DIRECTING IN A VIRTUAL WORLD
CTPR 551 – Spring 2021

Section 18681D   **Fri 1:00 – 4:50**   **Meets: Office/Online**   **Units: 2**

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COURSE DESCRIPTION
Directing in a Virtual World is designed for students hoping to become familiar with Visual Effects techniques used to help tell resonant stories that require an approach beyond traditional motion picture cinematography. This course will prepare students for the process of creating films with visual effects, composited & virtual backgrounds, environments, and characters.

COURSE OBJECTIVES
It is expected that students will achieve familiarity, but not necessarily mastery, of the visual effects tools for scene realization with virtual components, and be able to conceive & execute shots and scenes on a basic level which use Visual Effects to the advantage of the story being told. The objective of this class is to ensure that students come away with an understanding and practical grasp of the thinking and processes necessary to realize live action scenes utilizing visual effects. Students will investigate techniques, and discover the intricacies, of work they intend to integrate into their current projects and beyond.

Course Objectives are: (1) to immerse all students in the thinking required for this technique – namely, photographing talent & objects against Green Screen or Blue Screen backgrounds -- particularly with respect to actor performance, lighting, and shot design, staging, camera technique; (2) to imbue essential basic nomenclature and techniques of working with actors, particularly in a visual effects context, and with live-action methodologies with which students have had limited experience; (3) to solidify a grasp of practical considerations & procedures

in application of the foregoing to scenes requiring digitally composited and fabricated backgrounds; and most important, (4) to create effective, seamless, VFX shots designed to enhance the story being told.

PRE-REQUISITES and recommended preparation courses:
CTAN 462 or permission from faculty that student's qualifications are equal to or exceed CTAN 462 is required for each student in the class.

Strongly Recommended Preparation:
CTPR 532 or CTPR 537. Or, for Animation students, CTAN 555. For Production students, CTAN 508L, CTAN 564, CTAN497, and the new CTAN 499, Real Time Animation, are valuable courses to take in preparation.

Recommended Reference Materials: (All are available on Amazon.com.)

VES HANDBOOK OF VISUAL EFFECTS, 3rd Edition by Visual Effects Society, Focal Press
A PRACTICAL HANDBOOK FOR THE ACTOR by Melissa Bruder, et al
DIRECTING ACTORS by Judith Weston

REQUIRED SOFTWARE:

Either the Foundry's *Nuke* or Adobe *After Effects*:

Nuke is available from The Foundry: https://www.foundry.com/education/first-year-free This is the software package we recommend, but After Effects is a suitable substitute if you are already skilled in it. Nuke is free for the first year.

After Effects is available as part of the Adobe Creative Cloud package, along with Photoshop, Premiere, etc. AE is not free, however. It costs students $19.99/month for the full package:
https://www.adobe.com/creativecloud/buy/students.html?sdid=1XGJD51M&mv=search&ef_id=EAIaIQobChMIhLeEi-mR6wIVGh-tBh2BqwQFEAAYASAAEgIMDfD_BwE:G:s&s_kwcid=AL!3085!3!271598495691!e!!g!!adobe%20student%20pricing
Creative Tech has been working with Adobe for free licenses for students, but nothing at this point.

Important Note:

Although most of this software is free, some is not. Please be aware that since students are all working remotely, the School of Cinematic Arts is not charging graduate students Lab Fees and Insurance fees this spring. This will save students about $600 for this class. We imagine that you will have some expenses while completing your projects or from purchases of software or bits of

hardware. If that is the case, the savings from the moratorium on Fees may help you this semester.

Other software: If you are interested in Virtual Production, you might investigate:

Unreal Engine: From Epic Games. Free. https://www.unrealengine.com/en-US/?utm_source=GoogleSearch&utm_medium=Performance&utm_campaign=an*Internal_pr*UnrealEngine_ct*Search_pl*Brand_co*US_cr*broad&utm_id=6647458316&sub_campaign=UE_Broad_EN&utm_content=July2020_Generic_V1&utm_term=%2Bunrealengine&gclid=EAIaIQobChMI4vzb_OqR6wIVdSCtBh164gf0EAAYASAAEgLr7fD_BwE&sessionInvalidated=true

Unity: Competitor to Unreal. Unity might be easier at first, and has slightly different features from Unreal. Learning one is not necessarily better than learning the other. Free. https://store.unity.com/academic/unity-student

We'll discuss other options in class, but you might want to check out **Blender**. Blender is an open source (free) 3D package that integrates well with Unreal. Lots of online support/tutorials/etc. https://www.blender.org/ Free.

NOTES ON HARDWARE:

Cameras – Students may use any camera available to them, and suitable to the project. We will discuss cameras relative to each project during on the pitch day.

Smartphones: It is strongly encouraged that those who intend to shoot their project with a smartphone should download an app for their smartphone camera called *Filmic Pro* https://www.filmicpro.com/ This software is very valuable for capturing true cinematic looks with a smartphone. It is available for iOS and Android phones at their relevant App Stores for $15.

Sound: If a student requires wireless microphones for dialogue in their project, we have two wireless mic sets with two lavs and two transmitters in each (so that students can record both voices in a dialogue scene simultaneously). The kits will be sent initially to the students that need them, and then subsequent projects will require student to student transfer of the gear. Gear should be completely wiped down, and 4 days allowed for the gear to be unused before needed. At the end of the semester the last students with the kits will return the kits to Professor Fink. Any sound gear beyond these simple wireless kits will need to be rented or purchased by the student.

COVID SAFETY COMPLIANCE UNDERSTANDING AND AGREEMENT
Due to concerns regarding the spread of COVID-19 in California and around the world, USC and the School of Cinematic Arts (SCA) have taken a strong stance regarding the need for safe and mindful behaviors among all members of the SCA community. Medical authorities agree that even the young and healthy are

capable, if infected, of becoming ill, or of being non-symptomatic, unconscious vectors of the disease's spread.

The health and wellbeing of all community members has to be our paramount concern as we learn and collaborate together. We understand that attentiveness to the concerns of all SCA community members is simply an extension of the key principle of creative collaboration that has guided our school for decades. We're all in this pandemic together and need to behave accordingly.

All of SCA's production work will be governed by rules laid out in each course syllabus, and by guidance from the University Health Officer. Compliance with these regulations will be monitored by faculty in conjunction with SCA designated Covid Monitors. The rules follow the guidelines in the SCA-Covid Production Protocols, which follows SAG/DGA and other industry protocols.

Students indicate their agreement to abide by these regulations by enrolling in the production program spring semester 2021.

COURSE NOTES ON THE SCOPE OF THE WORK

Every week starting in the second week our class will begin with the "Question of the Week." The professors will assign to each student a date for their question. Questions are to be of the "How did they do that?" type. If there is a scene, sequence, or shot, from a film, television, commercials, videos, etc., you've seen that makes you wonder how it was done or why that particular technique was used, this is your chance to ask about it, and maybe get a reliable answer. Students should be ready to share a clip of the shot, and if available, any "making of" footage available – usually from YouTube.

The ultimate class success is dependent on a good mix and balance of student skills. Students can work on their own or team with classmates collaboratively. We encourage as much collaborative effort as possible based on each project's needs for specific skill sets. During the semester two students each week from the 2nd to the 6th week will pitch their project. As much as possible, each student directing in the weeks following will work remotely with fellow students as a team to shoot and post each project. While this is not required, it is important to collaborate as much as possible on each project, while maintaining adherence to the **Virtual Production and Safe Bubble** section, below.

Finished projects need only be single shots without sound, using composited visual elements, and addressing ways to integrate live action, spatially and temporally disconnected live action, and virtual elements, into a story. Students are free to choose how they will stage each project, but the goal of each project will be clearly delineated, and the goal must be met in the resulting finished work.

Each student assigned to direct a project will pitch a complete story in class via

Zoom the week before shooting, framing the project to be done – an "elevator pitch" for a film/video/commercial. Each director will then choose a shot or short scene from the story that represents a specific moment that needs to be completed using visual effects. Each director will submit, on Tuesday of the week of their director's pitch, a written "elevator pitch" of the project to the professors and SAs, containing a script, technical description of the scene to be shot (overheads, storyboards), and a Scene Analysis. A template for the Scene Analysis will be distributed to all students on the first day of class. During the pitch, the class and the professors will offer comments regarding story, character, and technique. The purpose is to give students a basis on which to direct their actors, and for the crew to understand the scope of the work.

In preparation for the pitches, each student can meet with Professor Fink to discuss the project via Zoom, depending on the student's schedule.

Students will, for each project, cast individuals or themselves – whoever lives in their "COVID Bubble." Use of professional actors is encouraged, but they must be sharing their domicile with the director as a roommate. Students may direct themselves.

Students will have two weeks from their pitch to shoot and assemble a cut and elements into an early version of their project. On the Friday two weeks following each student's pitch, they will show the first pass result of the work pitched two weeks before. Each subsequent week the students will be given the opportunity to review their work in progress in class.

The class will meet via Zoom on Friday afternoons from 1:00PM to 4:50PM. Set up of screens, lighting, staging, camera, and strike will be the responsibility of the Director outside of class, but may involve members of the Director's bubble. When working remotely, student Directors should be prepared to walk the class through the process used to accomplish the shot(s). Directors and class will be encouraged to participate in comments and questions surrounding the work being shown.

Ideally, students will be able to use any old unused video camera or GoPro or phone or whatever to set up as a "witness camera" showing the entire setup for each of the shots. We will view these in class, and use these to further discussion in class about the shooting of the project. Typical cameras available for $100 or less can be seen here: https://www.amazon.com/usb-video-camera/s?k=usb+video+camera&rh=n%3A7161073011%2Cn%3A172421&dc&qid=1607558405&rnid=2941120011&ref=sr_nr_n_4

Used cameras, home video cameras, almost anything that will record an image will be useful for this effort, and very valuable for use in the class.

Additional Course Notes:

Students will receive a letter grade at the end of the semester. Classes will be conducted online via Zoom, but students working to solve production questions will be able to meet with Professor Fink in person one-on-one to resolve issues regarding their projects, if allowed by University COVID-19 guidance. Location and time of these meetings can be scheduled for either Tuesday or Friday mornings, and will be outdoors where convenient and safe.

PROJECTS – Prompts

- Character in contact with their environment.
- Leprechaun meets a Giant.
- Character falls or floats in the air.
- Camera finds couple that are not what they seem.
- Two characters interact, but are the same characters.
- Camera goes where no camera has gone before.

Students will choose one of these prompts as the basis of the sequence to be shown as their final project. The prompts are meant to allow students to focus on a technique that works with the story being told. Any student can pick any prompt, so multiple students could end up starting from the same point. The interesting aspect is what students do to achieve a scene, and tell a story. These projects are rarely similar, despite coming from the same prompt. Prompts can be modified to serve a particular concept from a student, based on the pitch and feasibility of the project.

All students enrolled in CTPR 551 must complete a project. Written and verbal projects are not acceptable, and are not sufficient to satisfy the requirements of the course.

REMOTE PRODUCTION AND SAFE BUBBLE

Student film production continues during this pandemic, including during quarantine or lockdown conditions, under adherence to guidelines from the University Health Office. Because of the current situation in Los Angeles County, filmmaking in spring 2021 will be done with remote production. This will provide a safe environment for the students and cast. It will also be in compliance with SAG's regulations working with their members. Students will receive instruction in the craft and artistry of traditional filmmaking as well as new remote production possibilities while collaborating to make their films.

<u>**Remote Production:**</u>

- Pre-production will be done completely online.
- Production is filmed remotely with students fulfilling their roles from their homes. Each student will work on their projects with computers, cameras,

and sound gear from their separate homes. If an actor does not share a domicile with the student director, all communication between the students and the performers is through Zoom, Facetime or another remote service. Actors in their own homes will perform and assist in lighting and recording sound. Performers will capture the performance with smartphones or approved personal or rental cameras as directed by the students. If the director chooses not to use professional actors, they may cast themselves and/or their own housemates, but may work in person only with individuals currently sharing a living space with the student.

- Additional photography, such as establishing shots and B-roll, may be shot in the students' own houses or faculty approved safe locations. Projects may also include stock footage, still photographs, self-generated VFX and animation.
- Post-production will be done completely online: picture editing on Avid, sound editing on ProTools, remote color grading on Avid, and sound mix.
- Workflow will be modified to support different cameras available to students & actors.
- As with any SCA production class, students will follow current safety and health guidelines for LA County, USC and SCA.

Bubble Definitions:

- Student **Safe Bubbles** are zones within which safe contact normally occurs for each participant. These are your housemates (people with whom you live and interact without a mask or physical distancing on a daily basis). Each student has their own **Safe Bubble.** They must not meet in person with others that are involved in their projects, but not part of the student's household.
- Each actor in a film is also in their own **Safe Bubble**. Students may not interact in-person with their actors. Unless actors live with one another, they will not have any in-person interaction with each other.
- Note: When you cast an actor, you are also casting a location (their house, yard, apartment, stairway, etc.) available to that actor for production as well as others in the actor's bubble – their roommate, housemate, spouse, etc.
- Students will sign a **Bubble Lock Agreement** signifying who is in their Bubble at the beginning of the semester. Actors will sign a Bubble Lock Agreement certifying that everyone in their Bubble has been in it at least 14 days prior to the start of production; thereafter actors will not be able to add anyone to their Bubble.
- Students will cast, rehearse, block and shoot remotely as defined above.
- Actors may use their own faculty-approved equipment. Students may furnish actors with production gear purchased or rented (from SCA approved houses). Students may use your own faculty-approved gear when filming, and/or may send actors their gear directly. All equipment

sent must be sanitized and transferred back to students or sent to another actor for additional filming. Equipment transfer will follow SCA guidelines.
- Physical location work must be approved by your producing faculty on a case-by-case basis and comply with COVID Precautions (i.e. masks & physical distancing) and conform with all LA County Dept. of Public Health Guidelines & SCA Safety Rules.
- Filming plans during the time of coronavirus are subject to change.

TUTORIALS & SOFTWARE

We will conduct tutorials the last hour of specific classes in which basic instruction on compositing, camera and object tracking, and other visual effects skills will be led by our Animation SA, and integrated into the regular course schedule. The tutorials will be short and sweet, but are very important, particularly to students who may have had little or no exposure to these techniques and tools. The schedule for these sessions will be set at the first week of class in concert with the enrolled students and the Student Assistants. The first tutorial will be during the last hour of the second class session, on January 22, 2021.

PRODUCTION, POST-PRODUCTION, & COMPOSITING
All Production, Post-Production & Compositing will be conducted remotely, with Zoom meetings for students to work with Professor Fink to iron out production and post-production problems of technique and story.

CASTING & REHEARSALS
Casting will be according to the SCA SAG Agreement. Students will be expected to assist each other in casting, and in particular, in helping cast members observe directives in the SCA Production Protocols. All casting and rehearsals will be done online. Students may cast anyone who is a house mate or close relative in the same domicile, or themselves.

SCHEDULE
Exact scheduling may be revised based on complexity of individual projects, visiting experts, and availability of required resources. The first three sessions will combine discussion of work on projects with lectures, screening of clips & analysis, and a live green screen demo on video by Professor Fink.

During the semester, students will shoot "Background Plates" or "Elements" as part of their projects. These plate and element shoots will require time to shoot, during the week or on weekends. All necessary COVID-19 safety precautions must be taken for these shoots. At this time students will have to restrict background photography to their immediate living environment or, should things start to clear, to properly cleared locations with approval of Professors Fink or Kowalski.

The class will consist of "rolling assignments", so that in each week between January 22 and February 26 two students will pitch their projects, and one week following their pitch the students will show their background plates and describe the ensuing green screen shoot. In a typical Friday class meeting (other than the very first and very last day of assignments), for instance, persons A & B will be showing their first composite as a work in progress, and persons C & D will be pitching their project. One week following, Persons E & F will be pitching, Persons C & D will be showing backgrounds in progress and discussing upcoming actor shoot. And so on through the semester. Of course, we will begin this class sequence with Persons A & B pitching, and end with Persons I & J showing their work in progress. 5 pitches and showing x 2 people = 10 projects.

On the Tuesday before pitching to the class, students will submit to Professors Fink and Kowalski, and to SA's Ralph-Nurhikim and Cruz:
> **1) "Directing Worksheet" and**
> **2) "Production Plan".**
The "Directing Worksheet" focuses on story, and consists of script pages, a written "elevator pitch", as well as questions pertaining to the larger whole, scene analysis and tone of the project. For the "Production Plan", students submit storyboards and overheads of the planned shoot. Professors will give feedback on all issues via email in days prior to the in-class pitch on Friday.

Week 1 –
January 15   Introduce Schedule/Process, equipment description and explanation, clips/discussion, basic concepts of the class and the work. Introduction of use of light meter when shooting green or blue screens. Lecture/Discussion on issues of directing actors for virtual scenes. Discussion of "Question of the Week." Assignment of projects to all students. This first class is mandatory. **All students registered, or on the waitlist and hoping to register, must attend this first class.**

Week 2 –
January 22   Two pitches – Students A and B.
Discuss Pitch and Directing and Visual Effects issues with both projects. Green screen at home demo. Basic lighting and set up. Lecture regarding shooting of green screen indoors and out. Lecture on directing using visual effects.

Week 3 –
January 29   Two pitches – Students C and D.
                        Students A and B show backgrounds.
Discuss Pitch and Directing and Visual Effects issues with all projects.
Nuke intro tutorial – Keying, and use of Unreal Engine to generate backgrounds.

Week 4 –
February 5   Two pitches – Students E and F.
                          Students A and B show work in progress
                          Students C and D show backgrounds
Discuss Pitch and Directing and Visual Effects issues with all projects.

Week 5 –
February 12   Two pitches – Students G and H
                          Students C and D show work in progress
                          Students E and F show backgrounds
Discuss Pitch and Directing and Visual Effects issues with all projects.
Tutorial – More keying methods, and 2D and 3D tracking.

Week 6 –
February 19   Two pitches – Students I and J
                          Students G and H show backgrounds
                          Students E and F show work in progress
Discuss Pitch and Directing and Visual Effects issues with all projects.
Assignment of reading/viewing for following week's guest.
Tutorial – More advanced keying techniques, additional tracking issues, specific issues relative to projects, Unreal Engine additional information, time permitting.

Week 7 –
February 26   Students I and J show backgrounds
                          Students G and H show work in progress
Discuss Pitch and Directing and Visual Effects issues with all projects.
Guest visit / lecture.

Week 8 –
March 5   Begin post-production reviews of all projects.
Lecture on visual effects/directing issues and techniques.
Assignment of reading/viewing for following week's guest.
Tutorial – Issues specific to projects so far, further dive into Nuke and Unreal, time permitting.

March 12   **Wellness Day**
                          No classes, no instruction on this day.

Week 9 –
March 19   Continue post reviews, discuss shoot of pickups.
Guest visit / lecture. Continue tutorial sessions on use of Nuke, Unreal. Lecture on use of visual effects on a current or past film, time permitting.

Week 10 –
March 26   Continue post reviews.
Assignment of reading/viewing for following week's guest. Complete lecture from

previous week, if necessary. Tutorial addressing issues from student projects.

Week 11 –
April 2   Continue post reviews. Discuss Directing and Visual Effects issues on all projects. Mike and Paul Lecture, discuss work.

Week 12 –
April 9   Complete post reviews on all projects. Lecture by professors, including discussing directing and technical issues of Motion Capture, Performance Capture, and Virtual Production.

Week 13 –
April 16   Last notes before final pre-screening. Lecture by professors, including discussing VFX jobs, directing VFX. Show and discuss in-camera effects from *Braveheart.*

Week 14 -
April 23   Final pre-screening of all student work from the semester to get final notes from Professors. Time permitting, further discussion of Virtual Production and attendant technologies, with focus on how that affects cinematic storytelling currently and in the future.

April 30   Wellness Day

Final Exam
May 5 2:00 to 4:00PM
Final screening of all projects. Even though it is a final screening, the Professors will still be reviewing with the point of view of "how could this be better." That can be very helpful on your next film.

GRADING

Grades will be issued during the grading period in early May, following the Final Exam Screening on May 5.

- Projects: **40% -** Students will be graded on the quality of the storytelling, technical challenges, lighting, design, and successful completion of projects within the assigned deadlines. Completed projects constitute the summative experience in the class, and are the final exam.

- Participation: **14% -** The class is intensely collaborative. Overall participation means students will be evaluated on how well they share information and help on their projects. On any media project, the ability to collaborate and share information is critical – and never more critical than when dealing with virtual components and remote

completion.

- Directing and Cinematography: **16% -** Each student will be evaluated on how well they have performed the roles of Directing and Cinematography.

- Written Work: **30% -** Each student will be evaluated on the writing and preparation for their Pitches, Scene Analyses, Scripts, and descriptions of work to be done.

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

Missing "delivery dates" will not be excused without documented medical or personal emergencies. YOU MUST HAVE "PLAN Bs" (and "Cs") FOR ALL CONTINGENCIES. Instructors reserve the right to **not accept** late assignments.

ATTENDANCE
Students will receive a reduction of one-half letter grade for each second absence.   A third absence will result in a student's grade being lowered by an additional one full letter (IE: A becomes B). A student's grade will be lowered by one full letter for each additional absence. Two late class arrivals equal one full absence.

If a student misses class due to an emergency, the student must contact the professor or SA prior to class (contact information at the head of this syllabus). professors reserve the right to not allow Directing a project if your absence negatively impacts another student's project. Professors may allow variance from the rubric written here depending on circumstances surrounding each absence.

Tardiness will not be tolerated, as there is simply too much that needs to be accomplished. There will be one "official" warning for tardiness at the first class, and then we will lower grades by one-half letter grade each

occurrence.

If a student chooses to not be seen in class online sessions, they must let the Professors know that they won't be able to be on video, but that they are going to be attending class. Zoom sessions can be tiring, and being on camera for 3 or 4 hours can be difficult, but we will do our best to soften the blow with frequent breaks. It is important that your professors see your faces.

SAFETY & RESTRICTIONS:
Violations of any of the Safety Guidelines may result in disciplinary action ranging from confiscation of footage to expulsion from the University. The use of minors, moving cars, or weapons requires the employment of a studio teacher (for child actor) or off-duty police officer (prop weapon/car). Completed and signed Hazardous Condition forms must be submitted to the Production SA for any scene using knives, guns, stunts. **If you are not certain whether your project falls in those categories, check with your SA and faculty.**

STUDENTS WITH DISABILITIES:
Any student requesting academic accommodations based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to Instructor (or S.A.) as early in the semester as possible. DSP is located in STU 301, and is open 8:30am-5:00pm Monday through Friday. The phone number for DSP is (213) 740-0776.

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/

STATEMENT ON ACADEMIC INTEGRITY:
USC seeks to maintain an optimal learning environment. General principles of academic honesty include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by the general principles

of Academic Honesty. Scampus, the Student Guidebook, contains the Student Conduct Code in Section 11.00, while the recommended sanctions are located in Appendix A: http://www.usc.edu/dept/publications/SCAMPUS/gov/. Students will be referred to the Office of Student Judicial Affairs and Community Standards for further review, should there be any suspicion of academic dishonesty. The Review process can be found at: http://www.usc.edu/student-affairs/SJACS/.

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 appropriate office for disciplinary action.

This language extends to physical and verbal disruptive behavior, and virtual or online harassment, intimidation or bullying. At no time will such behavior be tolerated, and students involved in this behavior will be subject to disciplinary action that could result in departure from and failure of the class or in severe cases, withdrawal from the University.

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" https://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, http://policy.usc.edu/scientific-misconduct.

SUPPORT SYSTEMS:

Counseling and Mental Health - (213) 740-9355 – 24/7 on call
studenthealth.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 and Services (RSVP) - (213) 740-
9355(WELL), press "0" after hours – 24/7 on call*
studenthealth.usc.edu/sexual-assault
Free and confidential therapy services, workshops, and training for situations
related to gender-based harm.

Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298
equity.usc.edu, titleix.usc.edu
Information about how to get help or help someone affected by 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. The university also prohibits sexual assault,
non-consensual sexual contact, sexual misconduct, intimate partner violence,
stalking, malicious dissuasion, retaliation, and violation of interim measures.

Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298
usc-advocate.symplicity.com/care_report
Avenue to report incidents of bias, hate crimes, and microaggressions to the
Office of Equity and Diversity |Title IX for appropriate investigation, supportive
measures, 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.

Campus Support & Intervention - (213) 821-4710
campussupport.usc.edu
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) 442-1200 – 24/7 on call
dps.usc.edu
Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)
ombuds.usc.edu
A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Emergency Preparedness/Course Continuity in a Crisis
If travel to campus is not feasible, USC executive leadership will announce an electronic way for instructors to teach students in their residence halls or homes using a combination of Blackboard, teleconferencing, and other technologies.

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