

SCHOOL OF CINEMATIC ARTS

CTPR 450:
THE PRODUCTION & POST-PRODUCTION ASSISTANT

FALL 2021 SECTION 18548

This schedule is subject to change.

CLASS OVERVIEW

INSTRUCTOR: Jamie Holt

EMAIL: jamie.holt@usc.edu

SCHEDULE: Tuesday, 9:00-11:50 AM PST

LOCATION: Via Zoom **Join URL:** <https://usc.zoom.us/j/95780669477>

We will open the zoom room 10 minutes early to let people come in and get settled, and then we'll start class and take attendance promptly at 9:00 AM PST.

***** IMPORTANT!! Please note, the lectures for this class will take place remotely, over Zoom. Please plan accordingly to join class online over Zoom by ensuring you have access to Wi-Fi and a computer during class time.**

The in-person component of this class will be on-set work on a CTPR 480, 484, 546, or 547 crew. Students will also join the CTPR 480 class in person twice, for a screening of dailies and a cut. ***

OFFICE HOURS: By Appointment

STUDENT ASSISTANT: Josh Greene
greenejo@usc.edu
(773) 677-5674

COURSE OBJECTIVE

To expose students to aspects of development, pitching, and production from concept to completion, and to help prepare students for a successful transition into the film and television industry job market.

COURSE DESCRIPTION

Students will be encouraged to see development from every angle, including ideation, script development, and television pilot or documentary film treatment, with recognition of the unique production challenges inherent in short-form scripted and unscripted projects.

Emphasis will be placed on successful collaboration and modeling constructive feedback. All key roles—producer, writer, director, DP, editor, sound design, production design, and casting—will be discussed in terms of successful storytelling.

Differences between television and film in the above areas, both scripted and unscripted, will also be examined through guest lectures from industry professionals.

Students will be encouraged to immerse themselves in the process and challenged to choose roles they may not have considered before. The class will mirror real-world collaborative development to teach students to apply the skills learned from short-form development to the development of TV, film, and unscripted projects.

The opportunity to write and develop 480 screenplays is part of the class, but this is NOT a writing class. Rather it will be an overview of the entire development process from ideation to just before production.

GRADING

ASSIGNMENT	POINTS	PERCENTAGE
Final Package – <i>Due in the class Google Drive on the last day of class: Nov 30 @ 9:00 AM PST</i>	30	30%
Final Pitch Presentation (Exam) – <i>Students will sign up for time slots in class Google Sheet</i>	30	30%
Participation – <i>In-class participation & peer feedback</i>	30	30%
Graphic design presentations	10	10%

SUGGESTED MEDIA

- **Book:** *The Anatomy of Story: 22 Steps to Becoming a Master Storyteller* by John Truby
- **Book:** *The Artist's Way* by Julia Cameron
- **Book:** *Big Magic* by Elizabeth Gilbert
- **Tutorial:** Lynda Intro to Photoshop
<https://www.linkedin.com/learning/photoshop-2020-essential-training-the-basics/welcome-to-the-photoshop-essential-training-series?u=76870426>
- **Tutorial:** Lynda Intro to InDesign
<https://www.linkedin.com/learning/indesign-2020-essential-training/indesign-learn-the-fundamentals?u=76870426>

ASSIGNMENTS

Turning In Assignments: All assignments are to be loaded onto the shared class Google Drive by the given deadlines, in the appropriate assignment folder.

Students will have the option to choose from one of two tracks in this class: original project or career. Students in both tracks will complete a series of assignments over the course of the semester as part of a complete pitch presentation and package of final materials. Assignments will depend on which track students chose. Please see below for details.

Original Project: Students in this track will develop a package of pitch materials for an original project. They may choose to develop an independent project they intend to pursue outside of school, or they may focus on a project they would like to submit for consideration for CTPR 480, CTPR 484, or CTPR 486.

Career: Students in this track will develop a complete package of interview/hiring materials which they can use as they start applying for jobs in their chosen focus, such as cinematography, production design, editing, and sound.

PLEASE SEE TRACK ASSIGNMENT BREAKDOWNS AT THE END OF THIS SYLLABUS FOR FURTHER DETAILS.

FILE NAMING

To keep the class Google Drive organized, please ensure all assignment files follow the class file-naming convention: underscore, student name with spaces, underscore, assignment name with spaces, lowercase v, draft number. **_Student Name_Assignment Name_v#**

480/484/486 FALL 2021 DEADLINES

Capstone class deadlines for Fall 2021 will be communicated throughout the semester.

PARTICIPATION & FEEDBACK

Class participation & Feedback will be worth 30% of the student's grade. Participation in class discussions and activities will be tracked throughout the semester.

The class will also be divided into feedback pods of 5-6 people for each assignment. Students must review the assignments of their fellow pod members and provide feedback in the feedback grid for each of their pod members. The pods will rotate for each assignment, so that each student has the opportunity to receive feedback from many of their peers over the course of the semester.

For the final presentations, everyone will be required to give feedback to all of their classmates. Time will be allotted after each presentation to allow students to record their feedback for each of their peers.

Feedback will be due one week after assignments are turned in. Late feedback will receive a 5-point deduction from the student's final "Class participation" grade.

CLASS SCHEDULE

Week One (Aug 24, 2021)

"WELCOME ABOARD!"

CLASS ORIENTATION

- Class intros

- CTPR 450 Class Orientation
 - What is this class?
 - How does this class work?
 - What are my responsibilities?
 - Syllabus & assignments review
- CTPR 450 Overview
 - Developing your area of focus (film/tv/doc/etc.)
 - Learning to pitch your story and self, including presentation and visuals
 - Development process
 - Transition into the job world—resumes, reels, websites, & how to get hired
 - Discovering your classmates as resources and collaborators
 - Learn the art of giving & receiving feedback
- CTPR 480 Overview
 - Discuss crewing
 - Discuss 480 scripts and Director & Producer submission process

WEEK ONE ASSIGNMENTS	DUE DATE
Sign up for one-on-one meetings with Jamie	Suggested

Week Two (Aug 31, 2021)

“THE STORY OF YOUR STORY”

RESUMES, BIOS & OTHER HIRING MATERIALS

- **GUEST: Brenda Goodman, 480 Overview**
- LECTURE: The basics of resumes, bios, cover letters, and headshots. Samples of each.
- GROUP ACTIVITY: Resume building

WEEK TWO ASSIGNMENTS	DUE DATE
Listen: <i>Scriptnotes Podcast</i> , Ep. 403, “How to Write a Movie.” Available on Youtube. We will discuss in class next week. https://www.youtube.com/watch?v=vSX-DROZuzY	Next class 9:00 AM PST
Read: <i>The Anatomy of Story: 22 Steps to Becoming a Master Storyteller</i> by John Truby -- Chapter 5, Moral Argument	Suggested

Week Three (Sept 7, 2021)

STORY STRUCTURE FOR PITCHING

MORAL ARGUMENT, THEME & PERSONAL CONNECTION

- DISCUSSION: Reactions to Scriptnotes podcast
- LECTURE: How to talk about theme in a pitch. Getting down to the moral argument of a project and structuring your pitch around it. Tapping into and incorporating your connection to the materials.
- CLASS ACTIVITY: Work in small groups to determine the moral argument of an existing film and then prepare a short presentation for the class as if you were going to pitch it.

Week Four (Sept 14, 2021)

INTRO TO PITCHING

PITCHING 101

- LECTURE: How to structure a pitch, the differences between pitching a feature script, a TV show, and yourself for a job.
- **CASE STUDY: A REAL PROFESSIONAL PITCH with GUEST: HARVEY GUILLÉN (*What We Do in the Shadows, Zoe's Extraordinary Playlist*)** Jamie and her writing partner Harvey Guillén will give students the full experience of the pitch they are currently working on with WB TV. (Students must sign an NDA prior to this class, as this pitch is currently going out to studios.) After the pitch, if time permits, Harvey will also do a Q&A with the class about his experience working with top directors on major TV shows and feature films.

WEEK FOUR ASSIGNMENTS	DUE DATE
Listen: <i>The Screenwriting Life</i> Podcast, Episode "Uncover the Theme of your Screenplay: https://www.youtube.com/watch?v=-qbbKVMeiK4 https://www.youtube.com/watch?v=-qbbKVMeiK4	Suggested

Week Five (Sept 21, 2021)

"WOW FACTOR" – PITCH VISUALS

DECKS, ONE-SHEETS, REELS, SIZZLES, RIP-O-MATICS & ANCILLARY MATERIALS

- LECTURE: How to use investor decks and pitch decks for pushing a project forward after graduation. What goes in a pitch deck for investors and how is that different from a story pitch deck for studio executives? And what is the difference between a pitch and a pitch deck, including best design practices? The basics of reels, sizzle reels,

and rip-o-matics. How to make them and how to use them in pitching and interviewing. And behind-the-scenes content. How to plan, produce, and use ancillary materials to sell your project and launch it once it's made.

- HANDOUT: Sundance Guide to Pitch Decks. We'll review and go over the elements outlined in this helpful resource:
<https://collab.sundance.org/channels/uma/images/projectdeckguidelinesjuly2020masterclass-1.pdf>
- CASE STUDY: Pitch materials from *THE FILTH* and how we used graphic design and ancillary content to get the series made, and then to secure distribution when it was finished.
- CLASS ACTIVITY: In small groups, students will examine project [pitch brochures](#) for Cannes Cinefondation films and then practice pitching that film to the class, based on the information in the brochures.

WEEK FIVE ASSIGNMENTS	DUE DATE
Read: Current drafts of the 480 scripts in preparation for next week's dailies screenings. Updated links will be provided at this time.	Next class @ 9:00 AM PST

Week Six (Sept 28, 2021)

**450 WILL JOIN 480 FOR WEEK 2 DAILIES SCREENING
PLEASE REPORT TO NORRIS @ 9:00 AM**

WEEK SIX ASSIGNMENTS	DUE DATE
Review: Lynda Intro to Graphic Design https://www.linkedin.com/learning/introduction-to-graphic-design-3/welcome?u=76870426	Suggested

Week Seven (Oct 5, 2021)

GRAPHIC DESIGN 101

GRAPHIC DESIGN THEORY BASICS & BRANDING

- LECTURE: Graphic Design 101. The fundamentals of graphic design and how to use them in your pitch presentations.
- FOR NEXT WEEK: Choose groups for graphic design assignment. Go over assignment parameters in class.

WEEK SEVEN ASSIGNMENTS	DUE DATE
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Graphic design presentations due next class. We will discuss the assignment in class. Groups will choose an existing film or TV show and gather marketing materials for that piece of media. They will break down the graphic design elements of the film or show's branding, and summarize those elements in a presentation for the class.

Next class @ 9:00 AM PST

Week Eight (Oct 12, 2021)

GRAPHIC DESIGN PRESENTATIONS

- PRESENTATIONS: Groups will present their graphic design presentations to the class. All students will provide feedback for each group in the class feedback grid.

Week Nine (Oct 19, 2021)

**450 WILL JOIN 480 FOR WEEK FOR EDITOR CUT SCREENINGS
PLEASE REPORT TO NORRIS @ 9:00 AM**

Week Ten (Oct 26, 2021)

THE JOBS OF AD & SCRIPT SUPERVISOR

- GUEST SPEAKER (TBD)

Week Eleven (Nov 2, 2021)

FINAL PRESENTATIONS - DAY 1

Week Twelve (Nov 9, 2021)

FINAL PRESENTATIONS - DAY 2

Week Thirteen (Nov 16, 2021)

FINAL PRESENTATIONS - DAY 3

Week Fourteen (Nov 23, 2021)

FINAL PRESENTATIONS - DAY 4

Week Fifteen (Nov 30, 2021)

FINAL PRESENTATIONS - DAY 5

CAREER TRACK ASSIGNMENTS

OVERVIEW

Over the course of the semester, students in this track will develop **a complete package of interview/hiring materials** which they can use as they start applying for jobs in their chosen focus, such as cinematography, production design, editing, and sound.

By the end of the semester, students who complete this track will be ready to nail interviews and land real gigs. This includes traditional crew positions in USC capstone courses as well as jobs after graduation.

FINAL PACKAGE

Students will build their package of hiring materials over the course of the semester, the components of which are outlined below. The package as a whole will be 30% of the student's overall grade in the course as course work. The point values below are for each individual component, out of the 100 points possible for the final hiring package grade.

First drafts of each component will be turned in over the course of the semester, and students will review each other's materials in pods, and provide each other feedback. However, students are encouraged to work on these elements and to continue refining them over the course of the semester. The final grade for each component will be assessed at the end of the semester when the final package is turned in.

Final packages are due in the Google Drive on the last day of class: 11/30 @ 9:00 AM PST.

FINAL PACKAGE GRADING

1. *Resume & Bio – 50 points (25 points each)*

Resume: A professional 1-page resume with graphic design elements. We will discuss guidelines and examples in class.

Bio: Short bio. **Maximum 350 words.**

First Draft Due: SEPT 14 @ 9:00 AM PST

2. *Reel – 25 points*

Compilation video of your work samples. **No longer than 3 minutes.**

**** Please Note: Directors intending to submit to 480 may turn in a video answering this semester's directing prompt instead of a reel if they choose.**

First Draft Due: OCT 5 @ 9:00 AM PST

3. *Website or Portfolio – 25 points*

A professional, comprehensive website or portfolio in PDF form that incorporates your headshot, bio, artistic statement, reel, work samples, and contact page.

First Draft Due: OCT 26 @ 9:00 AM PST

4. **Meeting Deadlines – Please note, a 5-point penalty will be given for each element that is turned in late.**

FINAL PRESENTATION

Students will make a final presentation of their hiring package materials to the class, no longer than 8 minutes, as a culmination of their work in this track. We will discuss the parameters of this presentation in further detail in class.

Final presentations will take place over the last month of class. Students will sign up for a time slot on the class Google Sheet when it is made available later in the semester.

This presentation will be 30% of the student’s overall grade in the course, and will count as their final exam.

PITCH PRESENTATION GRADING RUBRIC	%
Time Limit: Students must stay within a strict time limit of MAXIMUM 8 minutes . Presentations will be cut off exactly at 8 minutes, and anything left unsaid will not be counted as part of the presentation and students will receive a 1-point deduction for each minute over time, or fraction thereof.	8
Content Elements: All presentations must include the content elements outlined below. There is a list for presentations of original projects, and a separate list for professional career presentations.	49
Visuals: Thoughtful pitch deck with intentional, cohesive graphic design. Well-chosen images (high resolution, cohesive visual themes, clear subject matter). Intentional style of the presentation and visuals together to elevate and enhance the information being presented. Please exhibit the use of at least three graphic design elements discussed in class in the overall design (line, color, space, scale, balance, rhythm, movement, typography, framing, etc.) See below for how the visuals will be graded.	21
Overall quality: Compelling enthusiasm for the information being presented. Overall entertaining or memorable quality and creativity of the presentation. Clear thought and effort in preparing the presentation.	11
Public Speaking: Clear and effective communication, practiced and well-prepared speech.	11

PRESENTATION CONTENT ELEMENTS

- Introduction (7 points)
 - Introduce Yourself (Include a brief bio -- Where are you from? What’s important to you in your work and past experience that you want to highlight?)
 - What Role are you pitching yourself for? (Indicate if it’s for a specific project)
- Artistic Voice (7 points)

- Define your unique style/voice/perspective as an artist/filmmaker
- Personal Inspiration (7 points)
 - Please give at least three references or inspiration for your style. What artists or films/TV shows influence your work, and why? Include visual examples (for instance, show stills that demonstrate the elements of the artist or work's style or show short clips that demonstrate this element). We want the audience to get a deeper sense of your taste and personal style references.
- Work Sample (7 points)
 - Show your reel, portfolio, or website to give us a sense of your style and artistic voice.
- Work Style (7 points)
 - Tell us about your personal work style. What is it like to work with you? How do you handle conflict? How do you motivate your teammates? How do you operate under pressure? How does having you on the team make the project stronger?? What do you bring to the table?
- Why You? (7 points)
 - Why should you be hired for your role? OR Why should you be hired on the project you are pitching for (if applicable)?
 - Tell us about your strengths, experience, and transferable skills.
 - What makes you unique? Why are you the perfect person for the job?
- Contact Information (7 points)
 - Link to Website
 - Link to Reel
 - Phone Number / Email or best contact info

PRESENTATION VISUALS – 21 points

The overall visual design of your presentation must be thoughtful and intentional. It should be aesthetically pleasing and align with the content of your presentation. The visual style is worth a total of 25 points, broken down in the following way:

- Image Quality: The presentation contains high res image files that effectively demonstrate or illustrate the content of the presentation and are in keeping with the tone of the presentation. (7 points)
- Fonts: Thoughtfully chosen fonts that are easy to read, aesthetically pleasing, in keeping with the tone of the presentation content, present the information clearly and legibly, and compliment each other graphically. (7 points)
- Overall Visual Concept: The presentation has a cohesive graphic design scheme throughout the visuals. There is clearly intentional design that elevates the presentation. (7 points)

EXTRA CREDIT ASSIGNMENTS

Students may complete these optional additional assignments for up to 10 extra credit points. These may be turned in with the final package at the end of the semester.

1. Hiring Plan – 5 points

A detailed plan outlining steps you can take toward your career goals. Should include a list of potential places you'd like to apply and how you might go about initiating an interview, or creative partners you'd like to pursue. Please include contact information for any creative partners or companies you plan to target.

2. Interview Talking Points – 5 points

A list of potential questions likely to come up in an interview. Include bullet point answers to those questions and anecdotes about yourself and your working style. Brainstorm questions you might have for the person interviewing you. Again this could be for a theoretical/imagined interview, or a real interview you have coming up.

ORIGINAL PROJECT ASSIGNMENTS

OVERVIEW

Over the course of the semester, students in this track will develop a **pitch package for an independent project** they hope to pursue. This can be a feature film, a TV series, or a new media project such as a web series, video game, or other digital platform content, or a project the student intends to submit for a capstone course (CTPR 480/484/486).

By the end of the semester, students who complete this track will be ready to pitch their project to anyone, anywhere. Whether that's investors, production companies, talent, faculty, or potential crew members...In an elevator, a formal studio pitch, or a dinner party. No matter when, where, and to whom, you'll be ready to sell your idea at a moment's notice. Or at least get your foot in the door!

SOLO OR TEAMS

Students pursuing this track may form writer/producer teams or work as solo individuals. Special assignment adaptations for teams are noted below.

FINAL PACKAGE

Students will build their package of project materials over the course of the semester, the components of which are outlined below. The package as a whole will be 30% of the student's overall grade in the course as course work. The point values below are for each individual component, out of the 100 points possible for the final hiring package grade.

First drafts of each component will be turned in over the course of the semester, and students will review each other's materials in pods, and provide each other feedback. However, students are encouraged to work on these elements and to continue refining them over the course of the semester. The final grade for each component will be assessed at the end of the semester when the final package is turned in.

Final packages are due in the Google Drive on the last day of class: 11/30 @ 9:00 AM PST.

FINAL PACKAGE GRADING

1. *Resume & Bio – 50 points (25 points each)*

Resume: A professional 1-page resume with headshot. We will discuss guidelines and examples in class. See 480 guidelines for further details.

Bio: Short bio. **Maximum 350 words.**

Teams: Both team members must submit a bio and will be graded solely on their bio.

First Draft Due: Sept 14 @ 9:00 AM PST

2. *Script (480) (OR) Treatment (Independent Project) – 25 points*

480 Script: Please see the 480 guidelines for further details.

Independent Project Treatment: A written treatment of your project. Must be at least 2 pages, maximum 5 pages.

First Draft Due: OCT 5 @ 9:00 AM PST

3. One-Sheet or Pitch Deck – 25 points

A visual document in the form of a PDF. This is built with the intention that someone will read it on their own. Either as material sent ahead of your pitch, or as a leave behind. It should include an executive summary, artistic statement, and visuals with graphic design. Maximum 10 pages, predominantly visual. Further guidance will be given in class.

Teams: The writer and producer should work collaboratively to build the presentation visuals. One member may focus on the text, while the other focuses on the visuals, or teams may work together on both elements. Both team members should support and guide the overall creative process. This could include outlining the deck or presentation structure, ideating and brainstorming design elements, collecting images, writing and proofreading text elements, making a schedule for completion, and giving creative feedback.

First Draft Due: OCT 26 @ 9:00 AM PST

5. Meeting Deadlines – Please note, a 5-point penalty will be given for each element that is turned in late.

Teams: Teams will be graded individually for turning in the resumes, bios, and artistic statements on time; and as a team for all other assignments.

FINAL PRESENTATION

Students will make a final pitch of their project to the class, no longer than 8 minutes, as a culmination of their work in this track. We will discuss the parameters of this presentation in further detail in class.

Final presentations will take place over the last month of class. Students will sign up for a time slot on the class Google Sheet when it is made available later in the semester.

This presentation will be 30% of the student's overall grade in the course, and will count as their final exam.

PITCH PRESENTATION GRADING RUBRIC	%
Time Limit: Students must stay within a strict time limit of MAXIMUM 8 minutes . Presentations will be cut off exactly at 8 minutes, and anything left unsaid will not be counted as part of the presentation and students will receive a 1-point deduction for each minute over time, or fraction thereof.	8
Content Elements: All presentations must include the content elements outlined below. There is a list for presentations of original projects, and a separate list for professional career presentations.	49

<p>Visuals: Thoughtful pitch deck with intentional, cohesive graphic design. Well-chosen images (high resolution, cohesive visual themes, clear subject matter). Intentional style of the presentation and visuals together to elevate and enhance the information being presented. Please exhibit the use of at least three graphic design elements discussed in class in the overall design (line, color, space, scale, balance, rhythm, movement, typography, framing, etc.) See below for how the visuals will be graded.</p>	21
<p>Overall quality: Compelling enthusiasm for the information being presented. Overall entertaining or memorable quality and creativity of the presentation. Clear thought and effort in preparing the presentation.</p>	11
<p>Public Speaking: Clear and effective communication, practiced and well-prepared speech.</p>	11

PRESENTATION CONTENT ELEMENTS

- About the Project (7 points)
 - Title
 - Type of Project
 - Logline
 - Genre / Tone / Film Comps
- Personal connection (7 points)
 - Major Themes -- What is the moral argument of the story?
 - What is your personal connection to the story? Why is it meaningful to you?
- Why is this story important to tell right now? (7 points)
 - Current Relevance
 - Who will connect with it and why?
- Story (7 points)
 - Character Descriptions
 - SHORT Synopsis covering major plot points (status quo, inciting incident, midpoint, end of second act, climax, resolution) -- This should be limited to a few sentences. Do not fall into the trap of "and then" pitching!
- Visual Look / Style of the project (7 points)
 - Cinematography References
 - Production Design References (may include costumes & hair and make-up)
 - Any thoughts about Editing / Sound Design
- Producibility (7 points)
 - Production Challenges and Solutions for major department

- Production Plan (Possible major shooting locations, timeline (shooting days), etc)
- Possible talent or crew partnerships if applicable
- Distribution Plan
- Conclusion (7 points)
 - End it with a bang! Tie up your loose ends and bring all your ideas back together in a thoughtful way that summarizes your presentation. Remind us why this story is personal and urgent, and leave us feeling the way you want the audience to feel when they leave the theater.

PRESENTATION VISUALS – 21 points

The overall visual design of your presentation must be thoughtful and intentional. It should be aesthetically pleasing and align with the content of your presentation. The visual style is worth a total of 25 points, broken down in the following way:

- Image Quality: The presentation contains high res image files that effectively demonstrate or illustrate the content of the presentation and are in keeping with the tone of the presentation. (7 points)
- Fonts: Thoughtfully chosen fonts that are easy to read, aesthetically pleasing, in keeping with the tone of the presentation content, present the information clearly and legibly, and compliment each other graphically. (7 points)
- Overall Visual Concept: The presentation has a cohesive graphic design scheme throughout the visuals. There is clearly intentional design that elevates the presentation. (7 points)

EXTRA CREDIT ASSIGNMENTS

Students may complete these optional additional assignments for up to 10 extra credit points. These may be turned in with the final package at the end of the semester.

Teams: For each assignment, teams may work together and both will receive the extra credit points. Or individual team members can work alone and receive solo extra credit points.

1. *Sizzle Reel or “Rip-o-Matic” – 6 points*

A video element used to entice interest in the project and convey tone, style, and “wow” potential partners. **Maximum 3 minutes.**

2. *Talent & Creative Partners Lists – 4 points*

Talent List: A list of the actors, cinematographers, producers, writers, showrunners, or any other essential above-the-line talent you see as ideal creative partners for the project. This can be a written list, or even better, part of the pitch deck.

Creative Partners List: Similarly, the Creative Partners List is a list of the networks, platforms, or studios you see as ideal homes for your project. This is a written list you’ll want to have handy if conversations lead here during a pitch.

SCA POLICIES

SCA FALL 2021 PRODUCTION PROTOCOLS *(As of 08/17/21)*

Vaccination

- Only fully vaccinated individuals or approved exempt USC students are allowed to participate on SCA productions. This applies to all members of the cast and crew — including but not limited to extras, production assistants, stunt coordinators, make-up artists, studio teachers, etc.
- An individual is considered fully vaccinated two weeks after receiving a single dose of the Johnson & Johnson vaccine or two weeks after receiving the second dose of the Pfizer or Moderna vaccine or a vaccine authorized for emergency use by the World Health Organization.
- At least 7 days before the start of production, the Student Producer must obtain proof of vaccination from every member of the production team — crew, cast, and anyone else present on set.
- The Student Producer must submit proof of vaccination to the Lead SA and Lead Faculty of the class before the start of production.
- USC students who are unable to receive a Covid-19 vaccine because of approved medical contraindication, disability, or sincerely held religious belief, practice, or observance, may seek an accommodation by which they are tested a minimum of 3 times per week in lieu of vaccination. This applies only to USC students who have received an approved exemption from the University.

Testing

- All cast and crew must provide the Student Producer a copy of a negative Covid-19 PCR lab-based test taken within 72 hours of the start of shooting.
- Any unvaccinated USC student who has received an approved exemption from the University must show proof to the Student Producer of three (3) negative PCR lab-based Covid-19 tests taken within the week prior to the start of shooting.
- The Lead SA and Lead Faculty must be given proof of all negative Covid test results prior to the start of shooting.
- If any individual tests positive for Covid-19, that person will not participate in the production and will immediately inform the Student Producer and the University by contacting the USC COVID-19 hotline at 213-740-6291 or covid19@usc.edu.
- NOTE: If the individual who tested positive for Covid-19 used the USC Student Health's Pop Testing program, you do not need to notify the University, as positive results are automatically followed-up with contact-tracing interviews.
- The Student Producer must immediately inform the Lead SA and the Lead Faculty of the class of any positive test results and will make certain that the individual who tested positive immediately contacts the USC COVID-19 Hotline.

Symptoms

- If during production, any individual has any symptoms related to Covid-19, they must report the symptoms immediately to the Student Producer, who will inform the Lead SA and Lead Faculty of the class.
- The individual will immediately get tested, self-isolate, wear a mask, and practice social distancing. This individual will not return to the production unless they have a negative Covid-19 test 72 hours prior to returning to the set and then another negative test 36-48 hours prior to returning to the set.

Masking

- During shoot days, all personnel must always wear a mask while on set. Performers in the film will only remove masks on set during takes and rehearsals.

Meals

- All meals will be eaten outdoors, away from the shooting area. Individuals may remove their masks for eating or drinking, and they will maintain a social distance of at least six feet from other cast and crew members.
- All meals must be in individually packaged servings, and beverages will come in individual bottles. No shared or buffet-style food or drinks will be allowed. Cast and crew have the option of bringing their own meals, as long as they are not shared with other cast and crew members.

Cast and Crew Limitations

- The number of cast and crew members on CTPR 294, 310, 507, and 508 productions must not exceed a total of 10 people on set on any production day. The number of cast and crew members on CTPR 290 productions must not exceed a total of 7 people on set on any production day.
- All SCA productions are encouraged to limit on-set intimacy and stunt work.

CASTING, REHEARSALS, AND PRODUCTION MEETINGS

- All SCA productions are encouraged to cast performers who are above 12 years old. If you have a minor on your set, the minor, the guardian on the set, and the studio teacher all need to follow testing protocols.
- All casting must be done remotely by video conference. Production meetings and rehearsals should be done remotely whenever possible.
- If you have an in-person production meeting, individuals must wear face masks at all times. If you have an in-person rehearsal with an unmasked actor, they must produce a current negative Covid test. Everyone must follow proper health and hygiene protocols and attempt to maintain social distancing.

Student Producers

- Although Student Producers are responsible for ensuring that SCA Safety Protocols are strictly followed by all cast and crew members, it is incumbent on all key crew to make sure these rules and regulations are followed.
- Student Producers are responsible for submitting all the necessary Covid-related documentation — including proof of vaccination for all cast and crew members and proof of negative test results for all cast and crew members — to the Lead SA and Lead Faculty prior to the start of production.
- If all the necessary Covid-related documents are not submitted to the Lead SA and Lead Faculty prior to the start of production, the project will not receive a greenlight and will not be allowed to begin production.

Violations of Covid Protocols

- If any of the Covid-19 safety protocols are violated, the SCA production may be suspended or shut down immediately and students could potentially receive a failing grade for the project.

USC Covid-19 Resource Center

- For the latest Covid-19 information, updates, and support for the USC community, visit the USC COVID-19 Resource Center at <https://coronavirus.usc.edu/>

SCA COVID Advisor

- David Maquiling will be on staff to answer any questions regarding COVID compliance. There will be a COVID Production Protocols Seminar recording for students and faculty to view on SCA Community. David can be reached at maquilin@usc.edu.

ATTENDANCE

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.

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: www.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:

www.usc.edu/scientific-misconduct

DISRUPTIVE 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.

DIVERSITY & 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 persons or property.

If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity & Inclusion Liaison: www.cinema.usc.edu/about/diversity.cfm

e-mail: diversity@cinema.usc.edu

Discrimination based on a protected class can also be reported here:

www.equity.usc.edu/harassment-or-discrimination/

STUDENT HEALTH COUNSELING SERVICES

(213) 740-7711 – on call 24/7

www.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

213-821-471

www.policy.usc.edu/student-health-leave-absence/

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.

SUICIDE PREVENTION

National Suicide Prevention Lifeline: 1 (800) 273-8255 – on call 24/7

www.suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

RELATIONSHIP & SEXUAL VIOLENCE PREVENTION (RSVP)

(213) 740-4900 – on call 24/7

www.engemannshc.usc.edu/rsvp

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

OFFICE OF EQUITY & DIVERSITY (OED) | TITLE IX

(213) 740-508

www.equity.usc.edu

www.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 & SUPPORT

(213) 740-2421

www.studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

USC SUPPORT AND ADVOCACY

(213) 821-471

www.studentaffairs.usc.edu/ssa

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

THE OFFICE OF DISABILITY SERVICES & PROGRAMS

(213) 740-077

www.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.

DIVERSITY AT USC

(213) 740-210

www.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 – on call 24/7

www.dps.usc.edu

www.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 – on call 24/7

www.dps.usc.edu

Non-emergency assistance or information.