

CTPR 450: THE PRODUCTION AND POST- PRODUCTION ASSISTANT

FALL 2024 | 2 UNITS

Section: 18548D
Prerequisite: CTPR 310
Schedule: Monday—7:00-8:50pm
Location: SCA 108

Professor: Stephen Gibler
Email: sgibler@usc.edu
Office Hours: By Appointment

Student Assistant: Shufan Zhang
Email: shufanzh@usc.edu

COURSE DESCRIPTION:

This class is designed to provide a thorough understanding of how production crews work. Each student will have a hands-on crew experience in one of our production Capstone classes. By crewing on a Capstone film, it gives each student the foundation to advance to a key crew position on future Capstone projects. The class will also offer an overview of the career paths in the professional production process including prep, production, and post-production to help prepare students for a successful transition into the film, television, and new media job market.

LEARNING OBJECTIVES:

- Become proficient in one of the crew positions on a Capstone project.
- Improve collaboration and communication skills as a crew member.
- Develop an understanding of the roles and responsibilities of each crew member in Capstone and professional productions.
- Learn about the various career paths in development, production, and post-production from entry-level to department head and beyond.
- Establish standards of quality and ethical conduct to guide career choices and job performance.

CLASS REQUIREMENTS:

Crew Requirement

Each student must secure a crew position on one of the Capstone Classes—CTPR 480, CTPR 484 (Fall only), CTPR 486 (Spring only), CTPR 546 and CTPR 547. Responsibilities will vary based on the crew position, the needs of the production and the student's schedule. The time commitment for each crew member varies and will be define in the **450 Crew Agreement**.

CTPR 450 SYLLABUS & SCHEDULE—FALL 2024

Below are the **Capstone classes available for Fall 2024** that have possible production/post-production opportunities.

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CTPR 480 Advanced Production Workshop (Undergrad class)

This class makes 4 different 12-minute narrative films. You can fulfill your 450 crew requirement by working on one of these films.

Class Schedule: Tuesday, 9-11:50am (Full Class), 1-4:50pm (Breakouts) & Thursday, 9-11:50am (AVID Lab)

Production Schedule: Test Days (One Day Only, 9/14 or 9/15), 4 Shooting Weekends (9/21 & 9/22, 9/28 & 9/29, 10/05-10/06, 10/12-10/13), Pickup Weekend (11/02 & 11/03)

Post-Production Screening Schedule: Assembly Cut on 10/15, Editor's Cut on 10/22, Director's Cut on 10/29, Producer's Cut on 11/05, Final Faculty Screening on 11/8.

Lead Professor: Brenda Goodman, bgoodman@cinema.usc.edu

Student Assistant: Morgan Montgomery, morganmo@usc.edu

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CTPR 484 Comedy Television Production (Undergrad & Grad class)

Multi-Camera Television Pilot. You can fulfill your 450 crew requirement by working on this TV pilot.

Class Schedule: Wednesdays, 9-11:50am (Full Class), 1-4:50pm (Break Out)

Production Schedule: 2 Test Days (9/07 & 9/08), 6 shooting weekends (*two weekends per episode*) (9/14 & 9/15, 9/21 & 9/22, 9/28 & 9/29, 10/05 & 10/06, 10/19 & 10/20, 10/26 & 10/27), possible petition for Pick-up Days.

Post-Production Screening Schedule: 9/23 to 12/08

Lead Professor: Robert Schiller, rschiller@cinema.usc.edu

Student Assistant: Jesse Werkman, werkman@usc.edu

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CTPR 546 Production III, Fiction (Graduate class)

This class makes 3 different 12-minute narrative films. You can fulfill your 450 crew requirement by working on one of these films.

Class Schedule: Wednesday, 9-11:50am (Full Class), 1-4:50pm (Breakouts) & Thursday, 9-11:50am (AVID Lab).

Production Schedule: Test Days (9/14 & 9/15), 4 Shooting Weekends (9/21 & 9/22, 9/28 & 9/29, 10/05-10/06, 10/12-10/13), Pickup Weekend (11/02 & 11/03)

Post-Production Screening Schedule: Assembly/ Editor's Cut (10/23), Director's Cut (10/30), Producer's Cut (11/06), Picture Lock (11/08), Tech Screening in Norris (12/11)

Lead Professor: John Watson, jkwatson@cinema.usc.edu

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Assignment #2 Submit the completed 450 Crew Agreement with all of the required class and crew signoffs to Professor Gibler and Shufan Zhang **no later than Monday, December 2nd at 6pm.**

Assignment #3 Submit a short paper about your Capstone crew experience (3-4 pages) to Professor Gibler and Shufan Zhang **no later than Friday, December 6th at 6pm.**

Final Exam A multiple-choice test about the composition and operation of a film/TV crew and the various responsibilities of each crew positions.

GRADING:

Grading is based on several things:

<i>Performance of crew role</i>	40%
<i>Assignments and Test</i>	40%
<i>Contribution to class</i>	20%

Students with Disabilities:

Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to the faculty as early in the semester as possible. DSP is located in STU 301 and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-077.

GRADING SCALE:

Course final grades will be determined using the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

PRODUCTION DIVISION ATTENDANCE POLICY:

Students are expected to be on time and prepared for each class. One absence may result in a student's grade being lowered by one notch (IE: A becomes A-). Two absences may result in a student's grade being lowered by two notches (IE: A- becomes B). A third absence may result in a student's grade being lowered another full point (IE: B becomes C). Grades can be

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lowered by one full point for every additional absence.

TARDINESS: A student is deemed late 7 minutes after the class is scheduled to start. One late arrival may not affect your grade. Two late arrivals equate to one full unexcused absence. (IE: A becomes A-). Three late arrivals may result in your grade being dropped by two portions (IE: A- becomes B). Four late arrivals may result in your grade being dropped three portions (one full point: B becomes C). Lateness of more than 30 minutes will count as an absence.

Timely attendance is mandatory and failure to attend all class sections from beginning to end may affect grades.

- Exemptions will be allowed on a case-by-case basis and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).
- Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments. Faculty are no longer required to provide an option for students to zoom into class. However, Faculty may choose to use zoom at their discretion in an effort to help students stay current in their course work.

Students must contact the professor or SA 24 hours prior to class start time if they need to miss class for any reason.

ARTIFICIAL INTELLIGENCE (AI) POLICY:

In this course, you are allowed to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

COURSE CONTENT DISTRIBUTION AND SYNCHRONOUS SESSION RECORDINGS POLICIES:

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also

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applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

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 at <https://cinema.usc.edu/about/diversity.cfm> or e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class at <https://eeotix.usc.edu/eo-tix-resolution-processes/>.

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.

Turn your phone all the way off during class. This applies to ALL PERSONAL ELECTRONIC DEVICES (known or unknown throughout the present or any expanded universe). The success of this class depends on every student's full presence. Or, as Ram Dass said, "Be here now." Students will receive a downgrade of one notch (A becomes A-) for every two instances of violation of the policy of having cell phones on during class.

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450 CLASS SCHEDULE:

WEEK 1

Monday, August 26th, 7:00-8:50pm, SCA108

ORIENTATION

- ⇒ Review Syllabus
- ⇒ Discuss potential crew positions and the commitment required for them.
- ⇒ GUEST—Representatives from 480, 484, 546 & 547

WEEK 2

LABOR DAY—September 2nd—NO CLASSES

WEEK 3

Monday, September 9th, 7:00-8:50pm, SCA108

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PRODUCTION DESIGN & LOCATIONS

- ⇒ Prep begins with Production Designers & Locations
 - ⇒ Discussion of career paths for Art Department & Locations
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WEEK 4

Monday, September 16th, 7:00-8:50pm, SCA108

HOW TO BE AN EFFECTIVE CREW MEMBER

- ⇒ Emotional Intelligence
- ⇒ Best practices to get the most out of your Capstone experiences

THE PRODUCTION OFFICE

- ⇒ How you build a production office team
 - ⇒ Difference between Office PA & Set PA
 - ⇒ Discussion of various entry-level jobs in the Production Office
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WEEK 5

Monday, September 23rd, 7:00-8:50pm, SCA108

HOW TO BE AN EFFECTIVE CREW MEMBER

- ⇒ Emotional Intelligence
 - ⇒ Best practices to get the most out of your Capstone experiences
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WEEK 6

Monday, September 30th, 7:00-8:50pm, SCA108

ASSISTANT DIRECTORS & SCRIPT SUPERVISORS

- ⇒ How to keep the core production team—Director, Cinematographer & Creative Producer—on track
 - ⇒ Discussion of career paths as an AD or Script Supervisor
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WEEK 7

Monday, October 7th, 7:00-8:50pm, SCA108

DISCUSSION OF CREW EXPERIENCE

- ⇒ Takeaway from the prep and production process
- ⇒ Best practices to get the most out the rest of your Capstone experience.

FALL RECESS—October 10th & 11th—NO CLASSES

WEEK 8

Monday, October 14th, 7:00-8:50pm, SCA108

EDITORS & ASSISTANT EDITORS

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- ⇒ Talking the post-production crew experience
 - ⇒ Best practices to get the most out the rest of your Capstone experience.
 - ⇒ GUEST: Brenda Goodman will come in to talk about 480
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WEEK 9

Monday, October 21st, 7:00-8:50pm, SCA108

POST-PRODUCTION SUPERVISOR & MUSIC SUPERVISOR

- ⇒ An overview of the various Post-Production crew positions
- ⇒ Discussion of career paths for Post-Production

**CAPSTONE DEADLINE—480 Spring 2025—Friday, October 25th
Script Submission and Director & Producer Applications Due**

WEEK 10

Monday, October 28th, 7:00-8:50pm, SCA108

VFX SUPERVISOR/PRODUCER & ON-SET DATA WRANGLER

- ⇒ An overview of the VFX field and Virtual Production
 - ⇒ Discussion of career paths for VFX and Virtual Production
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WEEK 11

Monday, November 4th, 7:00-8:50pm, SCA108

CAMERA & SOUND

- ⇒ Importance of capturing the performance and serving the story
 - ⇒ Discussion of career paths for Camera & Sound
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WEEK 12

VETERANS DAY—November 11th—NO CLASSES

WEEK 13

Monday, November 18th, 7:00-8:50pm, SCA108

CASTING

- ⇒ Importance of casting for the capstone projects and beyond
- ⇒ Discussion of career paths in Casting

PITCH DAY— 480 Spring 2025 —Friday, November 22th (SCA 255)

WEEK 14

Monday, November 25th, 7:00-8:50pm, SCA108

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COMMERCIALS, MUSIC VIDEO, DOCUMENTARY & NONFICTION

- ⇒ An overview of the various Documentary & Non-Fiction crew positions
- ⇒ Discussion of career paths for Documentary & Non-Fiction

THANKSGIVING HOLIDAY—November 27th to December 1st—NO CLASSES

WEEK 15

Monday, December 2nd, 7:00-8:50pm, SCA108

EVALUATION & FINAL EXAM

- ⇒ Fill out in-class evolution
- ⇒ Discuss next steps after 450

STATEMENT ON ACADEMIC CONDUCT AND SUPPORT SYSTEMS

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a

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student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call

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

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

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.

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

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

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

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Diversity, Equity and Inclusion - (213) 740-2101

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

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

Non-emergency assistance or information.

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

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.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACE IN THE SCHOOL OF CINEMATIC ARTS COMPLEX