CTPR 290 CINEMATIC COMMUNICATION – (CTPR 290 | Lecture-Lab)

Fall '20 Syllabus
Course Section #18476

Class hours: Mon, Wed 6:00 PM-9:00 PM
Location: ONLINE
6 units

Open to School of Cinematic Arts students only

Instructor: Laura James

SA: Daniel Sheahan

OVERVIEW

In this class students will learn to express their ideas through the language of cinema. The basic principles of cinematography, directing, editing, producing, and sound will be introduced, but the class does not aim to produce polished movies or moviemakers.

When you make narratives, we would like you to focus on the expressive potential of physical behavior; reveal emotions and ideas through what the characters *do* rather than say. Dialogue is used sparingly in 290; we make sound pictures, but not talking pictures.

Students are encouraged to explore alternative and non-traditional forms in Fictional Drama, Documentary, as well as Experimental and New Media.

The instructor and class will give feedback on screened projects. The goal of these sessions is to provide constructive feedback that will improve the student filmmaker's understanding of the process and skills required to produce and consume movies.

By the end of the course, students should display basic competence in conceiving and developing movie ideas and in using the techniques of cinema and digital media to express themselves and communicate to audiences.

COURSE OBJECTIVES

- Understand and begin to apply the aesthetics of visual and aural communication through cinema.
- Use the creative interaction of image and sound for expressive purposes.
- Design and create cinematic structures.
- Introduce the basics of scriptwriting, producing, directing, cinematography, editing, and sound design, and their interrelationship in the creation of a cinematic project.
- Develop ideas into films.
- Experiment with personal expression through cinema.
- Show skills in characterization and visual story telling.
- Recognize the potential of a variety of cinematic forms: experimental, documentary, animation, etc.
- Deliver and receive effective feedback of work in progress.
- Establish ethical standards for movie making.
- Show ability to collaborate, to both lead and take direction on a crew.

Virtual Production and Safe Bubble defined
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.

Student film production continues during this pandemic, including in quarantine or lockdown conditions. Because of the current situation in Los Angeles County, filmmaking in Fall 2020 will be done with Virtual Production. This will provide a safe environment for the students and cast. It will also be in compliance with SAG's regulations working with their members. Students will receive instruction in the crafts and artistry of traditional filmmaking as well as new virtual production while collaborating to make their films.

Filming plans during the time of coronavirus are subject to change.

Bubble Definitions:

- Student **Safe Bubbles** are zones within which safe contact normally occurs for each participant. These are your housemates also known as **Bubble Mates** (people with whom you live and interact without a mask or physical distancing on a daily basis). Each student has their own **Safe Bubble.** They must not meet in person with other students.
- In 290, students are encouraged to use **Bubble Mates** in their production. However if a student wishes to use an actor or documentary subject remotely, each actor or documentary subject in a film must also be in their own **Safe Bubble**. Students may not interact in-person with their actors or documentary subjects. Unless actors or documentary subjects live with one another, they will not have any in-person interaction with each other. Students are discouraged from using SAG actors, and may not audition or rehearse in person.
- Note: When you cast an actor or documentary subject, you are also casting a location (their house, yard, apartment, stairway, etc.) available to that actor for production as well as others in the actor's bubble – their roommate, housemate, spouse, etc.
- Students will sign a **Bubble Lock Agreement** signifying who is in their Bubble at the beginning of the semester. Actors or documentary subjects will sign a Bubble Lock Agreement certifying that everyone in their Bubble has been in it at least 14 days prior to the start of production; thereafter actors or documentary subject will not be able to add anyone to their Bubble.
- Students will cast, rehearse, block and shoot within their own bubble, or remotely as defined above.
- Students will use their own smart phone or other camera gear and lighting gear when filming, and may ask actors in remote locations to shoot with the actor's own phone or camera and lighting gear.
- Physical location work must be approved by your producing faculty on a case-by-case basis and comply with COVID Precautions (i.e. masks & physical distancing) and conform with all LA County Dept. of Public Health Guidelines & SCA Safety Rules.

Virtual Production:
- Pre-production will be done completely online.
- Production is filmed remotely with students fulfilling their roles from their homes. Each student must shoot their own material except in the case when asking a remote actor or documentary subject to shoot footage that may be included in the project. Students will work on computers from their separate homes and the communication between the students and the performers is through Zoom, Facetime or another remote service. Actors and or Documentary Subjects in their own homes will perform and assist in lighting and recording sound to the extent of their abilities. These remote performers will capture the performance with smartphones or personal cameras as directed by the students.
- Additional photography, such as establishing shots and B-roll, may be shot in the students' own houses or approved safe locations such as unpopulated areas where there is no

chance of virus communication. Projects may also include stock footage, still photographs, self-generated VFX and animation.

• Students must clear location usage, other than their immediate bubble locations, and actor usage, other than their bubble mates, with faculty at the time of the script conference.

• Post-production will be done completely online: picture editing on Avid, sound editing on ProTools, remote color grading on Avid, and sound mix.

• Workflow will be modified to support different cameras available to students & actors.

• Students may choose, out of creative design, or concern with working in proximity to others, to create an "actor-less" film, such as a documentary, an animated film, or imagistic/experimental film using art, found footage or other visuals.

• The USC Campus will not be available as a location.

• If a student becomes quarantined, they must follow all State and Federal rules and must communicate online with their faculty as to how to satisfy the requirements for completion of CTPR 290. All possible accommodations will be made.

• As with any SCA production class, students will follow current safety and health guidelines for LA County, USC and SCA (as outlined in the SCA Safety Seminar). Students must comply with the Covid restrictions in LA County regardless of where they live, unless the restrictions in their home state are more restrictive.

• If a participant in your project shows any symptoms as described by the CDC (fatigue, coughing, fever etc.) they must not participate in the project.

• Evidence of safety procedure compliance - Students are responsible for their own safety and for following all safety rules as defined in this syllabus and as expressed in the mandatory Safety Seminar held at the beginning of the semester. Students agree to the Production Compliance by signing the "Statement of Understanding" at the end of the CTPR 290 syllabus. Students will create their own "Bubble Lock" lists and post them within their files on the class Google Drive.

ASSIGNMENTS, AND PROJECTS

Individual Exercise A (3 min max available light/no dialogue)
1. One day shooting with available light and non-synch dialogue sound recording
2. Write, produce, direct, shoot, create sound for, and edit exercise
3. One week to edit exercise
4. Maximum length 3 minutes, including credits
5. Personal Critique & Crit-on-Crit

Individual Exercise 1 (3-6 mins available light/no dialogue)
1.   One weekend shooting with available light and non-synch dialogue sound recording
2.   Script
2. Write, produce, direct, shoot, create sound for, and edit project
3. One week to edit project
4. Length 3-6 minutes, including credits
5. Personal Critique & Crit-on-Crit

Individual Exercise 2 (3-6 mins, lights/dialogue)
1. One weekend shooting with available light or light kit and synch dialogue sound recording
2. Script
2. Write, produce, direct, shoot, create sound for, and edit project
3. One week to edit project
4. Length 3-6 minutes, including credits
5. Personal Critique & Crit-on-Crit

Individual (Group Optional) Exercise 3 (3-6 mins, lights/dialogue)
1. Script
2. Create Directors Book / Look Book
2. In class Presentation/Pitch
3. Casting Breakdown, Sides
4. Film permits (if necessary)
5. Write, produce, direct, shoot, create sound for, and edit E3
6. Length 3-6 minutes, including credits
7. Post Production Notes
8. Personal Critique & Crit-on-Crit

It is the student's obligation to provide their actors with a copy of their work via the most up to date industry standards.

Written Assignments
• Completed scripts for Exercise 1, 2 & 3
• Complete a Personal Critique and Crit on Crits for Exercises. Personal Critiques are due at time of screening. Projects will not be screened without them. Crit on Crits are due on FRIDAY 6PM of the week your project is screened. Forms for both are at the end of the syllabus and template available on the Google Drive. All documents are to be turned in to the appropriate Google Drive designated by your SA and instructor
• A signed Covid Safety Agreement must be turned in with each project in the Google Drive designated by your SA and instructor
• Five-minute script for Final Project
• Production Notebook for Final Project

WEEK-TO-WEEK SCHEDULE:

WK	MONDAY	WEDNESDAY	
1	8/17 Introductions Syllabus Review Class goals Organization & Assignments overview Group A, B C	8/19 **Directing** Story & Character Assign Exercise A & Exercise 1	Brainstorm EA
2	8/24 **Cinematography**	8/26 **Directing** POV/Tone & Coverage	EA Prep/Shoot/Post **Drop/Add 9/4/20**
3	8/31 **Editing:** **AVID** **Technical Instructor**	9/2 **Editing** Basic Avid editing	9/4-9/6 Edit Exercise A -- A E1 Scripts Due: Sunday Noon Group A PREPS E1
4	9/7 **LABOR DAY** **NO CLASS**	9/9 **Screen** EA – A Group & ½ B Assign E2 Script Conference E1: A Group	9/11-9/13 A SHOOTS E1 B E1 Scripts Due: Sunday Noon B PREPS E1
5	9/14 **Screen** EA – ½ B Group & C	9/16 **Sound (2 hrs)** Script Conference E1: B Group	9/18-9/20 B SHOOTS E1 A EDITS E1 Group C E1 Scripts Due: Sunday Noon C PREPS E1
6	9/21 **Cinematography** Demonstrate light kits, DIY LIGHT KITS (2hrs) Script Conference E1: C Group	9/23 **SCREEN** E1 – A Group Assign E3	9/25-9/27 C SHOOTS E1 B EDITS E1 A E2 scripts due: Sunday Noon A PREPS E2
7	9/28 **Editing (2hrs)** Script Conference E2: A Group	9/30 **SCREEN** E1 – B Group Example of E3 Director Book/ Look Book	10/2-10/4 A SHOOTS E2 C EDITS E1 B E2 Scripts Due: Sunday Noon B PREPS E2

WK	MONDAY	WEDNESDAY	
8	10/5 **Sound** E3 scripts submitted by 6 PM Monday Script Conference E2: B Group	10/7 **SCREEN** E1 – C Group E3 Script Discussion	10/9-10/11 B SHOOTS E2 A EDITS E2 C E2 scripts due: Sunday Noon C PREPS E2
9	10/12 **PRESENTATION** Exercise 3 - Presentation Script Conference E2: C Group	10/14 **SCREEN** E2 – A Group	10/16-10/18 C SHOOTS E2 B EDITS E2 ALL GROUPS PREP E3 Presentations
10	10/19 **Directing** E3 TBD	10/21 **SCREEN** E2 – B Group	10/23-10/25 B SHOOTS E2 C EDITS E2 ALL PREP E3
11	10/26 **E3 Conferences** Cinematography & Directing Production Plan	10/28 **SCREEN** E2 – C Group	10/30-11/1 ALL SHOOT E3
12	11/2 **Cinematography/Directing** TBD	11/4 **GUEST**	11/6-11/8 ALL POST E3
13	11/9 **SCREEN E3** **A&B** Assigned E3 DUE 11/9 @ 3pm	11/11 **SCREEN E3** **B&C** Assigned E3 DUE 11/11 3p **LAST DAY OF CLASS**	

ETHICS

It is extremely important that you protect your opportunity to learn and not hand it over to someone more experienced. **We expect you to operate your own camera**, plan your own lighting, etc. *You may not* **have people from outside the film school or in advanced classes crew or edit for you**; this is the equivalent of asking someone else to write a paper for you, which is a violation of academic integrity. Some accommodation to this guideline will be made to adapt to the Covid-19 limitations.

HEALTH AND WELL-BEING
Cinema school is intense. One important aid in coping is managing one's time, energy, and health. This translates into: scaling projects to do-able sizes; having back-up ideas, locations, equipment and actors in case of problems (weather, accidents, camera break-downs, etc.); realistically estimating time; protecting time to eat and sleep!

If you are feeling stressed out, please talk with your instructors or SA. USC also provides a Student Counseling service which has helped pull many students through rough spots; you can reach them at (213) 740-7711. Chances are that as the semester progresses you will be amazed at how much you are capable of and how quickly you are becoming a seasoned filmmaker.

GRADING BREAKDOWN
Final grades will be issued only upon completion of all required movies and documents; grades will be calculated on the following percentages:

Individual Exercise A	10%
Individual Exercise 1	20%
Individual Exercise 2	20%
Individual (Group Optional) Exercise 3 (Final Exam)	25%
Class participation	10%
Documents*	15%

*The 15% of the overall grade for Documents is based solely on the percentage of times the student's scripts, Personal Critiques, Crit on Crits and Covid Safety Checklist are delivered at the requested time. Blank or nonsensical documents will be considered late.
ZERO POINTS FOR LATE WORK
Breakdown of Points for Exercises (75 Points Total)

Individual Exercise A	10 pts
Individual Exercise 1	20 pts
Individual Exercise 2	20 pts
Individual (Group Optional) Exercise 3 (Final Exam)	25 pts

Breakdown of Points for Documents (15 Points)

Personal Crit - ExA 1pt, Ex 1 1pt, Ex 2 1pt, Ex 3 2pts	5 pts total
Crit on Crit ExA 1pt, Ex 1 1pt, Ex 2 1pt, Ex 3 2pts	5 pts total
Script Ex 3	5pts

Breakdown of Points for Class Participation (10 Points)
Class participation - Present & active in Discussion/Feedback (approx 1 pt/class)

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, with their cameras turned on. Having the camera off counts as an absence unless cleared with faculty in advance. Two absences over the entirety of the course will result in a student's grade being lowered by one notch (IE: B becomes B-). A third absence will result in a student's grade being lowered by one more notch, (a B becomes a C+.) Four absences will result in lowering the student's grade by one full letter; (a B becomes a C.) Each subsequent absence will lower the student's grade an additional full letter.

Four greater than seven-minute 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 or contact the Production Office at 213-740-3317.

Turn your phone off in class. This applies to **ALL PERSONAL ELECTRONIC DEVICES** (known or unknown throughout the present or any expanded universe) except those needed for the Zoom meeting. This is under grades because the success of this class is depends on every student's full presence. Or, as Ram Dass said, "Be ***here*** now." Students will receive a downgrade of one notch for violation of this policy more than two times.

Recommended Texts

Producing and Directing the Short Film and Video, Second Edition, Peter W. Rea and David K. Irving. Focal Press, 2001
The Bare Bones Camera Course for Film and Video, Tom Schroeppel. Allworth Press.
Practical Moviemaking; A Handbook for the Real World, Joe Wallenstein, McFarland & Company
The Avid Media Composer Cookbook, Benjamin Hershleder, Packt Publishing, http://tinyurl.com/avidmc-book
Avid Editing, Sam Kauffman and Ashley Kennedy, Focal Press (with DVD of practice materials)
The Healthy Edit: Creative Editing Techniques for Perfecting Your Movie, John Rosenberg, Focal Press, 2011

Recommended Viewing

DVD: Visions of Light, The Art of Cinematography
DVD: The Cutting Edge: The Magic of Movie Editing

SAFETY

SAFETY SEMINAR – MANDATORY ATTENDANCE
All students MUST attend the SCA Safety Seminar. This Semester the Safety Seminars will be online on Friday August 14th at 3pm. You will receive a Zoom invite separately for that conference.

Students must adhere to the USC School of Cinematic Arts Safety Guidelines as well as professional, ethical and safety standards that will protect everyone on the set. They can be found at https://scacommunity.usc.edu/resources/physical production/pdf/SafetyRulesHandout.pdf In addition, students must adhere at all times to the LA County COVID restrictions, no matter where they reside.

The following policies are applicable to CTPR 290:
1. Motor Vehicles: With the exception of POV shots from inside a closed automobile, no moving motor vehicles are to be used in CTPR 290 productions. The driver of a car used in this manner must be a member of the directors SAFE BUBBLE.
2. Minors (actors under 18 years of age) may be used with the presence of a parent or guardian from the minor's SAFE BUBBLE.
3. No guns of any kind may appear in a 290 project. Productions are only authorized to use rubber knives, swords or bayonets. Squibs are not allowed.
4. No action that could in any way injure your actor is permitted
5. USC Insurance never covers any vehicle of any kind.
6. Jib arms, cranes, scissor lifts, camera cars are not allowed on student projects.
7. No creature may be harmed during the filming of any USC Student Project. The American Humane Society must approve use of all animals.
8. The use of motor boats/speed boats is prohibited, as are helicopters and fixed-wing aircraft.
9.   Fire is limited to the use of LED candles and cigarette lighters. Candy Glass (a special stunt glass) must be used when glass, plates, mirrors, etc. are broken as part of a stunt or when these objects present a possible danger to an actor.
10. The maximum shooting day for USC projects is 12 hours. The minimum turn around time before the next shooting day is 12 hours.

Failure to follow these policies may results in:
1. Confiscation of the student's film.
2. Lowering of the student's grade. Serious violations will result in a grade of F for the project.
3. Suspension of the student's production number.
4. Class failure.
5. Appearance before the SCA Academic Violation Committee of both peers and faculty members.
6. Appearance before the University Judicial Affairs Committee.

All students must consult with the instructor on any shot that might raise a safety issue. The hazardous shooting form can be found online at:

https://scacommunity.usc.edu/resources/physical_production/hazardous_form.cfm

You must have Hazardous Shooting Conditions Forms, signed by your instructor and the Head of Physical Production, prior to shooting in any situation or location that might be considered
dangerous or when using weapons, projectiles, or stunts. This process must be completed by the Thursday before shooting. If you cannot complete the process before shooting, you must cancel whatever would require the form. Students are expected to work with others in the class whenever on location. Everyone (crew and cast) is responsible for safety on the set.

EQUIPMENT AND FACILITIES
Students will provide their own:

Cameras, tripods and DIY lighting kits:
All camera formats (including cellphones) are acceptable. Students will be encouraged to purchase the Filmic Pro App for their cellphones to enhance the image. DIY lighting can be acquired at hardware stores.

Editing Equipment:
All Production students are required to have the following (non-production students may have some flexibility here):
• A laptop that meets the SCA computing requirements
• A hard drive that meets SCA hard drive requirements
• Headphones with a 1/4-inch phone jack
• Avid software, as specified in the link below
• Sapphire software, which is free, as specified in the links below:

SCA computing requirements for laptops and hard drives can be found at http://cinema.usc.edu/laptops/
Any inquiries about which laptop might be right for you should be directed to: laptops@cinema.usc.edu.
Apple computers are available, with an educational discount, online through the Apple Education Store or at the USC Bookstore. AppleCare extended warranty is recommended.
If you experience technical difficulties, please email our Creative Technology & Support team at creativetech@cinema.usc.edu with as much detail as possible about the issue you are experiencing.
Please attend our online SCA Laptop Orientations:
Tuesday, August 18th 10:00 AM
Wednesday, August 19th 1:00 PM
A Zoom invitation will be provided closer to the start of school. The Laptop Orientation sessions will be recorded for you to access at a later time if you are unable to attend And the location of these sessions will be provided closer to the start of school.
Throughout the semester we also have an **AVID Genius Bar** to help with any technical editing questions.

This Fall, the AVID Genius Bar will be both in-person or on-line **by appointment only**. Please e-mail the specific instructors for the hours you would like to attend. As the instructors receive emails, they will respond with either an email answer or Zoom invite or arrange and schedule a time for an in-person meeting.

AVID Genius Bar, open all semester:

Mondays 12pm-5pm (Location: B149) Toi Juan Shannon

Tuesdays 2pm-4pm (On-Line only) John Rosenberg

Tuesdays 4pm-9pm (On-line only) Toi Juan Shannon

Thursdays 12pm-5pm (On-line only) Toi Juan Shannon

Toi Juan Shannon: tshannon@usc.edu

John Rosenberg: jrosenberg@cinema.usc.edu

The Office of Financial Aid is available to discuss additional funding regarding these mandatory purchases. Please inquire there if you have any questions regarding financial aid.

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:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call

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 – 213-821-4710

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 Services (RSVP) - (213) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

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

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, 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 and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation 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 Support and Advocacy - (213) 821-4710
studentaffairs.usc.edu/ssa
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) 442-120 – 24/7 on call
dps.usc.edu

Non-emergency assistance or information.

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, http://cinema.usc.edu/about/diversity.cfm; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here https://equity.usc.edu/harassment-or-discrimination/

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.

PERSONAL CRITIQUE

Date:
Name:
Exercise # & Title:
Equipment Used:

NOTE: THIS DOCUMENT MUST BE TURNED IN, UNDER YOUR FILE ON THE CLASS GOOGLE DRIVE ON THE DAY OF YOUR SCREENING by 3PM.
The label should read: 290_F20_LastName_FirstName_ExA

INTENT: (How you want to affect us)

SYNOPSIS: (What we see)

WHAT I DID WELL:

WHAT I DID LESS WELL:

WHAT I WANT TO LEARN TO DO BETTER:

CRITIQUE-ON-CRITIQUE AKA CRIT ON CRIT

Date:
Name:
Exercise # & Title:
Equipment Used:

Due ON FRIDAY 6PM OF THE WEEK YOUR FILM SCREENED

THE MAJOR SUGGESTIONS IN THE CRITS WERE:

1)
2)
3)
4)
5)

I AGREE/DISAGREE WITH THE SUGGESTIONS AS FOLLOWS:

1)
2)
3)
4)
5)

BASED ON THE SCREENING AND CRITIQUES, IF I COULD CONTINUE TO SHOOT OR EDIT, I WOULD MAKE THE FOLLOWING CHANGES:

1)
2)
3)
4)
5)

Covid Safety Compliance Understanding and Agreement

Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease's spread.

The health and wellbeing of all community members has to be our paramount concern as we return to learning and collaborating together. We understand that attentiveness to the concerns of all SCA community members – students, staff and faculty, including those with underlying health conditions -- is simply an extension of the key principle of creative collaboration that has guided our school for decades. We're all in this pandemic together and need to behave accordingly.

All of SCA's production work, whether "Virtual" or "in-person, will be governed by rules laid out in each course syllabus. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in SCA-Covid Production Protocols, which follows SAG/DGA and other industry protocols, and are being interpreted by a SAG-certified SCA Covid Advisor.

Students indicate their agreement to abide by these regulations by enrolling in the production program fall semester 2020.

Statement of Understanding
CTPR 290 FALL 2020

I have read and understand the policies and procedures outlined in the CTPR 290 Syllabus, and the Student Production Office Handbook, and have attended the SCA Safety Seminar.

I UNDERSTAND THERE IS A ZERO POINTS FOR LATE WORK POLICY AND A ZERO POINTS FOR MISLABELED WORK POLICY IN THIS CLASS.

I have read and understand the attendance policy for SCA.

I agree to conference with my instructors before creating any situation that might put my actors, crew, bystanders, or myself in jeopardy.

I am equally committed to protecting and enhancing the reputation of the USC School of Cinematic Arts through my actions.

Signature: _____

Print Name: _____

Date: _____