORT TO NORRIS @ 9:00 AM**

**Week 10 (March 15, 2022)**

**PRODUCTION STAFF (PART 1)**

- Pod Session
- Trajectory and career options for key roles above-the-line vs. below-the-line
- GUEST SPEAKER (TBD)

WEEK 10 ASSIGNMENTS	DUE DATE
Cut of reel or sizzle (max 2min)	March 21st

**Week 11 (March 22, 2022)**

**PRODUCTION STAFF (PART 2)**

- Pod Session
- Trajectory and career options for on-set production staff
- GUEST SPEAKER (TBD)

WEEK 11 ASSIGNMENTS	DUE DATE
Draft of website / digital portfolio	March 28th

**Week 12 (March 29, 2022)**

**OTHER KEY ROLES: CASTING, LOCATIONS, PROPS, & MORE**

- Pod Session
- Trajectory and career options
- GUEST SPEAKER (TBD)

WEEK 12 ASSIGNMENTS	DUE DATE
Journal on prompt topic TBD for discussion next class	April 5th

**Week 13 (Apr 5, 2022)**

**COSTUME DESIGNER & HAIR AND MAKE-UP**

- Pod Session
- Trajectory and career options
- GUEST SPEAKER (TBD)

WEEK 13 ASSIGNMENTS	DUE DATE
Journal on prompt topic TBD for discussion next class	Apr 12th

**Week 14 (Apr 12, 2022)**

**CAMERA & PRODUCTION SOUND**

- Pod Session
- Trajectory and career options
- GUEST SPEAKER (TBD)

WEEK 14 ASSIGNMENTS	DUE DATE
Journal on prompt topic TBD for discussion next class	Apr 19th

**Week 15 (April 19, 2022)**

**POST PRODUCTION**

- Pod Session
- Trajectory and career options
- GUEST SPEAKER (TBD)

WEEK ASSIGNMENTS	DUE DATE
Final assignment package	April 19th

## **ASSIGNMENTS**

### **OVERVIEW**

Over the course of the semester, students in this track will develop a complete package of interview / hiring materials, which they can use as they start applying for jobs in their chosen focus, such as cinematography, production design, editing, and sound.

By the end of the semester, students will be ready to nail interviews and land real gigs. This includes traditional crew positions in USC capstone courses as well as jobs after graduation.

### **FINAL PACKAGE**

Students will build their package of hiring materials over the course of the semester, the components of which are outlined below. The package as a whole will be 25% of the student's overall grade in the course as course work. The point values below are for each individual component, out of the 100 points possible for the final hiring package grade.

First drafts of each component will be turned in over the course of the semester, and students will review each other's materials in pods, and provide each other feedback. However, students are encouraged to work on these elements and to continue refining them over the course of the semester. The final grade for each component will be assessed at the end of the semester when the final package is turned in.

**Final packages are due in the Google Drive on the last day of class: APRIL 19th**

### **FINAL PACKAGE GRADING**

**1. Resume & Bio – 50 points (25 points each)**

Resume: A professional 1-page resume with graphic design elements. We will discuss guidelines and examples in class.

Bio: Short bio. Maximum 350 words.

First Draft Due: JAN 24 @ 9:00 AM PST

**2. Reel – 25 points**

Compilation video of your work samples. **No longer than 3 minutes.**

**\*\* Please Note: Directors intending to submit to 480 may turn in a video answering this semester's directing prompt instead of a reel if they choose.**

First Draft Due: MAR 21 @ 9:00 AM PST

**3. Website or Portfolio – 25 points**

A professional, comprehensive website or portfolio in PDF form that incorporates your headshot, bio, artistic statement, reel, work samples, and contact page.

First Draft Due: MAR 28 @ 9:00 AM PST

**4. Meeting Deadlines – Please note, a 5-point penalty will be given for each element that is turned in late.**

Hiring package materials will be submitted on the final class date. It will be a culmination of their work in this track.

**This final package will be 25% of the student's overall grade in the course and will count as their final exam.**

### **EXTRA CREDIT ASSIGNMENTS**

Students may complete these optional additional assignments for up to 10 extra credit points. These may be turned in with the final package at the end of the semester.

**1. Hiring Plan – 5 points**

A detailed plan outlining steps you can take toward your career goals. Should include a list of potential places you'd like to apply and how you might go about initiating an interview, or creative partners you'd like to pursue. Please include contact information for any creative partners or companies you plan to target.

**2. Interview Talking Points – 5 points**

A list of potential questions likely to come up in an interview. Include bullet point answers to those questions and anecdotes about yourself and your working style. Brainstorm questions you might have for the person interviewing you. Again this could be for a theoretical/imagined interview, or a real interview you have coming up.

## **SCA POLICIES**

### SCA FALL 2021 PRODUCTION PROTOCOLS (As of 08/17/21)

#### **Vaccination**

- Only fully vaccinated individuals or approved exempt USC students are allowed to participate in SCA productions. This applies to all members of the cast and crew — including but not limited to extras, production assistants, stunt coordinators, make-up artists, studio teachers, etc.
- An individual is considered fully vaccinated two weeks after receiving a single dose of the Johnson & Johnson vaccine or two weeks after receiving the second dose of the Pfizer or Moderna vaccine or a vaccine authorized for emergency use by the World Health Organization.
- At least 7 days before the start of production, the Student Producer must obtain proof of vaccination from every member of the production team — crew, cast, and anyone else present on set.
- The Student Producer must submit proof of vaccination to the Lead SA and Lead Faculty of the class before the start of production.
- USC students who are unable to receive a Covid-19 vaccine because of approved medical contraindication, disability, or sincerely held religious belief, practice, or observance, may seek an accommodation by which they are tested a minimum of 3 times per week in lieu of vaccination. This applies only to USC students who have received an approved exemption from the University.

#### **Testing**

- All cast and crew must provide the Student Producer a copy of a negative Covid-19 PCR lab-based test taken within 72 hours of the start of shooting.
- Any unvaccinated USC student who has received an approved exemption from the University must show proof to the Student Producer of three (3) negative PCR lab-based Covid-19 tests taken within the week prior to the start of shooting.
- The Lead SA and Lead Faculty must be given proof of all negative Covid test results prior to the start of shooting.
- If any individual tests positive for Covid-19, that person will not participate in the production and will immediately inform the Student Producer and the University by contacting the USC COVID-19 hotline at 213-740-6291 or covid19@usc.edu.
- NOTE: If the individual who tested positive for Covid-19 used the USC Student Health's Pop Testing program, you do not need to notify the University, as positive results are automatically followed-up with contact-tracing interviews.
- The Student Producer must immediately inform the Lead SA and the Lead Faculty of the class of any positive test results and will make certain that the individual who tested positive immediately contacts the USC COVID-19 Hotline.

#### **Symptoms**

- If during production, any individual has any symptoms related to Covid-19, they must report the symptoms immediately to the Student Producer, who will inform the Lead

SA and Lead Faculty of the class.

- The individual will immediately get tested, self-isolate, wear a mask, and practice social distancing. This individual will not return to the production unless they have a negative Covid-19 test 72 hours prior to returning to the set and then another negative test 36-48 hours prior to returning to the set.

### **Masking**

- During shoot days, all personnel must always wear a mask while on set. Performers in the film will only remove masks on set during takes and rehearsals.

### **Meals**

- All meals will be eaten outdoors, away from the shooting area. Individuals may remove their masks for eating or drinking, and they will maintain a social distance of at least six feet from other cast and crew members.
- All meals must be in individually packaged servings, and beverages will come in individual bottles. No shared or buffet-style food or drinks will be allowed. Cast and crew have the option of bringing their own meals, as long as they are not shared with other cast and crew members.

### **Cast and Crew Limitations**

- The number of cast and crew members on CTPR 294, 310, 507, and 508 productions must not exceed a total of 10 people on set on any production day. The number of cast and crew members on CTPR 290 productions must not exceed a total of 7 people on set on any production day.
- All SCA productions are encouraged to limit on-set intimacy and stunt work.

### **Casting, Rehearsals, and Production Meetings**

- All SCA productions are encouraged to cast performers who are above 12 years old. If you have a minor on your set, the minor, the guardian on the set, and the studio teacher all need to follow testing protocols.
- All casting must be done remotely by video conference. Production meetings and rehearsals should be done remotely whenever possible.
- If you have an in-person production meeting, individuals must wear face masks at all times. If you have an in-person rehearsal with an unmasked actor, they must produce a current negative Covid test. Everyone must follow proper health and hygiene protocols and attempt to maintain social distancing.

### **Student Producers**

- Although Student Producers are responsible for ensuring that SCA Safety Protocols are strictly followed by all cast and crew members, it is incumbent on all key crew to make sure these rules and regulations are followed.
- Student Producers are responsible for submitting all the necessary Covid-related documentation — including proof of vaccination for all cast and crew members and proof of negative test results for all cast and crew members — to the Lead SA and

Lead Faculty prior to the start of production.

- If all the necessary Covid-related documents are not submitted to the Lead SA and Lead Faculty prior to the start of production, the project will not receive a greenlight and will not be allowed to begin production.

### **Violations of Covid Protocols**

- If any of the Covid-19 safety protocols are violated, the SCA production may be suspended or shut down immediately and students could potentially receive a failing grade for the project.

### **USC Covid-19 Resource Center**

- For the latest Covid-19 information, updates, and support for the USC community, visit the USC COVID-19 Resource Center at <https://coronavirus.usc.edu/>  
SCA COVID Advisor
- David Maquiling will be on staff to answer any questions regarding COVID compliance. There will be a COVID Production Protocols Seminar recording for students and faculty to view on SCA Community. David can be reached at [maquilin@usc.edu](mailto:maquilin@usc.edu).

### **ATTENDANCE**

Students are expected to be on time and prepared for each class.

Two absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional absence. Two late class arrivals equate to one full absence.

If a student misses class due to an emergency, the student must contact the professor prior to class.

### **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: [www.policy.usc.edu/scampus-part-b](http://www.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:

[www.usc.edu/scientific-misconduct](http://www.usc.edu/scientific-misconduct)

### **DISRUPTIVE 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.

## **DIVERSITY & 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 persons or property.

If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity & Inclusion Liaison: [www.cinema.usc.edu/about/diversity.cfm](http://www.cinema.usc.edu/about/diversity.cfm)  
e-mail: [diversity@cinema.usc.edu](mailto:diversity@cinema.usc.edu)

Discrimination based on a protected class can also be reported here:  
[www.equity.usc.edu/harassment-or-discrimination/](http://www.equity.usc.edu/harassment-or-discrimination/)

## **STUDENT HEALTH COUNSELING SERVICES**

(213) 740-7711 – on call 24/7

[www.engemannshc.usc.edu/counseling](http://www.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**

213-821-471

[www.policy.usc.edu/student-health-leave-absence/](http://www.policy.usc.edu/student-health-leave-absence/)

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.

## **SUICIDE PREVENTION**

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

[www.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 & SEXUAL VIOLENCE PREVENTION (RSVP)**

(213) 740-4900 – on call 24/7

[www.engemannshc.usc.edu/rsvp](http://www.engemannshc.usc.edu/rsvp)

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

## **OFFICE OF EQUITY & DIVERSITY (OED) | TITLE IX**

(213) 740-508

[www.equity.usc.edu](http://www.equity.usc.edu)

[www.titleix.usc.edu](http://www.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 & SUPPORT**

(213) 740-2421

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

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

### **USC SUPPORT AND ADVOCACY**

(213) 821-471

[www.studentaffairs.usc.edu/ssa](http://www.studentaffairs.usc.edu/ssa)

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

### **THE OFFICE OF DISABILITY SERVICES & PROGRAMS**

(213) 740-077

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

### **DIVERSITY AT USC**

(213) 740-210

[www.diversity.usc.edu](http://www.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 – on call 24/7

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

[www.emergency.usc.edu](http://www.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 – on call 24/7

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

Non-emergency assistance or information.