



CTPR 537, Intermediate Cinematography

2 Units

Spring 20 —Thursday—1- 4:50PM

IMPORTANT:

Please note our final class is Thursday, May 7th. All students are required to attend class and screen their final assignment that day.

Athletic shoes and long pants **MUST** be worn to all Cinematography classes, when picking up and returning equipment. No open toed, dress shoes, shorts, skirts or dresses will be permitted. If you come to class dressed inappropriately, you will be asked to leave and may return when dressed for a work environment.

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

This class may not be audited.

Location: SCC Stage 3

Instructor: Linda J. Brown

Office: SCA 409

Office Hours: Generally, Wednesday PM & Thursday AM, some Tuesday hours. Sign up here 24 hours in advance.

<https://calendly.com/lindabrown>

Student Assistant: Dmitry Kovalev

Email: kovalev@usc.edu

Phone: (323) 684-9544

Equipment Help:

Camera Equipment Center (CEC) Cameras and Accessories

HOURS OF SERVICE: 8:30am to 6pm, M-Th, 8:30 to 5pm, Friday

CONTACT INFO: 213-821-0951, Craig McNelley, mcnelley@usc.edu

Production Equipment Center (PEC) Lighting and Grip Equipment

HOURS OF SERVICE: 8:30am to 6pm, M-Th, 8:30 to 5pm, Friday

CONTACT INFO: 213-740-2898, Hector Trujillo, htrujillo@cinema.usc.edu

Stage Help:

Stage Services

HOURS OF SERVICE: 8:30am to 5pm, M-F

CONTACT INFO: 213-821-0961, Carlos Jauregui, stages@cinema.usc.edu

Course Description

Welcome to CTPR 537. This course is a prerequisite to serving as a cinematographer on Advanced Projects as well as enrolling in CTPR 557, Advanced Cinematography. Regardless of whether you want to be a cinematographer, director, producer, editor, production designer, writer or sound person this class will further your knowledge of visual story telling. You will be asked to think like a cinematographer which will help you communicate with other members of the crew. There will be emphasis on both technical and aesthetic components of cinematography. Expect to draw on basic mathematical concepts such as fractions and ratios to understand F/stops, lighting ratios and the exposure triangle. Through lectures and demonstrations, you will become aware of how lighting, lenses and movement develop character and create emotions. By serving in a variety of crew positions during in-class exercises, you will value the ability to problem solve on a set. Upon completion of this course, you will develop an appreciation of the art and craft of cinematography.

Learning Objectives and Outcomes

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

- Build and shoot with an Arriflex SR3 Super 16 film camera
- Build and shoot with a Sony F5 camera
- Demonstrate the use of a professional incident light meter to determine exposure
- Demonstrate the use of lighting and grip equipment in a professional and safe manner
- Serve in a variety of positions in the cinematography department
- Execute lighting and shot continuity within a scene
- Use the language of a cinematographer to communicate with their crew
- Analyze the aesthetic and technical cinematographic contributions to a scene
- Design and execute a cinematography test employing the scientific method

Prerequisite(s): CTPR-508 or CTAN-547

Course Notes

Most class sessions will be half lectures and demonstrations and the other half heavily activity -based. The first six weeks each class will start with a 5-question multiple choice quiz covering the previous week's lecture or demonstration. The quiz is not graded. It should be used by you as a metric of how well you are grasping the material. It will also inform me if I have successfully presented the material to the majority of the class. If you are having difficulty answering the questions, it's your responsibility to sign up to meet with me (<https://calendly.com/lindabrown>) so we can discuss the questions you got wrong. Please do this in a timely manner. The questions on the mid-term will be very similar to those on the quizzes. So, if you are scoring high on the weekly quizzes, you should score well on the mid-term test. If you don't score well on the mid-term, you have the choice to take an optional final. I will take the higher of the two scores into consideration when calculating your final grade. My goal is to help you learn cinematography and so I have designed the class to optimize your opportunity to do that.

Technological Proficiency and Policy

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.

Depth of Field Tables and calculators (DOF Master- <http://www.dofmaster.com/dofjs.html>) is free and accessible on phones, pads and laptops. If you require an internet-enabled device, the USC Computing Center Laptop Loaner Program - USC Information Technology Services provides loaner laptops at the general-use computing centers in King Hall, Ahmanson Information Commons at Leavey Library, and Waite Phillips Hall. This service is only available to currently enrolled USC students with a valid USCard. To check out a laptop, go to the service desk at an USC computing center and log into the laptop checkout webpage. <https://itservices.usc.edu/spaces/computingcenters>. For more information about the program, see: <https://itservices.usc.edu/spaces/laptoploaner>

Required Readings

Introduction to Cinematography: Learning Through Practice by Tania Hoser
This text is available in the bookstore and online.

Copies of lectures, film clips, and other class information are posted on Blackboard.

The **Content** section contains A) LECTURES- This folder contains the weekly lectures and allow you to actively listen instead of taking notes. B) CAMERA MECHANICS- This folder contains information related to the mechanics and use of film and digital cameras. C) CHARTS, LISTS & OTHER INFORMATION- This folder contains a variety of documents you'll use throughout the semester. D) GUIDELINES- This folder contains documents related to the in-class exercises. E) EQUIPMENT MANUALS- This folder contains manuals for the equipment you will learn to use in the class. F) VIDEOS- This folder contains clips from films that exemplify different focal length lenses plus the use of light as a metaphor.

The **Assignment** section contains the crew assignment rotation schedule for the in-class exercises plus information related to the midterm still and final assignment.

The **Tutorial** section contains a multitude of tutorials. Some review equipment introduced in earlier classes. Others will cover new concepts we cover in this class. Tutorials are added regularly, so check back often.

Required Materials

- A digital or analogue still camera (the quality does not matter, you can use your phone)
- A small flash light (the type that allows the flashlight globe to be exposed, i.e., freestanding candle mode of mag light). The led mini mag light works well. <http://maglite.com/shop/mini-maglite-led-2-cell-aaa-flashlight.html#.VKseACjALjQ>
- Leather work gloves

Optional Materials

- A light meter. CEC has about a dozen Spectra Professional IV-A incident light meters. (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, I highly recommend you purchase your own, if you are serious about learning to use one. More information about light meters is available on Blackboard. Go to Content , then click on Charts, Lists and other information.
- The Filmmaker’s Guide to Digital Imaging: for Cinematographers, Digital Imaging Technicians, and Camera Assistants 1st Edition by Blain Brown. Another great book by Brown. This one covers the world of digital capture and workflow.

Description and Assessment of Assignments

Mid-term Still Assignment 10%

The Still Assignment can be done with any still camera; a smart phone, a DSLR camera, and yes even a camera that shoots negative film stock. The 3 photos you screen in class must be uploaded to a google drive (set up by our SA) the day they are due. This assignment is meant to push your creative limits. Unlike the final assignment, this requires no technical data (F/stop, focal length of lens, etc.). I’m looking for abstract images that provoke, challenge, disturb, move or entertain us. You may manipulate them in a software program if you like, but it’s not necessary. The full guidelines and worksheet are on Blackboard in the Assignment Section.

Final Assignment 30%

The Final Assignment including a two-page summary/ self-critique is due the day of screening. You will use the scientific method to test a cinematography concept, principle or technique. A full description can be found on Blackboard in the Assignment section. This assignment must be proposed by you and approved by me. <https://www.thoughtco.com/steps-of-the-scientific-method-p2-606045>

Mid-term Test 20%

The test will consist of 30 multiple-choice questions covering the material presented the first half of the semester.

In-Class Exercise Crew Performance 30%

Throughout the semester, you will be assigned rotating crew positions on specific lighting and shooting exercises. Each cinematographer will choose a shot from a film, music video, tv, etc. which they will light and shoot. They will meet with me at least one week prior with shooting plans (See Preparing for In-Class Exercise in the In-Class Exercise Foldeer in the Assignment section of Blackboard. Your performance will be evaluated on preparedness, (bring all necessary equipment & supplies), collaboration, efficiency, respect for crew and equipment, and problem-solving ability.

Class Participation 10%

You need to “be there” mentally as well as physically. 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. In addition to the mid-semester evaluation and the standard USC course evaluation survey at the end of the semester. I will periodically be asking for individual or group feedback. This helps me tailor the class to your needs.

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 is imperative 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 me to discuss your status.

Still Assignment	10%
Final assignment	30%
Mid Term Test	20%
In-Class Exercise Crew Performance	30%
<u>Class participation</u>	<u>10%</u>
TOTAL	100%

Grading Scale

Course final grades will be determined using the following scale.

A	93.4-100	C	73.4-76.5
A-	90-93.3	C-	70-73.3
B+	86.6-89.9	D+	66.6-69.9
B	83.4-86.5	D	63.4-66.5
B-	80-83.3	D-	60-63.3
C+	76.6-79.9	F	59.9 and below

Absence and Lateness Policy

If a student is 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 portion of a grade, i.e. from A to A-.

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

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

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

Four 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 me during a break and let me know you are present. Please don't assume I saw you arrive. If you fail to do so, you may be marked absent.

537 WEEKLY BREAKDOWN WEEK 1 (1/16/20)

Topics

Hand out syllabus, Demo Black Board, Take Attendance, Function of Light, Properties of Light: Angle & Quality, Film-format, workflow, etc., Intro. Arri SR3-practice building, & loading, Labeling Mags, and Various Film Cans.

Blackboard

CONTENT-LECTURES- All Week 1

CONTENT-CHARTS, LISTS & OTHER INFO.- Light Meter Information

CONTENT- EQUIPMENTS MANUALS- Arriflex 16SR3 Quick Guide & Arriflex 16SR3 Instruction Manual

CONTENT-GUIDELINES- For Labeling Mags and Various Film Cans

TUTORIALS- Tutorials About the ArriflexSR Camera PLUS Tutorials on Motion Picture Film Cameras PLUS

Tutorials on Lighting: Quality of Light, Cinematography Tips; Breaking Up & Diffusing Light, Basics of Lighting: Sphere Cube, Cylinder

Introduction to Cinematography Text

Chapters: **11a** Lighting P. 253-256, **12** Lighting P. 285-290, **4a** Assembling the Camera P. 77-98

SA- Syllabus, 2Arri SR3 packages with 2 tripods & 2 changing tents.

WEEK 2 (1/23/20)

Topics

Quiz, Properties of Light: Quantity, How to Use a Light Meter, Inverse Square Law, Worksheet 1 -Relationship FC & F/stop Worksheet, Demonstrate Lighting Ratios, How to Fill in a Camera Report, Stage Check Out

Blackboard

CONTENT-LECTURES -All Week 2

CONTENT-CHARTS, LISTS & OTHER INFO.- Light Meter Information

TUTORIALS-Tutorials on Light Meters PLUS Tutorials on Lighting Ratios

Introduction to Cinematography Text

Chapters: **11a** Lighting P. 253-256, **12** Lighting P. 260-263 & 290-302

Students- Bring flash light and gloves

SA- Copies of Quiz 1, as many incident light meters as possible, USC camera reports for each student (Get from the Vault), copies of Quiz #1, copies of Worksheet 1-Relationship Between FC & F/stop. (Available on Blackboard in Content-Charts, Lists and Other Information folder).

WEEK 3 (1/30/20)

Topics

Quiz 2, Properties of Light: Color, Intro to Color & Color Temperature, Worksheet 2-Day Ext. Lighting Ratio Readings, Intro to Film Stocks & Data Sheets, (<https://www.kodak.com/US/en/motion/Products/Production/default.htm>), Electricity:Stage Distribution, Crew Positions & Set Protocol

Blackboard

CONTENT-LECTURES- Week 3

TUTORIALS- Tutorials on Lighting-Intro to Color Temperature PLUS Film Related Websites & Info

Introduction to Cinematography Text

Chapters: **3** Fundamental Knowledge P. 74-75, **13** Lighting Locations P.315-317, **14** Color P.337-351

Students- Bring flash light and gloves

SA- Copies of Quiz 2, as many incident light meters as possible, copies of Worksheet 2- Day Ext Lighting Ratio Readings & Negative Film Stocks (Both available on Blackboard in Content-Charts, Lists and Other Information folder)

WEEK 4 (2/6/20)

Topics

Quiz 3, Lenses: Function & angle; focal length, F/stops, Screen clips from Fallen Angel & Holy Smoke, Sensitometry & Dynamic Range, Aspect Ratio, **SA will instruct getting production numbers**, Shoot In -Class Exercise with Linda as Cinematographer and class as crew

Blackboard

CONTENT-LECTURES- Week 4

TUTORIALS-Tutorial on Aspect Ratio PLUS Tutorials on Lenses

Introduction to Cinematography Text

Chapters: **6** Storytelling in Shots P. 141-163, **4b** Camera Prep P.101-107, **2a** Working on Set P. 19-36

Students- Bring flash light and gloves.

SA- Copies of Quiz 3, 2Arri SR3 packages with zooms, tripods, 2 changing tents, 1 platypus, VAULT ORDER 2- 100 ft. roll of Kodak 7219 (500T), Arrange for Carlos to introduce dimmer board on 2/13/20

WEEK 5 (2/13/20)

Topics

Quiz 4, Screen In-Class Exercise from previous week, Introduce Dimmer Board (Carlos), Lenses: Focus & Depth of Field, How to Use D of F chart, Discuss Still Assignment, Intro the Sony F5, Set up a simple scene & practice pulling focus on Sony F-5.

Blackboard

CONTENT-LECTURES- Week 5

CONTENT- EQUIPMENT MANUALS- Sony PMW F5 Manual

TUTORIALS- Tutorials on Sony PMW-F5 PLUS Tutorials on Pulling Focus PLUS Tutorials on Digital Cameras

Introduction to Cinematography Text

Chapters: **2b** Camera Assistant Skills P. 37-50, **3** Fundamental Knowledge P. 67-73

Students- Bring flash light and gloves. Cinematographers for In-Class Exercise #1 sign up to meet with me by 2/13/20.

SA- Copies of Quiz 4, 1 Sony F-5 package, tripod and video monitor.

WEEK 6 (2/20/20)

Topics

Quiz 5, Screen Still Assignments, Shooting a Scene with the Same F/stop, Introduce Pee-Wee Dolly, Shoot In-class exercises #1.

Blackboard

CONTENT-LECTURES- Week 6

CONTENT- EQUIPMENT MANUALS-Chapman Pee Wee Dolly Manual PLUS J.L. Fisher Model 11 Dolly Manual

TUTORIALS- Tutorials on the Dolly and Laying Track

ASSIGNMENTS- In-Class Exercises

Introduction to Cinematography Text

Chapters: **10** Camera Operating P. 231-250, **13** Lighting Locations P. 311-332

Students- Bring flash light, & be prepared for your assigned crew position. POSSIBLE HARD DRIVE FOR DIGITAL FOOTAGE if Sony F5 is used. Cinematographers for In-Class Exercise #2 sign up to meet with me by 2/20/20.

SA- Copies of Quiz 5. Either 1 or 2 Arri SR3 packages with 1 tripod, 1 changing tent, & (1 Sony F-5 package if only 1 SR3), box of wedges and level. Skatewheels for doorway dolly.

WEEK 7 (2/27/20)

Topics

Screen In-class exercises & Still Assignments, Four Types of Film Lights: HMI's, Plasma, LED, Shoot In-class exercises #2.

Blackboard

CONTENT- LECTURES-Week 7

Introduction to Cinematography Text

Chapter: **12** Shaping & Controlling Light P. 302-309

Students- Still Assignments & worksheets due, bring flash light, & be prepared for your assigned crew position. POSSIBLE HARD DRIVE FOR DIGITAL FOOTAGE if Sony F5 is used. Cinematographers for In-Class Exercise #3 sign up to meet with me by 2/27/20.

SA- Either 1 or 2 Arri SR3 packages with 1 tripod, 1 changing tent, & (1 Sony F-5 package if only 1 SR3).

WEEK 8 (3/5/20)

Topics

Screen In-class exercises & Still Assignments, Mid Term Test 30 multiple choice questions, Shoot In-class exercises #3.

Students- Still Assignments & worksheets due, bring flash light, & be prepared for your assigned crew position.

POSSIBLE HARD DRIVE FOR DIGITAL FOOTAGE if Sony F5 is used. Cinematographers for In-Class Exercise #4 sign up to meet with me by 3/5/20.

SA- Copies of Mid Term test, either 1 or 2 Arri SR 3packages with 1 tripod, 1 changing tent, & (1 Sony F-5 package if only 1 SR3).

WEEK 9 (3/12/20)

Topics

Screen In-class exercises, How to compose & light matching reverse shots, Introduce Kino Fo Lights, Shoot In-class exercises #4.

Blackboard

CONTENT- LECTURES-Week 9

TUTORIALS- Tutorials on Matching Reverse Shots

Introduction to Cinematography Text

Chapter: **7** Storytelling in Scenes P. 165-182

Students- Bring flash light & be prepared for your assigned crew position. POSSIBLE HARD DRIVE FOR DIGITAL FOOTAGE if Sony F5 is used. Cinematographers for In-Class Exercise #5 sign up to meet with me by 3/12/20.

SA- Kino Flo Lights from PEC. Either 1 or 2 Arri SR 3packages with 1 tripod, 1 changing tent, & (1 Sony F-5 package if only 1 SR3).

SPRING BREAK 3/16/20 – 3/20/20

WEEK 10 (3/26/20)

Topics

Screen In-class exercises, Working in Natural and Available Light, Day Ext., Introduce 12x12 & Polito Board, Shoot In-class exercises #5.

Blackboard

CONTENT-LECTURES- Week 10

TUTORIALS- Tutorials on Lighting: Lighting and location working together to create an exterior scene, Natural light, Lighting Outdoors-Lighting Essentials, Outdoor Lighting at Noon: White Boards and Diffusion

Introduction to Cinematography Text

Chapter: **11b** Lighting P. 269-284

Students- Bring flash light, & be prepared for your assigned crew position. POSSIBLE HARD DRIVE FOR DIGITAL

FOOTAGE if Sony F5 is used. Cinematographers for In-Class Exercise #6 sign up to meet with me by 3/26/20.

SA- 12 x 12 frame set and 2 high rolling stands, 2 cardellini clamps, plus solid, silk, & single net, Polito board & bracket, Either 1 or 2 Arri SR 3 packages with 1 tripod, 1 changing tent, & (1 Sony F-5 package if only 1 SR3).

WEEK 11 (4/2/20)

Topics

Screen In-class exercises, Introduction to Waveform Monitors & Vectorscope, Discuss Final Assignment, Shoot In class exercises #6.

Blackboard

CONTENT-LECTURES- Week 11

TUTORIALS- Tutorials on the Waveform Monitor and Vectorscope

ASSIGNMENTS- Final Assignment -All documents in this folder

Introduction to Cinematography Text

Chapters: **3** Fundamental Knowledge P. 53-66, **11b** Lighting P. 256-267

Students- Bring flash light & be prepared for your assigned crew position. POSSIBLE HARD DRIVE FOR DIGITAL FOOTAGE if Sony F5 is used. Cinematographers for In-Class Exercise #7 sign up to meet with me by 4/2/20.

SA- Copies of Worksheet 3-The Relationship between F/stop & ASA/ISO, (Available in blackboard in Content in Charts, Lists, & Other Information), either 1 or 2 Arri SR 3 packages with 1 tripod, 1 changing tent, & (1 Sony F-5 package if only 1 SR3).

WEEK 12 (4/9/20)

Topics

Screen In-class exercises, Discuss Camera Profiles: Rec 709, Log, Raw Collect Final Assignment Plan, Shoot In-class exercises #7.

Blackboard

CONTENT-LECTURES- Week 12

TUTORIALS- Tutorials on Linear, Log & Raw Capture PLUS Tutorials on Dynamic Range

Introduction to Cinematography Text

Chapter: **5** Understanding Workflow P. 113-138,

Students- Final Assignment Plan is due. Bring flash light & be prepared for your assigned crew position. POSSIBLE HARD DRIVE FOR DIGITAL FOOTAGE if Sony F5 is used. Cinematographers for In-Class Exercise #8 sign up to meet with me by 4/9/20.

SA- Copies of Worksheet 3-The Relationship between F/stop & ASA/ISO, (Available in Blackboard in Content in Charts, Lists, & Other Information), either 1 or 2 Arri SR 3 packages with 1 tripod, 1 changing tent, & (1 Sony F-5 package if only 1 SR3).

WEEK 13 (4/16/20)

Topics

Screen In-class exercise, **Sign Up for Final Assignment Equipment with our SA**, Worksheet 3-The Relationship between F/stop & ASA/ISO, Demonstrate Cross Back Lighting and show examples, shoot In-class exercises #8.

Introduction to Cinematography Text

Chapter: 15-Starting and Developing a Career in Cinematography

Students- Bring flash light & be prepared for your assigned crew position. (POSSIBLE HARD DRIVE FOR DIGITAL FOOTAGE if Sony F5 is used.

SA- Either 1 or 2 Arri SR 3packages with 1 tripod, 1 changing tent, & (1 Sony F-5 package if only 1 SR3). Organize equipment check out and return dates for the final assignments.

WEEK 14 (4/23/20)

Open Class

WEEK 15 (4/30/20)

Visit to Fotokem

WEEK 16 (5/7/20)

Screen final Assignments

Students- Footage and Summary Self/Critiques are due 1PM. Upload to google drive set up by our 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. 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 disciplina