

CTPR 558 – Advanced Producing Spring 2019 Syllabus

Location & Time: Thursdays 6-9pm, SCA 316

Instructors: Jane Goldenring & Susan Cartsonis

Office Hours: By Appointment prior to class

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Course Description: Defines and examines the role of the Feature & TV & Streaming/Digital Producer from inception of the idea to release/airing -- through development, financing, preproduction, production, post-production and marketing phases.

The class provides a comprehensive overview of the opportunities and challenges in producing. The emphasis will be on feature, television and digital productions – including studio and indie films, network, cable and digital/streaming series, and documentaries.

In terms of process, we will explore strategies for acquiring IP and creating, researching, developing, pitching, executing and selling ideas. We will also focus on the creative and collaborative aspects of producing as well as the importance of the entrepreneurial and business side. There will also be an ongoing discussion about the managerial and problem-solving skills necessary to succeed.

The course will be a combination of lectures, case studies, guest speakers and open discussions with a Q&A format. Inquisitiveness and engagement with speakers is a key component of this course.

Guest speakers will include professional producers and other experts in the feature film, television, and digital media – writers, directors, financiers, agents, managers, casting directors, executives, marketers, distributors, etc., who will discuss their working relationships with producers.

Over the course of the semester, students will complete assignments that will be part of a final “packet” to use as a selling and marketing tool for the project they choose to develop at the beginning of the course.

Learning Objectives:

The goals of this course are:

1. To help you focus on what projects and ideas are worthy of development and why.
2. To help you develop work, project management and interpersonal skills that will assist you in the office, on-set, and in creative meetings.
3. To help you communicate your ideas and projects in a cogent and compelling manner that will help you sell them to writers, directors, talent and financiers.
4. To convey, through the guest speakers, real world advice for getting your projects going and the appropriate outlets for them.
5. To help you navigate the different aspects of being a producer and the many hats that must be worn.
6. To enable you to problem solve at the different stages of your projects – and give examples of how to navigate difficult scenarios on and off a set.
7. To leave you with a working presentation to sell your project and a sense of what kind of producer you want to be.

Prerequisite(s): CTPR-538 or one of the following in equivalent crew position:
CTPR 486, CTPR 546, CTPR 547

Recommended Preparation: Please come to the first class with 2 ideas (at any stage) that you would be interested in developing for any screen

Course Notes

Students will be emailed directly by the professors or SA with required reading or viewing prior to the classes. Students are expected to research speakers before they come to class.

Suggested Reading and Supplementary Materials:

Donaldson, Michael C. and Callif, Lisa A. Clearance & Copyright, 4th Edition.
Everything You Need to Know for Film and Television

Vogler, Chris: *The Writer's Journey: Mythic Structure for Writers*, 3rd Edition: Michael Wiese Productions, 2007

Description and Assessment of Assignments:

Class Assignments are outlined in the “Grading Breakdown” below. A number of the assignments are part of the final packet presentation but speaker questions, a bio worksheet and pitches are also included as part of class assignments.

- **THE FINAL PACKET:** You will be required to complete several assignments over the course of the semester that will be part of the larger final assignment at the end of the semester.
- **SPEAKER QUESTIONS:** Students are expected to research speakers ahead of class and prepare questions for them, which are due prior to class by email to the instructors and SA. There will be no opportunity to research the speakers during class. It is a basic courtesy to demonstrate knowledge of the guests’ accomplishments and it is also essential for maintaining the highest level of discourse. The depth of the questions will reflect the level of attention to research on the speakers.
 - Students need to read/view any information provided to them which may include articles, screenplays and other materials and, at times, view movies/TV shows to prepare for a particular class and its speaker(s).
 - Students should do their own research as well, including bios and articles on speakers, especially recent items. They should check out the Trades, Deadline Hollywood, and LA and NY Times and, if time permits, look at the speakers’ latest work in film or TV.

Class participation:

Class participation is particularly important to the success of this class, in order to stimulate dynamic discussions amongst the students and with the guest speakers so regular attendance is required. Participation includes engaging with guests in Q&A discussions, discussions with fellow students and instructors about the class topic and assignments.

Attendance will be taken for each class and tardiness or absence will have a significant affect on your grade. We expect you to complete your assignments on time and be prepared for class. If you have issues with a deadline, please speak to us at least a week in advance of it.

Being late is disrespectful to classmates and guest speakers. You are expected to be in your seat promptly at the start of class and at the end of break. If you have an emergency and must miss class please contact Jane, Susan or Reid prior to class – preferably the morning before class.

Class discussion is strictly confidential and cannot be recorded. It should also not be repeated without the guest's permission. Also, it is not appropriate for any student to solicit employment by or submissions to guest speakers.

GUEST SPEAKERS ARE SUBJECT TO CHANGE. Class topic dates may also shift to accommodate guest speaker availability.

Grading Criteria:

Meeting deadlines/Attendance: 10%

In Class Participation: 15%

Class Assignments: 55%

Final Assignment: 20%

You will not be graded on whether you are right or wrong, you will be graded on the quality of the work and your ability to meet deadlines. Please be clear, thorough and use facts to support your positions.

Grading Breakdown:

Assignment	Points	% of Grade
BIO WORKSHEET & 2 IDEAS	4 POINTS	4%
3 MINUTE PITCHES	6 POINTS	6%
FULL BIOS	6 POINTS	6%
EXECUTIVE SUMMARY	6 POINTS	6%
SYNOPSIS	6 POINTS	6%
TALENT LISTS	6 POINTS	6%
ONE SHEET/POSTER	6 POINTS	6%
FINAL PROJECT	20 POINTS	20%
RESEARCHED SPEAKER QUESTIONS	15 POINTS	15%
PARTICIPATION	15 POINTS	15%
ATTENDANCE and MEETING DEADLINES	10 POINTS	10%

The Final Assignment, which is 20% of the overall grade, includes revisions of the assignments that are part of the project packet plus a marketing plan, and extra credit will be given for additional visual or materials such as a look book, a director's or producer's statement or a link to a sizzle reel created for the project.

The 20 points for the Final are apportioned in the following manner for grading:

Identifying information – 2 points

Bio – 3 points

Synopsis – 3 points

Exec Summary – 3 points

Talent Lists – 3 points

Visual Component/One Sheet – 1 point

Other Visual Component (eg, mood, tone) – 1 point

Marketing Plan – 2 points

Extra Credit Items: Rewrites of Components for Improvement – 1-3 points
Director or Producer letter, pitch deck, lookbook, Budget topsheet, Sizzle Reel - 1-3 Pt

Grading Scale (Example)

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

Production Division Attendance Policy:

Students are expected to be on time and prepared for each class. 2 unexcused absences will lower a student's grade by one full letter (ie: A becomes B). A third unexcused absence will result in a student's grade being lowered by one, additional full letter (ie: B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. 2 late class arrivals equate to one full absence.

In order for an absence to be excused, the student must have approval from the professor and provide documentation at the next attended class session.

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

Assignment Submission Policy:

Assignment deadlines are listed in the syllabus. Assignments should be emailed to the instructors and SA by the assignment date no later than midnight on that date. Assignments should always have the student last name as part of the file name. Speaker questions should be submitted the day of class before class commences.

Grading Timeline:

Instructors will grade and comment on assignments and return them at the next class session.

Class Etiquette:

In terms of class etiquette, everything said in the room is confidential. That means no blogging or tweeting about what is said after class or recording of any kind. When speakers arrive, all computers and devices must be closed so that full attention is on the speakers. It is extremely distracting for speakers to see people on their computers and phones while they're talking.

COURSE SCHEDULE:

	Topics/Daily Activities	Readings and Homework	Deliverable/ Due Dates
Week 1 1/10/19	Course Intro/discuss handouts & final assignment	2 Project Ideas	Bio Worksheet in class
Week 2 1/17/19	Acquiring & Presenting your idea	Assigned excerpts and shopping template	Pick project idea for 3 minute pitch next week; Speaker questions
Week 3 1/24/19	Pitching your project. Finding great ideas and the right medium for them	Book rights & Producer Attachment Letters, book excerpts	3 minute pitches to guest speaker and instructors in class (1/24)
Week 4 1/31/19	Legal Review	Photoplay book; Bio examples	Speaker questions
Week 5 2/7/19	The Writing and Development Process	Coverage template, sample coverage & notes handouts	Bios due (2/7)
Week 6 2/14/19	Children's Entertainment? Documentary Production?	Sample Exec Summaries	Speaker questions, watch work by speaker
Week 7 2/21/19	Individual Meetings		Speaker Questions
Week 8 2/28/19	Studio and Indie Financing	Indie Financing Handouts and links	Speaker questions/watch work by speaker
Week 9 3/7/19	Digital/Streaming Media Opportunities		Exec Summary due (3/7). Speaker questions. Watch work by speaker.
Week 10 3/21/19	Packaging Your Script	Sample Talent Lists	Speaker questions.
Week 11 3/28/19	Working with the Director and Talent		Speaker questions. Watch work by speaker. One Page Synopsis due (3/28)
Week 12 4/4/19	TV/Streaming Digital Production & Development	Visual Component Samples	Watch work by speaker. Talent Lists due (4/4)
Week 13 4/11/19	Distribution & Film Festivals	Lists of top festivals and links to pertinent articles	Watch links sent by speaker

4/18/19	Publicity & Marketing	Sample Marketing Plans and Research Report	Visual Component Due 4/18
Week 15 4/25/19	TOPIC TBD/Individual Meetings?		
FINAL			Date to turn in final assignment TBD

Week 1, January 1, 2019: Meet Your Instructors, Meet Each Other as Professionals, and Think About What Ideas Move You

Introductions. Questions. Survey of class expectations. Discuss all assignments. Fill out bio worksheet and write up one to two sentences about 2 project ideas.

Discussion re: the role of the Producer. What does he/she do? What makes a good/bad producer? What do the titles mean (Executive, Producer, Line Producer, Co-Producer, Associate Producer)? What is the difference between the titles in television and film? Who are the “buyers” for projects and what are they looking for and how do they work with the different kinds of producers? What are mandatory skills for different kinds of producers (creative, line, financial, consulting, parasitic in features; writing producers in TV). Discussion of the collaborative process and what it really means for producers and the importance of networking.

Discussion of Final Assignment: “Package” a film to sell for a financier. You will be working on this throughout the semester. In the first class, you will be asked to present two ideas, one of which will be the project for which you will prepare a detailed presentation that is designed to be presented to potential financiers. You should be thinking about what those ideas will be prior to the commencement of the first class. Please choose an original idea, not one that’s been sold.

Your final package will contain: One page Synopsis, Executive Summary (must include logline, genre, suggested budget level, when and where you might shoot) a potential writers list (top five names), directors list (at least 5 names), cast list for at least 3 roles, a list of “buyers” you intend to go to (including specific executives at the company), financial materials/critical assumptions in support of final project; a visual component; and a one-page marketing/ distribution plan (including who you think the market is and how best to reach them). Must be presented in a professional and coherent format. You only have one shot to sell your project.

Handouts: PGA Code of Credits. How to prepare for speaker discussions. Bio samples. Executive Summary sample. How to pitch doc and TV pitch templates.

Assignment #1: In-class work on Bio Worksheet and short descriptions of 2 ideas. Refine pitch ideas for next class.

Week 2, January 17, 2019: Acquiring and Presenting Your Idea

Previous Speakers: Stephen Moore (Agt/Kohner Agency) and Suzanne Farwell (CARRIE PILBY, THE INTERN, IT'S COMPLICATED) and Jon Shestack (Producer, BEFORE I FALL, DAN IN REAL LIFE)

Continue to discuss Pitch ideas and narrow choices.

Where to Find Ideas and the Best Medium for Them:

Genesis of Ideas:

We will look at the genesis of some popular films, discuss how and where great ideas come from, how you know it's a good idea, and how to find and decide the right medium for an idea. We will discuss potential mediums for the students' ideas and why.

The Idea/ Source Material/ Treatments:

- Rights: Getting rights to articles, books, people.
- Should I contact an author directly?
- I have a good idea, how do I find a writer?
- How do I convey my idea to the writer?
- Can I protect my idea? How do I keep it from being stolen?
- How long should a treatment be?

Handouts: Sample template for shopping agreement; excerpt from "Adventures in the Screen Trade"; Log-line and synopsis links; Excerpt from "Save The Cat;" "The Kinetic Log-Line" by Bill Boyle. "Hints on Photoplay Writing" by James Peacock. "AFM's Tips for Pitching" by Stephanie Palmer.

Assignment #2: Students will prepare a more detailed pitch of their chosen idea. Pitch cannot be more than 3 minutes. You must specify what the pitch is for: phone, formal meeting or, cocktail party/elevator. Is the pitch for TV or Film. What's the difference? For presentation in class on January 24th.

Week 3, January 24th, 2019: Pitching Your Idea

Previous speakers: Evan Dunsky (Writer, NURSE JACKIE, RECTIFY, SEA OAK) Michael Bostick (Producer, former President of Walden Films and former President of Imagine Films)

Overview of pitching:

- Different types of pitches: TV/digital and film and how they differ
- Is a pitch deck necessary?
- What to do before, during and after a pitch
- What are the important elements of a pitch?
- How long should pitches be?
- What should I leave, if anything, behind in a pitch meeting?

- What are the memorable elements of the successful and unsuccessful pitches?
- What do I do if they “pass”? How to accept and give criticism.

Students will pitch an original idea or adaptation and get a critique from instructors and guest speaker. Pitches should be no more than 3 minutes to allow for discussion.

Handouts: Sample Legal agreements, sample bios

Week 4, January 31st, 2019: Legal Review

Previous Speaker: Carol Contes (Production Lawyer).

An overview of the types of contracts and agreements producers should have with writers, studios, other producers, etc.

Assignment #3: Write your own Bio that describes who you are for the market, employers and publicity. No more than one page. This will be included in your Final Assignment. Hand in 2/7.

Students will be asked to watch or read the most recent film of guest(s) for Week 5.

Week 5, February 7th, 2019: The Writing and Development Process

Previous speakers: Ron Nyswaner (PHILADELPHIA, RAY DONOVAN, HOMELAND), Lori Lakin (HIDDEN FIGURES, ALL OF US, SINGLE LADIES); Stephany Folsom (Writer, THOR RAGNAROK, TOY STORY 4); Kara Holden (Writer, CARRIE PILBY, MIDDLE SCHOOL)

Scripts/Writing Process:

- What kind of scripts should I be looking for?
- Where do I find them?
- What are the important elements in script?
- How long should it take a writer to do a 1) first draft 2) revision 3) polish
- What do I do if they are taking too long?
- Is it customary to see pages?
- What if the script is not what I wanted?

Development and Story Notes:

- Written vs. verbal “notes”, which are better?
- What is a “beat sheet” and how do you get the writer to do one?
- What is “development hell” and how do I get out of it?
- What do I do when I disagree with financier’s/studio’s notes?

Re-writing/Editing/Polishing

- How different should a rewrite be from the original?
- What do I do if the script doesn't seem to be getting better?
- What if the writer won't take my notes?
- What if I/ my financier want to replace the writer?

Handouts: Sample development notes and script coverage template. "How to do Coverage."

Week 6, February 14th, 2019: Producing Documentaries or Children's Entertainment

Previous Speakers: Lesley Chilcott (An Inconvenient Truth), Leena Yadav (Director/PARCHED); Jordan Reddout (writer, THE MUPPETS) and Nell Scovell (THE MUPPETS, WAREHOUSE 13), Jessica Julius (Disney Animation)

Handouts: Sample Exec. Summaries. Indie Financing article links.

Assignment #4: Executive Summary -- Prepare an overview of your Final Assignment project that will be incorporated into your final document. Due on 3/7. Watch films of speaker(s) for class on February 28th.

Week 7, February 21st, 2019: INDIVIDUAL MEETINGS. NO CLASS MEETING

Jane and Susan will hold individual meetings with each student and discuss their final projects, goals and progress. Students should know what script or idea they want to package and be prepared to discuss their choice with Jane and Susan.

Week 8, February 28th, 2019: Studio and Indie Financing

Previous Guest Speakers: Joanna Korshak & Chris Slager (Endeavor Content); Laura Lewis (Stealth Mode Financing & former film finance agent/CAA and Brent Emory (Producer, CARRIE PILBY, THE ROAD WITHIN, STANFORD PRISON EXPERIMENT); Maria Faillace (CBS Films) and Julie Lynn (Producer, LOOK OF LOVE, ALBERT NOBBS); DanTram Nyugen (Exec, Fox Searchlight); Brad Wyman (COO, Fanbacked.com)

Getting In the Door:

- What does it take for a studio to actually look at a script/meet with a producer?
- Does anybody accept blind submissions or do I just have to know somebody?

- Is it better to make my film independently or at a studio?

Getting the Green Light:

- What does it mean to get a green light?
- What do I need to do to get a green light? Money? Stars? Budget?
- Since they are paying, do I have to do exactly what my financier/studio wants?

Independent Financing:

The importance of independent & self-finance for producers – How to cultivate it, how to make it work for you in deal making, on set, in post production, and in distribution. Crowd sourcing and other web-based means of raising \$.

Handouts: Buyers List, “How To Do Coverage”

Week 9, March 7th, 2019: Digital & Streaming Media Opportunities for Producers

Previous Speakers: Winnie Kemp (Exec, SuperDeluxe); Kevin Herrera (Former head of Digital for Gersh Agency); YouTube site visit with Sowmya Subramian, Whitney Rosenthal, Liam Collins, Bridget Humphrey

Discussion about web-based/streaming entertainment and digital marketing and media. What are the different kinds of shows that are being developed for various digital and streaming outlets?

Assignment #5: Do a One Page Synopsis with a log-line of your final project. Due 3/28.

Week 10, March 21st, 2019: Packaging your script

Previous Speakers: Nancy Klopper (Casting Director); Todd Black (Producer/ANTWONE FISHER, FENCES); Marcia Ross (indie casting director, former head of casting Disney Studios) and Ben Levine (Mgr, Link Ent.); Daisy Wu (Gersh Talent Agent), Frank Wuliger (Agt/Gersh), Jennifer Levine (Mgr/Untitled); Henry Chen and Tristen Tuckfield/CAA indie sales.

Attaching High Profile Directors, Writers and Actors:

- Who should I call: agents and managers, what’s the difference?
- How do I get a writer to spec an idea or adaptation?
- How do I get my script to a big “name” actor or director?
- How do I get a director or talent attached without financing?
- If I meet with them, what do I say/do?
- If I run into talent socially, can I give them my script?

Creative Casting:

- Stunt Casting: My financier wants me to cast a music star/athlete/celeb who is not an actor, what should I do? Does it make sense?
- Ensemble casting: the total effect is greater than the sum of its parts. How to create the appearance of having a star by casting alchemy.

Casting Unknown Actors:

- Should I fight for a non-“name” actor who is perfect for the part?
- How does foreign financing affect casting decisions?

Handouts: Sample Casting, director and writer lists

Assignment #6: Create casting, director and writers lists for your project. Due 4/4.

Week 11, March 28th, 2019: Working with the Director and Talent

Previous Speakers: Steve Carr (FREAKY FRIDAY THE MUSICAL, MIDDLE SCHOOL), Lily Mariye (Director/CRIMINAL MINDS, NCIS); Jen McGowan (Director -- KELLY & CAL); Daniel Barnz (BEASTLY, CAKE), BILLY RAY (SHATTERED GLASS, BREACH), Sarah Green (THE TREE OF LIFE; Kim Cooper (Senior VP Fox Physical Production); Chrisann Verges (ENOUGH SAID, CYRUS)

Working with the Director:

- How to support his/her creative process - working with a writer
- Working with a writer-director
- How to serve the needs of the financier/distributor together.
- The process on key hires
- Working together in preproduction on securing cast and financing
- Final work on script—adjustments for budget, location, cast, and acts of God
- Scouting, working with departments
- On-set relationship and relationship and process in post production
- How the director and producer deal with multiple agendas from financiers, distributors and other producers

Speakers will discuss working with talent in the development stage and will help guide and determine various reactions to on-set troubles. Some of these may include: arguments over key hires; disagreements over script revisions; interpersonal problems; handling conflicting notes from producers and financiers; on-set squabbles; sudden changes that require shifts in locations; sudden reductions in financing; etc.

Handouts: Sample budget and schedule

Week 12, April 4th, 2019: The Challenges of TV Production (Possible set visit)

Previous Speakers: Jaime Westendarp (Exec, Imagine TV); Nancy Cotton (Head of Programming/EPIX), Jason Katims (PARENTHOOD), Betsy Beers (SHONDALAND Partner), Stephen Tao (Bad Robot)

The process of mounting a TV/Digital Production:

- Pitching a TV show
- Developing a TV show
- Casting a TV show
- Dealing with network executives and studio executives
- Choosing a show runner
- Staffing a show
- The process on a pilot - choosing the director
- The writers room – what is it and how does it work
- What are the jobs on a TV show and what is the best way for someone new to get a foot in the door as a writer and/or producer?

Handout: Visual Marketing examples including teaser reel, pitch deck and one-sheet art.

Assignment #7: Create a visual marketing tool to help sell your final project/assignment (prop, giveaway, sizzle reel, web page, one-sheet, etc.). Due 4/18.

Week 13, April 11th, 2019: Traditional and Non-Traditional Distribution and Film Festivals

Previous Speakers: Ernesto Foronda (Sundance Film Festival Programmer, Exec. – Perfect Storm Ent.) and Ilyse McKimmie (Labs Director, Sundance Institute); Linda Goldstein, Producer (THE MAKERS SERIES, CODE BLACK, WHALE RIDER); Ron Yerxa (LITTLE MISS SUNSHINE, NEBRASKA), Stephanie Allain (Director of LA Film Festival, DEAR WHITE PEOPLE, HUSTLE & FLOW)

Festivals/Screening for Distributors:

- What are the major festivals and what type of films are they looking for?
- How do I decide which festival is right for my film?
- What are the key factors distributors are looking for when they acquire films from festivals?
- How do I submit a film to a festival?
- When should I submit the film?

- Is there a downside to submitting to as many festivals as possible?
- What kind of publicity, if any, should I do at festivals for distributors?

Distribution/Finding a Home/Not Finding a Home/Marketing and Publicity:

- What should I look for in a distributor? When should I get a sales agent?
- What is the importance of “rights” (domestic, foreign, video, etc)?
- If my film is picked up, do I need a lawyer to negotiate the terms of the contract?
- What are my other options if I cannot find distribution?
- How do I market my film on my own?
- How can I help market my film?

Handout: List of Top Film Festivals

Final Assignment: Students should be prepared to discuss work to date on Final Assignment in upcoming individual meetings. In addition to previous assignment components, the Final Assignment must also include a marketing plan.

Week 14, April 18th, 2019: Publicity and Marketing

Previous Speakers: Bonnie Abaunza (The Abaunza Group); Carol Contes (Attorney) & Amy Grey (Dish Communications); Tony Sella (Fox), Valerie Van Galder (Sony/Tri Star), Peter Adeo (former head of marketing for Relativity Media); Grey Munford & Matt Gillhooley (CBS Films)

Publicity and Marketing:

- What are the important elements to be aware of during a publicity and marketing campaign?
- What do I do if my cast doesn't want to do press?
- What do I do if the press doesn't want my cast?
- What is tracking? What does it mean?
- What if I want to suggest ideas for the marketing campaign?
- What if they don't listen to me?
- Who decides the one-sheet and trailer?
- What if I feel they aren't spending enough?

Distribution:

- Who decides if it is wide or limited release?
- Who decides how many theatres/ screens?
- What if I think they are wrong, can I fight for a different approach?
- When is the right time to ask about a different approach?

Viral Marketing and On-line Partnerships:

How to get a running start using new media to publicize and potentially distribute your movie and how to keep it going. What are the types of New Media available for features and TV. What can a producer do to maximize the use of New Media – what kind of materials should a producer be providing to increase their project's profile.

Handout: Sample Market Research Report. Marketing and Publicity plan should be included in final assignment packet.

***** FINAL ASSIGNMENT Due Date TBD *****

Additional Individual Meeting Time – TBD

Instructors will hold individual meetings separate from class time to follow up with each student on their projects and goals, and discuss the final assignment. Meaningful progress must be made by this time. Date TBD.

Week 15, April 25th, 2019: Topic TBD

Speaker TBD – topic by class choice. Also discussion of any remaining questions about final project and previous class topics.

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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

Student Health Leave Coordinator – 213-821-4710

Located in the USC Support and Advocacy office, the Health Leave Coordinator processes requests for health leaves of absence and advocates for students taking such leaves when needed.

<https://policy.usc.edu/student-health-leave-absence/>

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

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

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call

engemannshc.usc.edu/rsvp

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

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086

equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421

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

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

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

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dps.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

Diversity and Inclusion

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison,

<http://cinema.usc.edu/about/diversity.cfm>; e-mail diversity@cinema.usc.edu. You

can also report discrimination based on a protected class here

<https://equity.usc.edu/harassment-or-discrimination/>

Disruptive Student Behavior:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX