

**USC School of Cinematic Arts (SCA)**  
**CTPR 285: Lateral Thinking for Filmmaking Practice**

Semester: Spring 2022 -- 2 Units

Class times: Friday 1:00-1:30 topic/lecture section: SCA 112

1:30 - 3:50 breakout/discussion/work sections:

Breakout rooms: Friday 1:30 - 3:50 screenings and feedback

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**OVERVIEW**

Filmmaking is a marriage of ancient art principles and modern, evolving technology. It is a rapidly changing field at all times. Filmmakers throughout history have always made leaps by pivoting off of their current limitations (technological, financial, social, etc.), exploiting opportunities where others have ignored possibilities.

**This is a class about generating creative cinema out of specific focus.** Most of education focuses on vertical thought - which involves the execution of established methods, seeing established patterns. Success in vertical thought involves getting things done and getting them right. Lateral thinking is its opposite, its kin and corollary: it is a method of creativity. It asks what things we can do in the first place, before asking how to get things done. It asks what is an interesting, effective way to do, rather than what is the right one.

**Both ways of thinking are necessary to create cinema.**

Film students must learn both the established methods and riff off of them to invent the methods of the present. Lateral thinking is a habit of mind – a super-skill that guides the use of your other skills in an adaptive manner. In a constantly changing environment, it is this ability to constantly **observe** what is possible, **orient** towards present opportunity, **choose** a direction, take **action**, then **keep adapting**, that will “future-proof” the filmmaker. This skill comes from study, thought, guidance, and above all, practice.

**COURSE OBJECTIVE:**

This class is about developing this super-skill in a practical manner. It is an introduction to a useful method of “thinking outside the box.” We will have lectures on various filmmaking practices, discuss them, and see what creative work can stem directly from those practices. Students will generate cinematic experiments out of fundamental foci. We will ask you to also consider genre in your work. You will be choosing a genre whether you realize it or not, so better to be deliberate. Genre is like a package of expectations the audience brings to a piece of cinema, and using it helps us to know what kind of emotional journey we are trying to produce for our viewers. Creating an emotional experience for others is at the core of the professional filmmaker’s work,, and employing genre to help you, is a beneficial tactic.

**TEXTBOOKS:**

No text is required, but suggested readings are listed at the end of the syllabus.

**REQUIRED TECHNOLOGY:**

This is a hands-on class focused on creating short projects. You will be required to have and bring to class the following:

For recording video: Any small camera which can record a minimum resolution of 1280x720. A cell phone camera, DSLR, GoPro, or any such device. Filmic Pro is a plus.

For editing/assembling: A laptop, tablet, or cell phone with simple video editing software.

Windows Movie Maker 2012 (Windows) FREE.

Lightworks (Windows) FREE.

iMovie (OSX) and/or SPLICE (App) FREE.

Avidemux (Windows/OSX) FREE.

YouTube Editor (Web) FREE.

A student version of the Adobe Creative Cloud is available for \$19.99 per month (this gives you access to Photoshop, After Effects, Premiere and other filmmaking apps).

For virtual production(s):

Unreal Engine (UE5 Early Access, not v4.xx) FREE: [Unreal Engine 5 \(Early Access\)](#)

Live Link Face for Unreal (mobile app) FREE: [Live Link Face app](#)

MetaHuman Creator (browser) FREE: [MetaHuman Creator Studio](#)

**Class Schedule & Week By Week Outline:**

Subject to change

**TOPIC**

**ASSIGNMENT**

**BREAKOUT**

***Week 1 – JAN 14***

Lecture: INTROS & SYLLABUS (JULI, BEN, TIM)

Discuss E1 Self-Portrait, screen example  
*present E1* during last hour

**E1 due on Google Drive on 01/14 by 2:45PM**

Discuss E2: Single Location/Consider Genre

*Assignment: E2: Single Location (Individual, up to 2 min RT)*

**E2 due on Google Drive on 01/21 by 12PM**

\*No breakout – view

intro videos in class *Assignment: create and*

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***Week 2 – JAN 21***

Lecture: DEVELOPING IDEAS (JULI)

Discuss E3: Emotion/Performer

*Assignment: E3: Emotion/Performer (Individual, 2 min RT)*

**E3 due on Google Drive on 02/04 by 12PM**

Screen E2 (WK 1)

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***Week 3 – JAN 28***

Lecture: DIRECTING FUN(DAMENTALS) - (TIM)

Screen E2 (WK 2)

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**Week 4 – FEB 04**

Lecture: POWER OF THE IMAGE (JULI)                      Screen E3 (WK 1)

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**Week 5 – FEB 11**

Lecture: WAYS OF SEEING / PRODUCTION HORIZONS, Part 1 (NATE)      Screen E3 (WK 2)  
Discuss E4: Motion Capture / Consider Genre  
Assignment: E4, Sound (TRIOS, 1-3 minute RT)  
E4 due on Google Drive on 2/18 by 12PM

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**Week 6 – FEB 18**

Lecture: DIRECTING ON SET - IT'S NOT ABOUT THE HAT (TIM)                      Screen E4

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**Week 7 – FEB 25**

Lecture: PRODUCTION HORIZONS, Part 2 (NATE)                      Screen leftover E4/  
Discuss E5: Mixed Reality or Real-Time Virtual Production      Begin E5 collaboration  
Assignment: create E5 SFX (duos or trios, 3 minutes RT)      in breakout  
E5 due on Google Drive on 3/25 by 12PM

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**Week 8 – MARCH 04**

*\*no breakout sessions* Create E6 & Screen E6 in class  
Lecture: WILD POSSIBILITIES (JULI)  
Discuss E6: Illusion  
Assignment: create and present E6 (Individual, max 45 seconds RT)  
E6 due on Google Drive on 2/25 by 2:45PM

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**Week 9 – MARCH 11**

Lecture: POWER OF THREE (TIM)                      Continue working on in breakout sessions E5

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**MARCH 13- MARCH 20<sup>TH</sup> SPRING BREAK**

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**Week 10 – MARCH 25**

Lecture: VISION & VOICE (NATE)                      Screen E5  
Discuss E7: Image  
Assignment: create E7 (Group or Individual, 3 minutes RT)  
E7 due to SA on 4/08.

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**Week 11 – APRIL 1**

Lecture: NON-FICTION (JULI)                      Screen E5  
Assignment: reshoot, recut or create E8  
E8 statement of intent due on Google drive 4/1 by 12PM

E8 due on Google Drive 4/22 by 12PM

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**Week 12 – APRIL 8**

Lecture: CREATIVE HABITS (NATE)

Screen E7

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**Week 13 – APRIL 15**

Lecture: MARKETING / BRANDING, POSSIBLE GUESTS (TIM ) Screen E7

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**Week 14 – APRIL 22**

Screen E8

\*No breakout – one class

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**Week 15 – APRIL 29**

Screen E8

\*No breakout – one class

## ASSIGNMENTS & DUE DATES

### Experiment 1: SELF PORTRAIT PART A

#### Focus: Subject

Self-Portrait Part A -- Individual Project / 1 minute RT - IN CLASS

Students will shoot and then screen a 1 minute long “instant project” during the first day of class, to introduce themselves. They will have the option of showing a small object that represents them, or is very meaningful to them, as a prompt for them to talk about. However, they may choose any means of using the 1 minute to express themselves including abstract or nontraditional means.

*This experiment aims to reinforce in students that one of their best character development and storytelling resources is within themselves. It is an introduction to the student’s own voice. This project also works as an introduction of all individuals into the cohort.*

### Experiment 2: SINGLE LOCATION

#### Focus: Location

Individual Project / 2 mins RT/ 2 wks production / 2 wks feedback

Students will choose a genre and explore making a film that takes place in a single location (student may use their dorm room as a location but it cannot represent a dorm room, they would have to dress it as something different). The single location plays a significant part in or is a “character” in their story. Students will encourage students to explore location and space as a character in their story. The brief lecture will highlight how use of space is felt by the audience and characters in the story, how space is shown and how those things make the audience feel.

*This experiment gives students the opportunity to explore how to maximize creative storytelling potential in a location, and by purposefully using production design to find creative solutions to what will likely be challenges (in budget and ability to get locations) they will have as filmmakers. Extra added bonus, they will also get to see 20 other examples of creative use of space and location in the work of their classmates.*

### **Experiment 3: CAPTURE AN EMOTION WITH A PERFORMER**

#### **Focus: Performer**

Individual Project / 1 minute RT / 1 wk production / 1 wk feedback

Students will identify a performer that they will base this project on. Assessing the qualities and skill set of the performer, the students will then create a 1-2 minute piece of cinema that creates an emotional moment, within their selected genre for the project. Work BACKWARDS from the performer you want to work with, using that **particular** person to inspire a story you want to tell, and find an emotional moment that you can create believably with that performer. You may consider using alternative framing or split screen.

*This experiment encourages students to work with the existing qualities of a performer in order to create believable emotions, rather than the traditional method of bringing performers in to fit into pre-conceived moments. Skilled actors CAN fulfill the traditional method, but the discovery of what is innate in a performer is worth the exploration.*

### **Experiment 4: FACE CAPTURE DIALOGUE/INTERVIEW SCENE**

#### **Focus: Motion Capture**

3-Person (Trio) Group Project / <1 mins RT / 2 wk production / 2 wk feedback

Performance Capture, with roots in 2D rotoscoping, has evolved into the transmutation of an actor's performance into any digital character imaginable. For this experiment, you will create a focused scene using an aspect of motion capture (aka "MoCap"): face capture.

#### **Pick a Character.**

For this experiment, you will create a film in which the avatar character plays either:

- A) a famous artist or inventor (alive now or from the past) who you would love to ask a few questions of and/or dialogue with, or;
- B) an esteemed relative (alive now or from the past) who you'd love to talk to through this non-traditional means.

#### **Make a Scene.**

At a minimum, the scene should have a beginning, middle and end. Most interviews and dialogue scenes begin and end with a salutation, though this is only a suggestion. For this duration (under 1 minute), we encourage your dialogue to be inventive and character expressions to support tone and/or genre.

#### **Content Ratio.**

More than half the content should feature the on-screen character, both rendered and recorded by the Unreal Engine to produce a short video that we can play in class.

#### **Means & Methods.**

Please use the free Live Link Face for Unreal (mobile app) and Unreal Engine (UE5 Early Access, not any earlier version incl 4.xx). No coding required. Live Link Face runs on iOS 13.0 or later with FaceID support (or macOS 11 or later and a Mac with Apple M1 chip).

#### **Note.**

It is highly recommended teams get a jumpstart on this project early (closer to when it is assigned, not when it's due). Allow time (at least ½ to 1 day) for software installation, beta testing and MetaHuman (avatar) prep before Production can commence.

*This experiment asks the students to stretch their imaginations and their skills by learning and employing motion capture technology. By using visual effects early, students will be likely to feel free to delve into their wildest ideas without being restricted by reality.*

### **Experiment 5: PRODUCTION HORIZONS**

#### **Focus: Virtual Production**

3-Person (Trio) Group Project / up to 3 mins RT/ 3 wks production / 2 wks feedback

From Georges Méliès to George Lucas, visual effects have opened up a world of storytelling possibilities, become increasingly accessible to filmmakers everywhere and a key element in bringing a director's vision to life. Recent breakthroughs in VFX and parallel image-based disciplines are radicalizing every aspect of film practice, from real-time rendering to high-fidelity performance capture tools. We can composite green screen cinematography with VFX elements, animate a character scene in real-time using performance capture or augment our surrounding reality by adding digital character assets, to name but a few examples.

**FIRST. CHOOSE ONE OF THE FOLLOWING TWO PRODUCTION PATHS: PICK 1 OR 2.**

**OPTION 1: MIXED REALITY (GREEN or BLUE SCREEN COMPOSITE)**

The use of chroma keying is prevalent in traditional VFX workflows and remains a benchmark mode of virtual production. The endeavor of production path "Option 1" is to composite live action content with a visual effect background setting that supports your short story (scenarios). Should you choose this path, pair this up with scenario "A" or "B" below.

**OPTION 2: VIRTUAL PRODUCTION (REAL-TIME GAME ENGINE)**

The use of real-time game engines is becoming a dominant force in modern VFX workflows and is the emergent modern workflow of virtual productions. The endeavor of production path "Option 2" is to create a background (at minimum), setting or world in this game engine that supports your short story (scenarios). Please read the "Means and Methods for Option 2" first, then should you choose this path, pair this up with scenario "A" or "B" as follows:

**SECOND. CHOOSE ONE OF THE FOLLOWING TWO CHARACTER SCENARIOS: PICK A OR B.**

**OPTION A: TRAVELER**

Create a film character who travels somewhere they cannot reach by common means, covering a great distance in space and/or time, to make contact with another being (human or non-human).

- What is your main character's mission objective? In other words, why is it important they travel in space and/or time to seek out this other being?
- How will we witness our protagonist be transformed by this experience?
- Where/when and how does it end?

**OPTION B: DREAMER**

Create a film character who visits themselves in a dream sequence or parallel universe, where there are now two of themselves. Only one may return home.

- What is this character interaction like?
- Who gets to make the journey home, and why? What's the tension in that narrative choice?
- How does it end?

**Develop a Character.**

You must create a character the audience can identify with/feel for. Who/what are they? There's a reason we remember a long-necked extraterrestrial awaiting his ride back home, a father who plunges into a black hole to save the world, or a space crew that boldly explores the final frontier.

**Means & Methods.**

**For Option 1, Mixed Reality:** Shoot your actor on green screen (or blue screen) and composite with virtual backgrounds and imagery created in any medium (e.g. filmed, visual effects, painting, etc.). All elements must be original work. You will provide your own chroma key background (green or blue screen). Reasonable sized fabric screens can be purchased on Amazon for under \$25. Techniques for setup, lighting, and keying will be introduced in the class lecture and teams will be provided further instructions upon assignment (*it can also be made available earlier, by request*).

**For Option 2, Virtual Production:** Make and shoot your project entirely in Unreal (aka 100% virtual build / shoot), including the characters (avatars), setting and capture method (virtual camera). For this Experiment (unlike for E4 Face Capture), you are welcome to use any version of Unreal Engine (UE5 Early Access, or any earlier version incl 4.xx) that best supports your project workflow.

**Please note.**

**Option 2 does require you to learn/edit in Sequencer**, Unreal's non-linear editing toolset. It works akin to other non-linear editing tools you are familiar with, yet some features are germane to this game engine. For more info: <https://docs.unrealengine.com/4.27/en-US/AnimatingObjects/Sequencer/QuickStart/>

*This experiment asks the students to stretch their imaginations and their skills by learning and employing even broader visual effects technology. By using visual effects early, students will be likely to feel free to delve into their wildest ideas without being restricted by reality, and expand on what they have started to learn in class so far.*

## **Experiment 6: OPTICAL ILLUSION (OR INFINITE LOOP)**

### **Focus: Spectacle/Trick**

Individual Project / 30 sec-1 min RT (if choosing a loop, it may be repeated 3 times)

### **SHOT AND SCREENED IN CLASS**

The history and popularity of the optical illusion and the loop dates back to the early days of cinema. They engage our mind in a unique way. There is a joy to being tricked by camera and editing, or to discovering an unexpected pattern and then re-experiencing it each time it repeats. Making optical illusions is an excellent practice in pacing, rhythm and deconstruction of time. For this experiment, create a "sleight of hand" or six to ten second infinite looping video clip with a seamless (invisible) cut as an "instant project", to be shot and screened during the class period. What kind of story can be told in 10 seconds? The objective is to create a loop which engages us in an interesting and cinematic way that appears "infinite". Creating the optical illusion of an infinite loop is especially challenging, and takes careful planning, framing, blocking and timing.

*One of the reasons people come to the cinema is to be visually delighted and experience a sense of magic. One of the challenges to the filmmaker is to provide this while maintaining the integrity of story and emotion - some of the most successful filmmakers of all time have made their mark by combining spectacle with emotion. This experiment asks if you can make a trick, but it also asks: can you make it meaningful?*

**E7: IMAGE** Individual, pairs or trios / 3 mins RT / 2 wks production / 2 wks feedback

### **Focus: The Image**

Students will choose ONE image from a provided selection. Choose a genre, then create a maximum 2 minute piece of cinema that is based on visual and emotional elements of the image. Do NOT try to tell the specific story of the image, rather create your own work that uses elements of color, tone, emotion, mood, line, shape, or other visual elements as the springboard for your work.

*It is common practice in cinema, video games, and other motion arts, to springboard off of or use visual references to inspire ideas and final products. This experiment is about cross-referencing from another art form, thinking deeply in terms of visual inspiration, looking closely at the individual components of an image and listening to your intuitive response to another work of art.*

## **E8: RESHOOT, RECUT OR CREATE YOUR OWN EXPERIMENT-**

### **Focus: Refining and Evolving**

Pairs, trios optional/ 3 minutes RT 3 wks production/ 2 wks of screening

20% OF PROJECT IS STATEMENT OF INTENT due one week after assigned

Students should be familiar by now with methods of generating cinema from a given focus. With that in mind, they can revisit a completed project or create a new one based on a new combination of focus and genre. Students can pitch a new limitation to their instructor, as well. Students can now use a genre they have already visited, if they so desire. The idea is to create a slightly longer, more complete piece of cinema using the generative method.

*This experiment gives students the opportunity to revisit a good idea and do what it takes, thanks to feedback and critiques, to make it great. The chance to revisit and remake is something that rarely happens in other classes due to time constraints. This will give students to experience the concrete results of constructive criticism.*

## Focus Points

Subject (Self)  
Location  
Performer  
Sound  
Visual Effect  
Spectacle  
Image  
Evolution

## Genres to consider

Drama  
Horror  
Comedy  
Thriller  
Romance  
Fantasy/Sci-Fi  
Tragedy  
Documentary  
Noir  
Epic/Adventure  
Abstract/Poetic  
Hybrid  
Other, original

### **CLASS PARTICIPATION:**

A large portion of this class focuses on screening and discussion of student projects. Each student is required to participate in these discussions. 15% of your grade is based on in class participation during not only screening discussions but also in the Topic portion of the class. Examples of class participation are: asking questions, providing constructive feedback, collaborating with fellow students, etc.

### **EXERCISE SUBMISSION GUIDELINES:**

All assignments for this class will be submitted as a .MP4 video file to the student's class google folder.

When exporting a project for submission use the following settings:

Video encoding: H.264 codec with high quality (multi-pass) settings.

Frame rate = Use the frame rate that you shot and edited in, ideally 23.976fps (or 24fps).

Size = 1920x1080 or 1280x720 pixels. 16x9 aspect ratio.

Video bit rate between 5,000 kbps (Standard Quality) and 20,000 kbps (High Quality).

Audio = 16 bit stereo at 44.1 kHz.

### **LABELING REQUIREMENTS:**

Assignments must be turned in on the Google Drive and labeled specifically as noted. Folders will be provided and designated for the Experiment to be shared with the class. Self Evaluations will be turned in to your specific folder shared with the instructor and SA only.



**Assignments not turned in with proper labeling or late will receive 0 points.**

285SP21\_Jones\_Laura\_E1

285SP21\_Jones\_Laura\_E1\_SE

For group projects, put each last name in alphabetical order:

285SP21\_Jones\_\_Velez\_E7

**RULES:**

Scheduled topics, assignments and due dates are subject to change.

**DEADLINES:**

All late projects will receive a full letter grade reduction (from A to B, for example), for each week it is late. No projects will be accepted later than the last day of class (May 01), if not turned in prior to April 23, project will receive an "F."

**PRODUCTION DIVISION ATTENDANCE POLICY**

Attendance is extremely important in this class. Students are expected to be on time and prepared for each class. Students are expected to have their cameras turned ON, unless cleared by faculty in advance. Two absences will result in a student's grade being lowered by one full letter (IE: A becomes B). A third absence will result in a student's grade being lowered by one, additional full letter (IE: B becomes C). A student's grade will be lowered by one full letter for each additional absence. **Two late class arrivals equate to one full absence.**

If a student misses class due to an emergency, the student must contact the professor prior to class or contact the Production Office at 213-740-3317.

Students are responsible for all projects even if they are absent on the day a project is assigned.

**GRADING:**

Exercises will be evaluated on the following criteria:

- Exercise meets the guidelines of the written assignment in terms of length, audio or visual elements, and general content.
- **Exercise is turned in on time as specified, with all audio and video elements intact and in the requested format for screening.**
- Exercise shows clear effort and input of the filmmaker, is not sloppy or last minute.
- Exercise continues to show originality, experimentation and growth.
- Student collaborates well with partner/s if exercise is a group project.
- Exercise has a clear concept or theme which is presented in a logical and engaging manner.

**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

**GRADING BREAKDOWN:**

Class participation	15 POINTS
E1	10 POINTS (E1 6 points/E1 Self Eval 4 points)
E2	10 POINTS (E2 6 points/E2 Self Eval 4 points)
E3	10 POINTS (E3 6 points/E3 Self Eval 4 points)
E4	10 POINTS (E4 6 points/E4 Self Eval 4 points)
E5	10 POINTS (E5 6 points/E5 Self Eval 4 points)
E6	10 POINTS (E6 6 points/E6 Self Eval 4 points)
E7	10 POINTS (E7 6 points/E7 Self Eval 4 points)
E8	10 POINTS (E8 6 points/E8 Self Eval 4 points)
FINAL REFLECTION	5 POINTS

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TOTAL: 100 POINTS

**Recommended texts:**

- *Range*, by David Epstein
- *The Visual Story: Creating the Visual Structure of Film, TV and Digital Media* by Bruce Block
- *In The Blink of an Eye 2*-Edition by Walter Murch
- *The Creative Habit*, Twyla Tharp
- *Short: An International Anthology of Five Centuries of Short-Stories, Prose Poems, Brief Essays, and Other Short Prose Forms* edited by Alan Ziegler
- *Zen in the Art of Writing* by Ray Bradbury
- *Big Magic*, by Elizabeth Gilbert; Elizabeth Gilbert TED talk, 2009
- *The Artist's Way*, by Judith Cameron
- *The Virtual Production Field Guide*, Vol.1 (free PDF): [UE Virtual Production Field Guide Vol.1](#)
- *The Virtual Production Field Guide*, Vol.2 (free PDF): [UE Virtual Production Field Guide Vol.2](#)

**Statement on Academic Conduct and Support Systems**

**Academic Conduct:**

Statement on Academic Conduct and Support Systems

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](http://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](http://policy.usc.edu/scientific-misconduct).

**Support Systems:**

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

[engemannshc.usc.edu/counseling](http://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](http://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](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://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](http://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](http://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](http://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](http://dps.usc.edu), [emergency.usc.edu](http://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](http://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](mailto: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.

## COVID Protocols for SCA Productions Spring 2022

Updated 1/4/22

### Vaccination and Testing Requirements

- **Production students in the class:** Must be able to show current Trojan Check (whether shooting on - or off - campus) as proof of full vaccination status; and must provide the Student Producer a copy of a **negative COVID PCR lab-based test taken within 72 hours of the start of shooting.** (Note: This may require an *additional* test if your usually testing day is Monday or Tuesday)
- **USC Students (not in the class):** Other USC students who might work as cast or crew must be **fully vaccinated.** (To be fully vaccinated, a booster shot is required, when eligible); and must provide the Student Producer a copy of a **negative COVID PCR lab-based test taken within 72 hours of the start of shooting.** (Note: This may require an additional test if your usual testing day is Monday or Tuesday.)
- **Non-USC Cast and Crew:** Only **fully vaccinated and boosted** non-USC individuals are allowed to participate in 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. must provide the Student Producer a copy of a **negative COVID PCR lab-based test taken within 72 hours of the start of shooting.** A Student Producer must obtain **proof of vaccination from every non-USC member of the production team, crew, cast, and anyone else present on set.** (This should be done before the Greenlight Meeting.) The Student Producer must submit proof of vaccination to the Lead SA and Lead Faculty of the class before the start of production.

### Testing Procedures

- The Lead SA and Lead Faculty must be given proof of all negative COVID test results prior to the start of shooting. The Student Producer must immediately inform the Lead SA and the Lead Faculty of the class of any positive test results.
- COVID-19 testing for all USC students must be done through the secure health portal [MySHR](https://usc.edu/myshr) at: <https://usc.edu/myshr>
- If an individual tests positive, that person will not participate in the production and will immediately inform the Student Producer and the University by contacting the **COVID Hotline at 213-740-6291 & [covid19@usc.edu](mailto:covid19@usc.edu).** (NOTE: If the individual who tested positive for COVID 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.)

### Symptoms

- **Do not come to set if you have any COVID symptoms (runny nose, cough, sore throat, fever, or any of these individually) regardless of test results.** If anyone has any COVID-related symptoms, they must immediately get tested and self-isolate. (see "If You Receive a Positive PCR Test" in the *SCA Guide to COVID Notifications* document.)
- Anyone with symptoms must report them immediately to the Student Producer, who will inform the Lead SA and Lead Faculty of the class.
- If you test positive, see "*SCA Guide to COVID Notifications*."

### Masking

- During production days, all personnel must always wear an approved mask (no cloth masks allowed) 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.
- Eating at a public restaurant – even outdoors – is not allowed during the production day.

### **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 – except for the final exercise which will allow 10 people on set.

### **• All SCA productions are encouraged to limit on-set intimacy and stunt work. Casting, Rehearsals, and Production Meetings**

- If you have a minor on your set, the minor, on-set guardian, and studio teacher must be fully vaccinated and must follow all 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/booster 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 SCA COVID safety protocols are violated, the production may be suspended or shut down and students could potentially receive a failing grade for the project or course and/or face disciplinary actions.**

### **USC Covid-19 Resource Center**

- For the latest COVID 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 from the class Faculty and SAs. David can be reached at [maquilin@usc.edu](mailto:maquilin@usc.edu).
- There will be a COVID Production Protocols Seminar recording for students and faculty to view on SCA Community. Students are not to contact David directly, but go through their Faculty or SA. When additional COVID guidance is released from USC Student Health, this document will be updated as necessary.

## **COVID Safety Agreement for SCA Productions Spring 2022**

Updated 1/4/22

Each member of the on-set production team, including class trio members, must sign a copy of this agreement. The Student Producer is required to submit all signed production team agreements to your Lead SA and Lead Faculty at least two days before the first day of shooting.

FOR PRODUCER USE ONLY:

Name of Cast/Crew Member:

Cast or Crew Role:

Title of Production:

USC SCA Production Number:

Today's Date:

Name of Producer:

USC SCA Course Number:

I agree to the following:

I will be fully vaccinated and boosted, by the date of my on-set participation. Indicate date of first on-set participation which is:\_\_\_\_\_.

I understand that ONLY fully vaccinated and boosted individuals are allowed to participate in this production other than University approved exempt USC students.

I will take a lab-based PCR Covid-19 test within 72 hours of my scheduled on-set participation. If I test positive for Covid-19, I will not participate in the production and will immediately inform the project's Student Producer and the University by contacting the USC COVID-19 hotline at 213-740-6291 or covid19@usc.edu.

I will provide the Student Producer with a copy of my Covid-19 test results. The Student Producer will provide these results to the Lead SA and Lead Faculty of the class.

If during production, I have any symptoms related to Covid-19, I will report them immediately to the Student Producer, who will report to Lead SA and Lead Faculty of the class. I will self-isolate immediately and not come to set. You should test immediately (for contact tracing purposes). Once my symptoms are gone, AND I test negative, I can return to set. If I test positive, I will not return to the production until I am symptom-free AND have received a negative test. Bottom line: Regardless of test results, you cannot come to set if you have symptoms.

If you test positive at any point, you must isolate for a minimum of 5 days, whether or not you have symptoms. Contact tracing will be done by the University.

I will respect all decisions made by the authorities of USC School of Cinematic Arts. I understand and accept that the USC School of Cinematic Arts has complete authority and discretion to suspend or permanently cancel the production or any specific activity thereof due to Covid-19 safety violations, without prior notice.

If I see a violation of any Covid-19 safety protocols or witness any unsafe behaviors or activities, I will report them immediately by contacting the project's Student Producer, who will report this to the Lead SA and Lead Faculty of the class.

During production, I will always wear a secure mask (no cloth masks allowed). If I am acting in the film, I will only take my mask off during takes and rehearsals.

When I take my mask off for eating or drinking, I will maintain a social distance of a minimum of six feet from any cast and crew.

Violation of any of these protocols may result in the production being shut down immediately. If I am a USC student working on this production as part of a class, I acknowledge that if I do not comply with any

one of the COVID safety protocols, or if I in any way knowingly falsify test results, I may also be subject to disciplinary actions, including expulsion.

I understand the Covid-19 risks involved in any film production activity. My participation in this project is at my own risk. If I become infected with the virus at any time during the production, I will not hold anyone else responsible.

I have read the above and agree to abide by them:

Printed Name:

Signature Date:

When additional COVID guidance is released from USC Student Health, this document will be updated as necessary.