

CTPR 457 CREATING POETIC CINEMA (8.16.20)

USC School of Cinematic Arts

2 Units Fall '20; Wednesdays 3:00-5:50pm **ONLINE** (18557R)

Instructor: **Pablo Frasconi**



Teaching Assistant: **H.S. Naji**



Taking pictures is savoring life intensely, every hundredth of a second.
–Marc Riboud (France, b. 1923-)

A poem is a mirror walking down a high street full of visual delight. Poetry is the essence of ideas before they are distilled into thought. Poetry is a book of light at night, dispersing clouds of unknowing. Poetry is emotion recollected in emotion.
-Lawrence Ferlinghetti (US. b. 1919-)

The poet makes himself a seer by a long, prodigious, and rational disordering of all senses. –Arthur Rimbaud (France 1854-1891)

Responsibility to yourself means refusing to let others do your thinking, talking, and naming for you; it means learning to respect and use your own brains and instincts; hence, grappling with hard work. – Adrienne Rich (US, 1929-2012)

When people look at my pictures I want them to feel the way they do when they want to read a line of a poem twice. –Robert Frank (US, b. Switzerland, 1924)

A poem must resist the intelligence
Almost successfully. --Wallace Stevens (US, 1879-1955)

What is poetry? What are poetic images? The poetics of cinema? How are poetics engaged –especially by writer/directors—for intellectual, aesthetic, visceral, structural, emotional, and narrative purposes to create cinematic moments that resonate long after the film is over? Through the production of four short films in HD, students will investigate poetic cinema from four different perspectives: 1) found poetry, 2) applied poetry, 3) poetry as image, and 4) poetry in narrative fiction.

The **found** poetry exercise, “From the Street,” focuses on the appropriation and manipulation of vernacular text and images; the **applied** poetry exercise, “From the PF 8.14.20

Word,” translates ideas from written poetry to image; the *poetry as image* exercise, “From the Light,” explores the image as text—especially in imagistic, expressionist films; the *poetry in narrative fiction* exercise, “From the Eyes,” synthesizes the abstract and mimetic traditions of cinema.

During our journeys into film production, we will screen and analyze selected works that embody a breadth of approaches, including works from the acknowledged poets of cinema: Sergei Eisenstein, Yasujiro Ozu, Michelangelo Antonioni, Krzysztof Kieslowski, Stan Brakhage, and Maya Deren; the lesser-known: Raul Ruiz, Chris Marker, Sergei Parajanov, Derek Jarman, Mohsen Makhmalbaf, Abbas Kiarostami, Bruce Conner, and Michael Snow; and the younger generation of writer/directors: Hal Hartley, Miranda July, Charlie Kaufman, and Michel Gondry.

With illustrated lectures, creative exercises, and discussions we will explore the relationships among poetic cinemas and the breadth of personal expression, including: painting, still photography, graphic art, music & collage –among them, the works of John Cage, Steve Reich, John Baldessari, Kurt Schwitters, Romare Bearden, Robert Frank, Henri Cartier-Bresson, Jackson Pollock, Ed Ruscha, and Barbara Kruger.

Poetic cinema will be explored in key texts, including David James’, “*Allegories of Cinema*,” David Bordwell’s “*Ozu and the Poetics of Cinema*,” Raul Ruiz’s “*Poetics of Cinema*,” and Andrei Tarkovsky’s “*Sculpting in Time*,” and discussions/lectures: “*What is poetic cinema?*” “*What is found there*,” “*Ideas and things*,” “*New eyes are ears*,” “*Emotion recollected in tranquility*,” “*Poetic images as narrative*,” and “*Light as text*.”

The course will provide production equipment and resources including instruction in HD capture as needed. Students are encouraged to use their own smartphones and cameras. Avid Editing, and sound design must be done remotely. Software will be provided. A background in filmmaking is not required to successfully engage with these projects, and students with creative experience in writing, photography, painting, sculpture, textiles, music, and graphic arts will find this approach to filmmaking accessible and cohesive. Students with backgrounds in theory and criticism will have the opportunity to bridge their studies with “hands on” experience.

Individual mentoring in film concept and structure will compliment the technical workshops in production and post-production. This is a unique opportunity to engage with filmmaking at its most refined level while immersed in the crafts of filmmaking.

Remote Office Hours are arranged with Frasconi by appointment. You are required to have at least one pre-production meeting with Frasconi during the semester. The SA is on-call throughout the week to assist you with your projects.

Safety is our highest priority during production. Hazardous Shooting Conditions forms and procedures and required IN ADVANCE for any hazardous shooting conditions, especially scenes involving: vehicles, weapons, violence (real, impending or implied),

weapons, water, sand, electricity, minors, animals. Please contact us well in advance if you have any questions about how to shoot anything safely. COVID compliance meetings with faculty are required in advance of all shoots. There will be no in-person production in the class, other than those participants in the student's "safe bubble."

Permits: Check with the Student Production Office for the latest rules about shooting in L.A. and latest COVID Protocols. Many locations do not allow filmmakers; many require permits or fees. In most cases if you are going to be visible by the public (on or off campus), you will need a permit. Many permits are free but are time-consuming.

As of August 12, 2020, there can be no students on the USC campus. No gear will be lent to students, nor lab fees or insurance charged.

Strict Limitations are an essential part of fostering creativity. Please do not augment your projects with additional resources and expenses without first getting permission from faculty.

PRODUCTION HANDBOOK AND SAFETY GUIDELINES are available at <https://scacommunity.usc.edu/index.cfm>

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 me (or the TA) 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) 740-0776.

Statement on Academic Integrity

USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles. *Scampus*, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: <http://www.usc.edu/dept/publications/SCAMPUS/gov/>. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: <http://www.usc.edu/student-affairs/SJACS/>.

Grading will be based upon student growth during the semester. It is required that all deadlines on the calendar are met. Incompletes or delays are only acceptable due to illness (Dr's note required).

Grade breakdown:

In-classes exercises, assignments, and readings:	15%
Project 1	15%
Project 2	15%
Project 3	15%
Project 4	20%
Class Participation	10%
Collaboration	10%

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

Incomplete Grade (IN) - Grades of incomplete (IN) are given when a student cannot complete the course requirements as a result of a documented illness or an emergency occurring after the twelfth week of the semester. No more than one year is allowed for completion of an IN.

Production Division Attendance Policy

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 or contact the Production Office at 213-740-3317.

Each student will work on **FOUR PROJECTS** (individual or collaborative; feel free to form your own collaborations for each project)

- 1) **Found Poetry: “From the Street”** will focus on found, observed, and vernacular poets and poetry (5 min max)
- 2) **Applied Poetry: “From the Word”** will focus on translating written poetry to images (5 min max)
- 3) **Poetry as Image: “From the Light,”** will focus on the image AS poetry (5 min max, silent)
- 4) **Poetry in Narrative Fiction: “From the Eyes,”** will focus on incorporating the poetic image into a narrative scene (7 min max)

COURSE OUTLINE:

1. August 19th: Orientation; Definitions: *“What is found there”* samples of classic poetic cinema; assignment: readings #1
2. August 26th: *“New eyes and ears”* (music, visual arts, architecture, performing arts) and their relationship to poetic cinema; assignments: exercises in idea development; readings #2
3. Sept 2nd: Technical Orientations & Workflow
Prepare and shoot project #1
4. Sept 9th: *“Ideas and things”*
Assignment: Edit Project #1: “FROM THE STREET”
Assignment: readings #3
5. Sept 16th: Project #1: Screening & Analysis
Assignment: project #2 planning; for next week select text to adapt
6. Sept 23rd: *“Emotion recollected in tranquility”* the relationship between word & image; Assignment for next week: Shoot Project #2: “FROM THE WORD”
7. Sept 30: *“Poetic images as narrative”* Brakhage, Deren & the imagistic tradition
Assignment for next week: Edit Project #2
8. Oct 7: Project #2: Screening & Analysis
Assignment for next week: Project #3 planning & shoot

9. Oct 14: **“Light as text;”** visual abstraction; pure cinema
Edit Project #3; script & visualization for P4
10. Oct 21: Project #3: Screening & Analysis;
Assignment for next week: Prepare Script/visualization P4
11. Oct 28: P4 Script Discussion & Feedback
Assignment for next week: plan & shoot Project #4
12. Nov. 4th: Project #4: View WIP
13. Nov 11th: Project #4: Screening & Analysis

FINAL SCREENING: TBA

On-Line Resources:

<https://usclib.kanopy.com/frontpage>
<http://www.ubu.com/resources/>
<https://www.poetryfoundation.org/search?query=Motion%20Poems&refinement=video>
<http://www.openculture.com/2020/03/watch-curated-playlists-of-experimental-videos-films-to-get-you-through-covid-19.html>
<http://www.tasteofcinema.com/2015/20-great-poetic-films-that-are-worth-your-time/2/>
<http://www.smoc.net/mymindseye/naples/brakhage.html>
<http://www.poetrymagazine.com>
<http://www.olivefilms.com>
<http://www.poets.org>
<http://www.uwtv.org/programs/displayevent.aspx?rID=4169&fID=871>
 David Lynch, “Consciousness, Creativity & the Brain” (a book too)
<http://egyptiantheatre.com/>
<http://www.sensesofcinema.com/>
<http://www.filmlinc.com/>
<http://www.filmquarterly.org/>

Suggested Texts:

Bordwell, David. *Ozu and the Poetics of Cinema*. BFI Publishing, 1988.
 Bordwell, David. *Poetics of Cinema*. Routledge, 2007.
 Bresson, Robert. *Notes on the Cinematographer*. Green Integer, 1997.
 Brakhage, Stan. *Essential Brakhage*. Documentext, 2001.
 Dowrick, Stephanie. *The Intimacy and Solitude Workbook*. Norton, 1995.
 Gross, Philippe and S.I. Shapiro, *The Tao of Photography: seeing beyond seeing*.
 Ten Speed Press, 2001.
 James, David. *Allegories of Cinema: American Film in the 1960's*. Princeton, 1989.
 MacDonald, Scott. *The Garden in the Machine*. University of California Press, 2001.

- Morley, Simon. *Writing on the Wall; Word and Image in Modern Art*.* University of California Press, 2005.
- Osho. *Creativity, Unleashing the Forces Within*. St. Martin's Griffin, 1999.
- Ruiz, Raul. *Poetics of Cinema 1, 2, 3*. Dis Voir, 2007.
- Sitney, P. Adams. *Eye Upside Down: Visionary Filmmakers and the Heritage of Emerson*. Oxford University Press, 2008.
- Tarkovsky, Andrei. *Sculpting in Time: reflections on the cinema*.* University of Texas Press, 1989.

FILMOGRAPHY

Please view *at least one* from each category by the date indicated.

FOUND POETRY: “FROM THE STREET”: (view one by week 3)

- THE CRUISE (Bennett Miller, 1998, USA) on Amazon
The philosophy and poetry of a NYC tour guide, Timothy “Speed” Levitch
- POETIC JUSTICE (John Singleton, 1993, USA)
fiction with Janet Jackson and Tupac Shakur; cosmetologist turns to writing after/during personal crises; includes poems by Maya Angelou
- HENRY FOOL (Hal Hartley, 1997, USA)
fictional story of a poet: from garbage-collector to Nobel Prize-winner; follow-up (10 years later): FAY GRIM (2006)
- THE WIND WILL CARRY US (Abbas Kiarostami, 2000, Iran) on Kanopy
fiction: a cameraman searches for a cellphone signal
- ME AND YOU AND EVERYONE WE KNOW (Miranda July, 2005, USA)
fiction: love story between a shoe salesman & performance artist
- FACTOTUM (Bent Hamer, 2005, USA)
fictional alter-ego of Charles Bukowski with Matt Dillon, Lili Taylor
- TRUDELL: INDEPENDENT LENS (Heather Rae, 2006, USA) on Youtube
documentary on native American poet & activist John Trudell
- HUMAN FLOW (Ai Weiwei, 2017, Germany) on Prime Video
documentary about the current global refugee crisis
- FACES PLACES (Agnes Varda, 2017, France) on Kanopy
documentary of an unlikely friendship

APPLIED POETRY: “FROM THE WORD”: (view one by week 6)

- PATTERSON (Jim Jarmusch, 2016, USA)
Adam Driver as a bus driver and aspiring poet; Palm d’Or Cannes)
- LE MÉPRIS (CONTEMPT) (Jean-Luc Godard, 1963, France/Italy)

- Fiction about a screenwriter who tries to bring Homer's Odyssey to the screen; with Fritz Lang, Brigitte Bardot, Jack Palance, Michel Piccoli*
 ARIA (Robert Altman, etc, 1988, UK)
Collection of shorts based on operatic "Arias," (songs); Directors include Altman, Godard, Jarman, Russell, Roeg, Beresford
- DEAD POETS SOCIETY (Peter Weir, 1989, USA)
fiction: with Robin Williams as a teacher; screenplay won an Oscar
- I, THE WORST OF ALL (Maria Luisa Bemberg [1922-1995], 1990, Argentina)
fiction: 17th Century Mexican poet caught between the inquisition & flesh
- IL POSTINO (Michael Radford, 1995, France/Italy/Belgium)
fiction: a romantic comedy; a postman learns about love from poet Pablo Neruda
- THE UNITED STATES OF POETRY (Joshua Blum, Bob Holman, 1996, USA) *five-part documentary/experimental film includes Ginsberg, Lou Reed, Johnny Depp, Leonard Cohen, Lawrence Ferlinghetti; book & CD) on Amazon*
- BEFORE NIGHT FALLS (Julian Schnabel, 2000, USA)
based on life of homosexual Cuban poet Reinaldo Arenas; with Javier Bardem and Johnny Depp; director is well-known visual artist, also directed BASQUIAT (1996) with Dennis Hopper and David Bowie; THE DIVING BELL & THE BUTTERFLY (2007; 4 Oscar nominations)

IMAGE AS POETRY: "FROM THE LIGHT": (view one by week 8)

- MESHES OF THE AFTERNOON (Maya Deren [1917-1961], Alexander Hammid [1907-2004], 1943, USA) *blending dreams, psychology and feminism; shot in L.A.; very influential; Deren was Brakhage's teacher on Kanopy*
- SAYAT NOVA (THE COLOR OF POMEGRANATES) (Sergei Parajanov, [1924-1990] 1968, Soviet Union/Armenia)
life and spiritual odyssey of medieval Armenian poet; banned in Soviet U.
- HATSU-YUME (FIRST DREAM) (Bill Viola, 1981, USA)
observations of Asian culture with spiritual metaphors of light & darkness; Viola also a well-known museum installation artist
- SANS SOLEIL (Chris Marker, 1983, France)
experimental; thoughts of a world traveler; explores memory & time; Marker also creates gallery installations on Kanopy
- JE VOUS SALUE, MARIE (HAIL MARY) (Jean-Luc Godard, 1985, France/Switzerland/UK)
re-telling of the birth of Christ, set in urban France; widely banned
- THE WAY THINGS GO (Peter Fischli, David Weiss, 1987, Switzerland)
a Duchampian sculpture-in-motion; an allegory for narrative

BY BRAKHAGE, AN ANTHOLOGY (2003, USA)

key experimental filmmaker (1933-2003) worked with abstract expressionism and visual metaphor; mostly silent, many painted on film

POETRY IN NARRATIVE FICTION: “FROM THE EYES”: (view one by week 10)

BLUE (Krzysztof Kieslowski, 1993, France/Poland/Switzerland/UK)

fiction: first of three films based on France’s national motto: Liberty, Equality, Fraternity; personal tragedy with Juliette Binoche

CERTIFIED COPY (Abbas Kiarostami, 2010, France/Italy/Belgium)

where art, copies, and relationships intersect; use of subjective camera; with Juliet Binoche; Kiarostami’s training is in fine arts

LA NIÑA SANTA (THE HOLY GIRL) (Lucrecia Martel, 2004, Argentina/Italy/Netherlands/Spain)

fiction: teenage sexual awakening in a family-run hotel; explores boundaries; Martel is inspired by sound in the writing process

PARADISE NOW (Hany Abu-Assad, 2005)

Palestine/France/Germany/Netherlands/Israel

fiction: suicide bombers in Tel-Aviv; complex character-based suspense

LA SCIENCE DE RÊVES (THE SCIENCE OF SLEEP) (Michel Gondry, 2006, France/Italy)

a man can’t control his dreams; with Gael Garcia Bernal and Charlotte Gainsbourg; Gondry also creates music-videos, many based on dreams

THE TREE OF LIFE (Terence Malick, 2011, USA)

A son witnesses the struggles of his parents; Brad Pitt, Sean Penn; Oscar noms for Best Picture, Best Director, Best Cinematography
Or

TO THE WONDER (Terence Malick, 2012, USA)

fiction: intertwining stories with Ben Affleck and Javier Bardem

THE LAST BLACK MAN IN SAN FRANCISCO (Joe Talbot, 2019, USA)

on Amazon & Kanopy
fiction: a search for home

Doheny Memorial Library 3550 Trousdale Parkway University Park Campus, Los Angeles, CA 90089-0185
Phone: (213) 740 3994 Email: cin@usc.edu MAP: **DML** (ground floor) ; Research & Reference: 213-740-8906,
ctvref@usc.edu

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”

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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.

Safety:

All students are expected to abide by USC School of Cinematic Arts Safety Guidelines. Violations of any of the safety guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University.

Stressful Times:

These are stressful times in our country, and Graduate School in and of itself is stressful. I encourage you to take care of yourself and your fellow students. USC provides opportunities for Mindful Meditation <http://mindful.usc.edu> and Mental health counseling is available at the Engemann Student Health Center, 1031 W. 34th Street, 213-740-9355.

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.

GUIDELINES FOR SAFE PRODUCTION

1. Cast and subjects shall be from those in the student's immediate domicile and those who they interact with on a daily basis (roommates & family). Actors cannot gather in the same space unless they are currently living in that space with the student filmmaker.
2. All exercises must be shot on smartphones or students' own cameras, and students are responsible for the workflow from capture to export with support from the faculty & SA.

3. If students use other individuals in their domicile as support in their exercises, those individuals must sign a “Hold Harmless” agreement & sign a “Volunteer Agreement” available on SCA Community.
4. Students must agree to produce exercises under USC’s Safety & Legal guidelines with the direction of faculty, including all required “Hazardous Shooting Conditions” forms.
5. Project 4 can use the SCA “Bubble System” in compliance with guidelines announced during P4 development & pre-production.
6. Students may choose, out of creative design, or concern with working in proximity to others, to create an “actor-less” exercise, such as a documentary, imagistic, or experimental work.
7. The campus will not be available as a location.
8. All physical location work must conform to the CDC & LA County Dept. of Public Health Guidelines & SCA Safety Rules to promote public health and maximize social distancing –unless those in your jurisdiction are more restrictive.
9. CTPR507 students are responsible for their own safety, and must follow all safety rules as defined in the syllabus,
10. If students become quarantined, they must follow all State & Federal rules, and must communicate online with their faculty as to how to satisfy the requirements for completion of CTPR 507. All possible accommodations will be made.
11. If a participant in your exercise shows symptoms as described by the CDC – fatigue, sneezing, coughing, fever, etc. – they may not participate at all.
12. Students need to use their own judgment in exercising reasonable caution. When in doubt, please contact your faculty.

Covid Safety Compliance Understanding

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.