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CTPR 502 (18617D) Collaboration & Creativity (1 unit)

Fall '21 (Rev 11/8)

Prof. Pablo Frasconi pfrasconi@cinema.usc.edu

Collaboration is the essential part –the glue– that makes a community whole.

Collaboration is not easy.

Office HOURS: ZOOM (Fridays 1-2pm and by appt)

<https://usc.zoom.us/j/92752015272?pwd=T09nQjA5N0pIRDE3UIV2QjBOUGpmUT09> Meeting ID: 927 5201 5272 Passcode: 440598

SA: Stephanie Jones Sjones56@usc.edu 918-346-0599

SA: Roberta Green greenrob@usc.edu

CLASS: Mondays

11:30am-1:20pm

SCI108 (No Class Labor Day, Sept 6)

+Diversity Seminar Fridays 2:00-5:50pm 8/27, 9/24, 10/8, 10/29, 12/3 Professor Evan Hughes
SCA108

“In the long history of humankind, those who have learned to collaborate and improvise most effectively have prevailed.”

–Charles Darwin

“Collaboration means working across difference.”

–Anna Lowenhaupt Tsing

“The collaborative model empowers others...listens deeply to understand...equates success with questions.”

–Robert Hargrove

The goals of this class are:

To help each student develop an individual, authentic voice within themselves and with their teammates.

To practice the possibilities of tone, supportive criticism, radical candor, empathic listening, and radical compassion.

To practice awareness and consciousness that model best practices to enhance collaboration.

To be comfortable in uncomfortable collaborative situations.

To prepare you for the collaborative 507 E5 & CTPR508.

Collaborative skills are key to determining the success of any team's process *and product*. Perhaps some people are born to collaborate, and others have to work at it. The truth is, we can all be better collaborators. It is the glue that makes this school – and the industry – succeed.

Discovering best practices in collaboration prioritizes learning about your own skills and behaviors –and those of others. Frequently this means putting ideas over egos; finding ways to disagree without alienating others; understanding and appreciating personal and cultural differences; constant problem-solving on your feet; and frequent one-on-one, eye-to-eye communication, whether in-person or on-line.

While many aspects of filmmaking have been conducted remotely for many years (i.e.-film producing; casting; post-production), the recent sudden shift to on-line and remote production brought on by the public health crisis is transforming the definition and practice of collaborative filmmaking. ZOOM meetings, file sharing, remote, virtual and on-line collaboration offer unique opportunities, and have revealed impressive results. As we return to safe in-person collaboration, some on-line activities will probably remain.

This course will provide foundations for fruitful collaborative experiences via readings, reflections, presentations, in-class exercises, and real-life challenges and professional advice. We will pay particular attention to understanding the strengths and challenges of working with new teams –especially when the teams are created by others.

The classes will rotate among **four elements** three times during the semester

1. ***“Self-Check”*** –what kind of collaborator am I?
2. ***“The Invisible Collaborators”*** –who am I collaborating with –by default– if I make media at SCA? In LA County? in CA?
3. ***“Collaborative Workouts”*** –finding & practicing synergy; which will be fun!
4. ***“Best Practices”*** – What is industry collaboration? Where/how is it practiced? How is it changing?

The class rules:

1. Amplify your strengths, make mistakes, and learn from others. These are the people who will be with you, working in the future of the film industry.
2. Don't be afraid. Make the most of the moments offered to you. Speak, reflect, create. (Observe and hold back *just a moment* if your words or actions might be hurtful or destructive.)
3. Nurture all relationships with others.
4. Keep your "Big Picture" in mind. What matters to you?
5. Anything you say, write, or submit in this class is in "the public sphere." You own the intellectual property to all the ideas you originate. The exercises and films you make are owned by USC.
6. First name tags are requested for all sessions, especially the first few weeks.
7. Working PODS ("A,B,C") will be assigned throughout the semester
8. You are free to move into the hallways or outdoors during in-class exercises (as of USC 8/12/21 -you must be masked inside & outside). You will receive a notification on WhatsApp to return.
9. You will need WhatsApp installed on your phone.
10. You will need QUICKVOICE or other audio recording app on your phone that allows files to be sent by email easily, and/or uploaded to the Drive.

CTPR502 Course materials can be found on this shared drive:

<https://drive.google.com/drive/folders/1y0X6P3dvfECqF7fi95Bw64HkLIDBBMSG?usp=sharing>

*You only have access using your **usc.edu** email.*

The drive is organized with 6 Main Folders:

1. Syllabus
2. Presentations (*pdfs posted after each class*)
3. Assignment Descriptions (*subfolders: Creative work; Readings; Reflections*)
4. Student Work & Reflections (put your class assignments here)
5. Student Contact list
6. Student Pod Names

WEEK 1: August 23 11:30-1:20

THE MATRIX

Intro & Overview; small-group ideation; writers' room

In-class temperature: How am I feeling today?

POD "A" Storytelling: What is your connection to your place of origin? (please audio record your story for later use)

[12 POD "A"s of 5 students] {POD A-group name}

Due Next Week on Drive by Sunday Aug 29th 6pm:

Assign #1: POD WORK: Individual 5-image "Look books" location & character photos (can mix creative non fiction & non-fiction; no fiction please)

Readings #1: on Look Books

Reflection #1: what is most important about your sense of place as it relates to storytelling?

Week 2: August 30 11:30-1:20 "Self-Check" 1 of 3

CHARACTER IN A WORLD

In-class temperature: Leunig poem & Maslow's Pyramid

In-class POD "A" Storytelling: what about Maslow and was a surprise? What is the relationship between your in-class writings & the stories you want to tell on film?

Due Next Week on Drive by Sunday, Sept 5th 6pm

Assign #2: view all "Look Books" in your POD "A" folder and leave comments: what engaged you? What was not clear?

Readings #2: Brene Brown

Reflection #2: write a true story from your life that reflects your writings & discussions about Maslow's pyramid. 1 page max.

No classes Sept 6 LABOR DAY

Week 3: Assignments DUE BY Sunday Sept 12th 6pm: No Assign #3

Readings #3:

Part One: Read Reflection #2 stories from your POD "A" folder and write comments: what engaged you? What was the "lean forward moment?" Place in folder.

Part two: read SAG & Current Industry & SCA HEALTH Guidelines; read 507 Safety Document

Reflection #3: what was it like to show your autobiography on Sept 7th? what are your greatest challenges at the end of your third week at SCA?

Week 4: Sept 13 11:30-1:20 "The Invisible Collaborators" 1 of 3

RESTRICTIONS AND BOUNDARIES

In-class temperature: 3 words about working in media in the real world (rather than on-line)

In-Class "POD B" Work: script analysis; highlight areas of concern re: health, legal & safety issues

Guest: Prof. Susan Arnold, Prof. Scott Kroopf

Discussion of experience of determining health, legal and safety issues (not results)

Due Next Week on Drive by Sunday, Sept 19th 6pm

Assign #4: place script notes from Week 4 in POD folder, review 5 other scripts & notes not presented in class

Readings #4: industry experiences

Reflection #4: Did anything surprise as you looked for hidden areas of safety, legal, or COVID challenges?

What were the "gray areas?" What is acceptable collaborative behavior to you re: COVID?

Where is the line of unacceptable behavior?

Week 5: Sept 20 11:30-1:20 "Collaborative Workout" 1 of 3

COLLABORATIVE STORYTELLING / WORLD DESIGN

In-class temperature: how are you feeling about the outside (of your home) world today?

In-class Individual & POD "B" Work: "The Dr's Wife" Exercise

Due Next Week on Drive by Sunday Sept 26th 6pm:

Assign #5: POD "B" WORK: Create a WD Bible for one combined world/matrix, incorporating as many great ideas in your POD as possible to strengthen your story. Together, create an 8 slide presentation; upload to drive.

Readings #5: on World Design

Reflection #5: what did you learn in making a World Design Bible? Where does the "WDB" intersect with COVID guidelines? Did it come up in your collaboration?

Week 6: Sept 27 11:30-1:20 "Best Practices" 1 of 3

GETTING AND GIVING NOTES 1

In-Class: presentation of POD "B" WD Bibles;

GUESTS: Alex McDowell & Peggy Weil

Due Next Week on Drive by Sunday Oct 3rd 6pm:

Assign #6: What kind of collaborator am I? Quiz

Readings #6: The Four Agreements; view "The Elevator Pitch;" Listening tools

Reflection #6: What did I learn from this collaborative Matrix experience? From the notes given?

Week 7: Oct 4 11:30-1:20 "Self-Check" 2 of 3

FROM THE INSIDE OUT: BEING A BETTER COLLABORATOR

In-class: mente.com: what one thing can I do to be a better collaborator?

In-Class: POD "C:" The elevator pitch exercise; record and upload to drive

In-Class: observers relate process & tone (not content)

Due Next Week on Drive by Sunday Oct 10th 6pm

Assign #7: listen to 3 random elevator pitches: what worked in each? What did not? Post comments in "POD WORK".

Readings #7: on collaboration across difference; cultures & personality

Reflection #7: what steps can I take TODAY to use the Four Agreements? How can I prepare for a better Elevator pitch?

Week 8: Oct 11 11:30-1:20 "The Invisible Collaborators" 2 of 3

WORKING ACROSS DIFFERENCES (SEEN & UNSEEN)

In-class: POD "C" Collab Agreements; SOI, Story Beat exercise

In-Class: immediate flash-writing reflection; POD "C" discussion

Due Next Week on Drive by Sunday Oct 17th 6pm:

Assign #8: continue POD "C" Collab Ex

No Readings #8 due

No Reflection #8 due

WEEK 9: Oct 18 11:30-1:20 "Collaborative Workout" 2 of 3

GROWTH & CHANGE ARE WONDERFUL? UNCOMFORTABLE?

In-class: POD "C" Exercise Continues

Role-playing; Moving through disagreement & conflict; tools

Due Next Week on Drive by Sunday Oct 24th 6pm

Assign #9: Continue POD "C" SOI, Beat Outline

No Readings #9 due

No Reflection#9 due

WEEK 10: Oct 25 11:30-1:20 "Best Practices" 2 of 3

GIVING & GETTING NOTES 2

In-Class: The Writer's Room: Giving/Getting

Feedback/Notes; how to measure notes? Are more notes better?

Guest: Jon Chu, Screenwriter/Director

Due Next Week on Drive by Sunday Oct 31st 6pm

Assign #10: Final POD "C" materials due

Readings #10: TBA

Reflection #10: TBA

WEEK 11: Nov 1 11:30-1:20 "Self-Check" 3 of 3

REVIEW POD "C" WORK

In-class: process; review problem-solving

Due Next Week on Drive by Sunday Nov 7th 6pm

Assign 11: view TV episode on Drive

Readings #11: TBA

Reflection #11: do you identify with anyone in this clip? If so, why? If not, why not?

WEEK 12: Nov 8 11:30-1:20 "The Invisible Collaborators"

3 of 3 "HARD TIMES COME AGAIN NO MORE"

In-Class: 508 Challenges "Trio Rehearsal"

Due Next Week on Drive by Sunday Nov 14th 6pm

Assign #12: submit up to 3 true and current collaborative challenges anonymously to collaboratvechallenges@gmail.com

(ideally, but not necessarily, from this semester)

Readings #12: None

Reflection #12: None

WEEK 13: Nov 15 11:30-1:20 "Collaborative Workout" 3 of 3

PROBLEM SOLVING

In-class: Guests TBA

Due Next Week on Drive by Sunday Nov 21st 6pm

Assign #13: Viewings TBA

Readings #13: Interactivity, Transmedia, Future Cinema

Reflection #13: TBA

WEEK 14: Nov 22 11:30-1:20 "Best Practices" 3 of 3

THE FUTURE OF COLLABORATION

Guest: Prof. Holly Willis; Chair, Media Arts & Practice, SCA

Due Next Week on Drive by Sunday Nov 28th 6pm

Assign #14: View CTPR508 films

Readings #14: TBA

Reflection #14: TBA

WEEK 15: Nov 29 11:30-1:20

508: SURVIVING THE STORM

Guests TBA

Classes end Friday, Dec 3

502 Final Distributed Dec 3 (1 hour)
Due by email, Dec 9, 9pm

GRADING:

10% –Attendance
40% –14 Reflection submissions
28% submission
12% Reflection depth and clarity; relation to readings/assignments/creative work
25% –Creative Work
15% –Participation (in-class exercises)
10% –Final

Students are encouraged to interact with both faculty and SAs outside of class. Please contact your instructor and SA if you have any concerns or questions concerning the course and be sure to let them know in advance if you cannot attend class.

Please notify your lead faculty & SA if your absence or tardiness issue to COVID. To notify the university of a case, please call 213-740-6291 or email covid19@usc.edu. Please see <https://coronavirus.usc.edu/> for USC guidelines about attendance.

COVID PROTOCOL:

Please refer to this document: **PRODUCTION PROTOCOLS FINAL 8/17/21**

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.

STUDENTS WITH DISABILITIES:

OSAS follows a thorough review process to verify a student's disability and to determine whether or not requests are considered "reasonable accommodations." All requests and decisions should go through OSAS. Additionally, OSAS is unable to support students who have concerns for COVID risks related to their family members as *our services are*

designated for USC students with disabilities. COVID-19 hotline: **213-740-6291** Email:

covid19@usc.edu. OSAS is located at 3601 Watt Way GFS 120, and is open 8:30 AM – 5:00 PM Monday through Friday. Contact: (213) 821-9620 <https://osas.usc.edu/>

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 at <http://web-app.usc.edu/scampus/university-student-conduct-code>. Issues of academic dishonesty are subject to an internal SCA review process.

OTHER RESOURCES

Dornsife/The Writing Center

Students whose primary language is not English should check with The Writing Center at Dornsife which sponsors courses and workshops specifically for international graduate students.

<https://dornsife.usc.edu/writingcenter/for-non-native-speakers/>

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.

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.

Other 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 Student Accessibility Services - (213) 821-9620 • <https://osas.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](https://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](https://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.

USC Health's 24/7 line:

213-740-9355

USC COVID-19 24-hour hotline:

213-740-6291

Student Affairs Basic Needs Office:

basicneeds@usc.edu

COVID-19 positive cases should contact:

USC COVID-19 24 hour hotline: 213-740-6291 • e: covid19@usc.edu PF 8/21/21