

RUTGERS FILMMAKING

Undergraduate BFA Handbook

updated 7/2025



RUTGERS—NEW BRUNSWICK
Mason Gross School of the Arts
Rutgers Filmmaking

Rutgers Filmmaking Center

B.F.A. Filmmaking Handbook

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Introduction

We are excited to welcome you to the Rutgers Filmmaking program. Over the next four years, we will all embark on a journey of learning, collaboration, friendship, and community. We are looking forward to the upcoming year and doing everything we can to ensure your first year is as meaningful and successful as possible. Besides getting a solid grounding in technical production and film theory, you will have a chance to take risks, develop your unique artistic voice, refine your sensibilities, and formulate complex responses to the world around you. You will also be able to expand your learning through the many different liberal arts courses offered at Rutgers University.

Please take a moment to review this handbook carefully, there is a lot of valuable information gathered here.

We hope you will enjoy our proximity to New York City and Philadelphia. These two cities have a rich history, with internationally acclaimed cinemas, theatres, museums, and galleries. This handbook has a list of Notable Local Filmmaking Institutions/Venues/Festivals. The vision and energy that emanate from these cities and institutions are for you to absorb, critique, and redefine, raising your awareness on the road to becoming exceptional artists and filmmakers.

As the dawn of your four-year journey into filmmaking begins, we want you to remember we are here not just to give you a way forward with regards to theory and practice, but also to enrich and cultivate your creative mind. All the faculty and staff at the Rutgers Filmmaking Center are here to support you during the time we are fortunate to share with you, and we look forward to fostering your professional exploration.

All the best,

Patrick Stettner
Chair
Rutgers Filmmaking Center

General Information

Registration

First-year students are guided in their registration for classes in their initial semester at Mason Gross. Once enrolled, students must register themselves for each new semester via the web registration system (webreg.rutgers.edu). This site includes links to the Course Schedule Planner and Degree Navigator. Degree Navigator tracks the courses you have already taken, credits applied, and the courses/credits necessary to complete for graduation.

A list of courses offered in the upcoming semester is available on the Registrar's Office webpage (registrar.rutgers.edu). If you are unsure about which courses you need, contact Sabrina Gat, Academic Advisor and Student Success Counselor, at sig36@mgsa.rutgers.edu. If changes are made to courses for which you are registered, you will receive notification via email. Therefore, it is important that you check your Rutgers email account, as well as any personal accounts, and read all emails from the university or program office. Be sure to include your Rutgers ID number, class year, and major on all email communications; this makes us more efficient in answering queries from you.

Degree Requirements Audits

We encourage you to monitor your own status with regard to your degree requirements. In order to avoid difficulty in the final year, in addition to using Degree Navigator, please schedule regular audits with Sabrina Gat, Academic Advisor and Student Success Counselor, at sig36@mgsa.rutgers.edu. The summer before the final year of study, the Advisor will review each student's transcript and complete a list of all remaining requirements for graduation.

Adding and Dropping Classes

Please check the Registrar's Office webpage (registrar.rutgers.edu) for exact dates each year.

Academic Warning Notices

During the middle of each semester, instructors normally report to the university registrar names of any students who are making unsatisfactory progress in a course. Warning notices are then emailed to a student's Rutgers email account. Instructors may also personally warn a student or post a warning list. Consult with your instructor immediately if you receive a warning. Students are strongly recommended to schedule a meeting with their advisor.

Grade Appeal Process

The primary responsibility for evaluating student performance and assigning grades lies with the course instructor. If a student disagrees with a grade, they must first attempt to resolve the issue directly with the instructor. If the issue remains unresolved, the student can escalate the matter by submitting a written appeal to the Chair, with the involvement of their Student Success Counselor. Appeals must be submitted within four weeks after the semester's end. If the department cannot resolve the issue, the student may further appeal to the Assistant Dean for Student Success. The appeal process requires comprehensive documentation, including the course details, a clear explanation of the appeal, and any relevant communication between the student and faculty. This process only applies to Filmmaking and Mason Gross School of the Arts courses. If a student asserts that a grade was influenced by discrimination, harassment, or retaliation, these claims are addressed separately by the Office of Employment Equity, and any ongoing grade appeal process will be paused during the investigation. Please refer to the 'Grade Appeal Process' document at the Mason Gross website for complete details.

Appealing Grades

Students wishing to file a complaint about a course grade, or a grade received for a particular piece of work in a course, should first attempt to resolve the matter through discussion with the instructor. If the issue cannot be satisfactorily resolved between student and instructor, the student may specify in writing the basis for the complaint and request a review by the Departmental chair.

Complaints about grades for work completed while a course is in progress must be submitted in writing to the Departmental chair no later than two weeks after notification of the grade. Complaints about final course grades must be submitted in writing to the Departmental chair no later than four weeks after the end of the exam period for that semester.

A student who wishes to appeal the decision of the department should do so in writing to the Mason Gross Assistant Dean for Advising and Student Success. Written notification of the action will be sent to the students within four weeks of receipt of the appeal, excluding weeks in which classes are not in regular session.

T-Grades

Temporary grades are given at the discretion of the instructor when the student has not properly completed the requirement(s) of a course. If students are missing an extensive amount of work, it may be best to recommend they withdraw or retake the course, if it is past the drop deadline. The letter following the "T" indicates the grade

the instructor would give. For example, "TF" is a temporary F, and "TC" is a temporary C. The letter grade following the T represents the grade the instructor would assign if the outstanding work remained incomplete. A TZ grade should only be assigned when a student is unable to finish the work due to a verifiable emergency situation. The deadline for outstanding work to be submitted to the professor shall be 30 days after the following semester starts. Temporary grades become permanent at the end of the following semester unless the instructor changes the grade. Fall term T grades become permanent on May 1, and spring and summer T grades become permanent on December 1.

Film Screening Attendance - Visiting Filmmaker Series (VFS)

As a part of core classes, Intro to Film Production II, Intermediate Film Production I & II, Advanced Directing I & II, and the Senior Thesis I & II – you will be required to attend screenings connected with these core classes. They are listed as the second meeting time on your schedule.

First year and transfer students **do not attend** the weekly screenings **during their first semester**. Rather, all students registered for Intro to Film Production I will attend Friday workshops and Interplay (not for transfer students) in lieu of screenings. Upon the second semester, all students will attend these film screenings including first year and transfer students.

For second-semester Freshmen and Sophomores, 12 screenings are required. Although final grading is at the discretion of the professor, the following protocol will be administered regarding grade penalty when screenings are missed:

# of Screenings Missed	Grade Deduction	Example
3 or more	½ a Letter Grade	A → B+
5	Full letter grade	A → B
6 or more	Automatic "C"	A → C

Students in the program as a third (Junior) & fourth (Senior) year only have to attend **6** screenings each semester. **6** for the Fall semester and **6** for the Spring semester. See the chart below for Juniors & Seniors in the film program.

# of Screenings Missed	Grade Deduction	Example
1	½ a Letter Grade	A → B+
2	Full letter grade	A → B
3	Automatic "C"	A → C

*****Being more than 10 minutes late for VFS will result in a half-credit deduction. Two late arrivals will lead to removal from one screening attendance.***

Internship & Screening Conflict

Please refer to our Internship Handbook for information on Internships and how to get them approved for credit towards your degree.

Juniors & Seniors who are participating in an internship during the Fall or Spring semester that requires them to miss the Friday screening are required to do the following:

- Show proof of internship placement by emailing the Department Administrator the following:
 - Contract – must include hours
 - Internship Description
 - Proof that you are receiving credit for it
- Attend 3 screenings
- Write 3 one-page summaries for any of the films that were shown during the semester at the VFS. Most films are online or can be purchased.

If students are unable to attend **ANY** Friday screenings, they must then:

- Write 6 one-page summaries of films showcased during the Visiting Filmmaker series.
- Most films can be purchased online. Again, students will write a **total of 6 one-page – summaries.**
- These summaries must be submitted to their core course instructor at the end of the semester before the last day of class. That is either your Advanced Directing or Senior Thesis instructor.

If students fail to follow any of these protocols, they will automatically be penalized for missing the screenings, which can result in grade deductions or even failure of the course.

Double Majors, Scheduling Conflicts

If a student opts for a double major with another degree and department, they must understand that their primary commitment is to their Filmmaking BFA degree. In cases of scheduling conflicts, priority must always be given to the Filmmaking BFA program. Failure to adhere to this priority may result in academic consequences or delays in degree completion.

Production Credit

RFC requires BFA students to add a final title card to all exercises and all films produced at the program for public screenings shown within and outside Rutgers University. The following should read as follows for three (3) seconds:

Produced at the Rutgers Filmmaking Center
Copyright 20XX (year produced)
Rutgers University, The State University of New Jersey
Rutgers Logo HERE

You can download the Rutgers logo here:

[RU MGSA RFC Logo](#)

RFC Undergraduate Degree

BFA Program

RFC offers undergraduate studies leading to the Bachelor of Fine Arts (BFA) degree. The Bachelor of Fine Arts is offered only to students enrolled in the Mason Gross School of the Arts.

The Bachelor of Fine Arts (BFA) program in Filmmaking offers comprehensive technical and artistic training in a supportive environment. Students collaborate, take risks, and build upon a solid foundation in fiction, experimental, and documentary filmmaking to create original films. Students receive hands-on training in direction, cinematography, screenwriting, producing, editing, and post-production techniques while delving into filmmaking history, theory, and criticism.

BFA Filmmaking Requirements

The BFA requires a total of 122 credits for graduation, from a combination of Liberal Arts (university mandated/33 credits) and Filmmaking (77 credits) courses. Work towards the BFA degree starts with foundation courses; the intermediate and advanced courses provide specific training in the area of concentration. Studies culminate in the final year with a BFA Thesis project. Please note that some requirements may differ for various BFA cohorts. ***Please refer to the link below for additional help:*** <https://nbdn.rutgers.edu/>.

BFA Degree Requirements (77 credits)

As part of the work toward the BFA degree, students must complete the following:

12 core courses (4 Foundational + 8 Film Core), 44 credits

7 Filmmaking Electives, 21 credits

Interplay, 1 credit

1 Cinema Studies Elective, 3 credits (** Please note that there are additional Cinema Studies requirements listed below*)

2 Visual Arts Courses (4D Fundamentals + 1 Visual Arts Elective), 8 credits

Please note that several online courses are offered via Rutgers Arts Online. Many of these courses include material that is already taught in the required core filmmaking classes. Most of these Rutgers Arts Online classes do **NOT** count as elective credit for the BFA Filmmaking degree. However, RFC Filmmaking offers two online elective classes: "Intro to Producing" and "AI and New Technologies in Filmmaking" that count as electives.

BFA Liberal Arts Requirements (33 credits)

In addition to the 77 credits of Filmmaking requirements, students must complete 33 total credits in Liberal Arts, including the following: Natural Sciences (6 credits), Arts & Humanities (082:106, 175:201, 175:202, Cinema Studies Elective; 12 credits), Social Sciences & History (6 credits), College Writing (3 credits), Literature (3 credits), and Quantitative/Technical Skills (3 credits). Please remember that all Arts & Humanities Liberal Arts Requirements are also part of the BFA Film requirements.

BFA General Electives (12 credits)

BFA Filmmaking students will also have the opportunity to choose four 3-credit elective courses from across the university to fulfill their 122 credits for graduation.

Animation Minor

Rutgers Filmmaking and the Art & Design Department offer a Minor in Animation for undergraduate BFA students. The minor is designed to provide students with a comprehensive skill set in animation, covering both traditional and digital techniques. The program is structured to progressively build students' expertise, from foundational principles to specialized areas like 3D modeling and experimental animation techniques. To enroll, students must be sophomores in good academic standing with a GPA of 3.0 or higher and must have completed the prerequisite course, 4D Fundamentals (07:081:122). The minor requires the completion of 17-22 credits, consisting of three required core courses and two to three elective courses. Core courses include Drawing Fundamentals (07:081:121), Drawing II-A: Drawing & Animation (07:081:321), and Animation 2D (07:211:230). Elective options allow

students to tailor their studies to their interests, with offerings such as Media 3A (07:081:441), Media 3B (07:081:442), Drawing 2B (07:081:322), Composing Graphic Narratives (07:081:423 / 01:355:410), and Animation 3D (07:211:330). Please reach out to your Academic Advisor and Student Success Counselor to enroll.

Independent Study

The Independent Study allows students to pursue self-directed projects. A student must secure a faculty member who agrees to supervise the Independent Study and provide regular feedback. Students must submit a formal Independent Study proposal to the faculty member. The proposal should include a description of the project and a clear timeline with milestones. The proposal will be reviewed and approved by the supervising faculty member and the department chair. Credits may vary (1-4 credits) depending on the project's scope, subject to department approval. The supervising faculty member will meet with the student regularly throughout the semester to assess progress and provide feedback. The student is responsible for maintaining consistent communication with the faculty member and adhering to the agreed-upon schedule. Evaluation is based on the quality of the final project, adherence to the proposed timeline, and engagement throughout the study. Students can take up to a maximum of 6 credits of independent study.

Transfer Students

Transfer students enrolled in both Intro to Film Production, and Intermediate Film Production may not use the same material to present in both classes. This is not allowed. Instructors of both courses are made aware of transfer students enrolled and share the content of their work.

Duplication of Film Assignments

Students cannot use the same projects/work for different courses in the film program. For example, you cannot use your Cinematography project for Intro to Film Production II. This may result in a severe penalty grade.

Internships

Prior to starting an internship placement, **all internships** must undergo a Departmental review and approval. Students are required to complete 120 logged hours at internship placement, along with weekly journal entries and a final paper. The supervisor must sign off on all documents which are reviewed via an online folder. Students are allowed 6 credits of internship (or two 3 credits courses each) as film electives. If enrolling in two internships, it cannot be for the same company or during the same semester. **Students are not allowed to intern at a location where they previously worked.**

Rutgers University Requirements in English

Every student at Rutgers must demonstrate basic competency in English and Mathematics. All students entering must take placement tests in both subjects to determine the appropriate course(s) required.

At Rutgers, every student must pass English 101: Expository Writing, which is generally taken in the second semester of the first year. If a student is placed at a lower level in English composition, all courses preliminary to English 101 should be taken in sequence immediately upon entering the program. This also applies to remedial English courses, which must be completed satisfactorily before other academic coursework may begin. Failure to take and pass the required courses in English will be regarded as a failure to progress in the BFA program and may result in dismissal.

Byrne First-Year Seminar Program

The program connects first-year students to the research life of the University from the beginning of their studies at Rutgers. The seminars have no letter grades and no formal exams. These seminars are small, one-credit courses, limited to 20 students. Seminars typically meet for 10 weeks, starting in the second week of fall and spring semester. Students may take one seminar each semester. The Byrne Seminars are open only to Freshmen. For details, see <http://byrneseminars.rutgers.edu/>.

BFA Filmmaking Review

Freshman Check-in

Freshman Check-in, a 1-on-1 meeting with a faculty member occurs toward the end of the first semester. This not a formal assessment. Rather, it is a means of providing additional support to students. This is about artistic and academic development where students can express concerns and seek guidance as they acclimate to the rigor of the Filmmaking program.

Artistic Reviews

At regular intervals, the division reviews each student's work to determine artistic/technical achievement and commitment to the professional program warrants retention in the program. Students in the Rutgers Filmmaking Center receive a program review in the spring of their sophomore and junior years. The sophomore review enables the faculty to review and recommend each qualified student for the Advanced Directing class. The faculty's junior review initiates the third-year student's plan for senior BFA thesis coursework.

Sophomore Review

Students have a mandatory faculty review at the end of the Spring semester during the Sophomore year. Passing the sophomore review is a requirement of the BFA program and a prerequisite for the junior review. Students upload a selection of their best work from the full range of freshman and sophomore courses taken at Mason Gross, plus any other independently produced films they may have completed during their time at Rutgers. Faculty members assess whether the student is making work at an appropriate level. Students who lack sufficient work, show poor engagement with their studies or demonstrate poor quality work will not pass the review at that time and will be reassessed the following fall semester.

Junior Review

At the end of the spring semester during Junior year, BFA Filmmaking Program students who passed the sophomore reviews have a mandatory artistic review with faculty in their declared concentration. Students upload a selection of their best work from the second semester of their sophomore and junior years. Students also prepare a short statement that defines their plans for their Thesis.

Passing the junior review is a requirement of the BFA program and a prerequisite for graduation. This is an opportunity for the faculty to assess progress and get a sense of the ideas and skills students need to focus on during their final senior year. Faculty will assess whether students are making work at an appropriate level. Once students pass the Junior Review, they can register for their Senior year and Thesis. Those students who lack sufficient work, show poor engagement with their studies, or have poor quality work will not pass the junior review at this time and will be reassessed in the fall semester. Students who need reassessment may register for their Thesis but will not receive credit until they have passed the reassessment.

Senior Thesis Review

Several weeks before the end of the spring semester during the senior year, the BFA Filmmaking Program students will have a mandatory thesis artistic review with a faculty committee. Students will be responsible for uploading a cut of their thesis film, usually one week before their committee meeting. Students will participate in a critique session with the faculty committee regarding their film. Participating in this Thesis review is a requirement of the BFA program and a prerequisite for graduation.

BFA Showcases & New Lens Film Festival

Student participation in the annual Showcases is an RFC requirement. Not submitting a film for showcase deadline can result in a 20% grade reduction for their core Directing class and students being placed on Artistic probation.

Fall Semester - Showcases

At the end of the Fall Semester, Sophomores must submit one of their films to be part of the BFA Showcase, which we host in the last week of the Fall semester.

Spring Semester – Showcases

At the beginning of the Spring semester, Juniors must submit one of their films to be part of the BFA Showcase, which we host early in the Spring semester.

At the end of the Spring semester, Freshmen, Transfers, and Seniors must submit one of their films to be part of the BFA Showcase, which we host in the last week of the Spring semester. There is one Showcase for Freshmen & Transfers (combined) and one for Seniors.

New Lens Film Festival

At the end of the Spring semester, we host a faculty-judged and selected New Lens Film Festival open to all BFA students in the film program and the Rutgers University community.

Artistic Probation and Dismissal

General Principles

A student's progress in the BFA Filmmaking program will be measured by the level of achievement in film classes. Artistic achievement will be indicated by the instructor's grade and the reports by faculty members at the mandatory reviews. The following criteria will not necessarily result in probation or dismissal but should be regarded as the adequate justification for such action.

Artistic Probation

A student may be placed on probation for any of the following reasons:

- A grade of C or worse in a film course during any semester
- Not passing Sophomore Review
- Not passing Junior Review
- Not following the Filmmaking curriculum

Students placed on artistic probation are notified in writing and must satisfy divisional requirements to remain in the program. Students whose dismissal has been recommended by the Faculty Committee for artistic reasons (deficiency in artistic production and/or quality of the work) may request transfer to other programs at Mason Gross School of the Arts or any other division or program at Rutgers whose admission requirements they meet. Such requests are not a guarantee of admission to another division or program for students who have received an artistic dismissal. Still, Student Advisement and Success will assist students in completing the necessary transfer forms. Artistic dismissal is subject to appeal by the Assistant Dean for Advising and Student Success.

Artistic Dismissal

A student may be dismissed from the Filmmaking Program for any of the following reasons:

- A grade of D or F in any semester, or grades of C or worse in any two semesters
- Failure to pass a Sophomore Re-review
- Failure to pass a Junior Re-review

A student will not be dismissed without first being placed on probation for one semester except in extreme circumstances. After a probationary semester, a performance that would justify further probation will normally result in dismissal. Artistic Probation and Dismissal can be appealed to the Assistant Dean for Advising and Student Success of Mason Gross.

Professional Conduct

BFA Filmmaking Majors are expected to uphold high standards of professionalism, both in their work and in their interactions with faculty, staff, peers, and the broader university community. This includes conduct in person, in writing, during productions, and on digital platforms such as email, group messaging, and social media.

Students may be placed on Artistic Warning for any of the following violations within a single semester: unprofessional behavior, including but not limited to failing to respond to communications from faculty or staff in a timely or respectful manner; engaging in inappropriate or disrespectful interactions with any Rutgers faculty, staff, or

student employees; violating safe shooting protocols outlined in this handbook; or engaging in conduct on social media that disrupts the educational environment or harms members of the university community.

The university expects all members of its community - students, faculty, and staff - to uphold standards of respectful and ethical communication, both on and off campus, including through social media. Disrespectful, harassing, threatening, or discriminatory behavior directed toward other students, faculty, or staff via social media is a violation of the university's Code of Conduct and may result in disciplinary action. This includes, but is not limited to, posting or sharing content that targets individuals with slurs, hate speech, or personal attacks; engaging in cyberbullying, stalking, or any form of online harassment; spreading false or harmful information about another community member; or undermining the educational environment or professional working relationships through online activity. Violations of this nature may lead to Artistic Warning or Artistic Probation, and in more serious cases, may result in suspension or expulsion, in accordance with university procedures.

Students may be placed on Artistic Probation if such behavior continues, if there are repeated or multiple violations with no evidence of improvement. Additionally, a single, serious violation, at the discretion of the Chair and/or Dean, may result in immediate placement on Artistic Probation. Nothing in this policy limits the university's authority to dismiss a student for serious or egregious misconduct.

Academic Probation and Dismissal

Academic Probation

Policies concerning academic performance are established for all students at Mason Gross and can be found in the Mason Gross section of the Rutgers Undergraduate Catalog. Each student's academic progress is monitored. When issues arise, they are resolved by the Mason Gross Scholastic Standing Committee. The specific guidelines for deciding when a student should be placed on probation or dismissed are as follows:

Any student, including first-year students whose term average is below 1.8, is placed on academic probation. Students are notified in writing of probationary status before the start of the next term. While on probation, students must maintain full-time academic status and must successfully complete at least 12 credits per term.

Academic Dismissal

There are no automatic dismissals for first-term, first-year students. Students ordinarily are dismissed when their term average is 1.4 or less, regardless of their cumulative grade-point average or preceding term average. Students may also be dismissed if their term average falls below the probationary level in any three terms or in any two consecutive terms or if their cumulative grade-point average at any point is less than the following: first year, 1.6; sophomore year, 1.8, junior year, 2.0; senior year, 2.0.

Appeal

Students placed on probationary status may appeal in writing to the Assistant Dean for Advising and Student Success within one week of the date of the letter of probation. Grounds for appeal include technical errors and/or changes in temporary grades.

Letters of appeal must state the reasons for the appeal and be written by the student, although advice from others may be sought in formulating the appeal.

Students dismissed from Mason Gross School of the Arts by the school's Scholastic Standing Committee may appeal by letter to the Office of the Assistant Dean for Advising and Student Success within one week of notification of the decision. Grounds for appeal include technical error, extenuating circumstances, and/or additional information not previously available to the committee. The letter of appeal must state the reasons for the appeal and must be written by the student, although students may seek advice from others while formulating the appeal.

The Scholastic Standing Committee may determine that the student has presented evidence not previously available and sufficient to require the Scholastic Standing Committee to reconsider the case, or that insufficient evidence has been presented to justify further consideration of the appeal. At the student and/or committee's request, a student may be present at the meeting of reconsideration, unaccompanied by an adviser or attorney, to amplify their appeal request.

The committee may reinstate the student, with or without conditions, or may deny the appeal. Some conditions for reinstatement include a term average of 2.0 or better or no incomplete grades. The committee also may define future courses to be completed. The committee will notify the student of its decision and any conditions within one week of reconsideration. Action by the committee is final.

Policy on Re-enrollment

Students who leave our program and wish to return must reapply through the Transfer Student application process. In addition to meeting all other application requirements, these students must submit an additional statement. This statement should address

past issues and outline the support systems in place to ensure future success. Students should demonstrate that they have a clear plan, explain why previous poor performance will not recur, and detail specific action steps they will take to prevent any future issues.

Covid On-campus Protocols

Please check for the latest departmental Covid Protocols.

If you show any symptoms of COVID, STAY HOME and contact Student Health (students) or occupational health (faculty/staff) as well as your primary care physician. Individuals diagnosed with COVID can experience a wide range of symptoms, from mild to severe.

If you have COVID symptoms, contact Student Health at 848-932-7402, (or Occupational Health for faculty and staff), the after-hours nurse line at 800-890-5882, or all campuses COVID information hotline at 848-445-3033 as well as your primary care physician or local urgent care center to determine if you need to be tested.

If any Rutgers student, faculty, or staff member tests positive for COVID, they will need to contact Student Health (students) or Occupational Health (faculty/staff), who will determine if any close contacts will need to be notified.

Anyone who tests positive for COVID is only required to notify anyone who is considered a close contact. Due to privacy issues, the department cannot notify others of a particular individual's COVID status, though other precautions may be taken.

To maintain a safe and healthy community, we ask that if anyone tests positive for COVID, to notify department administration and Student Health. If you notify the department, only the necessary personnel will be informed to help keep our department safe and healthy. The department will not notify close contacts but will advise any positive individuals to communicate that information through Student Health or Occupational Health.

Covid Production Protocols

Rutgers Filmmaking cares about your safety and the safety of others. Whether using our equipment and facilities onsite or shooting on location, we ask that you follow the latest safety protocols. If you are experiencing symptoms consistent with COVID or have had a possible COVID exposure, get tested. If you, or anyone in your household, tests positive for COVID, stay at home and self-quarantine for a minimum of five days. Following these protocols will in no way eliminate the risk of contracting the COVID virus, but they will immensely increase your safety and the safety of your peers.

Nudity in Student Projects

Students must receive written consent from all performers if nudity will be performed in their film projects. Depending on the project and the scene(s) involved (please consult with faculty) - students should hire an 'intimacy coordinator.' These 'intimacy coordinators' are well-versed with inappropriate coercion issues and ensure that the actors involved are comfortable with the process of shooting.

Facilities & Equipment Resources

For up-to-date protocols for accessing RFC equipment and facilities, visit: <http://film.rutgers.edu>

Computer Labs

All Civic Square Building computer labs are available to students when classes are not in session. Log in with your NETID and password. In addition, CSB 325B is a dedicated computer lab solely for Rutgers Filmmaking students. Swipe in at any time using your RUID; appointments are not necessary.

ADR/Foley Studio

Located at CSB 308, this studio is equipped with an iMac Pro, Pro Tools Studio, professional speakers, voice-over microphone, shotgun microphone for foley, and a large video reference monitor. It is open to all BFA students and may be booked directly by creating a SKEDDA account.

Post-Production Suites

Post-production suites include the Color Correction Suites (CSB 303) and Sound Mix Suite (CSB 310). These rooms are a resource for juniors and seniors only. They are available by reservation for 6-hour blocks. Students interested in reserving suites need to first submit an [RFC FACILITIES CONTRACT](#). After doing so, they will gain access to the reservation system.

Color Correction Suite (CSB 303)

This room is equipped with an iMac Pro, DaVinci Resolve control panel, calibrated OLED TV, and 5.1 monitoring.

Surround Sound Mix Suite (CSB 310)

This room is equipped with an iMac, Artist Mix panel, calibrated 5.1 Monitoring, LED TV, and Pro Tools Ultimate. **Available only to students in Advanced Sound or who have passed a comprehensive room tutorial.*

Filmmaking Studio Reservations

The Civic Square Building has studios available to students for use in film shoots and other production demands necessary to complete coursework. The LARGE FILM STUDIO is located in CSB 326. A smaller classroom CRIT ROOM is located in CSB 327. Students wishing to use these studios must make a request at least two business days in advance using the [RFC STUDIO REQUEST FORM](#).

Equipment Rental

Filmmaking BFA students have access to Equipment Checkout (EQC) as a resource to rent sound, lighting, and camera equipment free of charge. This equipment is solely for BFA coursework, not professional or personal projects. As students move through the program, they progressively access more advanced gear each year. Before a student can reserve equipment, they must submit an [EQUIPMENT CHECKOUT CONTRACT](#).

Advance reservations are required. Equipment requests must be made at least one business day in advance via the [EQUIPMENT REQUEST FORM](#). Additionally, students must sign up for timed equipment pickup and return appointments. Drop-ins are not permitted.

For questions about equipment-related issues, please email the EQC team at: rfcmgsa@gmail.com or call (848) 932-2938.

Equipment Insurance

Although not required, we highly recommend students, especially those taking out advanced gear, purchase insurance. By checking out equipment from EQC, you are financially responsible for damages, lost, or theft. RFC has collaborated with Gallagher Insurance to create a customized policy created specifically for Rutgers Filmmaking students. This policy includes \$25,000 in coverage for film equipment for as little as \$138 per year. For more information, visit www.collegestudentinsurance.com and use the drop-down menu to select "Rutgers University - Filmmaking BFA."

Posting Policy

Please be aware that Mason Gross School of the Arts has a policy regarding posting materials in the Civic Square building. The posting policy outlines the appropriate use of designated bulletin boards for posting flyers and signage. Please note that any items not posted on designated bulletin boards will be removed. Unauthorized postings outside the designated bulletin boards will be removed, and any damage to postings may result in disciplinary action. Additionally, please be aware that postings have a limited lifespan, and schools have the right to remove outdated materials. While we support free expression, we also promote mutual respect and adherence to non-discrimination. All postings must adhere to university conduct and harassment policies.

Safety Practices During Production

Safety is paramount, and given today's tools, skills, and technology, there is never a reason to put anyone's well-being at risk. No member of the cast or crew should ever be put in jeopardy for a shot. Anyone responsible for a dangerous situation and does nothing to correct it is, by law, subject to a charge of criminal negligence. Any place where shooting occurs, is considered a "set," whether it involves one or two persons or dozens of cast and crew members. Regardless of their size, working conditions on film sets change from day to day, especially when working on location. The best way to prevent accidents is to be aware of the work environment and the equipment being used.

Call sheets are the best way to communicate safety information to the cast and crew. In the case of unusual circumstances such as stunts and special effects, safety meetings should be held with all the involved parties.

All members of the cast and crew must feel free to discuss any concerns they have regarding their safety and/or potential hazard. This can be achieved by encouraging everyone to voice their concerns or ask questions regarding issues of safety.

For larger shoots, the director should designate a crew member to be the safety officer. For smaller shoots, the safety officer may be the director themselves. Regardless, the safety officer plays a critical role in establishing and executing safe practices during production.

What To Do in Case Of An Emergency

If someone is injured, the first step taken is to seek immediate medical attention by calling 911.

Secondly, if someone is injured on campus, contact Rutgers University Public Safety at (732) 932-7211.

General Rules and Tools to Help Assure Safety

Everyone can help ensure that the set is a safe place by encouraging and following general safety guidelines.

- **Encourage communication and teamwork.** Ask everyone to have their eyes and ears open and watch out for each other. Each person working on a project must speak up if there is something they feel is unsafe or potentially hazardous.
- **Prepare.** Strategize your plans in advance as much as possible and communicate them to your collaborators.
 - Visit locations in advance of the shoot, bringing key collaborators with you to assess safety, access, schedule, and shooting strategies. This should include identifying parking areas, restrooms, shade and rest locations.
 - Hold planning meetings with collaborators before the shoot to review your intentions, plans, and concerns.
 - Share information. Gather and share everyone's email and phone number. Call sheets are the best way to communicate safety information to the cast and crew. A call sheet is a comprehensive list of the locations, scenes, cast, and crew for each day of production and is distributed prior to that day's shooting. Call sheets include maps to each location, call times for cast and crew, and pertinent safety information.
 - Identify nearby emergency facilities, such as a hospitals, fire stations, and police stations. Include physical addresses and phone numbers on all call sheets or schedules you give to your collaborators.

- **Safety meetings should be held** for the entire crew upon arrival at each new location. Require additional safety meetings for all stunts, special effects, water, or other potentially hazardous activity. In the case of unusual circumstances such as stunts and special effects, safety meetings should be held with all involved parties. Normally, that would include the director, the first assistant director, the director of photography, the stunt coordinator, the stunt performers, and any special effects crew involved.
- **Work reasonable hours.** Avoid workdays longer than 12 hours, including commute time to and from the location.
- **Firearms.** All firearms are prohibited from all shoots, including those that require blanks. Any use of 'non-guns' or plastic 'prop guns' must have safety orange barrel tips displayed at all times.
- **Driving.** Students are not permitted to have actors drive a moving car. Instead, consider a stationary scene, such as a parked car, or create a green screen backdrop to simulate driving.
- **Be aware of your surroundings.** When you arrive at a new location, begin with a walk-through of the area to see if there is any danger. Keep an eye on your crew and lend a hand as needed. Keep the use of electronic devices to a minimum to avoid distraction and do not use earbuds or headphones.
- **Demand good housekeeping on the set.** Walkways and work areas should be kept free of equipment and debris.
- **Require "no smoking" policies on set.** Provide designated smoking areas with butt cans. Be sure to empty and take away these cans at the end of the shoot.
- **Have firefighting equipment** (extinguishers, sprinklers, hoses, etc.) on set and make sure they are all in working order.
- **Practice safe cable management.** Make sure that cables are routed properly and cover them with mats, gaffer's tape, and/or crossovers in traffic areas.
- **Do not allow pranks or roughhousing on the set.** Distracting crew members from their jobs could result in injury.
- **Ensure the crew is informed of weather and shooting conditions,** including clothing (heat, cold, rain, snow, etc.). Provide protective equipment such as safety glasses or hearing protection when needed. Be aware of safety concerns such as extreme temperature or precipitation, unsafe terrain, and nasty critters.

Safety Officer

Designating a crew person to be a safety officer is crucial to creating a safe production environment on set. The safety officer will be the person who is responsible for making call sheets, who will be on set every day, who knows the project and its cast, crew, and locations intimately, who communicates well, and who is respected among the cast and crew.

The roles of the safety officer include, but are not limited to:

- Attending each location and tech scout to note the safety concerns. They will then include this information on call sheets or communicate it to the crew member making the call sheets.
- Lead safety meetings at the start of each production day.
- Assist with communication between departments. Does everyone know the day's schedule and plan?
- Note every cast and crew member's dietary needs & allergens; communicate these needs to catering and craft services.
- Provide and make accessible water, food, and medical supplies during production days if a caterer or craft services are not with the crew.

Safety Meetings

The best way to address safety concerns is to conduct safety meetings. Whether you are on location or on the soundstage, a safety meeting should be called to share information and address all safety concerns.

When to Call a Safety Meeting:

- Start of the day on the first day of shooting.
- When there is a new location or circumstance.
- When the current plans change.
- When there are stunts. Everyone on set must be aware of the stunt and how it will be performed and covered.
- When there are prop weapons. Everyone must be made aware of any prop weapon on the set.
- When there is new or specialized equipment being used.
- When there are any special effects. Everyone on set must be made aware of the special effect and how it will be implemented and shot.
- When the shoot is on or in water. All protocol and safety issues must be discussed.
- When there is a significant change in the number of cast and crew working on the production.

Potential Agenda for Safety Meetings:

- Discuss the rules that apply to that specific location.
- Discuss the day's action and establish staging areas.
- Identify any potential hazards and make the cast and crew aware of them.
- Discuss the power requirements at the location and electrical hazards.
- Establish safe work areas and off-limits areas.
- Loading/unloading and Parking at the location

- Provide guidelines for working with any safety concerns.
- Discuss emergency procedures. Point out all fire exits and fire extinguishers; discuss evacuation plans in the event of a fire or other catastrophe.
- Create a designated meeting place outside the building in case of emergency.
- Let the cast and crew know that if they have any safety concerns, they should feel comfortable voicing those concerns.
- Let the cast and crew know that they need to report any injury immediately to the safety officer.
- Point out sprinkler systems to the crew and make sure lights are not set up near sprinkler heads.
- Discuss company moves taking place during the day.
- At the end of the meeting, ask if anyone has any questions or concerns.

Fire Lanes and Fire Exits

Means of escape in case of fire on set should be plainly identified and kept clear at all times. Built sets, props, and equipment should not obstruct the statutory fire signage used within studios, stages, or theaters. If necessary, temporary signage should be provided.

Clothing And Personal Protective Equipment (PPE)

Even in a school or student setting, the set is a workplace. Clothing should be appropriate for the type of work being done. Jewelry, loose sleeves, exposed shirt tails, or other loose clothing should not be worn on set or around machinery where it might become entangled. Long hair should be tied back.

Foot Protection

Appropriate shoes should be worn at all times, particularly where there is a risk of injury from hot surfaces, electricity, corrosive materials, hazardous substances, falling objects, or heavy equipment and machinery. Flip-flops, high heels, or sandals are never appropriate on-set footwear, and no one should ever be barefoot on set. If an on-camera performer must be barefoot, keep this to a minimum, requiring shoes during run-throughs and any off-camera time.

Hand Protection

Wear gloves when the work involves exposure to cuts, burns, chemical agents, or electrical hazards capable of causing injury or impairments. Crew members who are working on set with construction and decoration, or those working with grip and lighting equipment, should arrive on set with a pair of durable work gloves. Do not wear hand protection where there is a danger of it becoming entangled in moving machinery. Hand protection should be appropriate for the type of exposure (e.g.

porous, where exposure is to cuts; non- porous [or non-porous over porous], where exposure is to harmful chemicals). Dispose of gloves that have been exposed to hazards, allergens, toxins or any material that may cause dermatitis, inflammation, burns or other damaging skin conditions.

Eye And Face Protection

Wear eye and face protection when working in locations where there is a risk of eye or face injuries such as punctures, abrasions or burns as a result of contact with flying particles, hazardous substances, projections or harmful light. When creating wind effects, be sure to check the location for any debris that may be picked up by the fans. Provide goggles and masks to the crew when appropriate.

Hearing Protection

Provide hearing protection when the cast or crew will be exposed to excessive noise.

Falling

Falls are the single most common injury-producing accident on film sets. Whether it is tumbling from an overhead grid, slipping off a scaffold, toppling off a ladder, or tripping over a cable, the result can range from minor to fatal. Often these falls are the result of haste and/or not utilizing proper safety measures such as fall restraint systems, nets, and guardrails.

The most important thing you can do to prevent falling accidents is to be aware of the tempo of the set. Have a sense of when things are starting to get hectic and out of control. And when they are – slow the pace down. Haste makes waste. If you see the crew starting to ignore safety concerns in order to move faster, you have a moral obligation to put the brakes on.

Ladders

It is frequently necessary to use ladders to build or decorate sets and to hang lights or grip equipment. When using ladders, follow these guidelines:

- Inspect all ladders before each use for broken or missing rungs, steps, split side rails, or other defects.
- Never use a metal ladder near electrical wires.
- Never place ladders in doorways unless protected by barricades or guards.
- Never climb above the second rung from the top on a stepladder or above the third rung from the top on a straight ladder.
- Do not reach farther than arm's length on any ladder; move the ladder when necessary.

- Straight ladders should extend at least 3 feet above the top landing support point.
- Straight ladders should be tied down as close to the top landing support point as possible.
- Always use a 4-to-1 ratio (1 foot away for every 4 feet of ladder height) when using a straight ladder.
- Always face the ladder when ascending or descending and maintain a firm grip.
- If you carry tools, use a tool belt or a bucket attached to a hand line to pull equipment up and lower it down.

Rolling Ladders

It is frequently necessary to use rolling ladders to build or decorate sets and to hang lights or grip equipment. When using rolling ladders, follow these guidelines:

- Never move the ladder while on it.
- Whenever possible, face the ladder and maintain three points of contact while climbing up or down.
- Avoid overreaching (the limit is one arm length on either side, without leaning the body past the side rails.)
- Only one person should be on a ladder at a time, with a second person as a spotter.
- Reposition the ladder to reach new areas. Never overreach, push, pull or “walk” the ladder while working on it. When using rolling “A” frame trestle ladders, never extend them beyond twenty feet or the manufacturer’s recommendation.
- Always lock the wheels to prevent any rolling or instability.

Disclaimer

Many possible health safety issues that can impact film production are included here. However, this does not claim to cover every possible contingency. There may well be situations that affect health and safety that are not included. These safety protocols are intended to be adapted to other situations that may arise but are not explicitly stated herein. The Rutgers Filmmaking Center reserves the right to modify the procedures and policies as necessary without advance notice.

First Aid Kit

The First Aid Kit is located on the bookshelf in our main office, CSB 313. Please familiarize yourself with this location and ensure you know how to access the First Aid Kit in case of emergency. The kit contains essential supplies to handle minor injuries and medical emergencies.

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BFA in Film Four-Year Plan (122 credits)

All students should consult the Academic Advisor for advisement throughout their course of study; this plan is meant as a guide only. Please refer to <https://nbdn.rutgers.edu/> for additional help. Degree Navigator is also a tool to track requirements on your own. If you are a transfer student or need to take another English class prior to Expository Writing I, your course plan will vary slightly from this plan.

CODES	Department/subject
211	Filmmaking
175	Cinema Studies (CS)
081	Art & Design (A&D)
355	English

	Fall	Spring
Year 1	211:191 Intro to FP I (Film Core) 175 Intro to Film I (Cinema Studies) 211: 205 Screenwriting (Film Core) 081:122 4D Fundamentals (4) Liberal arts or AH 106: Post 1400s Interplay - Interdisciplinary course (1)	211: 192 Intro to FP II (Film Core) 175 Intro to Film II (Cinema Studies) 211: 120 Cinematography(Film Core) 355:101 Expos (liberal arts) 211 Filmmaking elective #1
Year 2	Fall 211:291 Intermed. FP I (Film Core) 211 Filmmaking elective #2 081 A&D elective Liberal Arts or AH 106: Post 1400s elective	Spring 211:292 Intermed. FP II (Film Core) 211 Filmmaking elective #3 211: 111 Sound (Film Core) Liberal arts Elective

Year 3	<u>Fall</u>	<u>Spring</u>
	391 Adv Dir I (Film Core) 231 Image Post Prod (Film Core) 175 Cinema Studies (liberal arts) 211 Filmmaking elective #4	392 Adv Dir II (Film Core) 211 Filmmaking elective #5 Liberal arts Elective
Year 4	<u>Fall</u>	<u>Spring</u>
	491 Senior Thesis I 211 Filmmaking elective #6 175 Cinema Studies (Liberal arts) Elective	492 Senior Thesis II Liberal arts 211 Filmmaking elective #7 Elective

Notes: Film students may only study abroad in the summer because of the incremental nature of the film curriculum. Film students may not double up on Advanced Directing I and Senior Thesis. Film Students must graduate with a total of **122** credits or over.

Helpful Websites

RU COVID Updates	coronavirus.rutgers.edu
Academic Calendar	scheduling.rutgers.edu/academic.htm
Degree Navigator	nbdn.rutgers.edu
Directions to campus	maps.rutgers.edu
Financial Aid	studentaid.rutgers.edu
Health Services–Counseling (CAPS)	health.rutgers.edu
Learning Centers	rlc.rutgers.edu
Libraries	libraries.rutgers.edu
Mason Gross School of the Arts	masongross.rutgers.edu
Parking	rudots.rutgers.edu
Registrar	nbregistrar.rutgers.edu

RU Connection ID Cards	ruconnection.rutgers.edu
RU-info	ruinfo.rutgers.edu
RU General Search	search.rutgers.edu
Schedule of Classes	acs.rutgers.edu/soc
Student Employment	studentwork.rutgers.edu
Web Registration (WebReg)	webreg.rutgers.edu
Writing Centers	wp.rutgers.edu

Notable Local Filmmaking Institutions/Venues/Festivals

Museum of The Moving Image https://movingimage.us/	Film at Lincoln Center & New York Film Festival https://www.filmlinc.org/
IFC Center https://www.ifccenter.com/	New Directors New Films https://www.newdirectors.org/
Film Forum https://filmforum.org/	Union Docs https://uniondocs.org
MOMA film series https://www.moma.org/calendar/film/	Microscope Gallery https://microscopegallery.com
Metrograph https://metrograph.com/	Harvest Works https://www.harvestworks.org
Anthology Film Archives http://anthologyfilmarchives.org/	Philadelphia Film Society Filmadelphia.org
Tribeca Film Festival https://tribecafilm.com/festival	Issue Project Room https://issueprojectroom.org

Light Industry

<http://www.lightindustry.org/>

e-flux Screening Room

<https://www.e-flux.com/announcements/432561/screening-room/>

Electronic Arts Intermix (EAI)

<https://www.eai.org/>

Film-Makers' Cooperative

<https://film-makerscoop.com/>

The Gotham

<https://thegotham.org/>

Mono No Aware

<http://mononoawarefilm.com/>

Bronx Documentary Center

<https://www.bronxdoc.org/>

BAM

<https://www.bam.org>

Maysles Documentary Center

<https://www.maysles.org/>

Screen Slate

<https://www.screenslate.com/>

RESOURCES FOR STUDENTS

Student Counseling

If a Lecturer notices that a student is having difficulties with attendance, class behavior, illness or any other matter, they may tell the student that support is available from a trained counselor from Counseling, Alcohol and Drug Assistance, and Psychiatric Services (CAPS) at Rutgers. These sessions are open to all students free of charge.

The main CAPS office is located at 17 Senior Street on the College Avenue Campus and Next Step is located at 185 Bevier Road on Busch Campus are open. Services are offered via tele-health, phone, or in-person. MGSA Community Based Counselor, Reyna Dowling is located in Mortensen 001B on Tuesdays and Fridays from 9 AM – 5 PM. Kia Alexander is located in CSB 318 on Tuesdays and Wednesdays. Let's Talk hours are available on Tuesday from 2 PM – 3 PM. To schedule an appointment, call (848) 932-7884. More information is available at <http://health.rutgers.edu/medical-counseling-services/counseling/>.

CAPS Service and Expectations:

Call (848) 932-7884 to request an appointment.

- . An appointment with a Let's Talk community counselor, not for long term counseling, instead for a one-time assessment, support, and referrals. **Kia Alexander**
- . To speak on the phone with a counselor on call (8:30 AM – 4:30 PM) if you are in acute distress.
- . An appointment for an intake assessment (used to determine what type of service and/or student needs) – usually scheduled within 2 weeks provided the students' schedule allows them to accept the appointments offered. If a student is found to have an acute mental health diagnosis, they may be referred to Rutgers Behavior Health and assigned a CAPS counselor and/or group therapy.

Teletherapy link

<http://health.rutgers.edu/uwill/#1692387065957-57225e4c-4be3>
(made available by Governor Murphy for college students)

Do Something To Help – Share A Concern!

If this is an emergency, call **911** immediately! From a University phone, obtain an outside line and **dial 911**.

Rutgers is a community that cares. We DO SOMETHING when we are concerned about one of our community members. When you click on one of the areas below you will find a form or additional contact information where you can share your concern.

[Click here to share a concern regarding any of the following:](#)

- A student who may be using dangerous drugs (heroin, prescription drugs)
- A student representing a threat to themselves or others
- A student's emotional state and well-being
- Disruptive or aggressive behaviors in a classroom or on campus
- [Click here to share a concern regarding a bias incident](#)
- [Click HERE to share a concern regarding SEXUAL ASSAULT, DATING VIOLENCE, STALKING OR SEXUAL HARASSMENT](#)
- [Click here to share a concern regarding a violation of the Code of Student Conduct](#)

English Tutoring

Students facing difficulty with the English language are offered support and tutoring resources through the Learning Resource Center, <http://lrc.rutgers.edu>.

Office Of Disabilities Services

The Office of Disabilities Services is available to faculty and students to make assessments and accommodations for students. Students must get an official letter of accommodation from O.D.S., as these special accommodations should not solely be at the discretion of the Lecturer.

<https://ods.rutgers.edu/>

The Office for Violence Prevention and Victim Assistance (VPVA)

For reporting Sexual Harassment, Gender based harassment, Sexual Intimidation, Exploitation, Assault, and non-consensual sexual contact, relationship violence, Dating violence, stalking, or retaliation. Students may call (848) 932-1181 to speak with a confidential advocate, 24 hours a day, 7 days a week.

Food Pantries

Rutgers Student Food Pantry

39 Union Street New Brunswick, NJ 08901 // (848) 932-5500

<http://ruoffcampus.rutgers.edu/food/>

The Rutgers Student Food Pantry is open Mon-Fri from 12 PM – 4 PM, with Mobile Food Pantry operating Tuesdays from 2:00 PM – 4:15 PM. If these hours do not work with your schedule, please contact them for appointment at oclc39@gmail.com. A wider scope of resources is available to students through the Rutgers Student Food Pantry/Basic Needs Center (basicneeds.rutgers.edu)

Other Pantries in the New Brunswick Area

- Elijah's Promise
- Ebenezer Baptist Church Food Pantry
- Five Loaves Food Pantry
- Christ Episcopal Church

Commuter Resources

Rutgers Commuter Student Association: <http://rcsa.rutgers.edu/commuter-checklist/>

Off Campus Living and Community Partnerships: <http://ruoffcampus.rutgers.edu/>
Commuter Lounges & Resources: <http://involvement.rutgers.edu/commuter-resources/>

Emergency Assistance, Division of Student Affairs

For guidance on how to receive emergency assistance – including unusual and non-chronic financial hardships (i.e. house fire, burglary, medical emergency); Food Insecurity Fund, or LBGTQ Emergency Fund for LGBTQ+ students who are facing financial hardship often as result of family separation or challenges due to social identity, students should contact the Assistant Dean of Advising and Student Success - Lisa Sanon Jules.