



## CTPR 385: Colloquium on Motion Picture Production Techniques

Units: 4

SPRING 2021: Session 001 | CTPR-385 | Section 18516 |  
TUESDAY 2:00 - 4:50 p.m. RZC Stage E

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Office Hours: By appointment. In Person or Online.

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### Course Description

From idea and script, to shooting and editing, you will learn the fundamental components of motion picture production while collaborating with classmates on short form digital video projects.

The class will take a hands-on approach and introduce you to both the creative side (script analysis, working with actors, visualization, etc.) and the basic technical side (camera, lights, editing, etc.) of the filmmaking process.

No experience necessary. This course is ideal for students seeking an introduction to all aspects of film production, and for students who have some experience but are seeking to continue expanding their knowledge and experience.

### Learning Objectives and Outcomes

Beginning with a well-written scene, we will uncover:

- Character emotional beats, beats that the actors and director will develop;
- Body language, shot selection and blocking of action that is as powerful as dialogue;
- Cinematic elements (lighting, visual design, picture editing and sound design) that grow out of these elements and magnify their effect a thousand-fold.

Through class exercises, analysis of films and completion of your own projects you will begin to understand how the many layers of cinematic storytelling - technical, aesthetic, and emotional- work together to reach an audience. Students will also become familiar with the business side of filmmaking through class assignments, lecture, and discussion.

**Co-Requisite(s):** Mandatory Safety Seminar required at the beginning of the semester.

**Recommended Preparation:** Reading of screenplays, both produced and un-produced, viewing of movies and television shows.

### Required Readings and Supplementary Materials

*Videos/Tutorials on LinkedInLearning/Lynda.com*

### Description and Assessment of Assignments

Each student must participate in ten main projects/assignments:

1. SCENE ANALYSIS ASSIGNMENT

2. CAMERA EXERCISE: CHANGE
3. CAMERA EXERCISE: MOVEMENT
4. CAMERA LIGHTING EXERCISE: 3-POINT LIGHTING
5. PREVISUALIZATION ASSIGNMENT
6. EDITING EXERCISE
7. COVERAGE PROJECT
  - 2-3 page scene maximum, (2-3 minutes) from an existing FILM SCREENPLAY. NOT TV.
  - 2 actors MAXIMUM (negotiable) 1 location.
  - Each student will act as WRITER, PRODUCER, CINEMATOGRAPHER, PRODUCTION SOUND, EDITOR, AND DIRECTOR.
  - YOU CANNOT ACT IN YOUR SCENE. If you do, you will receive a ZERO for the coverage project.
8. THE PITCH
  - Each student will pitch a script idea for their final project to the class.
9. FINAL PROJECT SCRIPT
  - Each student will write one drafts of a short script, not more than 5 pages in length, to be pitched to the class and voted on to produce for the final group project. DIALOGUE IS ALLOWED.
  - See parameters for final project to be followed for final project script.
  - Includes Prewriting Assignment.
10. FINAL PROJECT
  - Students will shoot their final project script.
  - To be produced with limited budget, no more than three actors (negotiable) and a limited number of locations.
  - Each student will act as WRITER, PRODUCER, CINEMATOGRAPHER, PRODUCTION SOUND, EDITOR, AND DIRECTOR.
  - YOU CANNOT ACT IN YOUR SCENE. If you do, you will receive a ZERO for the coverage project.

**VIDEO PROJECT REQUIREMENTS:**

- All projects will be shot on digital video and edited in the editing program of their choice.
- Include a mandatory and readable USC credit at the end of your other credits:

“Student Produced at the University of Southern California (year)”

- Project must be brought to class as a Quicktime file on a portable hard drive or flash drive, AND uploaded to Youtube or Vimeo, password protected, as a backup.

**Grading Breakdown**

Your grade for 385 will be based on your personal growth as a filmmaker, your willingness to explore themes and techniques, your mastery of craft and your development in relation to your classmates. It will be measured with a variety of assignments (see following assignment page). You will be graded A through F (including pluses and minuses) upon completion of the course. Grades of "Incomplete" are given for medical emergencies only. Emergencies are narrowly interpreted.

### **385 Grading Breakdown - Attendance and promptness mandatory**

15%	Class participation (discussions, feedback, attendance, etc...)
5%	Scene Analysis Assignment
5%	Camera Exercise: Change
5%	Camera Exercise: Movement
5%	Camera Exercise: Lighting

#### **Coverage Project is divided between Previs and Film for a total of 15% of your grade:**

5%	Previsualization Assignment for Coverage Project
10%	Coverage Project

5%	Prewriting Assignments: Freewrite/Outline or Beatsheet/Treatment
10%	Final Project script (first draft)
5%	The Final Project Pitch

#### **Final Project is divided up for a total of 20% of your grade:**

15%	Final Project (based on your work in your crew position) Planning & preparation tools Producers: Production Book – assembled and a copy turned in on Finals Day.
5%	Final Movie (Includes Personal Reflections on collaboration experience (Everyone)
10%	Final (Attendance Mandatory. Just showing up gives you the full 10%. Not showing up = 0%.)

### **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

### **Assignment Rubrics**

For Coverage and Group Projects: Delivered films will be assessed on the following components, on a scale of 1-5, 1 being poor and 5 being excellent:

1. Story (clarity)
2. Performances
3. Composition/Shot Selection
4. Lighting
5. Editing

## 6. Sound (including post)

Written assignments (except creative workouts) will be based on the same scale, except on the following components:

1. Clarity (including grammar)
2. Point-of-View (Exploration of arguments/opinions)
3. Adherence to guidelines

### **Assignment Submission Policy**

Assignments will be due as specified by the Instructor. All assignments will be uploaded by the date and time due to Google Classroom, and all video projects will be submitted by class time on Google Classroom, a shared Google Drive folder, and with an online link in reserve.

### **Grading Timeline**

The instructor will return assignments with grades and feedback by the following class after it was due.

### **Additional Policies**

#### **MID-SEMESTER CONFERENCES:**

Your instructor may request a mid-semester conference. At your request, your instructor will definitely allow time for mid-semester conferences to discuss your work and your progress. Your instructor may also request a mid-semester conference if he feels it is necessary. If at any time you wish to discuss your work, your progress, or anything else, please contact your instructor to set up an appointment. My office hours will be done by appointment primarily on Thursdays, by phone or Skype.

#### **Production Numbers:**

Production Numbers will be given to any class who normally receives numbers. Students will be instructed when it is possible for them to go onto SCACommunity and create numbers where authorized for their class. Class SAs will aid students in making, or correcting, production numbers if needed. Note many classes work in teams where they share a production number. Ask your SA about the needs for your particular class.

This semester, the School of Cinematic Arts will be covering all student Insurance Premiums and Lab Fees which are normally charged to students. Students will be required to use approved "Fast Track" Insurance companies only for rentals and equipment. No other insurance requests will be honored. USC does not insure Sharegrid or companies not on the "Fast Track List."

Students may still make requests for location insurance verifications (or COIs) when requested by locations. Students are reminded that these requests can take 3-10 days from request to final approval.

All necessary forms and online request forms are available on SCACommunity under the "Student Productions" heading. Contact your SA with any questions that you may have.

In terms of shooting plans, student are required to vet their plans with their faculty including discussing any Hazardous Shooting Conditions as defined by the SCA's Safety Book as posted on SCACommunity. This semester students will also be required to vet their plans for remaining Covid-safe with our Covid Safety Monitor. Ask your SA if you are unclear about these protocols.

DATE	IN CLASS	DELIVERABLES	ASSIGNMENTS
<p><b>WEEK 1</b> 1/11/22  (Online)</p>	<p><b>INTRODUCTION</b></p> <p>Introductions Syllabus Review Story of Self</p> <p><b>WHAT IS PRODUCING? Creative vs. Line Producing</b></p> <p><b>LECTURE: IDEA TO STORY</b></p> <ul style="list-style-type: none"> <li>- What is story? Where does it come from? Architecture of a Movie</li> <li>- Who, not what.</li> <li>- Why, what, where, how.</li> </ul> <ul style="list-style-type: none"> <li>- Character, Objective, Backstory,, Obstacles Stakes</li> <li>- Conflict – Change</li> </ul> <p><b>VISUAL LANGUAGE</b></p> <ul style="list-style-type: none"> <li>- Shot selection, Composition, Camera Movement</li> </ul> <p>WATCH: Caroline</p>		<p><b>SCENE ANALYSIS ASSIGNMENT:</b> Choose a short scene (no more than 3 minutes) from a favorite movie and identify the shots used to make up this scene. Use a screen- capture program such as VLC to capture the shots in the scene from the movie. Upload to Google Drive Folder by SUN 6PM.</p>
<p><b>WEEK 2</b> 1/18/22  (In Person)</p>	<p><b>PRODUCTION NUMBERS/CHOOSE CAMERA GROUPS</b></p> <p><b>REVIEW: Scene Analysis Assignment</b></p> <p><b>LECTURE: VISUAL PLAN</b></p> <p><b>Storyboards</b></p> <ul style="list-style-type: none"> <li>- Overheads</li> <li>- Shotlists</li> </ul> <p><b>DISCUSS: COVERAGE PROJECT</b></p> <p>WATCH: The Climb; Brought to You By Satan</p>	<p><b>SCENE ANALYSIS ASSIGNMENT</b></p>	<ul style="list-style-type: none"> <li>- WATCH: Canon XA-20 Tutorial Lynda (:30)</li> <li>- Start thinking about what scene you want to do for your coverage project.</li> <li>- Meet at SCA for camera checkout.</li> </ul>
<p><b>WEEK 3</b> 1/25/22</p>	<p><b>CAMERA CHECK-OUT Meet at Equipment Center. Meet back at soundstage.</b></p> <p><b>CAMERA INTRO WORKSHOP</b></p> <p>Camera demo/Learn about how to use cameras. Go through settings.</p> <p><b>CAMERA EXERCISE: CHANGE (1 minute)</b></p>	<p><b>MEET AT SCA FOR CAMERA CHECKOUT</b></p>	<p><b>BRING CAMERAS, SUPPORT GEAR, CARDS TO CLASS</b></p>
<p><b>WEEK 4</b> 2/1/22</p>	<p><b>WATCH: Cosmic Rift</b></p> <p><b>REVIEW: BEFORE SHOOTING (Settings)</b></p> <p><b>LECTURE: COVERAGE/BLOCKING (Composition/Movement)</b></p> <p><b>CAMERA EXERCISE: Coverage (script provided)</b></p>	<p><b>BRING CAMERAS, SUPPORT GEAR, SD CARDS</b></p>	<p><b>BRING CAMERAS, SUPPORT GEAR, CARDS TO CLASS</b></p>

<p><b>WEEK 5</b> 2/8/22</p>	<p><b>WATCH: A Reasonable Request</b></p> <p><b>LECTURE: LIGHTING AND PRODUCTION SOUND</b></p> <p>Terms, Properties of light, 3-point lighting. Lighting Demo/Exercise Blocking Exercise</p> <p>SOUND DEMO (SA CHECK OUT SOUND GEAR FOR EACH GROUP?)</p> <p><b>LIGHTING EXERCISE (Photo provided)</b></p> <p><b>DISCUSS: LIGHTING PROJECT EXERCISE</b></p>	<p><b>BRING CAMERAS, SUPPORT GEAR, SD CARDS</b></p>	<p>- <b>WATCH: AVID Editing Lynda 1-7</b> (watch more if you'd like): <a href="https://www.linkedin.com/learning/media-composer-2020-essential-training-101-fundamentals-1/welcome?u=76870426">https://www.linkedin.com/learning/media-composer-2020-essential-training-101-fundamentals-1/welcome?u=76870426</a></p> <p>- <b>Bring raw footage of all 3 exercises to Avid labs.</b></p>
<p><b>WEEK 6</b> 2/15/22</p>	<p><b>MEET IN AVID LAB: EDITING/AVID TUTORIAL 1</b></p> <p><b>LECTURE: POST-PRODUCTION</b></p> <ul style="list-style-type: none"> <li>- Workflow</li> <li>- Working with picture editors and sound editors</li> <li>- Assemblies, rough cuts, fine cuts, picture lock, sound design and dialogue editing Music/composers - Color correction/DI Finishing/Final - Delivery/Deliverables</li> </ul> <p><b>LECTURE: CINEMATIC TIME &amp; SPACE</b></p> <ul style="list-style-type: none"> <li>- Continuity</li> <li>- 180 Degree Rule 30 Degree Rule</li> </ul> <p><b>EDITING</b></p> <p>Accessing AVID Knowledgebase Starting a Project, Ingestion, importing footage. Basic Editing Tools/Techniques</p> <p><b>BEGIN EDITING SCENE FROM PROVIDED FOOTAGE INDIVIDUALLY</b></p>	<p><b>RAW FOOTAGE FROM 3 CAMERA EXERCISES</b></p>	<p><b>DECIDE ON YOUR SCENE FOR YOUR COVERAGE PROJECT.</b> Upload to Google Classroom by Sunday 6pm.</p>
<p><b>WEEK 7</b> 2/22/22</p>	<p><b>MEET IN AVID LAB: EDITING/AVID TUTORIAL 2</b></p> <p><b>WATCH: CLIP FROM The Hobbit (Post sound)</b></p> <p><b>REVIEW: SOUND DESIGN AND EDITING</b></p> <p><b>INTRO: SOUND LIBRARY</b></p> <p><b>FINISH EDITING IN CLASS. VIEW AT END OF CLASS IF TIME</b></p>	<p><b>SCRIPT PAGES FOR COVERAGE PROJECT SCENE</b></p>	<p>- <b>EXPORT EDITING PROJECTS.</b> 1: Bring final export to class on thumb or hard drive 2: Upload an online, password-protected link (youtube or vimeo) to google classroom by Sunday 9pm.</p> <p>- <b>COVERAGE PROJECT PREVIS.</b> Upload to Google Classroom by Sunday 6pm.</p>

<p><b>WEEK 8</b> 3/1/22</p>	<p><b>LECTURE: RUNNING THE SET</b></p> <p>Protocol</p> <p><b>WATCH: Clip from Living in Oblivion</b></p> <p><b>LECTURE: Review: WORKING WITH ACTORS</b></p> <p>Objectives</p> <ul style="list-style-type: none"> <li>- Beat Breakdowns (go over sample scene)</li> <li>- Demo a rehearsal (use second sample scene)</li> </ul>		<p><b>SHOOT AND EDIT COVERAGE PROJECT. DUE: 3/22 Week 10</b></p>
<p><b>WEEK 9</b> 3/8/22</p>	<p><b>LECTURE: SCREENPLAY AND STORY STRUCTURE (Chp. 2)</b> Development/Treatment/Outline Format</p> <p>Screenplay language and style Rewriting Go over examples</p> <p><b>MID TERM:</b> Faculty Evals</p>		<p><b>PREWRITING: TREATMENT OR BEAT SHEET. Upload to Google Classroom by Sunday 3/20 at Noon.</b></p>
<p>3/13-3/20</p>	<p><b>SPRING BREAK</b></p>		
<p><b>WEEK 10</b> 3/22/22</p>	<p><b>SCREEN: COVERAGE PROJECTS GROUP 1</b></p>	<p><b>COVERAGE PROJECT</b> <b>TREATMENT OR BEATSHEET</b></p>	<p><b>WRITE FIRST DRAFT OF GROUP PROJECT SCRIPTS. Upload to Google Drive Folder by Sun NOON.</b></p>
<p><b>WEEK 11</b> 3/29/22</p>	<p><b>SCREEN: COVERAGE PROJECTS GROUP 2</b></p> <p><b>LECTURE: SCRIPT FIRST DRAFT - Common Mistakes</b></p> <p><b>THE PITCH</b></p> <p>Logline vs. Elevator Pitch When you're in the room, approach, what to focus on Presence, enthusiasm, passion, personality Practice</p>	<p><b>SCRIPT: FIRST DRAFT</b></p>	<p><b>PREPARE PITCH FOR GROUP PROJECT SCRIPT</b></p>
<p><b>WEEK 12</b> 4/5/22</p>	<p><b>THE PITCH</b></p> <p><b>VOTE ON FINAL SCRIPTS; CREW INTERVIEWS/SELECT CREW</b></p> <p><b>LECTURE: AUDITIONS</b></p> <ul style="list-style-type: none"> <li>- Actors Access, L.A. Casting, etc.</li> <li>- Breakdowns Sides</li> </ul>	<p><b>PITCH: FINAL GROUP PROJECT SCRIPTS</b></p>	<p><b>- HOLD CASTING SESSION. AUDITION AT LEAST 3 PEOPLE for each role. RECORD the auditions and BRING IN TOP 2 FOR EACH ROLE to view in class.</b></p> <p><b>- WRITER/PRODUCERS: Submit final shooting scripts. Upload to classroom by Friday at noon.</b></p>

	<b>RUN MOCK AUDITION</b>		- EDITORS must help cut these down and EXPORT AND BRING TO CLASS ON A FLASH OR HARD DRIVE. ALSO UPLOAD FILE TO VIMEO OR YOUTUBE (PASSWORD PROTECTED).
<b>WEEK 13</b> 4/12/22	<b>PRODUCTION PREP IN GROUPS:</b> <b>Covid Protocols</b> Tech scout of final locations Production Design Wardrobe/Props Final Budgets Call Sheets Production Book Lighting Review Blocking review  <b>WATCH: CASTING TAPES</b>  <b>PRODUCTION MEETINGS</b>	<b>CASTING TAPES</b>  <b>SHOOTING SCRIPTS</b>	- SHOOT FINAL GROUP PROJECT  - PREPARE DAILIES (OR ASSEMBLY OR CUT) AND BRING TO CLASS
<b>WEEK 14</b> 4/19/22	<b>WATCH: DAILIES/ASSEMBLIES/CUTS</b>  <b>LECTURE: AFTER THE FILM IS COMPLETED</b>  Film Festivals and Markets Distribution Sales Agents Exhibition (theatrical,VOD,online, etc.)	<b>DAILES OR ASSEMBLY/CUT</b>	<b>PREPARE CUTS</b>
<b>WEEK 15</b> 4/26/22	<b>CAMERA RETURNS</b>  <b>WATCH AND DISCUSS CUTS</b>  <b>GUEST: TBA</b>	<b>CUTS</b>	- EDITORS/SOUND DESIGN complete picture edit and sound design.  - PRODUCERS AND EDITORS EXPORT AND BRING TO CLASS ON A FLASH OR HARD DRIVE. ALSO UPLOAD FILE TO VIMEO OR YOUTUBE (PASSWORD PROTECTED).
<b>STUDY DAYS:</b> 4/30 – 5/3	<b>NO CLASS</b>		Continue working on/finish movie.  <b>PRODUCERS</b> finalize production book.
<b>FINAL SCREENING DAY</b> <b>THURSDAY</b> 5/5 2-4pm	<b>SHOW UP! Just attending is 10% of your grade. BE ON TIME!</b>	<b>FINAL MOVIE</b>  <b>PRODUCERS: BRING PRODUCTION BOOKS</b>	



# 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** 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**.

(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.

# SCA GUIDE TO COVID NOTIFICATIONS

Spring 2022

Updated 1/4/22

*This guide covers the three different kinds of COVID notifications you might receive: LOW RISK, CLOSE CONTACT, and TESTING POSITIVE:*

## **LOW RISK NOTIFICATION:**

If you get a Low Risk Notification email from the USC Health Center, the University is notifying you as a routine precaution in accordance with California law. (This is the most common notification you will receive; there is no cause for alarm.)

Here's what this means:

**LOW RISK CONTACT** means that you were at the same location at the same time as a person who tested positive for COVID, but there is no confirmed close contact with the positive individual.

- This email notification **DOES NOT mean that you have had a COVID exposure.**
- If you do not have any COVID-related symptoms, you do not need to isolate/quarantine and you may come to campus, attend class, and work on set.
- If you develop COVID-related symptoms, you should **not come to campus** and should immediately get a lab-based PCR test. **Regardless of test results, you cannot come back to campus until your symptoms are gone.**

## **“CLOSE CONTACT” NOTIFICATION:**

If you've been in Close Contact with a person who has tested positive for COVID, you will receive a notification from USC Student Health through a secure message in the MySHR portal, a phone call, or an email. *This is not the same as a Low Risk Notification.*

**CLOSE CONTACT means you were within 6 feet of someone for a cumulative 15 minutes or more within 24 hours.**

**Fully Vaccinated** Individuals (initial course plus booster):

- If you are fully vaccinated and receive a notification from USC Student Health that you have been in close contact with a person who has tested positive, you do not need to isolate/quarantine *unless you have COVID-related symptoms*. You may come to campus, attend class, and work on set.
- You should get a lab-based PCR test 3-5 days after your last exposure, even if you don't have symptoms.

**Unvaccinated** (approved exempt) Individuals:

- If you are not fully vaccinated and receive a notification from USC Student Health that you have been in close contact with someone who has tested positive, **YOU MUST ISOLATE/QUARANTINE EVEN IF YOU DO NOT HAVE SYMPTOMS.**
- You must immediately get a PCR test, even if you don't have symptoms. If the test result is negative, you should get tested again 5-7 days after your last exposure.
- If you develop COVID-related symptoms, *you should not come to campus* and should immediately get a lab-based PCR test.

## IF YOU RECEIVE A POSITIVE PCR TEST (YOU “TEST POSITIVE”):

If you receive a positive PCR result from **campus testing**, the Health Center will contact you with further information. If you receive a positive PCR test from an **outside testing center**, you must immediately contact the USC COVID Hotline at 213-740 - 6291 or [covid19@usc.edu](mailto:covid19@usc.edu) to alert them of the positive result.

- If you test positive, you must isolate for a minimum of 5 days, **whether or not you have symptoms**. Contact tracing will be done by the University.
- Once the isolation period is over and *if you no longer have symptoms*, you must take an antigen COVID test AND receive a **negative test result** before you can return to campus, class, and set.

Regarding classroom procedures:

Students

- You must alert your faculty and SAs that you will be absent from class.
- Your SA will coordinate with you how to Zoom into class.
- Class will be recorded when possible.
- Have a Zoom meeting with your instructor to determine what you have missed and how to make it up.
- There will be no penalty for absences under these circumstances.

## Faculty

- You must alert your Track Head, SA, and students that you will be absent from class.
- The class should still meet in person with your SA, and you will participate by Zoom if possible.

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

## Statement on Academic Conduct and Support Systems

### Academic Conduct:

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](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).

### 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. 34<sup>th</sup> Street, 213-740-9355.

### Support Systems:

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*  
[studenthealth.usc.edu/counseling](http://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](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 and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](http://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](http://equity.usc.edu), [titleix.usc.edu](http://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](http://usc-advocate.symplicity.com/care_report)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity | Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](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 Campus Support & Intervention - (213) 821-4710*

[campussupport.usc.edu](http://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](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) 442-1200 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu)

Non-emergency assistance or information.

*Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)*

[ombuds.usc.edu](http://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.

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