SCHOOL OF CINEMATIC ARTS
CTPR 404 - Practicum in Podcast Production

SYLLABUS

trojanvision.usc.edu

Semester: Spring 2023
Location: Robert Zemeckis Center for Digital Arts
Instructor: Jaime Roque, jaimeroq@usc.edu
SA: Mariam Darboe, mdarboe@usc.edu
Tech Coordinator: Vince Gonzales, vgonzales@cinema.usc.edu
Course Coordinator: Harrison Merkt, merkt@usc.edu
Office Hours: Zoom by request via email
Class Meeting time: Mondays 4:00-6:20
Units: 2

This class is open to all students from any school or department in the university.
Students enrolling in CTPR 404 do not require television production experience.
All the skills needed to successfully complete this course are taught in class.

INTRODUCTION & PURPOSE

This course introduces students to each component of podcast production and the essential skills required to develop and produce an original podcast episode with creative and technical intent.

Students work in teams to develop ideas and present a pitch, then research, write outlines or scripts, recruit guests and present their work for feedback in class. Following instruction on equipment in the Trojan Vision studio facilities, they serve as crew members for other teams to record and post-produce their shows for distribution.

The finished podcast episodes are promoted and archived as a production of Trojan Vision, the USC campus television station, and released to stream on the station's YouTube channel Through the semester, guest speakers offer students a window into professional podcast production, trending shows, marketing, sponsorship, and the future of the industry.

LEARNING OBJECTIVES

- Understand the technical components of recording in a studio setting
- Learn how to recruit guests and prepare for interviews with research and multi-draft question development
- Produce essentials for podcasting with scheduling and formal guest correspondence
- Write essentials for podcasting from question development to transcript editing to VO and ADR
- Develop best practices for editing Adobe Premiere (data management, workflow, peer-based feedback)
- Marketing materials, distribution, and promotion in podcasting.

HOW DO STUDENTS REGISTER FOR A CLASS?

Each 404 section introduces students to a different format of podcasting. This semester, we offer:

- A panel-based, unscripted video podcast featuring guests representing different points of view on a current subject of interest to students. (18519).
- An interview-driven scripted audio podcast featuring multiple interviewees contributing to a fully realized story. (18520)

For students who wish to register for a 4-Unit option (both sections in one semester), email your request to the Trojan Vision Program Manager, Harrison Merkt merkt@usc.edu.

PREREQUISITES

This class is open to students from any school or division of the university. Students are not required to have any podcast, audio or video experience. A laptop or mobile device with a Wi-Fi/Internet connection is required. Access to recording and editing software needed for assignments will be provided.

ASSIGNMENTS AND GRADES

Grades are based on the timely submission and quality of assignments, preparation for class, engagement in class discussions, individual initiative, professional behavior and team collaboration.

- Skills Inventory – 2.5% Due Week 1
- Rank preferred Producer Role- 2.5% Due Week 1
- Podcast Notes on Episodes from Week 1 listening/viewing- 2.5% Due Week 2
- 60 Seconds…ish Video/Audio Podcast – 2.5% - Due Week 3
- "Radio: An Illustrated Guide" by This American Life, one-page brief on what stood out to you and what you can use in your podcast journey. – 2.5% Due Week 3
- Episode 1-Sheet (group podcast) – 2.5% - Due Week 4
- Pitch Deck (group podcast) - 5% Due week 4
- Episode Outline (group podcast) - 5% - Due Week 5
- Pitch Deck (personal podcast)- 5% Due week 11
- Episode 1-Sheet (personal podcast) – 2.5% - Due Week 12
- Episode Artwork (group podcast) – 2.5% -Due Week 13
- Episode Artwork (personal podcast) – 2.5% -Due Week 13
- Mock Ad (group podcast only)- 5% Due Week 13
- Episode Outline (personal podcast)- 5% - Due Week 13
- Podcast Trailer (group podcast)- 2.5% Due Week 14
- Podcast Trailer (personal podcast)- 2.5% Due Week 14
- Final group Podcast - 20% - Due Week 15 **(4/24/23 by 4pm)**
- Personal Podcast Final – 10% - Due Week 15
- Create your show (using personal podcast trailer) with Anchor.fm and YouTube – 2.5% Due Week 15
- Final Summation Essay – 5% -Week 15
- Participation and Collaboration - 10%

WEEKLY COURSE SCHEDULE (SUBJECT TO ADJUSTMENT)
This schedule is based on classes beginning the week of January 9th, 2023 and ending the week of April 28, 2023.

Week 1: January 9, 2023

Introductions
Skills Survey
Review Syllabus and Expectations
Discuss Title, Format, and Topics for our Class Show
Complete Skills/Experience Poll
History of Podcast
Pick Desired Producer Roll
Tour Trojan Facility
60 Seconds…ish Assignment

Assignment due next week:
-Listen to The Argument episode "No, But Really, Should We Contact Aliens? here
-Listen to The Argument episode "Maybe Gen Z is just kinder: How America's Youngest Voters are shaping Politics" here
-Listen to 1 additional audio only podcast episode (some recs: S-Town; Where Do We Go From Here?; Talk Easy; Team Deakins; Ear Hustle; 1619; Dolly Pardon's America; Left Right and Center; BBC's The Climate Question); **and** a popular video podcast (Breakfast Club; The Joe Rogan Experience; Ted Talks; Iman Amongst Men; Stretch and Bobbito Interview; WVFRM Podcast), or any of your choice.
-FOR ALL THE ABOVE: consider the background research, interview questions, producing required, the style/tone, the archival materials; assets - please be prepared with 3 notes on each podcast that you chose, we will be discussing in class.
-Brainstorm 10 topics to share once you get put into a group.

Week 2 (No Class): Jan. 16th

Podcast Groups will be announced on Blackboard

Assignment due next week:
-60 Seconds…ish Podcast
-Read "Radio: An Illustrated Guide" by This American Life. Write a one-page brief on what stood out to you and what you can use in your podcast journey.
-Share your 10 topics with your group and pick a topic for next week's pitch development.

Week 3: Jan 23rd

Discuss assigned podcast episodes (from week 1)
Break students into their teams and roles - pitch development time!
Review Personal Podcast assignment
Podcast Pitch Process

Pitch Deck and Reaching out to guest (5 Production Days)
Discuss Booking process and reaching out to Guest, forms that need to be filled out for guest parking, guest release, etc.
Work on pitch deck and one sheet in groups in class.
60 Seconds…ish Podcast viewing party

Assignments due next week:
-If not finished in class: Pitch deck and 1-sheet for show (group podcast)
-Begin corresponding with potential show guests (IMPORTANT)
-Bring in Qs for Guest Speaker: TBD

Week 4: January 30th
Present and Review finalized Pitches to the class.
Discuss Booking Process and Guests (revisit who we have booked for production)
Pre-Production: Research, Questions, Communication, Best Production (day of) practices
Show Outline, production calendar, interview questions, post-production sheets, show scripts
Creating an outline and Turning an Outline into a Recording & Overview On Debate Moderating
Mock Ads
Guest Speaker/Lecture and Q and A Roundtable: TBD

Assignments due nest week:
-Draft production calendar
-Draft Interview Questions
-Draft show outline based on approved topic
-Conduct guest pre-interview and prep notes for "moderator/host"
-Bring in Qs for Guest Speaker: TBD

Week 5: February 6th
Discuss and present finished outlines
Talk about Booked Guest/ what groups are ready to record first.
Podcasting Equipment
Best Audio and Video practices in Podcasting
Podcast Loudness Standards for audio/video
Audio and Video software
Practice Round: rotate groups in studio in which host practices questions in studio (rotate/go into studio second half of the class to practice)
Video/Audio Archival Best Practices: Frame.io/ Google Drive/Hard drive
How to use Frame.io to do first passes and reviews.
Demo Premiere Post-Production Workflow and Adobe Audition Workflow.
Guest Speaker/Lecture and Q and A roundtable: TBD
Present Personal Podcast assignment

Assignments due next week:
-Final Prep for Next Week's Recording
-Finalize outline integrating talking points with timing and moderator/host directions
-Complete Pitch deck and 1-Sheet for personal podcast

Week 6: February 13th
Production Day #1
Group 1: 4:15-5:10
Group 2: 5:15-6:15

Assignments due next week:
-Final Prep for Next Week's Recording
-Begin Editing podcast (GROUPS THAT HAVE RECORDED ALREADY)

Week 7: February 20th (No Class)
-Begin Editing Podcasts (GROUPS THAT HAVE RECORDED ALREADY)

Week 8: February 27th
Production Day #2
Group 1: 4:15-5:10
Group 2: 5:15-6:15

Assignments due next week:
-Final Prep for Next Week's Recording
-Begin Editing Podcasts (GROUPS THAT HAVE RECORDED ALREADY)

Week 9: March 6th
Production Day #3
Group 1: 4:15-5:10
Group 2: 5:15-6:15

Assignments due next week:
Final Prep for Next Week's Recording
Begin Editing Podcasts (GROUPS THAT HAVE RECORDED ALREADY)

March 13th-19th: USC SPRING RECESS IS THIS WEEK

Week 10: March 20th
Production Day #2
Group 1: 4:15-5:10
Group 2: 5:15-6:15

Assignments due next week:
-Final Prep for Next Week's Recording

-Begin Editing Podcasts (GROUPS THAT HAVE RECORDED ALREADY)

Week 11: March 27th
Official Start of Postproduction
Components to creating a promotional trailer/show trailer
How to review "cuts" in post-production
Best post-production practices

Production Day #5 (if needed)
Recording: 5-6:20pm
Pickup recordings if necessary
In class editing sessions

Assignments due next week:
-Final Prep for Next Week's Recording
-Begin Editing Podcasts (GROUPS THAT HAVE RECORDED ALREADY)
-Upload Rough Cut Podcasts (whatever version you have) to the Google Drive.
-Begin listening and preparing "reviews" of rough cuts.

Week 12: April 3rd
Lecture: Promoting Your Podcast, Overview of Podcast Distribution
Developing show art, graphics, promotional materials (audiograms), distribution strategies, and working with a composer.
Recording of promotional trailers in studio
Critical Feedback for Rough Cuts of podcast
Introduce Final Summation Essay
In class editing sessions

Assignments due next week:
-Complete Rough Cut for Podcast trailers, Mock Ad, and Podcast (Personal and Group) and upload to the Google Drive.
-Work on Final Summation Essay

Week 13: April 10th
What platforms do we use to listen to podcasts? Tracking Audience Analytics
Critical Feedback on Trailers and other Show Materials
Work on any backlogged production
In class editing sessions

Assignments due next week:
Finalize Podcast trailers, Mock Ad, podcast (personal and Group) and upload to the Google Drive.
Work on Final Summation Essay

Week 14: April 17th
Creating a show to distribute in audio/video form
Cons and pros of video/audio only podcast.
In class editing sessions

Assignments due next week:
-Work on Final Summation Essay and turning in all assignments.

Week 15: April 24th
Class Activity: Listening Party!
Podcast Show Week. Completed podcasts published. (30% of grade) Assignment due April 24th by 4pm.
Submit Final Podcast Summation Essay to Google Drive by April 28th at 11:59 pm.
Guest Speaker/Lecture: Q and A Roundtable: TBD

Reading, Listening and Viewing Assignments
Students read chapters from books, articles, watch videos and listen to podcasts that provide context, samples and background for in-class instruction and practice.

Books
- [Radio: An Illustrated Guide by This American Life (required)](#)
- [*Listening In: Radio and the American Imagination*](#), by Susan Douglas (Suggested but not required)
- [*Podcast Solutions: The Complete Guide to Audio and Video Podcasting*](#), by Michael Geoghegan and Dan Klass (Suggested but not required)

Articles
- [An Oral History of the Podcast by Richard Benson](#) Esquire, September 11th, 2019
- [Inside the Podcast Brain: Why Do Audio Stories Captivate?](#) The Atlantic, April, 2015
- [‘Serial,’, Podcasting’s First Breakout Hit, Sets Stage for More](#), New York Times, Nov. 23, 2014
- [Podcasting is the New Personal Essay](#), Columbia Journalism Review, December 12, 2017

Newsletter
- Follow [*Hot Pod,*](#) and [*We Edit Podcasts,*](#) provides analysis, insight and commentary on the growing podcast industry.

Podcast Listening, self-directed. Here are a few aggregators.
- [NPR Podcast Directory](#)
- [PRX](#)
- [Joe Frank](#)
- [KCRW Podcast](#)
- [Gimlet Media](#)
- [Golden Age of Radio](#)
- [War of the Worlds 1938 Live Broadcast](#)

SUMMATION ESSAY
The students assess where they started in January (expectations) how they progressed through the semester, (where they are now). What shifted their knowledge, skills, perceptions along the way. We suggest students deliver this assignment in their chosen media - podcast, video, PowerPoint.

ATTENDANCE

Students are expected to be **<u>on time</u>** and prepared for each class. This course is performance oriented, and attendance is extremely important. **<u>Two absences</u>** will result in a grade being lowered by one full letter (example: A becomes B). **<u>A third absence</u>** will result in a grade being lowered by one additional, full letter grade (B becomes C). A student's grade will be lowered by one full letter for each additional absence. <u>Students must contact the instructor in advance if they are going to be absent.</u>

CELL PHONE AND ONLINE CLASS POLICIES

Cell phones, laptops, tablets and other personal devices may not be used during class unless they are necessary for class exercises. Out of respect to students, SAs and instructors, please bring a courteous and professional attitude to all classes.

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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
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
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
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, 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
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
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
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
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, 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
Non-emergency assistance or information.

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

FOOD AND DRINKS ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX.

THIS SYLLABUS DOES NOT TAKE INTO ACCOUNT RESTRICTIONS OR REQUIREMENTS THAT MAY BE IN PLACE DUE TO THE CORONA VIRUS.