

# **CTPR 428- Summer Production Workshop Horror Film Analysis and Production**

**June 25<sup>th</sup>, 2019- August 1<sup>st</sup>, 2019**

**Rebekah McKendry, PhD**

**(703) 531-9405**

**[rmckendr@usc.edu](mailto:rmckendr@usc.edu)**

**Tuesday/ Thursday- 9am-1pm**

**Room – SCA 310**

## **Course Description-**

This course is a historical exploration of horror films and their relation to society, with both a national and international perspective. The course will look at horror markets within the US, examining for historical and social contexts, as well as looking at the affects and effects of international markets such as Japan, German, France, and others. The class will trace how present day horror movies have been a product of a vast and plentiful history of horror, as well as how social and global forces have changed the path of horror, such as wars, social movements, trends, and other factors.

In order to study a genre, especially one like horror, one must take into account the marketing and business side, in addition to audience receptions. The course will be a forum for ample discussion on the meanings of horror film, as well as the business and social sides.

This class is a combination of lecture, film screenings, class discussions, and production. You are expected to attend each class and be an active participant. You are also expected to complete all assignments prior to class.

The productions will largely be done on your own time.

**Office Hours:** By Appointment<sup>[SEP]</sup>

### **Editing:**

**The students will learn edit practices as well as how to use AVID.**

**STUDENTS MUST ATTEND THESE SESSIONS IN ORDER TO USE USC EQUIPMENT.**

Session 1: Wednesday, June 26: 9am - 12pm

Session 2: Wednesday, July 3: 9am - 12pm

Students will need to purchase their own hard drives. It is recommended they purchase one off the SCA Approved Hard Drive list: [cinema.usc.edu/Laptops](http://cinema.usc.edu/Laptops) (click on “Hard Drives”).

**Cinematography Sessions:**

**The students will learn how to operate the cameras as well as basic lightning set-ups. STUDENTS MUST ATTEND THESE SESSIONS IN ORDER TO USE USC EQUIPMENT.**

Wednesday, June 26<sup>th</sup>- 1pm-4pm

Wednesday, July 3<sup>rd</sup>- 1pm-4pm

**Safety Session:**

**REQUIRED**

Thursday, June 27 - 9:00am

**Orientation:**

Orientation will be on Sunday, June 23rd, 2:00pm

**Cameras:**

XC-15 (Students will need to purchase their own SD Cards)

**Email:**

Per university policy, all USC communication with students should be done through official USC emails. Student and faculty alike. Please note that any emails older than 12 months within the inbox will be automatically erased per USC's email retention policy. Emails can no longer be forwarded to personal email accounts.

**Duo:**

DUO Two-Factor Authentication will be required for any login to a USC system. This includes the grading system. If you have not done so, please set up your DUO system at: <https://itservices.usc.edu/duo/>

**EATING AND DRINKING IN SCA CLASSROOMS, SCREENING ROOMS, AND EDITING LABS ARE PROHIBITED AT ALL TIMES.**

**ALL ELECTRONIC DEVICES – INCLUDING LAPTOPS, CELLPHONES, PDAs, ETC. – MUST BE TURNED OFF DURING CLASS SESSION**

**Course Requirements:**

**30 Points-** Project 1 and Self-Evaluation

**30 Points-** Project 2 and Self-Evaluation

**30 Points-** Project 3 and Self-Evaluation

**10 Points-** In-class participation. You are expected to be an active participant in class discussions. Ask questions. Comment. Relate and make connections.

**Late assignments will receive a grade no higher than a C. I will not accept any projects more than two days after the due date.**

**ALL FILM PROJECTS AND SELF EVALS ARE GRADED ON THE FOLLOWING CRITERIA-**

- Did you demonstrate the lessons taught in class?
- Did you follow assignment rules and length requirements?
- Did you demonstrate an evolving understanding of the subject matter?
- Where the film project and self-evaluation turned in on time?
- Did the project show creativity?
- How well did you work with your group members and crew?
- Did you fill out appropriate permits and hazards forms?

**Grading Point Scale:**

94- 100 = A

90- 93 = A-

87- 89 = B+

83- 86 = B

80- 82 = B-

77- 79 = C+

73- 76 = C

70- 72 = C-

67- 69 = D+

63- 66 = D

60- 62 = D-

<60 = F

**PROJECTS:**

**HAZARD FORMS MUST BE FILLED OUT FOR ALL PROJECTS!**

Students will complete a total of three projects, both individually and in collaborative groups. USC will supply the digital equipment and basic supplies for each of these projects.

**Project 1:**

Non-Dialogue Self-Portrait<sup>[[SEP]]</sup>P1 is a four-minute piece made by three partners. One partner is the Writer, Director, and Editor. The second partner serves as the Cinematographer/Camera Operator, and the third serves as the Gaffer/Sound Recordist. The roles are then rotated for the other partners' projects.

Synchronous dialogue is NOT permitted for this project, though music, ambience, sound effects, or voice over may be used. This project is a self-portrait film in which you are to investigate, explore, document, examine, sketch, or otherwise illuminate a certain aspect of your own life. The approach may be either fiction or non-fiction, narrative or impressionistic. Feel free to focus on your love of horror or spooky material.

### **Project Two:**

Non-Dialogue set-up and delivery<sup>[1]</sup><sub>[SEP]</sub>P2 is a four-minute piece made by three partners. One partner is the Writer, Director, and Editor. The second partner serves as the Cinematographer/Camera Operator, and the third serves as the Gaffer/Sound Recordist. The roles are then rotated for the other partners' projects.

Synchronous dialogue is permitted for this project. This project should demonstrate a basic 1, 2, 3 punch tension/horror set-up and delivery, which we will discuss in class

### **Project Three:**

Free Will<sup>[1]</sup><sub>[SEP]</sub>P3 is a five-minute piece made by three partners. One partner is the Writer, Director, and Editor. The second partner serves as the Cinematographer/Camera Operator, and the third serves as the Gaffer/Sound Recordist. The roles are then rotated for the other partners' projects.

Synchronous dialogue is permitted for this project. Music, ambience, sound effects, or voice over may be used. This project is open to any style, subject, or theme, but particular emphasis should be placed on evoking or portraying a specific emotion or state of mind. Composition, lighting, camera movement, editing techniques, sound design, and story structure will be specifically evaluated.

### **An Open Dialogue:**

Unique to the USC School of Cinematic Arts experience is an intense, open dialogue among students and instructors surrounding each phase of production: script finalization; visualization; scope; exercises; dailies, rough cuts; fine cuts; sound design; and final work. We intend to create and foster an environment in which each student's work is given full support, while at the same time, is open to analysis, critique, and feedback. Our goal is to put film analysis at the service of developing a sharper eye and becoming stronger and clearer filmmakers.

All students are expected to fully participate in class discussions and group critiques in order to develop skills in non-confrontational criticism. The goal is to engage with the creative processes of your peers in a constructive manner. We do not expect students to feel they must defend their work or make excuses about what we see on the screen, but, instead, to develop listening skills.

### **Safety:**

The personal safety of yourself, your cast, and crewmembers is a vital consideration as you plan and shoot your projects. Please check with your instructors before shooting if you have any questions or concerns. Read the safety handout and understand the contents. Footage shot under unsafe conditions will be withheld from the project; student's privileges may be suspended and grades lowered. Be sure to discuss all

hazardous shooting conditions with your instructors.

**Each USC project must observe the USC SCA Safety Guidelines as well professional, ethical and safety standards that will protect everyone on the set.**

PRODUCTION SAFETY GUIDELINES ARE available at:

<<http://www.realityendshere.net>>

<[https://cntvcommunity.usc.edu/resources/physical\\_production/pdf/SPOSafetyHandbook053.pdf](https://cntvcommunity.usc.edu/resources/physical_production/pdf/SPOSafetyHandbook053.pdf)>

The Student Handbook is available at:

<[https://cntvcommunity.usc.edu/resources/physical\\_production/pdf/SPOHandbook\\_063.pdf](https://cntvcommunity.usc.edu/resources/physical_production/pdf/SPOHandbook_063.pdf)>

- . 1) **NO FILMING IN OR AROUND A MOVING AUTOMOBILE.** [L][SEP]
- . 2) If you have scripted a moving automobile shot film you must use a “Poor Man’s Process” technique on private property or on University property. Your faculty will [L][SEP]instruct you how to do this. [L][SEP]
- . 3) Stationary car work requires permission from your faculty and a Hazardous Shooting [L][SEP]Form from Physical Production. [L][SEP]
- . 4) You may not place a camera or a crew member on a street. [L][SEP]
- . 5) **STAGING CARS OFF CAMPUS IS NOT ALLOWED UNDER ANY CIRCUMSTANCE.** [L][SEP]
- . 6) The only off-campus “car work” permissible is... [L][SEP]a) The filming of a stationary vehicle (i.e., a parked car with keys out of the ignition) on **private property**[L][SEP]b) The filming of random passing vehicles doc-style. [L][SEP]
- . 7) **NO GUNS OF ANY KIND MAY APPEAR IN A SUMMER PROJECT.** [L][SEP]
- . 8) **MINORS CANNOT ACT IN YOUR FILM WITHOUT A CERTIFIED STUDIO TEACHER PRESENT**

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.

**EXPLOSIONS, STUNTS, 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.**

All guns --prop, toy, plastic, or otherwise -- pose an unacceptable risk of accidental injury or death and are NOT permitted in any of our projects. If your plot requires a gun, consult with your teachers about creative ways to suggest its presence without actually showing

it. 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!

## **PROJECTS WITH SERIOUS SAFETY VIOLATIONS WILL RECEIVE AN AUTOMATIC “F”**

### **Safety Seminar Agreement**

1. No Firearms of any kind may be used in any project. All other weapons must be prop weapons, pre-approved through the following departments in order: <sup>[ ]</sup><sub>[SEP]</sub>a. Course Faculty (Hazardous Shooting form)<sup>[ ]</sup><sub>[SEP]</sub>b. The Summer Program Office (SCA250)<sup>[ ]</sup><sub>[SEP]</sub>c. Physical Production Office (SCA304)<sup>[ ]</sup><sub>[SEP]</sub>d. Prop weapons may only be used on campus in pre-approved areas with proper permitting.

### **GUNS OF ANY KIND MAY NOT BE USED OR SHOWN IN ANY MOVIES PRODUCED IN THE USC SUMMER PROGRAM.** <sup>[ ]</sup><sub>[SEP]</sub>

2. No filming outside the 30-mile radius. <sup>[ ]</sup><sub>[SEP]</sub>
3. No minors can travel to film locations outside USC without parental permission and clearance through Summer Program office. <sup>[ ]</sup><sub>[SEP]</sub>
4. No use of fire (including candles, matches, fire pits, bon fires, fireworks, etc.). LED lighting should be used to simulate candles. <sup>[ ]</sup><sub>[SEP]</sub>
5. The use of generators **MUST** be approved through both the Summer Program office **AND** the Physical Production office. <sup>[ ]</sup><sub>[SEP]</sub>
6. No nudity if a minor student is working on the crew in any position. <sup>[ ]</sup><sub>[SEP]</sub>
7. All car scenes must be filmed on-campus, in a pre-approved location. <sup>[ ]</sup><sub>[SEP]</sub>
8. No actor may drive a car in any project/scene whatsoever. <sup>[ ]</sup><sub>[SEP]</sub>
9. No use of camera cranes, camera jibs, or techno cranes. <sup>[ ]</sup><sub>[SEP]</sub>
10. No use of water rigs or water housings. If a project is to be filmed around water, it **MUST** <sup>[ ]</sup><sub>[SEP]</sub>be approved by both the Summer Program Office **AND** the Physical Production Office. <sup>[ ]</sup><sub>[SEP]</sub>
11. If a scene is to be filmed at a beach, it must be pre-approved by both the Summer <sup>[ ]</sup><sub>[SEP]</sub>Program Office **AND** the Physical Production Office. <sup>[ ]</sup><sub>[SEP]</sub>
12. All work with animals must be compliant with the American Humane Society. .

13. If a director on a project is a minor student, the actors in the project cannot be under 16 years old.
14. Students must obtain film permits for locations.
15. If a project is to be working with a minor, a studio teacher must be present at all times.
16. All stunts must be approved by both the Summer Program Office and the Physical Production Office.
17. ALL projects must follow the SAG Filming Guidelines:
  - a. 12 hour turn around for all cast and crew
  - b. Hot meals provided for all cast and crew at the 6-hour mark
  - c. Mileage must be paid if filming at an off-campus location
  - d. Upon completion of principle photography, actors may be recalled for additional scenes, looping, etc., based on actors' availability
  - e. A copy of the finished film MUST be delivered to the actor within a month of completion
18. All projects must complete a production book, which contains releases for Cast & Crew, Original Material, Locations, Logos & Names, Music, etc.
  - a. If a project is for in class purpose only, a watermark must clearly be placed at the beginning stating: "For in-class use only. Not intended for distribution."
  - b. A letter of acknowledgement must be filled out and included with the copy of the film sent to the actor. Can be found in the SPO Documents folder on the SCA Community.
  - c. Please consult the Summer Program Office (SCA 250) or the Physical Production Office (SCA 304) if you have any questions or concerns.

**Do not shoot alone at night.** Digital cameras are targets for street thieves—several students have had them ripped off at gun-point. Work with others in the class whenever on location; ask someone to serve as a "Safety Officer," although EVERYONE (crew & cast) is responsible for safety on a set.

**USE OF MINORS - MINORS (CHILDREN UNDER THE AGE OF 18) CANNOT ACT IN A USC FILM WITHOUT A CERTIFIED STUDIO TEACHER PRESENT ON SET.**

Any use of minors in your films must conform to California Department of Labor state regulations limiting the number of hours they may work. You must assure the welfare of the minor by the presence of a certified studio teacher/social worker on your set. Visit the Student Production Office in the SCA Lobby for more information about hiring a

certified studio teacher.

**DO NOT LEAVE EQUIPMENT IN YOUR CAR – NOT EVEN IN THE TRUNK.  
IT IS NOT INSURED FOR LOSS IF STOLEN FROM YOUR CAR.**

## **Course Schedule:**

**All readings are required unless otherwise indicated. Films are subject to change depending on time, availability, and class preferences.**

### **Class 1: Tuesday, June 25-**

Introduction: Go over syllabus, projects, self evaluations

Meet everyone

What is genre? What is a horror film?

Discussions of genre

Creating scripts, characters, setting, set-up

P1 Ideas due next class

**Editing Session: Wednesday, June 26- 9am-12pm**

**Cinematography Session: Wednesday, June 26- 1pm-4pm**

### **Class 2: Thursday, June 27<sup>th</sup>-**

Safety Seminar

A Brief History of the Horror Genre with Lots of Awesome Clips

And Holding Auditions

### **Class 3: Tuesday, July 2-**

Meeting with Cliff for sound tutorial

AND P1 SCRIPTS DUE (email to me)!

**Editing Session: Wednesday, July 3- 9am- 12pm**

**Cinematography Session: Wednesday, July 3<sup>rd</sup>- 1pm- 4pm**

**NO CLASS ON JULY 4<sup>TH</sup> FOR INDEPENDENCE DAY!**

### **Class 4: Tuesday, July 9-**

Shots scenes, the language of cinema and the language of horror

Image and Space in Horror

### **Class 5: Thursday, July 11-**

**P1S FILES DUE!**

**P1 Screenings**

Beats, Conflicts, Tension, Horror Formulas and Breaking the Structure, and Moments in Horror



**JULY 13<sup>th</sup> and 14<sup>th</sup>- Shoot weekend for P2s**

**Class 6: Tuesday, July 16-**

**P2 concept due**

Screenwriting, Pitches, Treatments

Guest Pitch Advisor

**Class 7: Thursday, July 18-**

Basic Coverage, Using Geography, Entrances, and Exits, Director Process

**Class 8: Tuesday, July 23-**

**P2S DUE!!!**

**P3 Concepts Due**

Watch P2s

Directors Panel

**Class 9: Thursday, July 25-**

**Full class screening and talkback with filmmakers**

**Class 10: Tuesday, July 30-**

**Horror Markets, Trends and Marketing**

**Producers Panel**

**Class 11: Thursday, August 1 (Last day of class)**

**P3s DUE!!!**

Using Your Creative Brain and Making Your Own Damn Movie

## EQUIPMENT AND FACILITIES

The School will provide digital cameras and editing stations.

Students will provide their own:

1. **Headphones (required) for Avid lab.** We recommend Sony MDR 7506, which are available at the USC *Bookstore*.
2. **SDHC Cards for the camera (One 64GB and One 2,4, or 6 GB) see additional info in the following "School will provide" section)**
  - Must have a Class 10 rating (transfer speeds minimum of 10MB/s)
  - Must be marked as SDHC (Secure Digital High Capacity)
  - **DO NOT USE MICRO AND MINI SDHC OR SDXC.**
3. **One of the following approved External Hard Drives:** The following is the list of SCA approved and supported hard drives. Any student purchased drive must meet the requirements below.
  - Samsung T3 SSD Portable (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$170 - \$370
  - Glyph Black Box Plus (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$99-\$120
  - G-Tech G-Drive Mobile USB-C (bus-powered, USB-C\*\*, laptop friendly), approximate retail price \$130  
**Note: The hard drives listed are recommended to have a drive speed of 7200rpm. All of the "mobile" drives are USB-C, also known as USB3.1 Capacity.** We do not recommend hard drives over 2TB.  
Check SCA Approved Drives on Supported Hard Drive document at <http://knowledgebase.sca.usc.edu/> before purchasing a drive. A second drive or 16GB flash drives are highly recommended to back up material in the case of drive failure.

**The School will provide:**

**1. Students will be issued a Canon XC 15 Camcorder for the semester. They are required to purchase 2 SD cards: one 64gb Class10 SDHC card for capturing footage and a smaller (8, 4, or 2gb) SD card, that will contain the camera settings. We will go over all camera and menu settings in class. Detailed camera info can be found at:**

**[https://scacommunity.usc.edu/resources/physical\\_production/PDF/cannonXC15V2.pdf](https://scacommunity.usc.edu/resources/physical_production/PDF/cannonXC15V2.pdf)**

**(please DO NOT USE micro or mini-SD cards and adapters, or SCXC cards)**

**2. Access to Lighting Kit and Sound Kits.** <sup>L</sup><sub>SEP</sub>

**3. Limited grip/electric equipment for the crew project.** <sup>L</sup><sub>SEP</sub>

### **RULES FOR USING SCA COMPUTER LABS**

**1) No food, drinks (including bottled water), gum, or skateboards in the labs, Edit or Sound Edit Suites. Violation of this rule will result in suspension of Lab or Edit Room privileges.** Locker area is available for food and drink storage.

2) You must sign in at Front Desk with your Student ID and use station assigned. Any change must be done through Front Desk.

3) If you are having technical problems with your workstation, contact a Tech through the Front Desk or Help Desk.

4) Closing time is strictly enforced. Techs will give warnings when to begin saving. Please do not argue with them.

5) Lab Hours and Supported Hard Drive documents can be found at the Front Desk, Help Desk, and SCA Community.

6) Headphones with 1/4 inch adapters are required at each workstation. SCA does not supply headphones or adapters.

7) Users may be bumped after their station has been vacant for a period of 30 minutes.

8) For locker checkout, fill out locker form in B144. Lock must be approved before locker is assigned.

**9) Please handle all equipment professionally and treat all SCA staff with kindness, gratitude, and respect.**

**Statement on Academic Conduct and Support Systems**

## **Academic Conduct:**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct)

## **Support Systems:**

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

[engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

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

*Student Health Leave Coordinator – 213-821-4710*

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

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

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

[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

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

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

[engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp)

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

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

[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

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

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

[studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)

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

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

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

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

*USC Support and Advocacy - (213) 821-4710*

[studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

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

*Diversity at USC - (213) 740-2101*

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

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

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

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

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

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

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

Non-emergency assistance or information.

### **Diversity and Inclusion**

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, <http://cinema.usc.edu/about/diversity.cfm>; e-mail [diversity@cinema.usc.edu](mailto:diversity@cinema.usc.edu). You can also report discrimination based on a protected class here <https://equity.usc.edu/harassment-or-discrimination/>

### **Disruptive Student Behavior:**

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits

other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

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