



CTPR 537, Intermediate Cinematography

2 Units

Fall 2021—Thursday—1- 4:50PM

IMPORTANT:

Please note our final class is Thursday, Dec. 9. 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 (NOT EVEN 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 Monday and Tuesday hours. Sign up here 24 hours in advance. <https://calendly.com/lindabrown>

Student Assistant: Niuyue (Kay) Zhang

Email: niuyuezh@usc.edu

Phone: 949-338-2750

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
- 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
- Identify different types of film lights and determine appropriate usage in a scene
- Utilize a waveform monitor and vector scope to determine proper exposure and saturation
- Compare various camera profiles (Rec 709, Log, Raw) and determine which is appropriate in various shooting scenarios
- Use the language of a cinematographer to communicate with their crew
- 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>) are 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 that demonstrate concepts introduced in class.

The **Assignment** section contains the crew assignment rotation schedule for the in-class exercises plus information related to the midterm still assignment and the 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 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](http://www.spectracine.com/product_2.html#VKseACjALjQ)

- 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 HD 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

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.

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

Mid-term Test 25%

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

In-Class Exercise Crew Performance 30%

Throughout the semester, you will be assigned rotating crew positions on 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 with shooting plans (See Preparing for In-Class Exercise in the In-Class Exercise Folder in the Assignment section of Blackboard.) Your performance as a member of the crew will be evaluated on preparedness, (bring all necessary equipment & supplies), production skills, (exposure, focus, composition, camera movement, and lighting), leadership, efficiency, respect for crew and equipment, collaboration and creative problem solving ability.

Class Participation 15%

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.

Final assignment	30%
Mid Term Test	25%
In-Class Exercise Crew Performance	30%
<u>Class participation</u>	<u>15%</u>
TOTAL	100%

Grading Scale

Course final grades will be determined using the following scale.

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

Absence and Lateness Policy- Due to COVID, do not come to class if you have symptoms. Email our SA.

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 (8/26/21)

Topics

Hand out syllabus, Demo Black Board, Take Attendance, Functions of Light, Properties of Light: Angle & Quality, Film Format & Workflow, How Does a Motion Picture Camera Work? Intro. Arri SR3-practice Building, & Loading, Guidelines for Labeling Film Boxes, Cans and Magazines

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- CAMERA MECHANICS- How Does a Motion Picture Camera Shutter Work?

CONTENT-GUIDELINES- Guidelines for Labeling Film Boxes, Cans and Magazines

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

Tutorials on Lighting: Lighting 101: Understanding Light Quality, 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. 77-91

SA- Print copies of the syllabus, 2 Arri SR3 packages with 2 tripods & 2 changing tents.

WEEK 2 (9/2/21)

Topics

Quiz, Property of Light: Quantity, What is an F/Stop?, How to Use the Spectra Cine Light Meter, What is the Inverse Square Law?, Worksheet 1 -Relationship FC & F/stop Worksheet, Guidelines for Filling in a Camera Report, Stage Check Out

Blackboard

CONTENT-LECTURES -All Week 2

CONTENT-CHARTS, LISTS & OTHER INFO.- Types of Light Meters and How to Use Them, Light Meter Information, Spectra Light Meter Information

TUTORIALS-Tutorials on Light Meters PLUS Tutorials on Inverse Square Law

Introduction to Cinematography Text

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

Students- Bring flash light & 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 Worksheet 1-Relationship Between FC & F/stop. (Available on Blackboard in Content-Charts, Lists and Other Information folder).

WEEK 3 (9/9/21)

Topics

Quiz 2, What is A Lighting Ratio?, Property of Light: Color, Intro to Color & Color Temperature, Worksheet 2-Day Ext. Lighting Ratio Readings, Intro to Film Stocks & Data Sheets, Assign students to compete Worksheet 3- Negative Film Stocks at home upload to Google drive folder

(<https://www.kodak.com/US/en/motion/Products/Production/default.htm>), Electrical Distribution on USC Stages, Crew Positions & Set Protocol

Blackboard

CONTENT-LECTURES- Week 3

TUTORIALS- Tutorials on Lighting Ratio, Tutorials on Lighting-White Balance & Color Temp Explained, The History and Science of Color Temperature

VIDEOS- What is a Lighting Ratio?

Introduction to Cinematography Text

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

Students- Bring flashlight & gloves

SA- Copies of Quiz 2, as many incident light meters as possible, copies of Worksheet 2- Day Ext Lighting Ratio Readings, copies of Worksheet 3- Negative Film Stocks (Both available on Blackboard in Content-Charts, Lists and Other Information folder)

WEEK 4 (9/16/21)

Topics

Quiz 3, Lenses: Function & Angle of the Lens, Lens Focal Length, What is Aspect Ratio and A Ground Glass? **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: Focal Length for Storytelling, Ultimate Guide to Camera Lenses

VIDEOS- Example of a Wide Lens- FALLEN ANGEL, Example of a Long Lens- HOLY SMOKE, Example of a very Long Lens, TINKER TAILOR SOLDIER SPY

Introduction to Cinematography Text

Chapters: **6** Storytelling in Shots P. 141-163, **2a** Working on Set P. 19-36

Students- Upload Worksheet 3- Negative Film Stocks to Google drive folder before class, Bring flash light & gloves.

SA- Copies of Quiz 3, 2 Arri SR3 packages with 2 tripods & 2 changing tents, VAULT ORDER 2- 100 ft. roll of Kodak 7219 (500T), Arrange for Carlos to introduce dimmer board on 9/23/21

WEEK 5 (9/23/21)

Topics

Quiz 4, Screen In-Class Exercise from previous week, Introduce Dimmer Board (Carlos), Lenses: Focus & Depth of Field, What is the Circle of Confusion? How to Get Critical Focus on a Zoom Lens, Assign Worksheet 4-Depth of Field, How Does Negative Film Become a Positive Image?, Set up a simple scene & practice pulling focus on Sony F-5.

Blackboard

CONTENT-LECTURES- Week 5

TUTORIALS- Tutorials on Pulling Focus

Introduction to Cinematography Text

Chapters: **2b** Camera Assistant Skills P. 37-50, **3** Fundamental Knowledge P. 67-73, **4a** Assembling the Camera P. 91-98

Students- Bring flashlight and gloves. Cinematographers for In-Class Exercise #1 sign up to meet with me by noon on 9/27/21.

SA- Copies of Quiz 4, 1 Sony F-5 package & tripod.

WEEK 6 (9/30/21)

Topics

Quiz 5, Laying Dolly Track on an Uneven Surface, Introduce Chapman PeeWee Dolly, (Mention Fisher 11 is similar to PeeWee) Demonstrate Using Skatewheels on the Doorway 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

Students- Bring flashlight & gloves. Be prepared for your assigned crew position, Cinematographers for In-Class Exercise #2 sign up to meet with me by noon on 10/5/21.

SA- Copies of Quiz 5, 2 Arri SR3 packages with 2 tripods & 2 changing tents, box of wedges and level. Skate wheels for doorway dolly.

WEEK 7 (10/7/21)

Topics

Screen In-class exercises, Four Types of Film Lights, HMI Examples, Kino-Flo Examples, Demonstrate: Tungsten Halogen, LED's & HMI's, Shoot In-class exercises #2.

Blackboard

CONTENT- LECTURES-Week 7

TUTORIALS- Tutorials on Lighting: Types of Lights

Introduction to Cinematography Text

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

Students- Bring flashlight & gloves. Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #3 sign up to meet with me by noon on 10/19/21.

SA- 2 Arri SR3 packages with 2 tripods & 2 changing tents

FALL BREAK NO CLASS WEEK 8 (10/14/21)

WEEK 9 (10/21/21)

Topics

Mid Term Test, Screen In-class exercises, Shoot In-class exercises #3.

Students- Bring flashlight & gloves. Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #3 sign up to meet with me by noon on 10/26/21.

SA- Copies of Mid Term test, 2 Arri SR3 packages with 2 tripods & 2 changing tents

WEEK 10 (10/28/21)

Topics

Screen In-class exercises, How to Compose & Light Matching Reverse Shots, Demonstrate Kino Flo 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 & gloves. Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #3 sign up to meet with me by noon on 11/2/21.

SA- Kino Flo Lights from PEC, 2 Arri SR3 packages with 2 tripods & 2 changing tents

WEEK 11 (11/4/21)

Topics

Screen In-class exercises, What Light Do I Use? Shooting a Scene with the Same F/Stop, Shoot In-class exercises #5.

Blackboard

CONTENT-LECTURES- Week 10

TUTORIALS- Tutorials on What Light Should I Use?

Introduction to Cinematography Text

Students- Bring flashlight & gloves, Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #6 sign up to meet with me by noon on 11/9/21.

SA- 2 Arri SR3 packages with 2 tripods & 2 changing tents

WEEK 12 (11/11/21)

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 flashlight & gloves, Be prepared for your assigned crew position. Cinematographers for In-Class Exercise #7 sign up to meet with me by noon on 11/16/21.

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

WEEK 13 (11/18/21)

Topics

Screen In-class exercises, What is a Camera Profile? What is Dynamic Range & Latitude?, 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, Chapter **11a** p.263-267

Students- Final Assignment Plan is due. Bring flashlight & gloves, Be prepared for your assigned crew position.

SA- 2 Arri SR3 packages with 2 tripods & 2 changing tents

THANKSGIVING BREAK NO CLASS WEEK 14 (11/28/19)

WEEK 15 (12/2/19) Foto Kem Tour

WEEK 16 (12/9/21)

Topics

Screen Final Projects

SA- Collect and Organize Final Assignment footage.

Students- Summary Self/Critiques is due 1PM. Upload to google drive folder.

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/sssa

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

Diversity at USC - (213) 740-2101

diversity.usc.edu

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

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

dps.usc.edu, emergency.usc.edu

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

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

dps.usc.edu

Non-emergency assistance or information.

Diversity and Inclusion

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

Disruptive Student Behavior:

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.