

CTPR 290 CINEMATIC COMMUNICATION

Spring '21 Syllabus

(*section #*)

6 units

Open to School of Cinematic Arts students only.

Class hours:

Location: ONLINE

Instructor

Email:

Phone

Office hours: by appointment

SA:

Email:

Phone:

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 critique screened projects. The goal of these sessions is to provide constructive criticism 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 movies.
- 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 critiques of work in progress.
- Establish ethical standards for movie making.
- Show ability to collaborate, to both lead and take direction on a crew.

SCA Virtual Production Protocols and Bubble Definitions

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.

USC and SCA are governed by LA County Health Regulations, according to which no in-person instruction or collaboration is allowed or sanctioned. This is the case on any USC project or exercise no matter where in the world it is executed.

In order to continue instruction and production for the purposes of cinema education the Production Division has adopted Virtual Production Protocols to govern our activities.

The underlying principle of our Virtual Production Protocols is:

NO IN-PERSON COLLABORATION, EXCEPT AMONG MEMBERS OF A DEFINED AND DECLARED “BUBBLE”

The specifics that follow may not apply to all courses but the principles do apply to all.

Certain multi-section courses and groups of courses (e.g. Capstone Production Courses) may have additional guidelines. Those additions will be presented to classes by faculty at the beginning of semester.

These materials will be available at all times on SCA Community. They should also be incorporated into each course syllabus or distributed with course syllabi.

By registering for the semester students are automatically subject to the Production Division’s Covid Compliance Agreement, also reviewable on SCA Community.

Virtual Production, Safe Bubbles Defined

Virtual Production:

- Pre-production will be done completely online.
- Production will be recorded remotely
- Students will fulfill their roles by working on computers from their separate homes. Communication among the students and between filmmakers and performers will be conducted via Zoom, FaceTime or similar platforms.
- Actors or Documentary Subjects in their own homes will perform and assist in adjusting lighting and sound. They will capture their performances, under student filmmaker direction, using smartphones or approved rental cameras.
- If the director chooses not to use professional actors, they may cast themselves and/or housemates within their defined Bubble.
- Additional photography, such as establishing shots and B-roll, may be shot on the students' own premises or approved adjacent locations. This must be property that the Bubble controls in order to prevent coming into accidental contact with the public.
- The use of stock footage is encouraged.
- 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.
- As with any SCA production class, we will follow current safety and health guidelines for LA County, USC and SCA.

Bubble Definitions:

- **Bubbles** are zones within which safer contact normally occurs for each participant. These are your housemates (people with whom you live and interact without a mask or physical distancing on a daily basis). Each student has their own **Bubble**. They must not meet in person with other students.
- Each actor or documentary subject in a film also has their own **Bubble**. Unless actors/doc subjects live with one another, they will not have any in-person interaction with each other. Filmmakers may not interact in-person with their actors/doc subjects unless those actors/doc subjects are part of the filmmaker's Bubble.
- Note: When you cast an actor, you are also casting a location (the house, yard, apartment, stairway, etc.) available to that actor and controllable for production. You also have potential access to the services of anyone else in the performer's bubble, their roommate, housemate, spouse, etc. as long as they are declared and certified as Bubble members in advance of production.
- You will cast, rehearse, block and shoot remotely as defined above.
- You may support actors only with production gear rented from SAG approved rental houses, or personal gear of theirs that is approved. You may use your own approved gear when you are filming. Any transfer of gear to actors must follow specified Production Division COVID-Safe guidelines posted on SCA Community.

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.

ASSIGNMENTS, AND PROJECTS

The individual projects will center on various themes that will change each semester.

Individual Exercise

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.

Individual Project 1

1. One weekend shooting with available light and non-synch dialogue sound recording.
2. Write, produce, direct, shoot, create sound for, and edit project.
3. One week to edit project.
4. Length 3-6 minutes, including credits.

Individual Project 2

1. One weekend shooting with available light or light kit and synch dialogue sound recording.
2. Write, produce, direct, shoot, create sound for, and edit project.
3. One week to edit project.
4. Length 3-6 minutes, including credits.

Crew Project- Intensive Pre-production Collaboration/ or small crew project--TBD

1. Serve in one crew position
2. Collaborate on Directors Book / Look Book
3. Class PowerPoint presentation with possible recorded or live performances or shoot and edit.

4. Approximate length of presentation: 15 minutes.

Finals Week

1. Crew Project Presentation
2. Crew Project Pre-Production Book to be turned in digitally to instructor.

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 Projects 1 & 2.
- Complete a *Personal Critique* and *Crit on Crits* for Exercise , Project 1 and Project 2. Personal Critiques are due at time of screening. Projects will not be screened without them. Crit on Crits are due one week after the project is screened. Forms for both are at the end of the syllabus. 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 Crew Project
- Production Notebook for Crew Project.

WEEK-TO-WEEK:

CTPR 290 General Calendar Spring '21						
<u>Wk</u>		Monday or Tuesday	Date	Wednesday or Thursday	Date	Weekend & outside class
1	1/18 1/19	<p>MONDAY: MARTIN LUTHER KING DAY No Class</p> <hr/> <p>TUESDAY: Directing: Introductions; Syllabus; class goals organization and assignments</p> <p>Form groups Story and Character</p>	1/20 1/21	<p>WEDNESDAY Directing: Introductions; Syllabus; class goals Form groups</p> <p>Assign Exercise 3 min max</p> <hr/> <p>THURSDAY Directing: Blocking, directing the actor Assign Exercise 3 min max</p>	1/22- 1/24	

2	1/25 1/26	Directing: TBA	1/27 1/28	WEDNESDAY CLASS Cinematography: checkout cameras and tripods Stage 1 (3 hrs)	1/29- 1/31	SHOOT EXERCISE A Group shoots Fri. 1/24 B Group shoots Sat. 1/25 C Group shoots Sun. 1/26
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3	2/1 2/2	Editing: AVID LAB: Group Tutorial, AVID Technical Instructor (3 hrs)	2/3 2/4	Editing: AVID LAB Basic Avid editing, (3hrs)	2/5- 2/7	Edit Exercise A Group Project 1 scripts due, Sunday Noon A PREPS Project 1 Drop/Add Day 1/31
4	2/8 2/9	Screen Exercise; A Group & ½ B Group 3 min max Script Conference Project 1: A Group	2/10 2/11	Screen Exercise; ½ B Group & C Group 3 min max	2/12- 2/4	B Group Project 1 scripts due, Sunday Noon A SHOOTS Project 1 B PREPS Project 1
5	2/15 2/16	MONDAY: PRESIDENTS' DAY No Class <hr/> TUESDAY Sound: AVID LAB Basic Avid sound editing, in the lab SCAB120 (3hrs) Script Conference Project 1: B Group	2/17 2/18	WEDNESDAY Sound: AVID LAB Basic Avid sound editing, in the lab SCAB120 (3hrs) <hr/> THURSDAY Directing: TBA	2/19- 2/21	First Weekend Sound Kit Available for Checkout C Group Project 1 scripts due, Sunday Noon B SHOOTS Project 1 A EDITS Project 1 C PREPS Project 1

6	2/22 2/23	Editing: AVID LAB Avid instruction SCA B120 (3hrs)	2/24 2/25	SCREEN Project 1 A Group Announce script assignments for Crew Projects, due Week 8 Script Conference Project 1: C Group	2/26- 2/28	C SHOOTS Project 1 B EDITS Project 1
7	3/1 3/2	Directing TBA	3/3 3/4	SCREEN Project 1 B Group	3/5- 3/7	Every student writes a five (5) minute script for the Crew Projects. C EDITS Project 1

8	3/8 3/9	<p>Sound: AVID LAB Sound editing and mixing concepts on Avid, in lab SCA B120 (3hrs)</p> <p>Crew Project scripts submitted online by 6 PM Monday</p>	3/10 3/11	SCREEN Project 1 C Group	<p>FRIDAY 3/12 is OFF: MENTAL HEALTH WELLNESS DAY</p> <p>A Group Project 2 scripts due, Sunday Noon</p> <p>A PREPS Project 2</p> <p>Class reads Crew Project scripts online during week and votes for top three by noon Friday</p> <p>SA announces selections by 6PM Friday</p> <p>3/12-3/14</p> <p>Hopeful Producers for Crew Projects prepare pitches</p>
9	3/15 3/16	<p>Directing: Hopeful producers pitch for crew projects. Define different crew positions. Working as a crew. (2 hrs)</p> <p>Discuss Documentary film</p> <p>Script Conference Project 2: A Group</p>	3/17 3/18	<p>Cinematography: Demonstrate DIY light kits for indoor shooting</p>	<p>3/19-3/21</p> <p>B Group Project 2 scripts due, Sunday Noon</p> <p>A SHOOTs Project 2 B PREPS Project 2</p>

10	3/22/23	<p>MONDAY Directing Hopeful directors pitch to producers of Crew Projects outside of class Script Conference Project 2: B Group</p> <hr/> <p>TUESDAY 3/23 is OFF: MENTAL HEALTH WELLNESS DAY</p>	3/24 3/25	<p>WED and THURSDAY Cinematography: demonstrate lighting for outdoor shooting</p> <hr/> <p>Also for THURSDAY: Hopeful directors pitch to producers of Crew Projects outside of class & Script Conference Project 2: B Group</p>	<p>3/26-3/28</p> <p>Crew Project <i>producers/writers/directors</i> work on rewrite</p> <p>C Group Project 2 scripts due, Sunday Noon</p> <p>B SHOOTs Project 2 A EDITS Project 2 C PREPS Project 2</p>
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11	3/29-3/30	Directing TBA Script Conference Project 2: C Group	3/31 4/1	SCREEN Project 2 A Group	4/2-2/4	Crew project producers/writers/ directors work on rewrite C SHOOTS Project 2 B EDITS Project 2
12	4/5 4/6	Cinematography/ Directing: Apps for cinematographers.	4/7 4/8	WEDNESDAY 4/7 is OFF- MENTAL HEALTH WELLNESS DAY <hr/> THURSDAY SCREEN Project 2 B Group	4/9-4/11	Crew project producers/writers/ directors work on rewrite C EDITS Project 2
13	4/12-4/13	SCREEN Project 2 B Group	4/14 4/15	SCREEN Project 2 C Group	4/16-4/18	
14	4/19-4/20	DIRECTING TBA	4/21 4/22	WEDNESDAY Directing: TBA <hr/> THURSDAY 4/22 is OFF: MENTAL HEALTH WELLNESS DAY	4/23-4/25	Prepare small crew projects
15	4/26-4/27	PRESENT SMALL CREW PROJECTS	4/28-4/29	PRESENT SMALL CREW PROJECTS Wrap party- last class	4/30 is OFF: MENTAL HEALTH WELLNESS DAY Last Day of Classes	

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	10%
Individual Project 1	20%
Individual Project 2	20%
Crew Project (Final Exam)	25%
Documents*	15%
Class participation	10%

*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.

“Participation” is defined as constructive in-class activity, including, but not limited to, asking questions, giving constructive opinions on lessons and other students' work.

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.

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 Schroepel. 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 January 8, 2021 at 9am. 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**.
3. 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.
11. 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 by Appointment only:

Mondays 12pm-5pm (Online only) Toi Juan Shannon

Tuesdays 2pm-4pm (Online only) John Rosenberg

Tuesdays 4pm-9pm (Online only) Toi Juan Shannon

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

Fridays 11am-4pm (Online 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

Movie-maker: _____

Date: _____

Title: _____

Project No: _____

NOTE: THIS DOCUMENT MUST BE TURNED IN, UNDER *YOUR FILE ON THE CLASS GOOGLE DRIVE ON THE DAY OF YOUR SCREENING.* The label should read: Last name. First name. PERSONAL CRITIQUE. EXERCISE , P1 OR P2. MM/DD/-2021

INTENT: (How you want to affect us)

SYNOPSIS: (What we see)

STRENGTHS: (List by priority, one line per item)

WEAKNESSES: (List by priority, one line per item)

WHAT I WANT TO LEARN TO DO BETTER IS:

CRIT ON CRIT

Movie-maker: _____

Date: _____

Title: _____

Project No: _____

(Due ONE WEEK after screening. **THIS DOCUMENT MUST BE TURNED IN, UNDER YOUR FILE ON THE CLASS GOOGLE DRIVE.** The label should read: Last name. First name. CRIT ON CRIT. EXERCISE, P1 OR P2. DD/MM/202

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

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 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: _____