



**Course Title:** **CTPR 424** Section 18542D  
**PRACTICUM IN CINEMATOGRAPHY**  
Units: 2  
Spring 2020

**Location:** School of Cinematic Arts

**Instructor:** David Parrish SOC  
**Student / Office Hours:** Before or after class, by appointment  
**Contact Info:**

**Student Assistant:** Ryan Abdelnour

**IT Help:** USC Information Technology Services  
<https://itservices.usc.edu/>  
Phone: 24/7 213-740-5555  
Email: 8-6 M-F [consult@usc.edu](mailto:consult@usc.edu)  
Computer Loaner Program  
[https://itservices.usc.edu/spaces/  
laptoploaner](https://itservices.usc.edu/spaces/laptoploaner)  
USC Computing Centers  
[https://itservices.usc.edu/spaces/  
computingcenters/](https://itservices.usc.edu/spaces/computingcenters/)

First day of class: **January 17th**

Final day of class: **May 8th**

**All students are required to attend class and screen  
their final assignment on May 8th @ 9am.**

## **COURSE DESCRIPTION**

Welcome to CTPR 424. This course is a prerequisite to serving as a CTPR 480 cinematographer as well as enrolling in CTPR 557, Advanced Cinematography. However, the course is open to students interested in directing, producing, editing, production designing, writing or sound recording and designing. As a practicum, the course will emphasize hand-on experience, technical knowledge and artistic application. Class experiences will range from location scouting to analyzing how lighting, lenses and movement develop character and create emotions. You will sharpen your problem solving skills working as a member of a crew on a variety of lighting and shooting productions. Upon completion of this course, you will further your knowledge of visual story telling.

## **LEARNING OBJECTIVES**

By the end of this course, students will be able to :

- Build and shoot with a 16mm film camera
- Build and shoot with a professional digital camera
- Analyze and create the lighting of an existing scene from a film
- Demonstrate the use of an incident light meter to execute lighting continuity in a scene
- Serve in various crew positions in the cinematography department
- Execute lighting and shot continuity within a scene
- Scout a location for a scene in a script

**PREREQUISITE:** CTPR 310 or CTPR 327

## **COURSE NOTES**

As a practicum each session will be lectures and demonstrations and the other half activity based.

## **COMMUNICATION POLICIES**

Students are encouraged to contact the instructor by USC email.

Many questions can be answered by the class Student Assistant, (SA) so please ask them first. If the SA is unable to help you or you feel you need to speak with your instructor, please do so.

## REQUIRED MATERIALS

1. Leather work gloves. (available from HomeDepot, Lowes, Ace Hardware and other places)
2. A small flash light (the type that allows the flashlight globe to be exposed, i.e., freestanding candle mode of the mag light). MagLite brand is well made. Or a Headlamp.



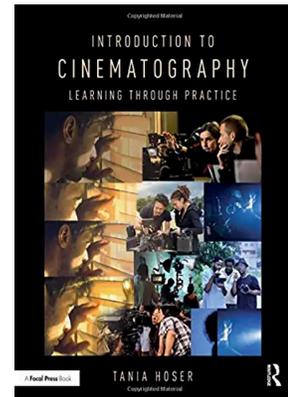
## OPTIONAL MATERIALS



A light meter. CEC has about a dozen Spectra Professional IV-A incident light meters. ([http://www.spectracine.com/product\\_2.html](http://www.spectracine.com/product_2.html)) They will be available for in-class use and can be checked out for your Final Assignment. However, it is recommend you purchase your own, if you are serious about learning to use one.

## REQUIRED TEXT BOOK

- *Introduction to Cinematography, Learning Through Practice*, 1st edition by Tania Hoser, Focal Press ISBN# 978-113823514-4
- The instructor may distribute materials on the Blackboard web site or hand out additional materials.



## RECOMMENDED BOOKS & MAGAZINES (optional)

- *Cinematography: Theory and Practice: Image Making for Cinematographers and Directors* (Third Edition) by Blain Brown, Focal Press ISBN# 978-1138940925
- *The Filmmaker's Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants*. 1st Edition by Blain Brown, Focal Press ISBN# 978-0415854115 (another great book by Blain Brown, covering the world of digital capture and workflow.)
- *the filmmaker's eye; the language of the lens, the power of lenses and the expressive cinematic image*, 1st Addition by Gustavo Mercado, Focal Press, ISBN# 978-0415821315
- *the filmmaker's eye; learning [and breaking] the rules of cinematic composition*, 1st Addition by Gustavo Mercado, Focal Press, ISBN# 978-0240812175
- *The Grip Book*, 5th Edition by Michael G. Uva, Focal Press, ISBN# 978-0415842372
- *Set Lighting Technician's Handbook*, 4th Addition by Harry C. Box, Focal Press, ISBN# 978-0240810751
- *International Cinematographers Guild ICG Magazine* [icgmagazine.com](http://icgmagazine.com)
- *Society of Camera Operators SOC Magazine* [soc.org](http://soc.org)

**Additional Resources** (optional) *Software, Web Links, Supplies, and Tools*

Link to PDF resource file: <http://bit.ly/2BncGL4>



## **IN-CLASS EXERCISE POLICIES**

Your participation and performance during the in-class productions contributes to 30% of the final grade. You are expected to be prepared for the crew position in which you serve. While it is important to prepare for the exercise when you are the cinematographer, it is just as important to give 100% in any crew position you serve. Preparedness, following set protocol, staying in crew position, offering suggestions to solve problems, practicing safe, professional and respectful use of equipment, will all be considered when assigning this grade.

***If you are absent, your crew is disadvantaged  
and there is no way to make-up the experience you missed.***

## **TECHNOLOGY POLICIES**

Students may use their personal electronic devices during class sessions. Devices are permitted to the extent that they do not distract your attention, or the attention of your peers. It is up to the instructor's judgement whether a device is distracting. If it is deemed distracting, you will be asked to put away your device for the remainder of the class session.

### **SCA POLICY**

***FOOD AND DRINKS (other than water) ARE NOT PERMITTED IN ANY  
INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX***

## DESCRIPTION AND ASSESSMENT OF ASSIGNMENTS

### **30% Final Assignment**

The Final Assignment will use the scientific method to test a cinematography concept, principle or technique. The assignment is to be proposed by you and approved by the instructor. The assignment will include a two page summary and self critique (submitted as a PDF file). You will screen and present your tests and conclusions on the last day of class.

*Scientific Method* : <https://www.thoughtco.com/steps-of-the-scientific-method-p2-606045>

### **25% Mid-term Test**

The test will consist of questions covering the material presented the first half of the semester.

### **30% In-Class Productions Crew Performance**

Throughout the semester you will be assigned rotating crew positions on specific lighting and shooting class productions. Each cinematographer will choose a shot from a film, music video, tv, etc. which they will light and shoot. They will meet with the instructor at least one week prior with a lighting diagram. Your performance will be evaluated on preparedness & organization, (bring all necessary equipment & supplies), production skills, (exposure, focus, composition, camera movement, and lighting), leadership & collaboration, and creative problem solving ability.

[ *Check the Additional Resources Link above for Lighting Diagram Software* ]

### **15% Class Participation**

You are expected to listen actively, to answer and ask questions thoughtfully, contribute to class discussions and give and receive feedback to and from your peers.

In order to promote a respectful, professional, and productive classroom environment, the following expectations will be maintained during all class sessions.

- Do not interrupt when someone else is speaking
- Criticize ideas, not people
- Avoid inflammatory language
- Either support assertions with evidence, or speak from personal experience
- Don't dominate the discussion
- Make a single point each time you speak, rather than making a series of statements at once

## **COURSE EVALUATION**

Student feedback is essential to making this course the best it can be. There will be both a mid-semester evaluation and the standard USC course evaluation survey at the end of the semester.

## GRADING BREAKDOWN

Grading is based on a combination of both objective and subjective criteria. However, the larger percentage of your final grade does come from the latter. Therefore, it's important that you understand what is expected from you in this class. If at any time you are wondering how you are progressing, please arrange a meeting with the instructor to discuss your status.

Final Assignment	30%
Mid-Term Test	25%
In-Class Exercise Crew Performance	30%
Class Participation	<u>15%</u>
	<b>100%</b>

## GRADING SCALE

Your course final grades will be determined using the following scale:

A	94-100	C	73-76.9
A-	90-93.9	C-	70-72.9
B+	87-89.9	D+	67-69.9
B	83-86.9	D	63-66.9
B-	80-82.9	D-	60-62.9
C+	77-79.9	F	below 60

## ABSENCE AND LATENESS POLICY

If a student will be late or absent, please contact the professor and SA prior to class.

### Absence

One absence will result in your final grade being lowered by one portions of a letter grade, i.e. from A to A-.

Two absences will result in your final grade being lowered one full letter grade, i.e. from A to a B.

Three absences will result in your final grade being lowered two full grade, i.e. from A to C. Your grade will be lowered by one full letter grade for every absence after.

### Lateness

If more than 30 minutes late, it's considered an absence.

One lateness will not count against you, it's LA.

Two latenesses will result in your final grade being lowered by one portion of a letter grade, i.e. from A to A-.

Three latenesses will result in your final grade being lowered by two portions of a letter grade, i.e. from A to B+.

Four latenesses will result in your final grade dropping three portions of a grade, or one full letter grade i.e. from A to B. And so on...

*If you arrive late, you MUST come to your instructor during a break and let them know you are present. Please don't assume they saw you arrive. If you fail to do so, you may be marked absent.*

## EQUIPMENT & STAGE ASSISTANCE



### CAMERA

Camera Equipment Center (CEC), Cameras and Accessories  
Hours: M-Th, 8:30am to 6pm, Friday 8:30am to 5pm  
Contact Info: 213-821-0951, Craig McNelley, mcnelley@usc.edu



### LIGHTNG & GRIP

Production Equipment Center (PEC), Lighting and Grip Equipment  
Hours: M-Th, 8:30am to 6pm, Friday, 8:30 to 5pm  
Contact Info: 213-740-2898, Hector Trujillio, htrujillo@cinema.usc.edu



### STAGES

Hours: M-F, 8:30am to 5pm  
Contact Info: 213-821-0961, Carlos Jauregui, stages@cinema.usc.edu

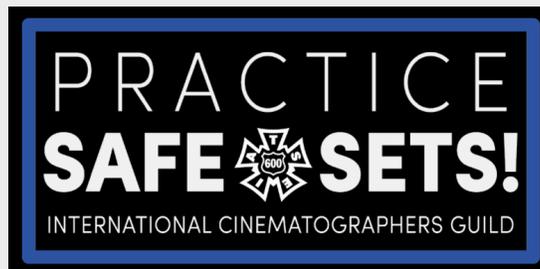
## SAFETY REQUIREMENTS

We are holding our class in a Motion Picture Production Stage.

**DRESS ACCORDINGLY** for a work environment.

- **Clothing** - Clothing appropriate for the work being done must be worn. Athletic shoes and long pants **MUST** be worn to all Cinematography classes, and when picking up and returning equipment. You may be climbing ladders, picking up hot lamps and lifting heavy equipment. Shirts must be worn at all times. Jewelry, loose sleeves, exposed shirt tails, dresses, neckties, lapels, loose cuffs or other loose clothing shall not be worn around equipment in which it might become entangled. This includes light and grip stands, dollies and cameras.
- **Footwear** - The wearing of sandals or any open-toe footwear is **PROHIBITED** on any set or location.

If you come to class on stage or a location dressed inappropriately, you will be asked to leave and may only return when dressed for a work environment.



## 424 WEEKLY BREAKDOWN

*The reading assignments and the material on Blackboard should be read and viewed before class. You can then formulate questions and gain more from the hands-on opportunities in the class.*

**SA NOTE:** the camera packages should include:

- **ARRI 16SR3 Package:** camera body, 2 magazines, lenses, 2 batteries, tripod & head, matte box, follow focus, camera ditty bag, light meter, changing tent
- **SONY F5 Package:** camera body, SxS media card, card reader, lenses, 2 batteries, tripod & head, matte box, follow focus, camera ditty bag, light meter, monitor

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### WEEK 1 [ 1/17/20 ]

**Lessons:** Welcome - distribute and discuss syllabus, blackboard, take attendance

What is Cinematography?

Intro to a film camera: ARRI 16mm SR3 | Film Stocks | Film based workflow

**Activity:** Build FILM CAMERA | Load FILM | Label magazines & cans | Camera Reports | Slating

**Reading:** Ch 4a - Assembling the Camera and Preparing to Shoot p77-98

**Blackboard:** Lecture Notes, ARRI 16SR3 tutorials, manual & field guide, video links

**SA NOTES:**

**CAM:** 2 (two) ARRI 16SR3 camera packages

**Other:** Print: syllabus, film stock list

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### WEEK 2 [ 1/24/20 ]

**Students** - Bring Gloves and a Flashlight for every class

**Lessons:** Quiz #1 | Stage Procedures

Principles of Light: color, size of source, reflection, absorption, fall-off

Color Temperature | Exposure | How to use a light meter | Zone System | HDR

**Activity:** SHOOT DEMO OF LIGHT RATIOS - Two crews shoot 16mm film

**Reading:** Ch 11a - Light meters p260-263 | Ch 11a - Lighting p253-256

Ch 12 - Lighting: Shaping & Controlling Light p285-302 | Ch 3 Aperture & Shutter p67-73

**Blackboard:** Lecture Notes, Video links

**SA NOTES:**

**CAM:** Light Meters (as many as possible, at least 8)

2 (two) ARRI 16SR3 camera packages

**G&E:** Carlos - 1 SourceFour spot light on rolling stand

Fluid head adaptor kit for the Chapman Pee Wee dolly

Place an order for Kino Flos & Plasma lights to demo on Wk 3 [1/31]

**Film Stock:** 2 x 100ft rolls 7219 (500T), 25 or more USC Camera Reports

**Other:** Print: Quizzes, Light Meter worksheet, Fall-Off worksheet, exposure cheat sheets, walkie talkie talk

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## WEEK 3 [ 1/31/20 ]

**Lessons:** Screen & Discuss previous weeks dailies | Quiz #2  
Stage Check-out | Electricity: The basics - volts, watts, amps | SAFETY  
Crew positions & Set Protocol

**Activity:** G&E (Grip & Electric) Intro to Lighting & Grip equipment  
Five type of lights: Tungsten, HMI, Plasma, Kino Flos, and LED | Wrapping cable  
Crew positions & set protocol

**TWO CREWS SHOOT A SHORT SCENE** with 3 different light ratios

**Reading:** Ch 12 - Lighting Units p302-308 | Ch 13 - Lighting Plans & Process p315-332  
Ch 2a Working on Set p21-36

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** 2 (two) - ARRI 16SR3 camera packages  
**G&E:** *Carlos:* Stage Curtain  
Kino Flos & Plasma lights to demo  
Fluid head adaptor kit for the Chapman Pee Wee dolly  
Ask Linda to use her HMI lamps for Wk 6 [2/21]  
**Film Stock:** 2 (two) x 100ft rolls 7219 (500T)  
**Other:** 2 x Table Lamps (from prop room Stg1 & our cabinet)

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## WEEK 4 [ 2/7/20 ]

**Students:** Student productions begin in 3 weeks. Talk to the instructor about what shot you would like to reproduce. Any scheduling concerns regarding your shoot date.

**Lessons:** Screen & Discuss previous weeks dailies | Quiz #3  
The Power of the Lens: focal length, aperture, focus

**Activity:** **STAGE SHOOT - Night Exterior** on Stage "Dumpster Fire"

**Reading:** Ch 6 Storytelling in Shots p141-163

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

*Talk with students about getting production numbers for Final Assignments*  
**CAM:** 2 (two) - ARRI 16SR3 packages  
**G&E:** *Carlos:* Beaver Board (pancake) with a Junior receiver (for mounting stage fan on floor)  
Fluid head adaptor kit for the Chapman Pee Wee dolly  
Dolly wedges & level  
**Film Stock:** 2 (two) x 100ft rolls 7219 (500T)

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## WEEK 5 [ 2/14/20 ]

**Students:** Productions begin in two weeks, shooting in-class, on stage.

- Film or Digital ?
- Meet with the instructor at least 1 week prior to your shoot. Have your desired shot approved. Talk about lighting and your lighting diagram. Lens and exposure. Camera movement. G&E needs.
- Shooting B&W film? You must let the instructor know at least 2 weeks in advance.
- Shooting digital - bring a hard drive on your shoot day to offload your dailies.
- Shooting film - bring a hard drive to the following class to download a copy of your film.

**Lessons:** Screen & Discuss previous weeks dailies | Quiz #4

Intro to Sony F5 digital camera | Build Camera | Basic settings | Best Practices

Slating for Digital | Data Management

Lens - Depth of Field (DoF)

**Activity:** SHOOT F5 Digital & 16SR3 FILM - Follow and Rack focus exercise

Knots - 4 basic knots used in film production

**Reading:** Camera Assistants: Ch 2a p26-27 | Ch 2b p37-51

Ch 4b Camera Preparation and Testing p101-107

**Blackboard:** Lecture Notes, Sony F5 tutorials, manual & field guide, video links

### SA NOTES:

**CAM:** 1 (one) Sony F5 packages *AND* 1 (one) ARRI 16SR3 package

**G&E:** Fluid head adaptor kit for the Chapman Pee Wee dolly

8-10ft speed rail, 2 - low stands, 2 clamps to attach rail to stands (practice knots)

**Film Stock:** 2 (two) x 100ft rolls 7219 (500T)

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## WEEK 6 [ 2/21/20 ]

**Students:** Students shooting next class **MUST** meet with the Instructor **TODAY**.

**Lessons:** Screen & Discuss previous weeks dailies | Quiz #5

Grip Skills: Safety | Equipment | Rigging | Shadows & Control

SHOOTING DAY EXTERIOR: SAFETY | Backlight | Backlight | Backlight

Color Temperature | White Balance | 85 filters | Polarizer Filters

**Activity:** Setup 12x12 frame & Silk

Demo reflector board | HMI lights

Intro PeeWee Dolly | demo setting track

SHOOT A DAY EXTERIOR SCENE with 2 Sony F5 Digital Cameras and Pee Wee Dolly

**Reading:** Ch 11b Natural and Available Light p269-283

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** 2 (two) Sony F5 packages

**G&E:** Fluid head adaptor kit for the Chapman Pee Wee dolly

12x12 frame, 2x rolling stands, 12x12 bleached muslin or silk, Polito board

Dolly track wedges & level

**Film Stock:** none

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## WEEK 7 [ 2/28/20 ]

**Students:** Students shooting next class MUST meet with the Instructor TODAY.

**Lessons:** Screen & Discuss previous weeks dailies | Quiz #6  
Camera Movement | Demo Skateboard wheels with Doorway Dolly  
Review for Mid-Term

**Activity:** **SHOOT STUDENT PRODUCTIONS #1**

**Reading:** Camera Operator: Ch 2 p27 | Ch 10 p233-250

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** TBD - ARRI 16SR3 package | TBD - Sony F5 package

**G&E:** *Carlos:* Stage Curtain

TBD - As per student's requests

Fluid head adaptor kit for the Chapman Pee Wee dolly

**Film Stock:** TBD

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## WEEK 8 [ 3/6/20 ]

**Students:** Students shooting next class MUST meet with the Instructor TODAY.

**Lessons:** Screen & Discuss previous weeks dailies

### **MID-TERM EXAM**

**Activity:** **SHOOT STUDENT PRODUCTIONS #2**

### SA NOTES:

**CAM:** TBD - ARRI 16SR3 package | TBD - Sony F5 package

**G&E:** *Carlos:* Stage Curtain

TBD - As per student's requests

Fluid head adaptor kit for the Chapman Pee Wee dolly

**Film Stock:** TBD

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## WEEK 9 [ 3/13/20 ]

**Students:** Students shooting next class MUST meet with the Instructor TODAY.

**Lessons:** Screen & Discuss previous weeks dailies

Find the Frame: Aspect Ratio | Composition | Matching Shots | Camera Angles | Blocking

BLRTS: Block - Light - Rehearse - Tweak - Shoot

**Activity:** *SHOOT STUDENT PRODUCTIONS #3*

**Reading:** Ch 7 Storytelling | Working with a Director p165-182

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** TBD - ARRI 16SR3 package | TBD - Sony F5 package

**G&E:** *Carlos:* Stage Curtain

TBD - As per student's requests

Fluid head adaptor kit for the Chapman Pee Wee dolly

**Film Stock:** TBD

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## SPRING BREAK [ 3/14 - 22 ]



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## WEEK 10 [ 3/27/20 ]

**Students:** Students shooting next class MUST meet with the Instructor TODAY.

**Lessons:** Screen & Discuss previous weeks dailies



**Discuss Final Assignment Requirements**

Lighting Continuity | Color Psychology

**Activity:** *SHOOT STUDENT PRODUCTIONS #4*

**Reading:** Ch 14 Color p337-351

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** TBD - ARRI 16SR3 package | TBD - Sony F5 package

**G&E:** *Carlos:* Stage Curtain

TBD - As per student's requests

Fluid head adaptor kit for the Chapman Pee Wee dolly

**Film Stock:** TBD

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## WEEK 11 [ 4/3/20 ]

**Students:** Students shooting next class MUST meet with the Instructor TODAY.



**Final Assignment Plan is DUE next week**

**Lessons:** Screen & Discuss previous weeks dailies  
Waveform Monitor | Vectorscopes | False Color | Zebras

**Activity:** *SHOOT STUDENT PRODUCTIONS #5*

**Reading:** Ch 3 Fundamental Photographic Knowledge for Cinematography p53-66  
Ch 11a Monitoring and Measuring Light p256-259

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** TBD - ARRI 16SR3 package | TBD - Sony F5 package  
**G&E:** *Carlos:* Stage Curtain  
TBD - As per student's requests  
Fluid head adaptor kit for the Chapman Pee Wee dolly  
**Film Stock:** TBD

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## WEEK 12 [ 4/10/20 ]

**Students:** Students shooting next class MUST meet with the Instructor TODAY.



**FINAL ASSIGNMENT PLAN is due today at 9am for instructor's approval (PDF file)**

**Lessons:** Screen & Discuss previous weeks dailies  
Digital Camera Profiles | Rec.709 | Log | RAW

**Activity:** *SHOOT STUDENT PRODUCTIONS #6*

**Reading:** Ch 5 Digital Workflow p113-138

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** TBD - ARRI 16SR3 package | TBD - Sony F5 package  
**G&E:** *Carlos:* Stage Curtain  
TBD - As per student's requests  
Fluid head adaptor kit for the Chapman Pee Wee dolly  
**Film Stock:** TBD

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## WEEK 13 [ 4/17/20 ]

**Students:** Students shooting next class MUST meet with the Instructor TODAY.



**Sign up for equipment from PEC for your final assignment - work with SA**

**Lessons:** Screen & Discuss previous weeks dailies

Lighting Process | Cross Lighting

**Activity:** *SHOOT STUDENT PRODUCTIONS #7*

**Reading:** Ch 13 Lighting Locations and Studio Sets p311-332

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** TBD - ARRI 16SR3 package | TBD - Sony F5 package

**G&E:** *Carlos:* Stage Curtain

TBD - As per student's requests

Fluid head adaptor kit for the Chapman Pee Wee dolly

**Film Stock:** TBD

Work with students to order camera, G&E, schedule stage use for final project

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## WEEK 14 [ 4/24/20 ]

**Students:**  **Sign up for equipment from PEC for your final assignment - work with SA**

**Lessons:** Screen & Discuss previous weeks dailies

Location Scouting

**Activity:** *SHOOT STUDENT PRODUCTIONS #8*

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** TBD - ARRI 16SR3 package | TBD - Sony F5 package

**G&E:** *Carlos:* Stage Curtain

TBD - As per student's requests

Fluid head adaptor kit for the Chapman Pee Wee dolly

**Film Stock:** TBD

Work with students to order camera, G&E, schedule stage use for final project

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## WEEK 15 [ 5/1/20 ]

**Students:**  Sign up for equipment from PEC for your final assignment - work with SA

**Lessons:** Screen & Discuss previous weeks dailies

**Activity:** Open Class : TBD "Car Chase at USC" Green Screen plates and poor man's process

**Reading:** Ch 13 Lighting Green Screen p330

Ch15 Developing a Career in Cinematography p263-390

**Blackboard:** Lecture Notes, Video links

### SA NOTES:

**CAM:** 2 (two) Sony F5 packages

**G&E:** *Carlos:* Green Screen, frame, rolling stands

Fluid head adaptor kit for the Chapman Pee Wee dolly

Dolly wedges & level

Skate board wheels for Doorway Dolly

**Film Stock:** none

Work with students to order camera, G&E, schedule stage use for final project

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## WEEK 16 [ 5/8/20 ]



FINAL ASSIGNMENT IS DUE

**All Students must be present for class on Stage 3 at 9am**

**Activity:** Screen & Discuss previous weeks dailies

***Each student will Present and Screen Final Assignment to the class.***

Video and Summary Self/Critiques are due 9AM May 8th.

Upload the files (PDF and .mp4/.mov files only) to a google drive setup by the SA.

## 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.