CNTV 392/CTPR 240x - Beginning Filmmaking
8 Units
2019 Summer
June 24-August 2nd
M/W/F 9am-12pm and 1-4pm

Location:
Beginning Digital Filmmaking
Wednesday 1-4pm: SCA 203
Friday 9am-12pm and 1-4pm: SCA 316

Practicum in Production:
Monday 9am-12pm and 1-4pm: Stage 1
Wednesday 9am-12pm: Stage 1
(note: Wednesday July 10th 9am-12pm will be at Stage 4)

Instructors:
David McKendry
Office Hours: By appointment via email
Contact Info: dmckendr@usc.edu

Savannah Bloch
Office Hours: By appointment via email
Contact Info: sbloch@usc.edu

Teaching Assistants:
Erica Sutherland
Contact Info: esutherl@usc.edu

TJ Ryan
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Students are encouraged to contact instructors and student assistants above to schedule physical or virtual office hours so that we may assist you in any way possible. Please do not hesitate to ask for help, and we will make every effort to respond within 48 hours.

Course Description
Summer - Beginning Digital Filmmaking introduces the basic technical and aesthetic concepts underlying motion picture production and an exploration of visual language. Students write, produce, direct, shoot, edit and sound design their own projects, completing multiple short films and other exercises in an exploration of filmmaking and storytelling.

Classes will alternate between lectures, in-class practice, field-practice, and in-class workshops and critiques. Students are encouraged to explore various filmmaking -- including narrative, experimental, and documentary modes -- technical expertise and their unique cinematic voices.

Honesty, experimentation, growth and collaboration are key to achieving success in the program, and effort is regarded on par with creative output. Work hard, have fun and making the most of this opportunity.

Learning Objectives and Outcomes

- Distinguish between aesthetics, exposition/information, and narrative
- Pre-visualize, diagnose, and execute basic aesthetic principles to filmmaking
- Dissect story and screenplay, and apply narrative strengths to "break" stories
- Learn and practice the interrelating technical and subjective principles common to all cameras
- Practice both foundational and subjective lighting designs
- Explore the relationships between characterization, acting technique, and story structure
- Learn and exercise constructive criticism as both critic and recipient
- Consider cultural impact of cinema and the resulting personal responsibility
- Develop fundamental skills in directing, cinematography, editing and sound design.

Suggested Texts: recommended outside reading, not mandatory
(many of these can be found in the USC libraries)
Arijon, Daniel. Grammar of the Film Language. London & Boston: Focal Press, 1976.
Ball, William. A Sense of Direction. New York: Drama Book Publishers, 1984.
Dmytryk, Edward. On Filmmaking. Boston & London: Focal Press, 1986
Katz, Steven D. Film Directing Shot by Shot. Stoneham: Mass: Focal Press, 1991.
Lumet, Sidney. Making Movies. New York: Vintage Books, 1996.
Malkiewicz, Kris and Robert E. Rogers. Cinematography. New York: Van Nostrand, 1989. Malkiewicz, Kris and Barbara J. Gryboski. Film Lighting. New York: Prentice Hall Press, 1986.
Moore, Sonia. The Stanislavski System. New York: Penguin Handbooks, 1976
Murch, Walter. In the Blink of an Eye. Los Angeles: Silman-James Press, 1995.
Zettl, Herbert. Sight Sound Motion. Belmont, CA: Wadsworth Publishing Company, 1990
The Bare Bones Camera Course for Film and Video - PDF (in the google drive)
The Visual Story - Bruce Block

Suggested Preparation:

Before the program begins, please make an effort to familiarize yourself with the Google suite of productivity apps, in particular Google Drive - through which most of your assignments will be turned in (via your school appointed gmail address). We also suggest doing some preliminary research on Avid Media Composer, which all students are required to use for editing, though you will also receive multiple seminars this summer dedicated to getting you acquainted with the program.

Schedule Overview and Assignments
The schedule below is in addition to regular classes.

Orientation: Sunday June 23rd, 2:00pm
Editing Session 1: Tuesday June 25th, 1pm-4pm. Edit Lab, Basement of SCA
Safety: Friday, June 28th, 1:00pm SCA 316
Editing Session 2: Tuesday July 2nd, 1pm-4pm
No Class: Thursday July 4th, Friday July 5th

Course Schedule: A Weekly Breakdown

Week 1. June 24-30: Imagery

Editing Session 1: Tuesday June 25th, 1pm-4pm. Edit Lab, Basement of SCA
Safety: Friday, June 28th, 1:00pm SCA 316
Camera Checkout: Friday, June 28th

Weekend Assignment 1: Emotional Hook
Due: 11:59pm Tuesday July 2nd. Screening on Wednesday July 3rd.
Equipment: Camera, tripod, in-camera sound. Found and shaped light only.
Focus: Concentrate on emotionally evocative imagery and change. Explore the camera, subject, setting, and found-lighting.
Limits: Two approximately fifteen second exercises (aim for 10-20 seconds each). Each exercise must be comprised of at least two shots/clips. The student must produce, direct, DP, PD, edit and sound design their own film, though they are strongly encouraged to get assistance on the project.

Full Assignment Description: Find and film something beautiful and moving, not just because the content is emotionally moving, but also because *how* you film it is emotionally moving. Keep in mind that something should *change* either within the shot or for the audience during the shot: this will help motivate cutting to the next shot. Each shot should have a unique purpose. Each of the two fifteen second exercises should look significantly different from the other. Each should be comprised of at least two shots that clearly belong together (in narrative, theme, or content, etc). Use a variety of colors, light and dark, saturated and desaturated, textures, ISO, aperture, focal lengths, depths of field, and frame rates. The ultimate objective is to make something that, if someone were passing by it, would grab their attention, then keep it, and make them want to see more.
Turn-in: Two options – 1) Upload the single clips to your Google Drive folder (shared on or before the first day of program), then rename them "01 Title FirstName" "02 Title FirstName" "03 Title FirstName" etcetera so that we will know what order to screen them in class, or 2) Transfer the clips to a single sequence and export them as a single file, then upload that to your personal Google Drive assignment folder. Remember - about 30 seconds total limit (about 15 seconds for each exercise).

Student Assistants will pre-screen projects, and any project grossly outside of the above parameters will not be accepted or screened in class.

Week 2. July 1 - 7: Narrative

Editing Session 2: Tuesday July 2nd, 1pm-4pm
Assignment 1 "Emotional Hook" Due: Tuesday July 2nd, 11:59pm
Screening of Assignment 1: Wednesday July 3rd.
No Class: Thursday July 4th, Friday July 5th

Weekend Assignment 2: Write your narrative scenes

DUE: Saturday July 6th by Noon.
Keep in mind the limitations listed in Weekend Three below. You must get any and all hazardous shooting conditions (as described in the Safety Seminar above) approved before shooting. All locations must be permitted. All actors and crew must sign approval forms prior to shooting.
Upload a PDF version of your "Narrative Scene" Screenplay to your Google Drive folder by Saturday at noon. Title it "Narrative Scene Screenplay_Title_FirstName LastName".

Week 3. July 8 - 14: Scene Building

Scripts, permits, safety hazards, equipment, actors, and crew must be permitted prior to filming Weekend Three's "Narrative Scene."
Production Sound Recording Seminar with Cliff Latimer: Time/Location TBD.

Weekend Assignment 3: Shooting Your Original Narrative Scene

DUE midnight the Wednesday following production. Screening on Friday.
Equip: Camera, tripod, boom-operated sound. Found and shaped light only.
Focus: Previous assignment focus + narrative basics (subject pursues goal).
Limits: aim for 90 seconds in length. 30 seconds MINIMUM, 2 minute MAXIMUM (excluding credits). 2 locations exactly. 1-3 actors. 20 words or less of dialogue. Student Assistants will pre-screen projects and any project outside of the above parameters will not be accepted or screened in class. The student must Produce, Direct, DP, PD, Edit, and Sound Design their own film, though they are strongly encouraged to get *assistance* on the project.

Full: Shoot your original narrative scene. In the scene, the main subject's actions should make it clear, by the end or during the scene, what the subject's goal has been. The scene does not necessarily need an inciting incident or resolution, but we must understand that the character is attempting multiple unique tactics in order to cause a change that may result in achieving or attaining their goal. This change may occur in another character or in the main character's circumstances or otherwise. In short – a character tries various actions to achieve a goal that's defined by those actions.

Don't forget the lessons from "Emotional Hook" exercise, and try to add in the lessons on sound and neutral frames for your location/time change within the scene.
Turn-in: Edit your scene together on a timeline/sequence. Export a high-resolution (1080p) version from Avid.
Upload the movie to your Google Drive folder. Name it "Narrative Scene_Title_FirstName LastName"

Week Four. July 15–21. Experimental & Documentary

Narrative Scene due Wednesday night. Screening on Friday.

Weekend Assignment 4: Experimental or Documentary.

Equipment: Full kit – Camera, tripod, boom-operated sound, production lights.
Focus: Freeeeeedooooooommmm (except from safety restrictions).
Limits:
Experimental – aim for 90 seconds in length. 30 seconds MINIMUM, 3 minute MAXIMUM (excluding credits).
DUE midnight the Tuesday following production. Screening on Wednesday. Documentary – 50 second MINIMUM.
5 minute MAXIMUM (excluding credits). No more than 25% of your screen time can include seeing someone speak on screen. Dialogue may consist of more than 25% of your screen time, but it can only be seen for up to the 25% limit. Evocative imagery must be prominent throughout.
DUE midnight the Thursday following production. Screening on Friday.
The student must Produce, Direct, DP, PD, Edit, and Sound Design their own film, though they are strongly encouraged to get *assistance* on the project.
Student Assistants will pre-screen projects and any project outside of the above parameters will not be accepted or screened in class.
Full: If doing experimental, this is intended to be a liberating assignment. Let go of the many lectures on narrative structure and let free-expression take over. Consider the abstractionists, surrealists, experimental narrativists,

cinematic poets, and their works discussed in class. This should be a dose of refreshing cinema before the final and main project goes into production.

If doing documentary, this is also intended to be a liberating assignment. Narrative certainly still often plays a role in documentary, but it doesn't have to. Consider both the traditional and non-traditional documentary examples discussed in class.

Turn in: Upload a high resolution export to your Google Drive folder and title it "Experimental_Title_FirstName LastName" or "Documentary_Title_FirstName LastName" depending on which you chose.

Week Five. July 22–28: Narrative Story

Experimental due Tuesday, screening Wednesday; or Documentary due Thursday, screening Friday.

Weekend Assignment 5 - Narrative Story

Equipment: Full kit – Camera, tripod, boom-operated sound, production lights.

Focus: Solo or group project to showcase cumulative skills gained throughout the program, implemented into a narrative-centric project.

Limits: 3 minute MINIMUM. 5.5 minute MAXIMUM (excluding credits).

80 words or less of dialogue. The less locations and actors you have, the better. This is not when you should make your lifetime masterpiece. Choose a story that allows you do make a good movie rather than a complex one. The more production challenges you have, the more time you'll spend pre-producing rather than creatively preparing.

We also strongly encourage partnerships or trios for this final film – meaning the two or three people involved must, between them, fulfill the positions of producer(s), director(s), DP, PD, Editor, and Sound Designer. Department head roles must be chosen before pre- production begins. As a reminder: a page of action generally translates to 2-minutes of screen-time and a page of dialogue translates to 1-minute or less of screen-time.

Full: This narrative story does not have to be an original story, but the production must have written permission to adapt or tell this story/script if not an original piece, unless the original piece is already in the public domain. The story must include an inciting incident, multiple beats, climax, unexpected turn, and resolution. The inciting incident should help establish a clear goal, and the resolution should resolve that the goal was either achieved or failed. Stakes, goal, tactics, obstacles, and theme must become clear by the end of the movie. Please don't retreat on previous lessons learned: 180 degree rule, 30 degree rule, neutral frames, cuts on action, iso, aperture, frame rate, focal lengths, depths of field, 3-point lighting, hard and soft lighting, subject shape, subject/setting separation, setting shape, focal point aesthetics, narratively motivated and emotionally reinforcing aesthetics, production sound quality, sound design and mixing for aesthetic focus and emotional directing, editing for change and emotional beats and performance, protecting the actors, and so much more. No one does it all perfectly, but strive to do as many as you can the best you can.

Turn-in: Upload a medium or high resolution export of your rough cut by Tuesday midnight following production. This can be uploaded to just the Editor's Google Drive folder. We will screen these in class Wednesday morning. Students may then continue to work towards a fine cut, including color correction, to be ready for screening by Thursday afternoon at 2pm. Select projects will receive faculty-advised color correction Thursday late-morning to early afternoon. High resolution final cuts (with complete credits) must be uploaded to the Producer's Google Drive folder by Friday at 2pm, then renamed "Story_Title_AllGroupMembersLastNames".⏎

Week Six. July 29 – August 2

Editing, sound, color correction, and final screenings.

Weekend Six.

It's all over! Relax. Sleep. Take deep breaths and reflect :)

Additional Assignments

Attend all classes and participate constructively in class discussions including oral and written critiques. This is your opportunity to be creative and to share your ideas. Your grade depends heavily on punctuality, collaboration, and participation, such as it is in the industry for which we hope to help prepare you.

Even if a film is not perfect or incomplete, it should be screened for the class as a work in progress. Projects which are late or lack all the required documentation will not be screened. Finish before you go to sleep. Do not expect to get up in the morning and make final transfers before class: it will make you anxious and probably late.

Procedural Issues

1. Sound Design. Hitchcock said: "to photograph people talking is not filmmaking." Your films should not have "lip-flap" (characters talking without being audible) unless you are deliberately doing this for an artistic purpose. Thanks to the AVID editing systems all sound effects, music cues, voice overs etc. can be placed in an exact and permanent relationship with the picture. Take advantage of this to create an expressive sound design which builds emotional impact

2. Facilities. The school will provide digital cameras and editing stations. Students must purchase headphones, hard drives, SD cards, and other items as noted by the Student Assistant (SA) prior to the program beginning. The cameras will be assigned according to Production Number.

Lighting equipment can be checked out from the Equipment Window in the SCA Studios building but supplies are limited so get your orders in early. To reserve any equipment, you must have paid all your fees.

4. Titles & Credits. Each project should include the title of the film and credits listing the director, cast, crew, others if needed. Be sure to acknowledge copyrighted material, music and story sources, etc. Ideally the credits should be integrated into the work both in terms of structure and design so as to reveal important information about the story or character.

5. Safety. Filmmaking can be an unpredictable and even dangerous undertaking at times so use common sense when shooting. Under no circumstances is it permissible to do projects that require stunts or special effects, which might compromise the safety of the crew, the actors, or passersby. Such things as explosions, falls, car chases, fires, blood spurts, real weapons, tying into electrical mains, shooting in unsafe areas, interfering with the flow of traffic etc. are strictly forbidden. Prop guns and other prop weapons are allowed if you have the proper permits (for both on and off-campus shoots) and have discussed safe handling techniques with us for the protection of cast and crew. Failure to procure permits for weapons or to adhere to safe shooting procedures or consult your instructors in advance, can have a range of consequences - from loss of a grade to suspension.

Most effects can be suggested more effectively through creative directing and editing than by actually showing the event on-screen. CONSULT WITH YOUR INSTRUCTOR ABOUT ALL WEAPONS, PROJECTILES OR STUNTS AND BEFORE SHOOTING IN ANY SITUATION OR LOCATION, WHICH MIGHT BE CONSIDERED DANGEROUS. IF YOU CANNOT REACH US IN TIME, POSTPONE IT!

Protect yourself and your equipment: do not shoot alone at night, do not leave equipment in your car (not even the trunk) for any length of time. Work with others in the class whenever possible. There is so much to pay attention to while shooting (the artistic, the practical and the safety issues) that it is difficult for one person to do it all well.

6. Health & Well-Being. Film school is intense. However, one important part of production is managing one's time, energy and health. This translates into scaling projects to a size that is do- able, having back-up ideas, locations, equipment and actors in case of problems (weather, accidents, etc.) and realistically estimating time. If you are feeling overwhelmed, discuss your experiences with fellow students. Chances are they too are feeling the stress but as the semester progresses you will be amazed at how much you are capable of and how quickly you are becoming a seasoned filmmaker.

Regardless of the circumstances, don't hesitate to ask for help, that's what your instructors and SA are here for. If you have an ethical or professional dilemma or need to discuss your story ideas or progress, call your instructors. You can reach us by phone, fax or e-mail. There are no dumb questions and to struggle alone is not necessary or recommended. Ask for and offer your classmates help on their projects, filmmaking is collaborative! Many students need extra technical help with camera, lighting and sound mixing techniques. Our PA is available to answer your questions, check you out on equipment and give you support. S/he will be available before and after class and by phone.

One important bit of advice is to stay organized and be realistic. This translates to:

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7. Ethics & Expectations. It is extremely important to guard your opportunity to learn. Do not hand it over to someone more experienced. We expect you to operate your own camera, set your own lights (with help from BPS colleagues), direct your own actors and edit your own film. Feel free to act in other projects but not in your own since directing takes one's full attention. Do not allow people outside the film school or in advanced classes to crew for you, this is the equivalent of asking someone else to write your paper which is a violation of academic integrity.
Keep projects small and feasible.
Don't overshoot.
Always have a few back-up ideas in case the current project falls apart.
Work well in advance. Be planning project # 3 while cutting #2.
Work with a script, storyboards and a production schedule.
Be prepared!
Keep projects simple enough to handle with the help of one or two other film students. Work together, it's safer, more effective and more fun!
The USC Student Conduct Code fully discusses issues of academic integrity and student conduct (see your issue of Scampus). Motion picture production involves additional issues of professional conduct off campus. Student filmmakers need to observe the highest professional standards of behavior, with actors, crew and location owners. The reputation of each class affects the reputation of the entire School and our relationship with the rest of the campus, SAG, plus local governments.

8. Copyrights, Internet and Festivals. USC SCA owns the copyright of all films produced during the program, and students must clear all additional material used in the film that is copyrighted such as music, photographs, logos, etc. Students retain ALL intellectual property right or original works created during the program.

9. Use of Minors. Any use of minors in your projects must conform to state regulations limiting the number of work hours and requiring the presence of a teacher/social worker. You can get more information from John Syrjamaki's office in Lucas 400.

10. AND FINALLY. These projects require a great amount of time and effort. Choose projects that will emotionally satisfy you while remembering that these are stepping stones. Even more important that your projects are the relationships you'll form during the course. None of the above will be done successfully unless you prioritize your well being: sleep, eat, exercise, and get some sunlight. Do not underestimate how sensitive your emotions become when tired, hungry, or lethargic.

Take care of yourself, take care of your classmates, and enjoy the work ahead!

Grading

Overview

You will be graded A through F (including pluses and minuses) upon completion of the course. Each student must complete all projects to receive a grade. "Incomplete" grades are given for medical emergencies only. Grades are based on both subjective and objective judgments. We will look for the intelligence, clarity, craftsmanship and emotional depth indicative of a growing mastery of the art form. Success is predicated on an energetic and ongoing interaction between all members of the class. So, late projects, tardiness, and absences without notification will have a negative impact on your grade.

Late projects will be docked a letter grade each day they are late (e.g., a would-be "A" project becomes a "B" if a day late). Same-day but tardy projects will lose half a letter grade (e.g., a would-be "A" becomes an "A-" or "B+" depending on how late). Similarly, any combination of three absences or numerous tardies will reduce the final grade by a letter value. Three tardies equals one absence. Arriving more than 45 minutes late is considered an absence for that session (not the entire day). If you must miss class, call/text your instructor and TA as soon as possible and always before the class begins.

Grading Definitions
F (Fail)
The student failed to meet a basic standard of attendance, assignment completion, or effort. Failing grades may also be the result of academic conduct violations such as plagiarism. With the exception of sudden acts that result in a failing grade, students will be informed throughout the semester if they're attendance or assignments are not meeting this basic standard of completion or effort.
D (Below Average)
Projects exhibit basic technical and/or aesthetic deficiencies which make it obvious the student has not mastered the techniques necessary to handle more advanced classes. Inability to demonstrate satisfactory growth by integrating feedback in subsequent work. Minimal participation in class discussion and exercises. Poorly developed written and/or oral critiques. Failure to meet deadlines. Inability to develop accessible characters and stories.
C (Average)
All assignments completed on time.

High level of constructive class participation in discussions and written critiques. A minimum of two projects which clearly demonstrate technical proficiency. Evidence that feedback has been integrated into subsequent work. Steady improvement in the ability to tell a story simply and concisely whether it be in the narrative, documentary or experimental mode.

B (Very Good)

All the above plus; student attempts projects which explore original concepts. A minimum of three projects which are both technically and aesthetically outstanding. A unity of form and content. A sound design which is consistently creative and brings added depth to the projects. Student assumes a leadership role in class discussions and exercises.

A (Superior In All Respects)

All the above plus; projects exhibit a unique application of visual and dramatic structure Exceptional ability to use craft and technical skills to enhance story. Thematic concepts are communicated with great intensity on both an emotional and intellectual level. Innovative use of sound to open up new and unexplored levels of meaning not inherent in the visuals. Consistently original and fully developed characters.

In additional to what's above, cinematic effectiveness is largely based on emotional impact. That does not mean that the audience necessarily cries, laughs, or screams. Some emotional responses have more internal physical manifestations. Technical proficiency and improvement are heavily weighed as well: adherence to 180 degree rule, 30o-2 frame change, cutting on action, cleaning the frame in transitions, etc., or when these rules are broken it's clear the artist had a reasonable motivation to do so. Have reasonable motivations for your choices throughout pre production, production, and post-production. Following safety rules is also paramount to earning a passing grade. Professionalism (keeping us abreast of setbacks if/when they occur, having work done on time, helping classmates when possible, etc.) also weighs heavily.

Grading Breakdown for CNTV 392

Assignment	Points	% of Grade
Participation	20	20
Emotional Hook	15	15
Experimental/ Doc	15	15
Narrative Scene	20	20
Narrative Story	30	30
TOTAL	100	100

Grading Breakdown for CTPR 240x

Assignment	Points	% of Grade
Participation	20	20
Emotional Hook	15	15
Experimental/Doc	20	20
Narrative Scene	15	15
Narrative Story	30	30
TOTAL	100	100

Grading Scale
Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy
All assignments will be submitted via a shared Google Drive, Dropbox, or similar file-sharing platform. Further instructions will be shared both via email and in-class. Faculty assistants will moderate the organization of the assignment drive platform.

Grading Timeline
All projects will receive grades within 1 week of when they were turned in.

Additional Policies
Cell Phones or tablets are not allowed in class. If you take notes on your cell phone please prepare for an alternative method of note-taking.

The official course schedule will contain additional details about assignment due-dates. Some assignments may be modified to better suit the skill level of a class, and more detailed descriptions and requirements of each assignment, or any changes to the above set of assignments will be sent in writing to all students prior to the commencement of said assignment(s).

In addition to in-class contact hours, all courses must also meet a minimum standard for out-of- class time, which accounts for time students spend on homework, readings, writing, and other academic activities. For each unit of in-class contact time, the university expects two hours of out of class student work per week over a semester. This course meets in-class 18 hours per week: this calculates to 36 hours per week of out-of-class efforts. That makes a total of 54 hours per week, minimum, of time spent in contributions to this coursework. It's important to understand these expectations, and to organize your time to excel at the assignments while maintaining health and well-being.

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